ENGL 050
Introduction to Creative Writing
Credits: 3.0
Practice and criticism in the reading, analysis and composition of fiction, nonfiction and poetry writing. May Satisfy: General Education - Arts (GA)

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ENGL 0835
First-Year Seminar in English
Credits: 3.0
Critical approaches to the dimensions and directions in English/American literature and rhetoric. May Satisfy: General Education - Humanities (GH), First-Year Seminar

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In this course we will be focusing on the rhetorical use of dialogue for making arguments and exploring complicated ideas, sometimes called “dialectic”. As such, we will also put rhetoric itself in dialogue with poetry, literature, and philosophy. In the first part of the course we will familiarize ourselves with the roots of dialectic by reading some classical speeches, comedies, and of course, dialogues from authors like Aristophanes and Plato. After students become familiar with the basic ideas, the class will then shift focus to the contemporary use of dialogue in rhetorical criticism and composition. Students should think of dialectic as a game in which players make controversial statements, ask insightful questions, and provide appropriate answers. In the beginning of the course, we will study many historical rules for this game and we will ultimately establish our own for a version more applicable to our current times. In the remainder, students will supply topics and readings from their own academic, literary, and popular interests and will lead the game in turn. No doubt the rules will evolve as we progress, but the continuing experience should leave students with a skill-set enabling them to productively examine texts in various disciplines and genres; refine their opinions and challenge those of others; compose their own dialogues for the purpose of inquiry and argument; and participate in critical discussions outside the confines of the game and without the aid of other trained players. Successful completion of the course should arm students with tools to critique claims from a wide-range of texts and equip them to produce powerful statements of their own. Students will complete the course by composing a dialogue on a topic of some complexity and controversy.

ENGL 103
The Great Traditions in American Literature
Credits: 3.0
Major works of fiction, drama, and poetry from the colonial to the modern periods expressing enduring issues and values.
May Satisfy: General Education - Humanities (GH), U.S. Cultures (US)

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<tr>
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ENGL 111
The Possibilities of English
Credits: 2.0
This course familiarizes students with the range of professional possibilities offered by the English major.

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<tbody>
<tr>
<td>294727</td>
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<td>107 Sackett Bldg</td>
<td>Moody, Shirley</td>
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</table>

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. Requirements include attendance at all classes, active participation, regular homework assignments, and a final class project.

ENGL 129
Shakespeare
Credits: 3.0
A selection of the major plays studied to determine the sources of their permanent appeal. Intended for non-majors.

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<td>Moody, Shirley</td>
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ENGL 130
Reading Popular Texts
Credits: 3.0
Popular texts (printed, visual, and aural texts) and their social, political, and cultural significance in the contemporary world.

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ENGL 132U
Introduction to Jewish American Literature
Credits: 3.0
A historical and thematic survey of Jewish Literature of the United States.

May Satisfy: General Education - Humanities (GH), U.S. Cultures (US), Schreyer Honors College Honors Course and Credit Requirements

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ENGL 135
Alternative Voices in American Literature
Credits: 3.0
United States writers from diverse backgrounds offering varying responses to issues such as race, class, gender, and ethnicity.
May Satisfy: General Education - Humanities (GH), U.S. Cultures (US)

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<td>Conklin, Carla Mulford</td>
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This course will focus on Native American writers from the latter part of the twentieth century and the earliest decades of the twenty-first century. Some of their works will shed light on Native activism, culture, and history, some will reveal concerns about bias against Native peoples, and some will expose the challenges of living on reservations or establishing an identity in the modern world. Our writers will likely include Leslie Marmon Silko, James Welch, Susan Power, Linda Hogan, Joy Harjo, Simon Ortiz, Louise Erdrich, and Sherman Alexie.

Assignments: spirited participation, including a talking point and three papers of critical analysis.

ENGL 136
The Graphic Novel
Credits: 3.0
The graphic novel as a literary and visual form (produced primarily in English).
May Satisfy: General Education - Humanities (GH)

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This course considers the graphic novel (or more simply, comics) as a modern art form that joins image and text. This course explores the formal aesthetic of the comics medium, its methods of production and consumption, and its place in a contemporary culture of reading. The course furthermore provides a brief overview of the development of American comics in the twentieth century (newspaper strips, the comics boom of 1930s and 40s, the 1950s Senate hearings on the ‘corrupting influence’ of comics, the abiding perception of comics as juvenile) and the ways in which that history has impacted the current reception of the medium. Assigned texts will include short and long works across genres, with a focus on comics produced in North America. Assigned creators might include Gabriel Ba, Lynda Barry, R. Crumb, Jeff Lemire, Fabio Moon, Alan Moore, Marjane Satrapi, Craig Thompson, Art Spiegelman, and Gene Yang.

ENGL 137H
Rhetoric and Civic Life I
Credits: 3.0
Within a liberal arts framework and with attention to public discourse--speaking, writing, online communication, and visual presentation--this course instructs students
May Satisfy: General Education - Writing/Speaking (GWS), Schreyer Honors College Honors Course and Credit Requirements
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ENGL 139
Black American Literature
Credits: 3.0
Fiction, poetry, and drama, including such writers as Baldwin, Douglass, Ellison, Morrison, and Wright.

May Satisfy: General Education - Humanities (GH), U.S. Cultures (US)

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ENGL 140
Contemporary Literature
Credits: 3.0
Writers such as Baldwin, Beckett, Bellow, Ellison, Gordimer, Lessing, Lowell, Mailer, Naipaul, Pinter, Plath, Pynchon, Rushdie, and Walker.

May Satisfy: General Education - Humanities (GH)

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<td>110 Walker Bldg</td>
<td>Marsh, John Edmond</td>
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What are the writers in England and America doing these days? Take the course and find out. English 140 offers a crash course in literature since 1945. We will read the major poets and schools of poetry, sample some of the acknowledged masterpieces of the American short story, and read four ambitious, accomplished novels that together represent something of the scope and concerns of fiction in the last sixty years. The course, like the literature we read, will show you the ins and outs, the dilemmas and complexities, of the world we live in. Its fundamental purpose, though, is to prepare you to become confident, knowledgeable, and lifelong readers of contemporary literature. Requirements will include two short- to medium-length papers, a midterm, and a final.


ENGL 180
Literature and the Natural World
Credits: 3.0
Literary representations of the natural world, focusing on English language traditions.

May Satisfy: General Education - Humanities (GH)

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How do people relate to the natural world? That's the big question that this course tried to answer. We will frame our semester-long enquiry with a couple of entertaining stories about long hikes, Bill Bryson's hilarious account of his adventure on the Appalachian Trail--A Walk in the Woods-- and Cheryl Strayed's tale of her hike on the Pacific Crest Trail--Wild. In between we will look at a story of farm living, at a sci-fi novel about corporate genocide on the green planet, and a book about living with and learning about osprey on Cape Cod. We'll even look at the work of some classic American nature writers, like Thoreau, and John Muir, and Annie Dillard. There will be reading quizzes, written responses to a few films, and two written exams.

ENGL 184
The Short Story
Credits: 3.0
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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English/Comp Lit 184 (The Short Story)

Description:
This course is an introduction to short fiction by a wide variety of American, British, and European authors between about 1850 and the present. Emphasis will be on the later twentieth century. We will be particularly concerned (1) with how to read short stories skilfully and analytically and (2) with the kinds of ideas and experience they can communicate. Fiction is commentary on life and engaging with fiction in an intellectually probing way can help you think seriously about your own values, choices, problems, and ambitions. There will be two closed-book in-class exams, a short term paper, and a take-home final exam.

ENGL 192
The Literature of Fantasy
Credits: 3.0
Literature(s) of fantasy from early forms through a variety of contemporary traditions.
May Satisfy: General Education - Humanities (GH)

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<td>203 Sackett Bldg</td>
<td>Hume, Kathryn</td>
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I define fantasy as a literary departure from consensus reality, so we will read rather varied texts, some mining our cultural past when warfare has not gotten beyond swords, some building a high-tech future, some using magic. Some delving into psychological fantasy, and some transforming the present world with a startling premise. We will discuss such building blocks of fantasy as the hero monomyth, apocalypse, dystopia/utopia, living forever, and magic.

Contemporary novelists frequently wish to shock you or disturb your settled convictions. To do so, they use sexual or religious materials in ways that may distress your sensibilities. Even when they do not consider what they portray shocking, it may seem so to you as readers. If your moral or religious background is going to make you uncomfortable over reading and discussing such matter, you should choose another course.

Alice’s Adventures in Wonderland and Through the Looking Glass (free in various electronic forms) plus some short stories and articles that will be posted on Angel.

Requirements: a 5-8 page paper (two drafts so you can improve on your first effort) and two exams. To pass this course you must complete all assignments. You are expected to attend all class meetings, to complete the readings, and to participate regularly in class and on our ANGEL discussion board. Assignments must be handed in on time, unless you have made arrangements with me in advance.
ENGL 201
What is Literature
Credits: 3.0
Acquaints students with theory and practice relevant to studies of narrative, lyric poetry, and drama.
May Satisfy: General Education - Humanities (GH)
Prerequisite: ENGL 015 or ENGL 030
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<td>120 Moore Bldg</td>
<td>Selzer, Linda Furgerson</td>
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This class approaches the question "What is literature?" from three different analytical perspectives. In the first section, Responding Formally, we will examine responses to the question that focus on formal elements of language while we read a wide variety of poetry. In the second section of the course, Historicizing the Question, we will consider how analyzing literature in relation to a cultural period or to specific cultural practices can sometimes unsettle our ideas about the conceptual or disciplinary boundaries of the literary. In the final section of the course, Thinking about Narrative, we will consider different approaches to narratology and apply them to two or three contemporary novels.
This class approaches the question “What is literature?” from three different analytical perspectives. In the first section, Responding Formally, we will examine responses to the question that focus on formal elements of language use while we read a wide variety of poetry. In the second section of the course, Historicizing the Question, we will consider how analyzing literature in relation to a cultural period or to specific cultural practices can sometimes unsettle our ideas about the conceptual or disciplinary boundaries of the literary. In the final section of the course, Thinking about Narrative, we will read several different approaches to narratology and apply them to two or three contemporary novels.
What is Literature
Credits: 3.0
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
Prerequisite: ENGL 015 or ENGL 030

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<td>Hume, Robert</td>
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Literature can be studied in both aesthetic and historical ways. We will do both in the course of the semester. But literature should also be seen as commentary on life, not merely read in antiquarian, historical-context ways. Reading these plays, poems, stories, and novels can help you think about your own values, problems, ambitions, and life choices. The particular “objectives” of English 201H are to familiarize students with the methods and vocabulary used for understanding and analyzing literature from circa 1600 to circa 2000 in multiple genres: comic and tragic drama, long and short fiction, and poetry of diverse sorts. The basic course is designed to teach the reading and analytic skills necessary to getting the most out of more specialized 400-level courses. In the “Honors” version the objective is to take bright, better prepared students to a higher level with particularly challenging material. The “mode of instruction” will be primarily group discussion, interspersed with small segments of informal lecture.

The readings will be as follows. (1) Plays: Shakespeare, Troilus and Cressida and Antony and Cleopatra; Shaw, Pygmalion; Stoppard, Arcadia. (2) Poetry: selected poems by Donne, Browning, Yeats, and Eliot (including The Waste Land). (3) Short fiction collections by James Baldwin and Joyce Carol Oates. (4) Novels by Jane Austen (Pride and Prejudice), Joyce (Portrait of the Artist as a Young Man), and Colin Whitehead (The Intuitionist).

Requirements: Ten sets of typed “reading notes” due on the first day of discussion of a work or author (1-2 typed pages); an in-class mid-term exam; two 4-5 page short papers and an 8-10 page term paper; and a challenging, demanding take-home final exam with length limited to four typed pages.

ENGL 212
Introduction to Fiction Writing
Credits: 3.0
Written exercises and short readings in the elements of fiction writing; the writing of at least one short story.
Prerequisite: ENGL 015 or ENGL 030

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ENGL 213
Introduction to Poetry Writing
Credits: 3.0
Written exercises in the components and techniques of poetry writing in conjunction with selected readings.
Prerequisite: ENGL 015 or ENGL 030
## ENGL 214
**Introduction to Creative Nonfiction Writing**

Credits: 3.0  
Introduces lyric and narrative forms in memoir writing and the personal essay.

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## ENGL 215
**Introduction to Article Writing**

Credits: 3.0  
Written exercises in, and a study of, the principles of article writing; practice in the writing of specific articles.

Prerequisite: ENGL 015 or ENGL 030

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## ENGL 221
**British Literature to 1798**

Credits: 3.0  
Introduction to literary history and analysis; Beowulf and writers such as Chaucer, Shakespeare, Donne, Milton, Swift, Pope, and Fielding.

Prerequisite: ENGL 015 or ENGL 030

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**ENGL 222**
British Literature from 1798
Credits: 3.0
Introduction to literary history and analysis; writers such as Austen, Wordsworth, Keats, Browning, Dickens, The Brontes, Yeats, Joyce, and Woolf.
Prerequisite: ENGL 015 or ENGL 030
Schedule # | Day/Time         | Classroom        | Instructor          |
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<td>295183</td>
<td>T R 9:45 AM - 11:00 AM</td>
<td>303 Willard Bldg Harrington, Emily Marie</td>
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**ENGL 226**
Latina and Latino Border Theories
Credits: 3.0
English 226 will constitute a wide-ranging examination of contemporary texts (1960-present) central to the construction of contemporary Latino/a culture.
May Satisfy: General Education - Humanities (GH) , U.S. Cultures (US) OR International Cultures (IL)
Schedule # | Day/Time         | Classroom        | Instructor          |
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<td>350764</td>
<td>T R 9:45 AM - 11:00 AM</td>
<td>145 Fenske Bldg Nielsen, Aldon Lynn</td>
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Latina and Latino Border Theories
English 226 will constitute a wide-ranging examination of contemporary texts central to the construction of contemporary Latino/a culture. We will read fiction, non-fiction and poetry, will view some relevant films, and will listen to and discuss music selections. Discussions will cover not only the historically moving geographical borders, but borders of space, time, gender, genre and language. Readings will be drawn from authors who have ancestry in the Caribbean, in South America, Central American and Mexico.

**ENGL 228**
Introduction to Disability Studies in the Humanities
Credits: 3.0
Provides a humanities-based interdisciplinary introduction to Disability Studies.
May Satisfy: General Education - Humanities (GH) , International Cultures (IL)
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<td>295186</td>
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<td>173 Willard Bldg Lyon, Janet Wynne</td>
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**ENGL 229**
Digital Studies
### ENGL 232
**American Literature from 1865**

Credits: 3.0  
Introduction to literary history and analysis; writers such as Mark Twain, James, Cather, Frost, O'Neill, Faulkner, Hemingway, Hughes, and Morrison.  
Prerequisite: ENGL 015 or ENGL 030

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<tr>
<td>295189</td>
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<td>110 Walker Bldg</td>
<td>Caserio, Robert Lawrence</td>
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Introduction to literary history and analysis; writers such as Mark Twain, James, Cather, Frost, O'Neill, Faulkner, Hemingway, Hughes, and Morrison.

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<td>Schreier, Benjamin Jared</td>
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### ENGL 250
**Peer Tutoring in Writing**

Credits: 3.0  
Introduction to skills and attitudes required for successful peer tutoring in writing. Provides internship experience in a writing center.  
Prerequisite: ENGL 202A, ENGL 202B, ENGL 202C, or ENGL 202D; approval of department

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<td>268 Willard Bldg</td>
<td>Olson, Jon</td>
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### ENGL 263
**Reading Poetry**

Credits: 3.0  
Elements of poetry including meter, rhyme, image, diction, and poetic forms in British, American, and other English-language traditions.  
May Satisfy: General Education - Humanities (GH)

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<td>349936</td>
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<td>Kasdorf, Julia</td>
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</table>
ENGL 300M
Honors Course in English
Credits: Variable 3.0 - 12.0
Reading, group discussions, and oral and written reports on various specific authors and literary works.
May Satisfy: Schreyer Honors College Honors Course and Credit Requirements, Writing Across the Curriculum
Prerequisite: ENGL 015 or ENGL 030; approval of the departmental Honors Committee
Schedule #  Day/Time          Classroom        Instructor
295201  T R 11:15 AM - 12:30 PM  324 Sackett Bldg  Berube, Michael Francis

A tale told by an idiot, full of sound and fury, signifying nothing: well, that’s life. In this course we’ll read a fascinating array of narratives that deal with ... narratives, as understood by and sometimes as told by characters with cognitive disabilities. We’ll also explore some narratives about “monsters,” “aliens,” and other experimental subjects, and we’ll ask what these narratives might be suggesting about us humans. The course will be one hundred percent free of zombies, however, on the grounds that zombies make for really boring narrators. Texts: Mary Shelley, Frankenstein; Edgar Rice Burroughs, Tarzan; William Faulkner, The Sound and the Fury (but of course); Philip K. Dick, Martian Time-Slip; J. M. Coetzee, Life and Times of Michael K; Mark Haddon, The Curious Incident of the Dog in the Night-Time; Margaret Atwood, Oryx and Crake; Kazuo Ishiguro, Never Let Me Go. Course requirements: three essays, final exam, lively class discussion.

ENGL 301M
Honors Seminar in English: Literature Before 1800
Credits: Variable 3.0 - 12.0
Reading, group discussions, and oral and written reports on various specific authors and literary works.
May Satisfy: Schreyer Honors College Honors Course and Credit Requirements, Writing Across the Curriculum
Prerequisite: ENGL 015 or ENGL 030; approval of the departmental Honors Committee
Schedule #  Day/Time          Classroom        Instructor
350815  T R 2:30 PM - 3:45 PM  312 Boucke        Sullivan, Garrett

This course will situate a handful of Shakespeare’s works in relation to texts produced by his contemporaries. We will focus on pairings (and one “tripling”) of works that take up similar issues or have strong formal or generic affiliations; themes and texts will include anti-Semitism in The Merchant of Venice and Marlowe’s Jew of Malta; memory and revenge in Hamlet, Kyd’s The Spanish Tragedy and Middleton’s The Revenger’s Tragedy; and class and gender in Twelfth Night and Jonson’s The Alchemist. We will not only examine works in their historical contexts, but will also attend to literary and formal topics. Throughout, we will seek both to locate Shakespeare within his own literary culture and to identify what is distinctive about his achievements. As part of this course, students will take a short field trip to the American Shakespeare Center (ASC) for performances. For 25 years, the ASC has been an internationally renowned source for lively and innovative productions of Shakespeare and other English Renaissance dramatists. Located in Staunton, VA, the ASC performs in a beautiful, historically accurate reconstruction of the Blackfriars Theater, a 17th-century London playhouse. They also replicate many of the original conditions of Renaissance theatrical performance: plays are performed with the lights up and with a handful of audience members on stage. Schedule allowing, and in the spirit of the course, we will see at least one Shakespearean and one non-Shakespearean play.

ENGL 302M
Honors Seminar in English: Literature After 1800
Credits: Variable 3.0 - 12.0
Reading, group discussions, and oral and written reports on various specific authors and literary works.
May Satisfy: Schreyer Honors College Honors Course and Credit Requirements, Writing Across the Curriculum
Prerequisite: ENGL 015 or ENGL 030; approval of the departmental Honors Committee

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<td>252 Ag Engineering</td>
<td>Schwartz, Sanford Ray</td>
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In this seminar we will look at the formation of the Hollywood studio system and its adaptation of various literary genres that became the staples of the silver screen. The focus of the first part of the course will be on the film genres that flourished during the so-called Golden Age of Hollywood from the thirties to the fifties—among others, the western, screwball/romantic comedy, film noir, and the suspense thriller—and on some of the major directors associated with these genres: John Ford (the western), Howard Hawks (screwball, film noir & others), Billy Wilder (film noir), Alfred Hitchcock (suspense thriller), as well as the singular and unclassifiable presence of Orson Welles. The focus of the second part of the course will be on the afterlife of these genres—their development and decline, perpetuation and transformation—under the altered conditions of production in the American film industry since the 1950s. One of our major concerns will be the manner in which different genres represent (or fantasize) America life—its history and changing circumstances; the strengths and weaknesses of its informing values; its various divisions of race, class, region, ethnicity, and gender. No prior coursework in film is required; some film terminology will be introduced over the course of the semester, but students of literature should find that they are already well prepared for the study of film, and that the latter in turn may enhance their understanding of literature and literary forms.

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 concerns.
Prerequisite: ENGL 015 or ENGL 030

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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.)
Prerequisite: ENGL 015 or ENGL 030

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<tr>
<td>360589</td>
<td>T R 8:00 AM - 9:15 AM</td>
<td>122 Pond Lab</td>
<td>Jolly, Rosemary Jane</td>
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</table>
YOU are a student who loves reading. How might these skills relate to social justice? And how can YOU apply them in the context of human suffering? What exactly are applied narrative studies?
IF YOU ARE ASKING THESE QUESTIONS, THIS MIGHT BE YOUR COURSE.

SOME QUESTIONS ABOUT THE SPILLING OF BLOOD AND THE TELLING OF STORIES
• What is the relation between NARRATIVES, ATROCITY & VULNERABILITY?
• CAN NARRATIVES ‘HEAL’ and ‘HARM’ IN REAL LIFE? How does this work?
• What are THE MEDICAL HUMANITIES?
• What are THE ETHICS OF APPRECIATING ARTISTIC FORMS THAT NAVIGATE TRAUMATIC EXPERIENCES?
• How do we read narratives from cultures other than our own that address conditions of SYSTEMIC COLONIALISM, RACISM AND GENDER-BASED VIOLENCE?
• How do we survive our own interests in these topics? HOW DO WE KEEP OUR SENSE OF HUMOUR WHILE DOING THIS WORK?
INTRIGUED? REGISTER FOR ENGLISH 402, FALL 2014, OFFERED BY AWARD-WINNING TEACHER AND RESEARCHER, PROFESSOR ROSEMARY J. JOLLY, WEISS CHAIR OF THE HUMANITIES IN LITERATURE AND HUMAN RIGHTS, PSU

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.
Prerequisite: ENGL 212 and permission of the department
Schedule #
Day/Time
Classroom
Instructor
295219
T 6:30 PM - 9:30 PM
325 Sackett Bldg

295222
T R 2:30 PM - 3:45 PM
015 Tyson Bldg
Jensen, Toni Lyn

ENGL 413
Advanced Poetry Writing
Credits: 3.0
Advanced study of the techniques of poetic composition; regular practice in writing poetry; group discussion of student work.
Prerequisite: ENGL 213
Schedule #
Day/Time
Classroom
Instructor
349963
T 4:30 PM - 7:30 PM
209 Hammond Bldg
Kasdorf, Julia

ENGL 417
The Editorial Process
Credits: 3.0
The process of editing from typescript through final proof.
Prerequisite: ENGL 202A, ENGL 202B, ENGL 202C, ENGL 202D, ENGL 210, ENGL 215
Schedule #
Day/Time
Classroom
Instructor
### ENGL 419
**Advanced Business Writing**
Credits: 3.0
Preparing and editing reports and presentations common to business, industry, and government.
Prerequisite: ENGL 202A, ENGL 202B, ENGL 202C, or ENGL 202D

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<td>107 Willard Bldg</td>
<td>Patil, Padma</td>
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### ENGL 421
**Advanced Expository Writing**
Credits: 3.0
Develops skill in writing expository essays, with particular attention to style. Intended for liberal arts majors.
Prerequisite: ENGL 202A, ENGL 202B, ENGL 202C, or ENGL 202D

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<tr>
<td>350770</td>
<td>T R 1:00 PM - 2:15 PM</td>
<td>303 Willard Bldg</td>
<td>Selzer, John L</td>
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### 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)
Prerequisite: 3 credits in English

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ENGL 432
The American Novel to 1900
Credits: 3.0
Such writers as Hawthorne, Melville, Stowe, Mark Twain, James, Crane, Chopin, and others.
Prerequisite: ENGL 015 or ENGL 030
Schedule # | Day/Time | Classroom | Instructor
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349858 | T R 2:30 PM - 3:45 PM | 322 HHD East | Anesko, Michael Walter

The Nineteenth-Century American Novel

This course attempts to describe and analyze the American novel to 1900 by examining some of the more interesting—i.e., historically significant, formally influential, technically innovative—representatives of that genre written during the period. Class time will be divided between lectures and discussion, but each student's principal job in the course will be to read all the assigned books with great care.

Authors to be studied will include: Benjamin Franklin, Thomas Jefferson, James Fenimore Cooper, Edgar Allan Poe, Herman Melville, Harriet Beecher Stowe, Mark Twain, Nathaniel Hawthorne, Fanny Fern, Horatio Alger, William Dean Howells, Henry James, and Kate Chopin.

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ENGL 433
The American Novel: 1900-1945
Credits: 3.0
Such writers as Wharton, Dreiser, Cather, Fitzgerald, Faulkner, Hemingway, Hurston, Wright, and others.
Prerequisite: ENGL 015 or ENGL 030
Schedule # | Day/Time | Classroom | Instructor
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295240 | T R 1:00 PM - 2:15 PM | 105 Wartik Lab | Bell, Kevin Michael

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ENGL 437
The Poet in America
Credits: 3.0
American poets such as Bradstreet, Taylor, Poe, Emerson, Whitman, Dickinson, Frost, Eliot, Stevens, Hughes, Brooks, Moore, Williams, Plath, Rich, Lowell.
Prerequisite: ENGL 015 or ENGL 030
Schedule # | Day/Time | Classroom | Instructor
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350140 | M W F 1:25 PM - 2:15 PM | 103 Walker Bldg | Marsh, John Edmond

In terms of ambition, range, and influence, American poetry is one of the major achievements of human culture. Whether you are a poet, budding critic, or just plain reader, if you have not grappled with Walt Whitman’s “Song of Myself,” T.S. Eliot’s The Waste Land, Allen Ginsberg’s “Howl,” Sylvia Plath’s “Tulips,” or any of the other undisputed masterpieces of modern and contemporary poetry, your education, literary and otherwise, is incomplete. In this class, you will learn how to read these occasionally difficult but always rewarding poems, and how to write meaningfully about them. We will begin with Walt Whitman and Emily Dickinson, turn to the stunning variety of modern poetry written in the 1910s and 1920s, proceed through the various schools and movements of the second half of twentieth century, and end with the most recent developments in poetry and poetics. “Breathe-in experience,” the poet Muriel Rukeyser wrote, “breathe-out poetry.” In this class, we will reverse the sequence: breathe-in poetry, breathe-out experience.
This course will focus on a critical reading of Geoffrey Chaucer's Canterbury Tales. In one appraisal, widely shared though not unchallenged, Chaucer's composition of the Tales marks the creation of English literature as an established national tradition. Our chief concern will be to develop sound close readings of the poetry, interpretations which attend to the structure, themes, and verbal complexity of the texts that Chaucer collects within the frame of a pilgrimage that never actually reaches its destination. Chaucer is a poet of great craft, subtlety, irony and humor. We will spend some time working through the fundamentals of Middle English, so that we can read him in the idiom he used and hear the music of his poems. We will also consider conventions of writing and reading in the Middle Ages and the differences that separate those conventions from our modern practices. The course will require several quizzes, a midterm, and a final research paper.
Major writers such as Conrad, Lawrence, Mansfield, Forster, Joyce, Woolf, Waugh, Greene, Bowen, Beckett, and others. 

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<td>212 Hammond Bldg</td>
<td>Schwartz, Sanford Ray</td>
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A tour of British/Irish fiction from the 1890s to the Second World War. A good portion of the course will be devoted to writers associated with British and Irish modernism—Joseph Conrad, James Joyce, and Virginia Woolf. We will also look at a variety of other writers, including some practitioners of popular genres—science fiction, Gothic horror, detective fiction, and fantasy—in which the British tradition is especially rich. We will read texts (and watch a few film versions) by most though not all of the following: H.G. Wells, Bram Stoker, Arthur Conan Doyle, Joseph Conrad, E.M. Forster, James Joyce, D.H. Lawrence, Virginia Woolf, Aldous Huxley, Agatha Christie, Evelyn Waugh, Graham, Greene, C.S. Lewis, and George Orwell. Caveat: By its nature the course requires a commitment to reading a series of mid- to full-length novels, so students should sign up for this class only if they are willing to keep up the pace.

**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.  
May Satisfy: U.S. Cultures (US)  
Prerequisite: ENGL 015 or ENGL 030

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**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.)  
Prerequisite: ENGL 015 or ENGL 030

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<td>101 Wagner Bldg</td>
<td>You, Xiaoye</td>
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**ENGL 486**  
The World Novel in English  
Credits: 3.0  
Studies in the novel, written in English, by writers outside of the United States and Great Britain.  
May Satisfy: International Cultures (IL)  
Prerequisite: ENGL 002; ENGL 015 or ENGL 030
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<td>204 Sackett Bldg</td>
<td>Nielsen, Aldon Lynn</td>
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The World Novel in English Studies in the novel, written in English, by writers outside of the United States and Great Britain. One author, speaking of transformations in literary arts brought about by minority writers, said that English is not so much broken as broken into. How does English read differently in these international, formerly colonial contexts? How does the English language novel thrive in the hands of these artists in nations English came to under armed guard? We will read novels from around the world, with particular attention to the Caribbean, Africa and the Indian subcontinent.

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.
May Satisfy: Writing Across the Curriculum
Prerequisite: six credits of 400-level courses in English

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<td>216 Boucke</td>
<td>Thompson, Charles Waters</td>
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The course will be conducted as a writing workshop based on a study of the literary and musical development of Bob Dylan.

You will submit various informal takes upon or analyses of individual songs, or critical reviews of individual albums, plus two 4000 words pieces, one due at the middle of the semester and one due at its end. These pieces will reflect both a personal reaction to Dylan’s work and a critical exegesis. They will constitute two-thirds of your grade.

Attendance at all classes is required, as is class participation. In fact, one third of your grade will be for your class participation. Any late piece of writing will receive a maximum grade of C.

There will be neither mid-term nor final examinations.

Texts will include The Lyrics of Bob Dylan; a biography, Down the Highway;my book, Positively Main Street, and Dylan's memoir, Chronicles.

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This seminar has three related purposes. First, the course amounts to a sustained inquiry into the rhetorical activities that accompanied the Civil Rights Movement in the United States during its key, “classic” period: from about 1954 until about 1975. Considering the civil rights movement as a struggle conducted through words and symbols (though certainly not only through words and symbols), we will study important documents and speeches by central figures in the movement (e.g., Martin Luther King, Jr. and Malcolm X, John F. Kennedy and Lyndon Johnson, Stokely Carmichael and Fannie Lou Hamer); anthems and songs and other kinds of performances; the deployment of bodies in various persuasive ways (e.g., lunch counter protests, sit ins and sit downs, marches, boycotts, Freedom Rides); literary works (fiction and poetry); photography, film, and other forms of visual rhetoric; and the rhetorical activities connected with the key events and groups—e.g., the Montgomery Bus Boycott, the Birmingham campaign, the March on Washington, Freedom Summer, the Selma to Montgomery march, the Student Nonviolent Coordinating Committee (SNCC), the Black Panthers—that are associated with this vital episode in American civic life.

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<th>Schedule #</th>
<th>Day/Time</th>
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<tr>
<td>295291</td>
<td>M W F 11:15 AM - 12:05 PM</td>
<td>320 Willard Bldg</td>
<td>Selber, Stuart</td>
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Senior Seminar in Professional and Media Writing

This course will investigate the activities of and career opportunities for professional and media writers. According to the Bureau of Labor Statistics, employment in this area is “projected to grow 15 percent from 2012 to 2022, faster than the average for all occupations.” But what, exactly, do professional and media writers do? Where do they work? How do they approach their work? What do they need to know? Why? We will address these questions and others by mapping the intellectual terrain of the field, situating the field in historical and theoretical terms, reviewing field approaches, and developing field knowledge. We will pay special attention to digital literacies and contexts and to how digital devices and information affect the work landscape of professional and media writers. A major project for the course will be an e-portfolio for employers.

ENGL 492
American Women Writers
Credits: 3.0
A study of selected American women writers.
Prerequisite: 6 credits of ENGL
Schedule #  | Day/Time          | Classroom    | Instructor
---           | ----------------- | ------------ | ------------
            | 350137 M W F 12:20 PM - 1:10 PM | 322 Sackett Bldg | Lyon, Janet Wynne

ENGL 492, sec. 1: American Women Writers  Fall, 2014
Instructor: Janet Lyon
In this course we will read one novel from each decade of 1900-2014. “American Women” is a pretty broad category, so we’ll have some fun filling it in. We’ll look at style, geography, identity, gender, politics, genre, reception, and americanness. One wonderful novel per week. Requirements: weekly reading quizzes, two papers, two exams, strict attendance.

ENGL 497A
Words and Images: Artists and Writers Collaborate
Credits: 3.0
Students consider the artist’s book as a form and locate it within the context of contemporary writing and visual art.
Schedule #  | Day/Time    | Classroom        | Instructor
---           | ----------- | ----------------- | ------------
            | 361177        W 6:00 PM - 9:00 PM | 304 Patterson Bldg | Holmes, Charlotte Amalie
            |              |                  | Sanders, Jean

ENGL 501
Materials and Methods of Research
Credits: 3.0
Materials and techniques of research in English and American literary history; form and content of these. Required of all graduate students with an English major.
Schedule #  | Day/Time          | Classroom    | Instructor
---           | ----------------- | ------------ | ------------
            | 295303 M 12:20 PM - 3:20 PM | 210 Chambers Bldg | Goudie, Tina Chen
ENGL 512
The Writing of Fiction
Credits: 3.0
Supervised workshop in advanced techniques of writing fiction.

Schedule #   Day/Time          Classroom    Instructor
          295309   W 3:30 PM - 6:30 PM  301 Boucke    Cobb, William James

ENGL 515
The Writing of Nonfiction
Credits: 3.0
Supervised workshop in advanced nonfiction techniques.

Schedule #   Day/Time          Classroom          Instructor
          295315   T 6:35 PM - 9:35 PM  001B Verizon Building  Thompson, Charles Waters

English 515, the nonfiction workshop, will concentrate on creative nonfiction and how we, as nonfiction writers, create.

Techniques for mining memory, as well as for creating memorable stories, will taught. Rites of passage, such as love affairs, family deaths, interesting jobs, great trips, various disorders and assets are possible topics. The line between nonfiction and fiction in creative nonfiction will be discussed. Several contemporary or near-contemporary texts will be read. One six-thousand word piece, due at the middle of the semester, and revised by the end, will be required. Or the student may choose to write a completely new piece for the second due date. Writing samples will be submitted and discussed on a bi- or tri-weekly basis.

Since this is a writing, not a literature course, readings will be assigned as the subjects they cover emerge in class; a rigid time frame for required readings is not practical.

There will be no examinations. Grades will be based on writing assignments, readings (short written reactions to texts will be required) and class participation.

Attendance at all classes is required.

ENGL 522
Beowulf
Credits: 3.0
Reading and critical analysis.
Prerequisite: ENGL 521

Schedule #   Day/Time          Classroom    Instructor
          350857   R 9:05 AM - 12:05 PM    Smith, Scott Thompson

ENGL 540
Studies in Elizabethan Prose and Poetry
Major figures studied will vary from year to year. Writers studied might include figures such as Spenser and Sidney.

Schedule # | Day/Time | Classroom | Instructor
--- | --- | --- | ---
349921 | W 9:05 AM - 12:05 PM | 0018 Verizon Building | Cheney, Patrick G

Major and minor works of Geoffrey Chaucer. The works studied will vary from year to year.

Schedule # | Day/Time | Classroom | Instructor
--- | --- | --- | ---
358897 | M 9:05 AM - 12:05 PM | 001B Verizon Building | Edwards, Robert Roy

Major figures studied will vary from year to year. Writers studied might include Bradstreet, Taylor, Mather, Franklin, Edwards, Paine.

Schedule # | Day/Time | Classroom | Instructor
--- | --- | --- | ---
295327 | R 9:05 AM - 12:05 PM | 001B Verizon Building | Conklin, Carla Mulford

The course will examine British and American Atlantic writings (in North America and the Caribbean) by settler peoples, Africans and African Americans, and Native Americans. Students would be asked to consider the different ethnic and racial constructions created by settlers, Natives, and Africans in America and attempt to account for the competing standards of ethnicity, race, and culture as these filtered into written and visual media. Among our concerns will be an investigation of how eighteenth-century natural scientists employed an environmentalism derived from their own “enlightened” racialist standards. Students will also learn about how recent challenges to “top-down” Enlightenment studies have enabled scholars to look at these materials from interesting and new vantage points. Writers likely to be included: the writers in the anthology, Caribbeana; Mary Rowlandson; William Bartram or John Woolman; John Marrant; Ignatius Sancho; Olaudah Equiano; Jupiter Hammon; Phillis Wheatley; Samson Occom; Thomas Jefferson; Benjamin Franklin; Leonora Sansay; Charles Brockden Brown. Assignments will include spirited class discussion, including a talking point (or series of questions) for leading class discussion during one class; a book report on a scholarly book; a seminar paper turned in in two versions (a first version and a second version). Many students from my classes go on to publish their seminar papers. The course fulfills the pre-1800 requirement.

Assignments will include spirited class discussion, including a talking point (or series of questions) for leading class discussion during one class; a book report on a scholarly book; a seminar paper turned in in two versions (a first version and a second version). Many students from my classes go on to publish their seminar papers. The course fulfills the pre-1800 requirement.

Major figures studied will vary from year to year. Writers studied might include Cooper, Poe, Dickinson, Twain, James.

Schedule # | Day/Time | Classroom | Instructor
--- | --- | --- | ---
295333 | W 3:30 PM - 6:30 PM | 001B Verizon Building | Castiglia, Christopher Dean

Period Studies in African-American Literature

Credits: 3.0
Studies of periods in African-American literature. Periods might include the Harlem Renaissance or the Black Arts Movement.

Schedule #  Day/Time  Classroom  Instructor
350710  M 9:05 AM - 12:05 PM  001B Verizon Building  Osagie, Iyunolu Folayan

ENGL 568
Gender Issues in African-American Literature
Credits: 3.0

Gender issues in African-American literature and culture. Issues may include the Black woman writer or Gay and Lesbian writers.

Schedule #  Day/Time  Classroom  Instructor
350155  T 9:05 AM - 12:05 PM  001B Verizon Building  Moody, Shirley

Engl 568: Black Print Culture and the Gender Politics of Publishing Blackness
Recent years have seen a swell in scholarly attention to the study of black print culture. These studies have forced into the foreground questions about the relationship between race, the production, circulation and consumption of material texts, and constructions of “textual blackness.” George Hutchinson and John Young, for instance, center “matters of race” in their studies of editorial theory and textual production. While centering questions of race is paramount, issues of gender are in equal need of theorizing. In this course we will enter this rich and growing area by considering how black women writers’ engagements with print culture were informed by race, class, and gender politics, and, in turn, how considerations of the specific gender politics black women faced in seeking to create a public voice in print inform conversation taking place in black print culture studies. We will read a range of primary texts by black women writers, and while our readings will be rooted in the nineteenth century, students will have opportunities to work in earlier and later periods. Students will be introduced to diverse theoretical and methodological approaches through which to engage black print culture, and can expect to conduct primary and archival research incorporating a range of African American texts, including newspapers, magazines, letters, speeches, religious and political tracts, published narratives and novels, engravings, poetry and personal journals.

ENGL 577
Contemporary Fiction
Credits: Variable 1.0 - 3.0

Exploration of contemporary English language fiction.

Schedule #  Day/Time  Classroom  Instructor
349954  M 6:35 PM - 9:35 PM  001B Verizon Building  Hume, Kathryn

This is a course in fiction written during the last twenty years. The books are drawn from American (including Native American, African American, Asian American, and Anglophone literature from various Spanish- and Caribbean-influenced cultures), British, Subcontinental Indian, Anglophone African, Canadian, Antipodean—anything written in English. Where possible, novels exhibit various sexual orientations, religious concerns, and avant-garde as well as traditional literary techniques, and a spectrum of political orientations. Each week, a seminar participant is responsible for presenting the text of the week by offering a brief biography of the author and a selective bibliography emphasizing the work being read. Discussion will focus on ways of working with such a text and how one could usefully write an article on it. Everyone will write a minimum of two drafts of an article on one of these texts or on some other text or texts that interest you. The last few meetings are devoted to workshopping your article. Throughout, my focus is on professionalism, on how to publish, and on how to succeed in building your academic career.
As its title suggests, English 584 will explore histories of rhetoric at the same time that it interrogates the writing of those histories (historiography). Historical narratives are primarily motivated to do something, and that something always has to do with contributing to the growth, the vitality, and the strength of a person, a people, a culture, often at the expense, erasure, or silencing of another person, another people, or another culture. Thus, historiography is always partial and interested, an interpretive enterprise, rhetorical through and through. At the same time that we will read around in over three thousand years of rhetorical history, we’ll also examine the rhetorical methods and methodologies whereby those rhetorical histories have been produced, reproduced, resisted, revised, and expanded.

You will go away with a pretty good foundation in the object under study (the broad sweep of rhetorical history) as well as in the discourse performing the analysis (the historiography). Just as important, you’ll also go away with experience in conducting your own responsible historiography, based on facts, research, and primary materials. Besides learning how to do responsible historiography, your research goals might also include rediscovering or reinterpreting a text, deciding how things “really” were, or discovering ways in which to address the present meaningfully or announce the near future insightfully. Thus, you might decide to concentrate your semester-long research on a historical moment; a rhetorical figure; or a rhetorical art, theory, or practice.
The aim of this workshop is to help graduate students develop promising seminar papers into publishable articles that will be ready by the end of the semester for submission to reputable or even prestigious journals. To achieve this goal, you will need to do additional research as well as additional writing and extensive revision. The nature and scope of the revision will naturally vary from student to student and from paper to paper, but unless you have already done a good deal of revision, you should plan to produce at least three complete drafts and perhaps as many as six revisions of the introduction and conclusion.

Since most of you will be working on papers in fields outside my areas of expertise, it will be essential for you to work not only with me but also with at least one expert in your chosen field, preferably with more than one. If the person who supervised your original work is not available this semester, try to find someone else who can help you. This can be a good opportunity to introduce yourself to faculty members whose seminars you have not been able to take.

Students should begin the workshop with at least one seminar paper of at least 15-20 pages that a faculty member has identified as potentially publishable. If you have several such papers that you would like to revise, you should focus on one of them first and work to prepare it for publication before turning your attention to the others. Too many graduate students have a drawer full of potentially publishable papers, none of which is quite fully revised and ready for submission. Getting the first one ready to go out is always the biggest challenge, and I want to see everyone get to that point this semester.

Each weekly meeting will include workshop sessions devoted to students’ articles, which will be circulated to the group in advance. Everyone should expect to present his or her work at least three times, beginning with the entire article in the early weeks. Later workshops may focus on specific portions of the article, especially the introductory framing. Everyone should aim to submit a penultimate draft to me before Thanksgiving break. This will allow time for final polishing and actual submission by the end of the semester. If you finish revising your first article earlier, you will be able to present a second at one of the later workshop sessions.

Lectures and Q&A sessions will cover all aspects of article publication, from initial conception to final appearance in print. Topics will include such matters as evaluating journals, selecting a target journal, framing and structuring an argument, bibliographical searching, choosing which editions to cite, using electronic databases, locating and accessing archival material, systems and styles of documentation, cover letters and editorial correspondence, readers’ reports and requests for revision, copyediting and proofreading, copyright forms and offprints. The aim throughout will be to demystify the whole process of writing for publication and getting your work accepted.

Students who have taken this course in previous years have had their articles accepted by Philological Quarterly, Studies in Philology (2), Studies in English Literature, 1500–1800 (2), African–American Review, New England Quarterly, Critique (2), Journal of Modern Literature, and other leading journals.
In recent years, scholars have begun to question the boundaries between US regionalist and modernist writings. Nineteenth-century regionalist literature, once thought to be unconcerned with a more serious and sophisticated modernity, is now being explored for its intimate connections to the “city” and “nation.” In turn American literary modernisms are no longer thought to be separate from, but exist in interdynamic relation with, the “traditional,” or developments occurring in the “rural,” “local,” and “regional.” Still more recently, scholars working in “transnational” and “hemispheric” American literary studies have further unsettled assumptions about the time-space coordinates of would-be discrete regional and modernist US and non-US American literatures and cultures. Put differently, just as adjacent regionalist and modernist US literary traditions are being explored for their permeability, so too scholars are seeking to understand how US modernisms and regionalisms form themselves in relation to transnational political, economic, social, and cultural developments—developments that unfold not only according to an east-west axis (US-Europe), a heretofore dominant way of mapping transnational influence, but also a north-south one (US and the wider Americas).

This course focuses especially on how received ideas and assumptions about regionalism, modernism, and the transnational—both in the US and in the Caribbean—are unsettled, or remade and re-remade, from the mid-nineteenth to the mid-twentieth centuries in the context of a dying European colonialism on the one hand, and a rising US imperialism and expansionism in the Caribbean on the other hand. We will treat a full range of recognizable and less well known US regionalist and modernist writers and intellectuals with Caribbean affiliations (Thomas Nelson Page, Sarah Orne Jewett, and George Washington Cable; Kate Chopin, William Faulkner, and Zora Neale Hurston, among others), as well as Caribbean writers with North American affiliations (including José Martí, C. L. R. James, Louise Bennett, Claude McKay, Cirilo Villaverde, and Eric Walrond). We will examine these writings alongside theorists and critics of what we might provocatively term “Caribbean American” literary aesthetics, figures like C. L. R. James, Edouard Glissant, Antonio Benítez-Rojo, David Scott, José David Saldivar, Belinda Edmondson, and Sibylle Fisher, to name just a few. All readings will be in English, whether in the original or in translation. Course requirements include several response papers, a class presentation, and a seminar essay (20pp.). This course is especially relevant for graduate students working in modernism, nineteenth-century American, ethnic American, and comparative Americas.