

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)**

Schedule #	Day/Time	Classroom	Instructor
294700	M W F 2:30 PM - 3:20 PM	109 Sackett Bldg	
294703	T R 11:15 AM - 12:30 PM	144 Fenske Bldg	
294706	T R 8:00 AM - 9:15 AM	318 Willard Bldg	
294709	M W F 10:10 AM - 11:00 AM	114 Keller Bldg	
294712	M W F 12:20 PM - 1:10 PM	202 Electrical Eng West	

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**

Schedule #	Day/Time	Classroom	Instructor
294715	T R 11:15 AM - 12:30 PM	110 Mateer Bldg	

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)			
Schedule #	Day/Time	Classroom	Instructor
	294721 T R 1:00 PM - 2:15 PM	104 Bio-Behavioral Bldg	

ENGL 111 The Possibilities of English Credits: 2.0 This course familiarizes students with the range of professional possibilities offered by the English major.			
Schedule #	Day/Time	Classroom	Instructor
	294724 F 1:00 PM - 2:15 PM	208 Chambers Bldg	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. 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.			
May Satisfy: General Education - Humanities (GH)			
Schedule #	Day/Time	Classroom	Instructor
	294727 M W F 12:20 PM - 1:10 PM	107 Sackett Bldg	

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.			
May Satisfy: General Education - Humanities (GH)			
Prerequisite: ENGL 015 or ENGL 030H			
Schedule #	Day/Time	Classroom	Instructor
	350146 T R 1:00 PM - 2:15 PM	210 Ferguson Bldg	Moody, Shirley

ENGL 132U Introduction to Jewish American Literature Credits: 3.0			
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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

Schedule #	Day/Time	Classroom	Instructor
361348	M W F 1:25 PM - 2:15 PM	312 Boucke	Schreier, Benjamin Jared

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)

Schedule #	Day/Time	Classroom	Instructor
294730	T R 1:00 PM - 2:15 PM	105 Electrical Eng West	Conklin, Carla Mulford

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)

Schedule #	Day/Time	Classroom	Instructor
350803	T R 2:30 PM - 3:45 PM	207 Sackett Bldg	Smith, Scott Thompson

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

Schedule #	Day/Time	Classroom	Instructor
294733	M W 9:05 AM - 9:55 AM	234 Theatre Building	
	F 9:05 AM - 9:55 AM	002 Sparks Bldg	
294736	M W 10:10 AM - 11:00 AM	325 Sackett Bldg	
	F 10:10 AM - 11:00 AM	001 Sparks Bldg	
294739	M W 11:15 AM - 12:05 PM	202 Ferguson Bldg	
	F 11:15 AM - 12:05 PM	006 Life Sciences Bldg	
294742	M W 12:20 PM - 1:10 PM	105 Chambers Bldg	
	F 12:20 PM - 1:10 PM	002 Sparks Bldg	
294745	M W 1:25 PM - 2:15 PM	370 Willard Bldg	
	F 1:25 PM - 2:15 PM	002 Sparks Bldg	
294748	M W 2:30 PM - 3:20 PM	107 Rackley Bldg	
	F 2:30 PM - 3:20 PM	015A Sparks Bldg	
294751	M W 3:35 PM - 4:25 PM	306 Boucke	
	F 3:35 PM - 4:25 PM	202 Chambers Bldg	
294754	T 8:00 AM - 9:15 AM	312 Boucke	
	R 8:00 AM - 9:15 AM	202 Chambers Bldg	
294757	T 9:45 AM - 11:00 AM	002 Sparks Bldg	
	R 9:45 AM - 11:00 AM	002 Sparks Bldg	
294760	T 11:15 AM - 12:30 PM	009 Life Sciences Bldg	
	R 11:15 AM - 12:30 PM	202 Chambers Bldg	
294763	T 1:00 PM - 2:15 PM	219 Hammond Bldg	
	R 1:00 PM - 2:15 PM	007 Life Sciences Bldg	
294766	T 2:30 PM - 3:45 PM	107 Rackley Bldg	
	R 2:30 PM - 3:45 PM	202 Chambers Bldg	
294769	T 4:15 PM - 5:30 PM	014 Life Sciences Bldg	
	R 4:15 PM - 5:30 PM	202 Chambers Bldg	

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)

Schedule #	Day/Time	Classroom	Instructor
349861	T R 9:45 AM - 11:00 AM	112 Engineering Unit B	Bell, Kevin Michael

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)

Schedule #	Day/Time	Classroom	Instructor
294772	M W F 2:30 PM - 3:20 PM	110 Walker Bldg	Marsh, John Edmond

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.

Texts: The Norton Anthology of American Literature (Volume E: Since 1945); Toni Morrison, *The Bluest Eye*; J.M. Coetzee, *Disgrace*; Zadie Smith, *White Teeth*; Gary Schteyngart, *Super Sad True Love Story*.

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)

Schedule #	Day/Time	Classroom	Instructor
349864	M W F 11:15 AM - 12:05 PM	109 Boucke	Burkholder, Robert Edwin

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)

Schedule #	Day/Time	Classroom	Instructor
294775	M W F 10:10 AM - 11:00 AM	101 Osmond Lab	Hume, Robert

English/Comp Lit 184 (The Short Story)

The Norton Anthology of Short Fiction, ed. Richard Bausch and R. V. Cassill, 7th edition. Paperback. ISBN 978-0-393-92611-8

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)

Schedule #	Day/Time	Classroom	Instructor
294778	M W F 10:10 AM - 11:00 AM	203 Sackett Bldg	Hume, Kathryn

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 194

Women Writers

Credits: 3.0

Short stories, novels, poetry, drama, and essays by English, American, and other English-speaking women writers.

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

Schedule #	Day/Time	Classroom	Instructor
294781	M W F 11:15 AM - 12:05 PM	219 Thomas	

ENGL 200

Introduction to Critical Reading

Credits: 3.0

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

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
294784	T R 1:00 PM - 2:15 PM	212 Hammond Bldg	Colebrook, Claire Mary

English 200 is an introduction to critical reading; this will include an attention to various ways in which texts, both literary and non-literary might be read. To read a text critically requires reflection on reading practices, along with some attention to the assumptions, theories and formal methods by means of which we make sense of texts of all kinds. Topics to be covered in the course include: literary history, sex and gender, voice and narration, class and race, and the relation between the word and visual imagery. This course will require intensive rather than extensive reading. That is, we will focus on some rich and suggestive theoretical, visual and literary works with the aim of creating and exploring a number of problems around practices of reading.

294787	M W F 10:10 AM - 11:00 AM	316 HHD East	Jones, Leisha J
294790	M W F 12:20 PM - 1:10 PM	110 Sackett Bldg	Jones, Leisha J
294793	T R 11:15 AM - 12:30 PM	104 Osmond Lab	Colebrook, Claire Mary

English 200 is an introduction to critical reading; this will include an attention to various ways in which texts, both literary and non-literary might be read. To read a text critically requires reflection on reading practices, along with some attention to the assumptions, theories and formal methods by means of which we make sense of texts of all kinds. Topics to be covered in the course include: literary history, sex and gender, voice and narration, class and race, and the relation between the word and visual imagery. This course will require intensive rather than extensive reading. That is, we will focus on some rich and suggestive theoretical, visual and literary works with the aim of creating and exploring a number of problems around practices of reading.

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

Schedule #	Day/Time	Classroom	Instructor
294796	T R 1:00 PM - 2:15 PM	120 Moore Bldg	Selzer, Linda Furgerson

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.

294802	T R 11:15 AM - 12:30 PM	105 Walker Bldg	Anesko, Michael Walter
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The Oxford English Dictionary provides us several answers to that question.

1. FAMILIARITY WITH LETTERS OR BOOKS; KNOWLEDGE ACQUIRED FROM READING OR STUDYING BOOKS, ESP. THE PRINCIPAL CLASSICAL TEXTS ASSOCIATED WITH HUMANE LEARNING; LITERARY CULTURE; LEARNING, SCHOLARSHIP. ALSO: THIS AS A BRANCH OF STUDY. NOW HIST.
 2. THE ACTION OR PROCESS OF WRITING A BOOK OR LITERARY WORK; LITERARY ABILITY OR OUTPUT; THE ACTIVITY OR PROFESSION OF AN AUTHOR OR SCHOLAR; THE REALM OF LETTERS OR BOOKS.
 3. A. THE RESULT OR PRODUCT OF LITERARY ACTIVITY; WRITTEN WORKS CONSIDERED COLLECTIVELY; A BODY OF LITERARY WORKS PRODUCED IN A PARTICULAR COUNTRY OR PERIOD, OR OF A PARTICULAR GENRE. ALSO: SUCH A BODY OF WORKS AS A SUBJECT OF STUDY OR EXAMINATION (FREQ. WITH MODIFYING WORD SPECIFYING THE LANGUAGE, PERIOD, ETC., OF LITERATURE STUDIED).
B. WITHOUT DEFINING WORD: WRITTEN WORK VALUED FOR SUPERIOR OR LASTING ARTISTIC MERIT.
 4. (A BODY OF) NON-FICTIONAL BOOKS AND WRITINGS PUBLISHED ON A PARTICULAR SUBJECT.
 5. PRINTED MATTER OF ANY KIND; ESP. LEAFLETS, BROCHURES, ETC., USED TO ADVERTISE PRODUCTS OR PROVIDE INFORMATION AND ADVICE.
- ONE OF OUR AIMS THIS SEMESTER WILL BE TO ASSESS THE USEFULNESS OF THESE DEFINITIONS AND TO INTERROGATE FURTHER THE TERMS BY WHICH "LITERATURE" HAS COME TO BE IDENTIFIED AND STUDIED. TO DO THAT WE SHALL BE EXAMINING A RANGE OF LITERARY FORMS—POEMS, SHORT STORIES, NOVELS, AND PLAYS—THINKING ABOUT THEM IN ISOLATION, AS IT WERE, BUT ALSO IN MORE SPECIFIC HISTORICAL CONTEXTS.

349909 T R 9:45 AM - 11:00 AM

115 Osmond Lab

Anesko, Michael Walter

The Oxford English Dictionary provides us several answers to that question.

1. FAMILIARITY WITH LETTERS OR BOOKS; KNOWLEDGE ACQUIRED FROM READING OR STUDYING BOOKS, ESP. THE PRINCIPAL CLASSICAL TEXTS ASSOCIATED WITH HUMANE LEARNING; LITERARY CULTURE; LEARNING, SCHOLARSHIP. ALSO: THIS AS A BRANCH OF STUDY. NOW HIST.
 2. THE ACTION OR PROCESS OF WRITING A BOOK OR LITERARY WORK; LITERARY ABILITY OR OUTPUT; THE ACTIVITY OR PROFESSION OF AN AUTHOR OR SCHOLAR; THE REALM OF LETTERS OR BOOKS.
 3. A. THE RESULT OR PRODUCT OF LITERARY ACTIVITY; WRITTEN WORKS CONSIDERED COLLECTIVELY; A BODY OF LITERARY WORKS PRODUCED IN A PARTICULAR COUNTRY OR PERIOD, OR OF A PARTICULAR GENRE. ALSO: SUCH A BODY OF WORKS AS A SUBJECT OF STUDY OR EXAMINATION (FREQ. WITH MODIFYING WORD SPECIFYING THE LANGUAGE, PERIOD, ETC., OF LITERATURE STUDIED).
B. WITHOUT DEFINING WORD: WRITTEN WORK VALUED FOR SUPERIOR OR LASTING ARTISTIC MERIT.
 4. (A BODY OF) NON-FICTIONAL BOOKS AND WRITINGS PUBLISHED ON A PARTICULAR SUBJECT.
 5. PRINTED MATTER OF ANY KIND; ESP. LEAFLETS, BROCHURES, ETC., USED TO ADVERTISE PRODUCTS OR PROVIDE INFORMATION AND ADVICE.
- ONE OF OUR AIMS THIS SEMESTER WILL BE TO ASSESS THE USEFULNESS OF THESE DEFINITIONS AND TO INTERROGATE FURTHER THE TERMS BY WHICH "LITERATURE" HAS COME TO BE IDENTIFIED AND STUDIED. TO DO THAT WE SHALL BE EXAMINING A RANGE OF LITERARY FORMS—POEMS, SHORT STORIES, NOVELS, AND PLAYS—THINKING ABOUT THEM IN ISOLATION, AS IT WERE, BUT ALSO IN MORE SPECIFIC HISTORICAL CONTEXTS.

350785 T R 2:30 PM - 3:45 PM

202 Ferguson Bldg

Selzer, Linda Furgerson

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

Schedule #	Day/Time	Classroom	Instructor
294805	M W F 11:15 AM - 12:05 PM	215 Thomas	Hume, Robert

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

Schedule #	Day/Time	Classroom	Instructor
295141	T R 1:00 PM - 2:15 PM	113 Thomas	Jensen, Toni Lyn
295144	T R 4:15 PM - 5:30 PM	123 Pond Lab	
295147	T R 2:30 PM - 3:45 PM	319 Willard Bldg	
295150	M W F 11:15 AM - 12:05 PM	101 Electrical Eng West	Cobb, William James
295153	M W F 1:25 PM - 2:15 PM	201 Donald H Ford BI UP	

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

Schedule #	Day/Time	Classroom	Instructor
295156	T R 1:00 PM - 2:15 PM	319 HHD East	
295159	T R 11:15 AM - 12:30 PM	206 Hammond Bldg	

ENGL 214			
Introduction to Creative Nonfiction Writing			
Credits: 3.0			
Introduces lyric and narrative forms in memoir writing and the personal essay.			
Schedule #	Day/Time	Classroom	Instructor
349930	T R 2:30 PM - 3:45 PM		

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			
Schedule #	Day/Time	Classroom	Instructor
295162	T 6:30 PM - 9:30 PM	322 Boucke	

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			
Schedule #	Day/Time	Classroom	Instructor
295165	M W 12:20 PM - 1:10 PM	026 Hosler	North, Marcy Lynne
	F 9:05 AM - 9:55 AM		
295168	M W 12:20 PM - 1:10 PM	026 Hosler	North, Marcy Lynne
	F 10:10 AM - 11:00 AM	202 Ferguson Bldg	
295171	M W 12:20 PM - 1:10 PM	026 Hosler	North, Marcy Lynne
	F 11:15 AM - 12:05 PM		
295174	M W 12:20 PM - 1:10 PM	026 Hosler	North, Marcy Lynne
	F 12:20 PM - 1:10 PM	014 Life Sciences Bldg	

295177	M W 12:20 PM - 1:10 PM F 1:25 PM - 2:15 PM	026 Hosler 010 Life Sciences Bldg	North, Marcy Lynne
295180	M W 12:20 PM - 1:10 PM F 2:30 PM - 3:20 PM	026 Hosler 012 Life Sciences Bldg	North, Marcy Lynne

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
295183	T R 9:45 AM - 11:00 AM	303 Willard Bldg	Harrington, Emily Marie

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
350764	T R 9:45 AM - 11:00 AM	145 Fenske Bldg	Nielsen, Aldon Lynn
<p>Latina and Latino Border Theories English 226 will constitute a wide-ranging examination of 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.</p>			

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)			
Schedule #	Day/Time	Classroom	Instructor
295186	M W F 2:30 PM - 3:20 PM	173 Willard Bldg	Lyon, Janet Wynne
Instructor: Janet Lyon			

ENGL 229			
Digital Studies			

Credits: 3.0

An introduction to concepts, methods, and resources for the computer-assisted study of language and textual culture, including literature, in the English language.

Schedule #	Day/Time	Classroom	Instructor
349942	M W F 10:10 AM - 11:00 AM	207 Donald H Ford Bl UP	Lennon, Brian

Digitization and digital production represent an enrichment of traditional working methods in English studies. But they also present a set of new practices and paradigms, some of which demand that students acquire both new technical skills and new critical perspectives. This course has three goals: first, to provide students with a basic education in the history of computing; second, to cultivate knowledge of key technical terms and concepts from that history (digital, data, code, encoding, program, computation); third, to explore both the enrichment of traditional working methods in English studies, in the use of computers to present and analyze English-language materials preserved in the past, and the application of computing to the creation and study of new cultural artifacts unique to networked and programmable media.

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

Schedule #	Day/Time	Classroom	Instructor
295189	T R 1:00 PM - 2:15 PM	110 Walker Bldg	Caserio, Robert Lawrence
Introduction to literary history and analysis; writers such as Mark Twain, James, Cather, Frost, O'Neill, Faulkner, Hemingway, Hughes, and Morrison.			
350170	M W F 11:15 AM - 12:05 PM	217 Hammond Bldg	Schreier, Benjamin Jared

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

Schedule #	Day/Time	Classroom	Instructor
295192	T R 9:45 AM - 11:00 AM	268 Willard Bldg	Olson, Jon

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)

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
349936	T R 1:00 PM - 2:15 PM		Kasdorf, Julia

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

Schedule #	Day/Time	Classroom	Instructor
351184	T R 11:15 AM - 12:30 PM	252 Ag Engineering	Schwartz, Sanford Ray

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 aesth

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
295213	M W F 10:10 AM - 11:00 AM	369 Willard Bldg	

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

Schedule #	Day/Time	Classroom	Instructor
360589	T R 8:00 AM - 9:15 AM	122 Pond Lab	Jolly, Rosemary Jane

ENGLISH 402: THE SPILLING OF BLOOD AND THE TELLING OF STORIES: VIOLENCE IN THE POSTCOLONY (FALL 2014)

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
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295228	T R 9:45 AM - 11:00 AM	111 Sackett Bldg
351202	T R 4:15 PM - 5:30 PM	111 Sackett Bldg

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

Schedule #	Day/Time	Classroom	Instructor
295231	T R 11:15 AM - 12:30 PM	107 Willard Bldg	Patil, Padma

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

Schedule #	Day/Time	Classroom	Instructor
350770	T R 1:00 PM - 2:15 PM	303 Willard Bldg	Selzer, John L

English 421:

Advanced Composition offers students a chance to learn advanced tactics for inventing, arranging, writing, and revising prose. While concentrating on refining students' stylistic sophistication and ability, the course will invite students to expand their ways of doing research and will offer advice on how students can manage a variety of media in effective ways. There will be several writing assignments; students will choose their own topics; and every effort will be made to qualify participants for the Excellence in Communication Certificate.

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

Schedule #	Day/Time	Classroom	Instructor
295234	T R 9:45 AM - 11:00 AM	215 Hammond Bldg	

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
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.

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
295240	T R 1:00 PM - 2:15 PM	105 Wartik Lab	Bell, Kevin Michael

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
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.

ENGL 441

Chaucer

Credits: 3.0

The principal narrative poems and their background.

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
358192	M W F 1:25 PM - 2:15 PM	109 Sackett Bldg	Edwards, Robert Roy

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.

ENGL 444

Shakespeare

Credits: 3.0

Selected tragedies, comedies, and histories.

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
295249	T R 11:15 AM - 12:30 PM	122 Thomas	
295252	M W F 12:20 PM - 1:10 PM	207 Sackett Bldg	Sullivan, Garrett

ENGL 448

The English Novel to Jane Austen

Credits: 3.0

Novelists such as Defoe, Richardson, Fielding, Smollett, Sterne, and Austen.

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
349867	T R 9:45 AM - 11:00 AM	116 Electrical Eng West	Caserio, Robert Lawrence

The English Novel to Jane Austen (3) Novelists such as Defoe, Richardson, Fielding, Smollett, Sterne, and Austen.

ENGL 456

British Fiction, 1900-1945

Credits: 3.0

Major writers such as Conrad, Lawrence, Mansfield, Forster, Joyce, Woolf, Waugh, Greene, Bowen, Beckett, and others.

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
	295261 T R 2:30 PM - 3:45 PM	212 Hammond Bldg	Schwartz, Sanford Ray

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

Schedule #	Day/Time	Classroom	Instructor
	295270 M W F 12:20 PM - 1:10 PM	106 Sackett Bldg	Gilyard, Raymond Keith

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

Schedule #	Day/Time	Classroom	Instructor
	295276 T R 2:30 PM - 3:45 PM	112 Engineering Unit B	Eberly, Rosa A
	295279 T R 11:15 AM - 12:30 PM	101 Wagner Bldg	You, Xiaoye

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

Schedule #	Day/Time	Classroom	Instructor
	350746 T R 11:15 AM - 12:30 PM	204 Sackett Bldg	Nielsen, Aldon Lynn
<p>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.</p>			

<p>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</p>			
Schedule #	Day/Time	Classroom	Instructor
	295285 R 4:30 PM - 7:30 PM	216 Boucke	Thompson, Charles Waters
<p>The course will be conducted as a writing workshop based on a study of the literary and musical development of Bob Dylan.</p> <p>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.</p> <p>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.</p> <p>There will be neither mid-term nor final examinations.</p> <p>Texts will include The Lyrics of Bob Dylan; a biography, Down the Highway;my book, Positively Main Street, and Dylan's memoir, Chronicles.</p>			
	295288 T R 9:45 AM - 11:00 AM		Selzer, John L
<p>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.</p>			
	295291 M W F 11:15 AM - 12:05 PM	320 Willard Bldg	Selber, Stuart

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 be 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**

Credits: Variable 1.0 -3.0

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	001B Verizon Building	Cheney, Patrick G

ENGL 545

Chaucer

Credits: Variable 1.0 -3.0

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		Edwards, Robert Roy

ENGL 554

Studies in Early American Literature

Credits: Variable 1.0 -3.0

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.

ENGL 564

Studies in Nineteenth-Century American Literature

Credits: Variable 1.0 -3.0

Writers 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

ENGL 565

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.

ENGL 583

Studies in Critical Theory

Credits: Variable 1.0 -3.0

Study of specific contemporary critical approaches to literature and application to English and/or American literary works.

Schedule #	Day/Time	Classroom	Instructor
295345	W 6:35 PM - 9:35 PM	001B Verizon Building	Nealon, Jeffrey

ENGL 584**Studies in Rhetoric**

Credits: Variable 1.0 -3.0

Specific rhetorical problems, issues, or figures; topics will change from year to year.

Schedule #	Day/Time	Classroom	Instructor
295348	F 9:05 AM - 12:05 PM	001B Verizon Building	Doyle, Richard Matthew
350854	T 12:20 PM - 3:20 PM		Glenn, Cheryl Jean

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.

ENGL 586**Readings in Literature**

Credits: Variable 1.0 - 12.0

Programs of readings designed to meet specific needs of individual students.

Schedule #	Day/Time	Classroom	Instructor
295354	R 3:30 PM - 6:30 PM	001B Verizon Building	Joukovsky, Nicholas

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.

ENG 597C, 01

Thursday, 9:05-12:05

Professor Sean X. Goudie

Course Title:

Remapping the Time/Space of American Literature: Regionalism, Modernism, and Transnationalism

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 Saldívar, 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.