

ENGL 002**The Great Traditions in English Literature**

Major works of fiction, drama, and poetry from the Middle Ages to the twentieth century expressing enduring issues and values. [more]

818578 TR 9:45 AM - 11:00 AM

ENGL 003**The Great Traditions in American Literature****WEST OF EVERYTHING**

We'll spend the semester studying a range of interesting and complicated twentieth-century views about the West from the time Frederick Jackson Turner announced the so-called "closing of the frontier" to our own day. Our materials are loosely organized so that a range of different understandings of "The West" will emerge. We'll study non-fiction, fiction, and poetry by and about both settler peoples and American Indians, about the profound impact of open landscapes on imagination, and about the troubled changes in the land caused by rapid environmental degradation during the twentieth century. Readings include materials by Louis L'Amour, D'Arcy McNickle, Larry McMurtry, James Welch, Simon Ortiz, Edward Abbey, Stephen R. Jones, Rick Bass, and Winona LaDuke. See the separate booklist for the editions ordered for class.

Requirements include: two relatively short (3-4 page) critical papers; one talking point (on which each student will lead class discussion); a mid-term examination; a final examination; and spirited and regular class participation. Attendance is taken every class, and participation counts toward the final grade.

818581 TR 1:00 PM - 2:15 PM

Conklin, Carla Mulford

ENGL 050**Introduction to Creative Writing**

818968 M W F 2:30 PM - 3:20 PM

818971 TR 11:15 AM - 12:30 PM

818974 TR 8:00 AM - 9:15 AM

818977 M W F 10:10 AM - 11:00 AM

897406 M W F 12:20 PM - 1:10 PM

ENGL 083S**First-Year Seminar in English**

869716 M W F 10:10 AM - 11:00 AM

Harrington, Emily

869794 TR 4:15 PM - 5:30 PM

Kadetsky, Elizabet

870082 M W F 1:25 PM - 2:15 PM

Schreier, Benjamin

especially to the question of how words and pictures combine to create meaning.

870325 TR 11:15 AM - 12:30 PM

Sternlieb, Lisa Ru

The purpose of this course is to examine the connections between novelistic and cinematic narratives. This is not a course about film adaptation. Each week we will discuss a film and a book with similar narrative issues, not similar plots. We will discuss such question as: How do writers and directors play with chronology, multiple perspectives, and “documentary” evidence? How does the filmmaker’s potential for blurring the distinctions between “reality” and illusion differ from the novelist’s? Is it easier for the filmmaker or the novelist to manipulate his audience/reader?

Requirements: Keep up with heavy reading load. Attend weekly film screenings. Participate actively. Write three 5-page papers. Give 2 class presentations.

Films may include: Europa Europa, Citizen Kane, Six Degrees of Separation, Sunset Blvd., All About Eve, Brief Encounter, Annie Hall, Adaptation

Books may include: Lolita, Atonement, Jane Eyre, The History of Love, Angela’s Ashes

ENGL 100

English Language Analysis

818989 M W F 10:10 AM - 11:00 AM

ENGL 104

The Bible as Literature

Study of the English Bible as a literary and cultural document.

May Satisfy: General Education - Humanities (GH)

869551 T R 1:00 PM - 2:15 PM

Doyle, Richard Mat

But under all this confusion of tongues and myths, of local histories and particularist doctrines, there remains a Highest Common Factor, which is the Perennial Philosophy in what may be called its chemically pure state...It is only in the act of contemplation when words and even personality are transcended, that the pure state of the Perennial Philosophy can actually be known. The records left by those who have known it in this way make it abundantly clear that all of them, whether Hindu, Buddhist, Hebrew, Taoist, Christian, or Mohammedan, were attempting to describe the same essentially indescribable Fact. Aldous Huxley

The King James Bible, translated and compiled in 1611 under the direction of King James I of England, is one of the most influential and best selling English language texts of all time. In this course students will practice rhetorical analysis to explore the text of the King James Bible and its effects on readers, with a focus on exegesis and close reading. In parallel with our collective exegesis, we’ll explore texts and visual art - e.g. Allen Ginsberg’s Howl, William Blake’s Job , Soren Kierkegaard’s reading of Abraham and Issac - that incorporate and respond to the Bible in order to take some small measure of its influence on art, literature, philosophy and rhetoric. Along the way we’ll contextualize the Bible as a work of world literature by comparing it with passages in the Buddhist, Hebrew, Hindu, Islamic and Taoist traditions as we collectively and individually evaluate the hypothesis of the ‘Perennial Philosophy’ - Aldous Huxley’s notion that all religions “were attempting to describe the same essentially indescribable Fact.”

ENGL 111**The Possibilities of English**

871156 F 1:00 PM - 2:15 PM

Goudie, Sean X

The mission of this two-credit class is to introduce students to the special career-building opportunities that Penn State English has to offer—internships, organizations, fellowships and prizes, and study abroad activities—and show them the value of the skills that the English major emphasizes. As part of this endeavor, we will hear from some of our most successful alumni who have turned their Penn State English degrees into engaging careers and who can help our students envision the possibilities of their own futures.

ENGL 129**Shakespeare**

A selection of the major plays studied to determine the sources of their permanent appeal. Intended for non-majors. [more]

818992 M W F 9:05 AM - 9:55 AM

Hume, Robert

ENGL 130**Reading Popular Texts**

Popular texts (printed, visual, and aural texts) and their social, political, and cultural significance in the contemporary world. [more]

818995 M W F 1:25 PM - 2:15 PM

Jones, Leisha J

ENGL 135**Alternative Voices in American Literature**

United States writers from diverse backgrounds offering varying responses to issues such as race, class, gender, and ethnicity. [more]

818998 T R 1:00 PM - 2:15 PM

Walden, Daniel

ENGL 180**Literature and the Natural World**

Literary representations of the natural world, focusing on English language traditions. [more]

819001 M W F 2:30 PM - 3:20 PM

Burkholder, Robert

"Literature and the Natural World"

This course is about how people relate to nature and how writers represent it in their work. We will consider everything from blowing up groundhogs and growing the Dolly Parton Rose to eco-war in the imaginary worlds of Science Fiction writer, Ursula Le Guin and the choices made by Chris McCandless and chronicled in Krakauer's Into the Wild. The broad range of assigned reading will attempt to consider what the proper balance of wildness and civilization should be in our lives and how we might discover more about ourselves through encounters with the natural world. There will be quizzes on assigned reading, two exams, and written responses to films shown in class.

ENGL 184**The Short Story**

Lectures, discussion, readings in translation, with primary emphasis on major writers of the nineteenth and twentieth centuries. [more]
May Satisfy: General Education - Humanities (GH) , International Cultures (IL)

819004 M W F 3:35 PM - 4:25 PM

Hume, Robert

ENGL 200

Introduction to Critical Reading

Responses to a variety of literary texts written in English that evoke different approaches. [more]

819007 M W F 9:05 AM - 9:55 AM

Osagie, Iyunolu Fo

819010 T R 1:00 PM - 2:15 PM

819013 M W F 10:10 AM - 11:00 AM

Moody, Shirley

819016 T R 9:45 AM - 11:00 AM

819019 T R 2:30 PM - 3:45 PM

ENGL 201

What is Literature

Acquaints students with theory and practice relevant to studies of narrative, lyric poetry, and drama. [more]

May Satisfy: General Education - Humanities (GH)

819022 T R 11:15 AM - 12:30 PM

819028 M W F 1:25 PM - 2:15 PM

Lougy, Robert

ENGL 201H

What is Literature

Acquaints students with theory and practice relevant to studies of narrative, lyric poetry, and drama. [more]

May Satisfy: General Education - Humanities (GH) , Schreyer Honors College Honors Course and Credit Requirements

892993 M W F 11:15 AM - 12:05 PM

ENGL 212

Introduction to Fiction Writing

Written exercises and short readings in the elements of fiction writing; the writing of at least one short story. [more]

Schedule #

Day/Time

Instructor

819340 T 6:30 PM - 9:30 PM Holmes, Charlotte

819343 M W F 10:10 AM - 11:00 AM Jensen, Toni Lyn

892243 T R 2:30 PM - 3:45 PM Holmes, Charlotte

ENGL 213

Introduction to Poetry Writing

Written exercises in the components and techniques of poetry writing in conjunction with selected readings. [more]

819346 T R 1:00 PM - 2:15 PM Becker, Robin G

869803 T R 11:15 AM - 12:30 PM Kasdorf, Julia

ENGL 215

Introduction to Article Writing

Written exercises in, and a study of, the principles of article writing; practice in the writing of specific articles. [more]

819349 T R 4:15 PM - 5:30 PM

ENGL 221

British Literature to 1798

Introduction to literary history and analysis; Beowulf and writers such as Chaucer, Shakespeare, Donne, Milton, Swift, Pope, and Fielding.

819352 M W 12:20 PM - 1:10 PM Smith, Scott Thomp

F 9:05 AM - 9:55 AM

This course surveys British literature from the early medieval period into the eighteenth century. Such an chronological expanse requires selective coverage, but the course does provide a general overview of the various literary traditions which span this broad period—including epic, romance, allegory, lyric poetry, prose, and drama—as well as some of the cultural and political forces that shaped those traditions.

819355 M W 12:20 PM - 1:10 PM Smith, Scott Thomp

F 10:10 AM - 11:00 AM

819358 M W 12:20 PM - 1:10 PM Smith, Scott Thomp

F 11:15 AM - 12:05 PM

819361 M W 12:20 PM - 1:10 PM Smith, Scott Thomp

F 12:20 PM - 1:10 PM

819364 M W 12:20 PM - 1:10 PM Smith, Scott Thomp

F 1:25 PM - 2:15 PM

819367 M W 12:20 PM - 1:10 PM
F 2:30 PM - 3:20 PM

Smith, Scott Thomp

ENGL 222

British Literature from 1798

Introduction to literary history and analysis; writers such as Austen, Wordsworth, Keats, Browning, Dickens, The Brontes, Yeats, Joyce, and Woolf.

819370 T R 11:15 AM - 12:30 PM

Harrington, Emily

earlier ones. The readings of the course will not proceed chronologically, therefore, but will take on the development of ideas over time. For instance, we will see how later poets such as Wallace Stevens have adapted Keats' ode "To Autumn," how poets in the twentieth century respond to Romantic subjectivity in the poems of Wordsworth, how Christina Rossetti's "Goblin Market" answers the sexuality of Coleridge's "Christabel," how Yeats and Heaney form an Irish poetic tradition. In order to understand changes in narrative techniques, feminism and ideas about race, we will look at Jane Eyre alongside Rhys' Wide Sargasso Sea. Other pairings might include: Great Expectations and Mister Pip, Howard's End and On Beauty, Mrs. Dalloway and The Hours. This will be a heavy reading course, with frequent quizzes, short assignments, two short papers, a mid-term and a final exam.

ENGL 231

American Literature to 1865

Introduction to literary history and analysis; writers such as Bradstreet, Franklin, Emerson, Hawthorne, Douglass, Thoreau, Fuller, Melville, Whitman, and Dickinson.

819373 M W F 2:30 PM - 3:20 PM

ENGL 232

American Literature from 1865

Introduction to literary history and analysis; writers such as Mark Twain, James, Cather, Frost, O'Neill, Faulkner, Hemingway, Hughes, and Morrison. [more]

819376 M W F 10:10 AM - 11:00 AM

Schwartz, Sanford

819379 T R 11:15 AM - 12:30 PM

ENGL 268

Reading Drama

Elements of drama including plot, character, dialogue, staging, and dramatic forms in British, American, and other English-language traditions. [more]

May Satisfy: General Education - Humanities (GH)

869506 T R 2:30 PM - 3:45 PM

Goudie, Tina Chen

ENGL 300M

Honors Course in English

Reading, group discussions, and oral and written reports on various specific authors and literary works. [more]

May Satisfy: Schreyer Honors College Honors Course and Credit Requirements, Writing Across the Curriculum

819397 M W F 11:15 AM - 12:05 PM

Knoppers, Laura Lu

Classical revenge tragedies, e.g. Seneca's *Thyestes* (from which Shakespeare borrows the core story scene in *Titus Andronicus*), or *Revenge* by Argentinian playwright El Truhfán, and Jacobean examples of revenge tragedy such as Kyd's *Spanish Tragedy*, Shakespeare's *Titus Andronicus* and *Hamlet*, Thomas Middleton's *The Revenger's Tragedy* (1606), John Webster's *Duchess of Malfi* (1614), and Elizabeth Cary's closet-drama, *Mariam*. Also possible will be a look at serio-comic uses of revenge in Christopher Marlowe's *Jew of Malta* (1590) and Shakespeare's *Merchant of Venice* (1594). We will then look at the way that revenge tragedy mutates into the form of epic with selections from Milton's *Paradise Lost*. Alongside these primary texts, we will be reading scholarship that sets out current critical issues and concerns. If time permits, we may end with a modern crime, passion, sex, and food film written in revenge play style, Peter Greenaway's *The Cook, the Thief, His Wife, and Her Lover* (1989). Work Requirements: Faithful attendance and participation, midterm and final exam, short paper and a final seminar paper that includes engagement with secondary sources.

ENGL 302M

Honors Seminar in English: Literature After 1800

Reading, group discussions, and oral and written reports on various specific authors and literary works. [more]

May Satisfy: Schreyer Honors College Honors Course and Credit Requirements, Writing Across the Curriculum

869440 M W F 1:25 PM - 2:15 PM

Caserio, Robert La

Until recently scholarship about literary modernism confined its attention to 1900-1930, as if modernist writing did not continue to have a creative life thereafter, and as if its engagement with World War I did not extend to the Second World War. That is not the case. First-generation modernists such as Virginia Woolf, T. S. Eliot, Rebecca West, H. D., and Wyndham Lewis write distinguished work no less in response to the second global conflict than to the first. Moreover, a generation of younger writers, heirs of the modernists, who include Aldous Huxley, Evelyn Waugh, J. P. Priestley, Elizabeth Bowen, Henry Green, Graham Greene, David Jones, George Orwell, the Anglophone Indian novelist R. K. Narayan, and Doris Lessing, write fiction and reportage about World War II that is significantly influenced by modernist ideas about literature. How their representations frame the global conflict of 1939-1945, which is the beginning of our current world if only because of the volatile post-colonial tensions it produces, is of paramount importance to cultural history. Their writers' representations are also of equal importance to political history, because first-generation and second-generation modernists in Great Britain seek to formulate new ways of thinking about politics, and about the relation of politics to ethics as well as to the arts of prose fiction, poetry and drama.

The course will require of each student intensive reading, active class participation (including two formal in-class oral presentations), quizzes, a mid-term, two short papers (4 pages each) and a final research paper (12 pages).

ENGL 303M

Honors Seminar in English: American Literature & Culture

Reading, group discussions, and oral and written reports on various specific authors and literary works. [more]

May Satisfy: Schreyer Honors College Honors Course and Credit Requirements, Writing Across the Curriculum

869878 T R 2:30 PM - 3:45 PM

Marsh, John Edmond

ENGL 304M

Honors Seminar in English: Creative Writing

Reading, group discussions, and oral and written reports on various specific authors and literary works. [more]

May Satisfy: Schreyer Honors College Honors Course and Credit Requirements, Writing Across the Curriculum

819403 T R 2:30 PM - 3:45 PM

Kasdorf, Julia

ENGL 401

Studies in Genre

Credits: 3.0

English-language texts exemplifying particular genres, with attention to critical theories, historical development, rhetorical strategies, and social, cultural, and aesth [more]

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Day/Time

Instructor

869497 T R 11:15 AM - 12:30 PM

Goudie, Tina Chen

ENGL 402

Literature and Society

Credits: 3.0

Texts confronting social, political, technological, or other issues in the English-speaking world. (Section subtitles may appear in the Schedule of Courses.) [more]

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Day/Time

Instructor

819406 T R 9:45 AM - 11:00 AM

Anesko, Michael Wa

“Banned in Boston: Books Americans Aren’t Supposed to Like”

ENGL 412

Advanced Fiction Writing

Credits: 3.0

Advanced study of the techniques of fiction writing; regular practice in writing the short story; group discussion of student work. [more]

Prerequisite: ENGL 212 and permission of the department

Schedule #

Day/Time

Instructor

819412 T 6:30 PM - 9:30 PM

Kadetsky, Elizabet

869761 M W F 12:20 PM - 1:10 PM

Jensen, Toni Lyn

ENGL 415

Advanced Nonfiction Writing

Advanced study of the principles of nonfiction; substantial practice in writing and submitting magazine articles for publication. [more]

Prerequisite: ENGL 215 and permission of the department

870346 W 6:30 PM - 9:30 PM

Thompson, Charles

English 415 will be conducted as a writing workshop based on the literary development of the New Journalism. It will be an examination of that genre, which took first-person, narrative nonfiction from the sobriety of older journalism to a full-tilt literature of outrage—one that broke trail for the intimate memoir writing of the 1990s and the passionate blogging of present day. You will study various nonfiction masterpieces. This will be a writing seminar, so nonfiction essays and memoir pieces, in a generation-appropriate style, will be required. As will shorter pieces on various aspects of the New Journalism. You will learn the careful application of fictional techniques to the writing of your own nonfiction through projects that will lead to full-length articles.

Attendance at all classes is required, as is class participation. In fact, one third of your grade will be for your class participation. The means adding vocally to our discussions.

Two 4000-word articles, one due at the middle of the semester, one at the end of the semester, are required. One article will be biographical, one autobiographical. These will constitute two-thirds of your grade. Any late article will receive a maximum grade of C. Shorter exercises will be done, either in class or at home. Weekly written responses to the readings will be submitted by e-mail. There will be neither mid-term nor final examinations.

ENGL 417

The Editorial Process

The process of editing from typescript through final proof. [more]

819418 T R 9:45 AM - 11:00 AM

819421 T R 4:15 PM - 5:30 PM

ENGL 419

Advanced Business Writing

Credits: 3.0

Preparing and editing reports and presentations common to business, industry, and government. [more]

Prerequisite: ENGL 202A, ENGL 202B, ENGL 202C, or ENGL 202D

Schedule #

Day/Time

Instructor

870580 T R 11:15 AM - 12:30 PM

ENGL 426

Chicana and Chicano Cultural Production: Literature, Film, Music

Credits: 3.0

An in-depth study of Chicana/Chicano literature, film, and music from the inception of the Chicano Movement (1965-1975) to the present. [more]

May Satisfy: U.S. Cultures (US)

Prerequisite: 3 credits in English

Schedule #

Day/Time

Instructor

819424 T R 9:45 AM - 11:00 AM

Nielsen, Aldon Lyn

At virtually the same moment that the Puritan settlers in New England were establishing their first printing press, Spanish-Speaking colonists in the southwest part of the country were doing the same thing. From the Onate Epic to today's slam poets, there is a long and vibrant tradition of creative arts. Reappropriating what had been a pejorative term to many, artists and activists of what came to be known as The Chicano Renaissance spearheaded an arts movement with far-reaching repercussions. This course will survey the long span of Chicano creative arts. We will read and hear the poetry of artists such as Lorna Dee Cervantes and Juan Felipe Herrera, and read novels by Rudolfo Anaya, David Bajo and others. We will follow the evolution of Chicano drama, looking at the career of Luis Valdez, founding figure in El Teatro Campesino who went on to direct the film ZOOT SUIT. We will listen to music ranging from Los Tigres del Norte to Selena and beyond. This semester we will pay particular attention to some of the literary works that have been recently banned in the public schools of Tucson, Arizona.

ENGL 429

New Media and Literature

Credits: 3.0

New media literary genres; critical discussion of creative works in digital media. [more]

Schedule #

Day/Time

Instructor

819427 M W F 11:15 AM - 12:05 PM

Jones, Leisha J

ENGL 436

American Fiction Since 1945

Credits: 3.0

Representative fiction by such writers as Barth, Bellow, Ellison, Heller, Mailer, Morrison, Nabokov, Oates, O'Connor, Pynchon, Updike, Walker. [more]

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Day/Time

Instructor

871270 M W F 11:15 AM - 12:05 PM

American Fiction Since 1945

ENGL 443

The English Renaissance

Credits: 3.0

Such writers as More, Sidney, Spenser, Shakespeare, Donne, Jonson, Bacon, and Marvell. [more]

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Day/Time

Instructor

885265 T R 2:30 PM - 3:45 PM

Hume, Robert

This course offers a broad sweep through a particularly rich period in early modern British literature, starting circa 1500 and ending circa 1660. Most of the readings will be poetry or plays, though we will read some non-fiction prose. We will emphasize such major writers as Spenser, Marlowe, Donne, Jonson, and Marvell (with a bit of time on Shakespeare's poetry and his Troilus and Cressida). But we will also devote some time to such less well-known writers as Sir Thomas More, Izaak Walton, Mary Wroth, George Herbert, Sir Francis Bacon, Katherine Philips, and such political writers as Filmer, Hobbes, the Earl of Clarendon, and the young Milton. Written assignments will be an in-class mid-term, a take-home final exam, a short paper, and a term paper.

ENGL 444

Shakespeare

Credits: 3.0

Selected tragedies, comedies, and histories. [more]

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Day/Time

Instructor

819439 T R 9:45 AM - 11:00 AM

North, Marcy Lynne

819442 T R 1:00 PM - 2:15 PM

North, Marcy Lynne

ENGL 447

The Restoration and the Eighteenth Century

Credits: 3.0

The neoclassical age (1660-1776). Such writers as Dryden, Congreve, Swift, Pope, Fielding, Goldsmith, Sheridan, Boswell, Johnson. [more]

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Day/Time

Instructor

885268 T R 4:15 PM - 5:30 PM

ENGL 458

Twentieth-Century Poetry

Credits: 3.0

Poets writing in English such as Yeats, Pound, Eliot, Frost, Auden, Stevens, Plath, Bishop, Brooks, H.D., and others. [more]

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Day/Time

Instructor

819454 T R 9:45 AM - 11:00 AM

Grosholz, Emily Ro

ENGL 466

African American Novel I

Credits: 3.0

Thematic, structural, and stylistic characteristics of the African American novel from residually oral forms to satiric realism. [more]

May Satisfy: U.S. Cultures (US)

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Day/Time

Instructor

819457 M W F 10:10 AM - 11:00 AM

Osagie, Iyunolu Fo

ENGL 468

African American Poetry

Credits: 3.0

African American poetry within the contexts of the black oral tradition and transformed European literary tradition. [more]

May Satisfy: U.S. Cultures (US)

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Day/Time

Instructor

870025 T R 1:00 PM - 2:15 PM

Nielsen, Aldon Lyn

candidate ever to propose as part of his campaign speeches that Americans should graduate from college knowing how to read a poem. We have had poet/presidents in the past; President Carter was an active writer who published a volume of poems after his term in office. But Obama is the first presidential candidate who made poetry a part of his campaign pledge, though we haven't heard much about that in this time of economic recession, oil spills and Tea Parties, perhaps because, as William Carlos Williams observed, it's hard to get the news from poetry. (He goes on to add that people die every day for want of what can be found in poetry.)

Poet Ishmael Reed once wrote that being a black poet is like going over Niagara falls in a barrel: nobody thinks you can do it; everybody thinks you're crazy to try; but the worst part is that you're bigger than the barrel. Before Reed, Countee Cullen had marveled at what he termed "this curious thing . . . to make a poet black and bid him sing." As we survey the broad history of African American poetry and poetics, we will, of course, trace the evolution of formal structures and aesthetics, but we will also take a critical view of the reception of African American verse; for whether we are reading Phillis Wheatley or the contemporary poet Ed Roberson, all of the poets we study have contended within the writing itself with the racially striated nature of the literary space they occupy.

ENGL 474

Issues in Rhetoric and Composition

Credits: 3.0

Examines selected topics in the field of rhetoric and composition. (Section subtitles may appear in the Schedule of Courses.) [more]

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Day/Time

Instructor

819460 T R 1:00 PM - 2:15 PM

Eberly, Rosa A

869608 T R 11:15 AM - 12:30 PM

Gilyard, Raymond K

ENGL 487W

Senior Seminar

Credits: 3.0

Issues, themes, periods, critical theories, etc., that invite students to use prior English studies, limited to seniors majoring in English. [more]

May Satisfy: Writing Across the Curriculum

Prerequisite: six credits of 400-level courses in English

Schedule #

Day/Time

Instructor

819463 M W F 1:25 PM - 2:15 PM

Selzer, Linda Furg

819466 M W F 12:20 PM - 1:10 PM

Schwartz, Sanford

819469 T R 9:45 AM - 11:00 AM

Doyle, Richard Mat

This brings me to my frightening premise. I seem to be living in my own novels more and more. Philip K. Dick

In scores of novels, hundreds of short stories and thousands of pages of *The Exegesis*, the American writer Philip K. Dick grappled with the nature of reality and life in a world increasingly saturated with the technologies and metaphors of information.

While information theory (Shannon), molecular biology (Watson and Crick), and physics (Wheeler) all began to scientifically model reality as fundamentally composed of information through the figures of “entropy”, the “genetic code”, and “bits” well before the emergence of technologies such as the Web, Dick found himself living in a reality he characterized as “nailed by information.”

Through rhetorical analysis of Dick's novels, essays and *The Exegesis*, we'll begin to map Dick's rhetorical cosmos where changes in the logos effect changes in material reality through the feedback loops of consciousness and information

Requirements:

- Short responses to each week's readings, posted on our class wiki
- A short (1200 word) rhetorical analysis of one of the class texts, posted on our class wiki
- A lengthier (2000-3000 word) analytic essay on one or several of the class texts, exploring both secondary sources and an original reading of a class text, posted on our class wiki