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

### ENGL 003
**The Great Traditions in American Literature**
818581  T R 1:00 PM - 2:15 PM  Conklin, Carla Mulford
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.

### ENGL 050
**Introduction to Creative Writing**
818968  M W F 2:30 PM - 3:20 PM
818971  T R 11:15 AM - 12:30 PM
818974  T R 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  T R 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  T R 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

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. May Satisfy: General Education - Humanities (GH), International Cultures (IL)

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<td>819004</td>
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**ENGL 200**

*Introduction to Critical Reading*
Responses to a variety of literary texts written in English that evoke different approaches. May Satisfy: General Education - Humanities (GH)

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<td>819013</td>
<td>M W F 10:10 AM - 11:00 AM</td>
<td>Moody, Shirley</td>
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<td>819016</td>
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<td>819019</td>
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**ENGL 201**

*What is Literature*
Acquaints students with theory and practice relevant to studies of narrative, lyric poetry, and drama. May Satisfy: General Education - Humanities (GH)

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<td>Lougy, Robert</td>
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<td>819028</td>
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**ENGL 201H**

*What is Literature*
Acquaints students with theory and practice relevant to studies of narrative, lyric poetry, and drama. May Satisfy: General Education - Humanities (GH), Schreyer Honors College Honors Course and Credit Requirements

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**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. May Satisfy: General Education - Humanities (GH), International Cultures (IL)

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<tr>
<td>ENGL 213</td>
<td>Introduction to Poetry Writing</td>
<td>Written exercises in the components and techniques of poetry writing in conjunction with selected readings. [more]</td>
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<tr>
<td>ENGL 215</td>
<td>Introduction to Article Writing</td>
<td>Written exercises in, and a study of, the principles of article writing; practice in the writing of specific articles. [more]</td>
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<tr>
<td>ENGL 221</td>
<td>British Literature to 1798</td>
<td>Introduction to literary history and analysis; Beowulf and writers such as Chaucer, Shakespeare, Donne, Milton, Swift, Pope, and Fielding. 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.</td>
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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.

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.

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]

ENGL 268
Reading Drama
Elements of drama including plot, character, dialogue, staging, and dramatic forms in British, American, and other English-language traditions. [more]
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
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
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
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

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 aesthetic [more]
Prerequisite: ENGL 015 or ENGL 030

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

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

ENGL 415
Advanced Nonfiction Writing

“Banned in Boston: Books Americans Aren’t Supposed to Like”
Advanced study of the principles of nonfiction; substantial practice in writing and submitting magazine articles for publication. Prerequisite: ENGL 215 and permission of the department

ENGL 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.

ENGL 419
Advanced Business Writing
Credits: 3.0
Preparing and editing reports and presentations common to business, industry, and government.

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. May Satisfy: U.S. Cultures (US)
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

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]
### 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]

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<td>North, Marcy Lynne</td>
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<td>819442</td>
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### 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]

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### 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)

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### 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)

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During the campaign of 2008, Barack Obama became the first presidential candidate in our history to see his undergraduate poetry republished in the nation's newspapers. He was also the first 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.
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