

ENGL 050

Introduction to Creative Writing

May Satisfy: General Education - Arts (GA)

Schedule #	Section	Day/Time	C Instructor
	923452	1 T R 9:45 AM - 11:00 AM	212 Hammond Bldg
	923455	2 M W F 10:10 AM - 11:00 A	212 Hammond Bldg
	923458	3 T R 2:30 PM - 3:45 PM	308 Boucke
	950482	4 M W F 12:20 PM - 1:10 PM	317 HHD East
	950485	5 M W F 2:30 PM - 3:20 PM	009 Business Building
	967645	901 M 6:00 PM - 9:00 PM	223 Thomas

ENGL 100

English Language Analysis

Schedule #	Section	Day/Time	C Instructor
	923461	1 M W F 9:05 AM - 9:55 AM	101 Osmond Lab

ENGL 132

Introduction to Jewish American Literature

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

Schedule #	Section	Day/Time	C Instructor
	951022	1 T R 9:45 AM - 11:00 AM	1 Schreier, Benjamin

A survey of writing by major Jewish American authors with special attention to the breadth of topics, themes, and concepts through which we can approach and understand this literature. Authors will likely include Abraham Cahan, Anzia Yezierska, Bernard Malamud, Philip Roth, Saul Bellow, and Cynthia Ozick.

ENGL 133

Modern American Literature to World War II

May Satisfy: General Education - Humanities (GH)

Schedule #

Section Day/Time

C Instructor

923464

1 M W F 10:10 AM - 11:00 A 1 Anesko, Michael Wa

English 133 will introduce students to a survey of American literature from the first half of the twentieth century, a period that many critics regard as the high watermark of our literary achievement. We shall explore all major genres of that period: poetry, fiction (novels and short stories), and drama. Through careful examination of representative selections from these categories, students should achieve a better understanding of the literary culture of the nation as the United States emerged as a major world power.

ENGL 134

American Comedy

May Satisfy: General Education - Humanities (GH)

Schedule #

Section Day/Time

C Instructor

923467

1 T R 1:00 PM - 2:15 PM 2 Schreier, Benjamin

An analytical introduction and survey of American comedy from the 19th century to the present. We will direct our attention to films, novels, stories, stand up, and occasional pieces. Authors and filmmakers will include Ambrose Bierce, Mark Twain, Philip Roth, Woody Allen, Todd Phillips, the Coen Brothers, the Marx Brothers, etc.

ENGL 136

The Graphic Novel

May Satisfy: General Education - Humanities (GH)

Schedule #

Section Day/Time

C Instructor

951034

1 T R 9:45 AM - 11:00 AM 201 Wagner Bldg

ENGL 138T

This course builds rhetorical skills in oral, written, visual, and digital contexts and introduces deliberation and advocacy in civic and disciplinary spheres.

May Satisfy: General Education - Writing/Speaking (GWS) , Schreyer Honors College Honors Course and Credit Requirements, First-Year Seminar

Prerequisite: ENGL 137H or CAS 137H

Schedule #	Section	Day/Time	C Instructor
	950959	16 M W 9:05 AM - 9:55 AM F 9:05 AM - 9:55 AM	2 Babcock, Jan 071 Willard Bldg
	950965	17 M W 10:10 AM - 11:00 AM F 10:10 AM - 11:00 AM	0 Mazzant, Cynthia M 002 Sparks Bldg
	950968	18 M W 11:15 AM - 12:05 PM F 11:15 AM - 12:05 PM	0 Haley, Adam Dunnin 015A Sparks Bldg
	950971	19 M W 12:20 PM - 1:10 PM F 12:20 PM - 1:10 PM	2 Haspel, Donald Pau 069 Willard Bldg
	950974	20 M W 1:25 PM - 2:15 PM F 1:25 PM - 2:15 PM	3 Haspel, Donald Pau 001 Sparks Bldg
	950977	21 M W 2:30 PM - 3:20 PM F 2:30 PM - 3:20 PM	0 Miles, Mary Consta 210 IST Building
	950980	22 M W 3:35 PM - 4:25 PM F 3:35 PM - 4:25 PM	0 Miles, Mary Consta 210 IST Building
	950983	23 T 8:00 AM - 9:15 AM R 8:00 AM - 9:15 AM	3 King, Kyle R 015A Sparks Bldg
	950986	24 T 9:45 AM - 11:00 AM R 9:45 AM - 11:00 AM	3 Bryant, Heather Co 216 Osmond Lab
	950989	25 T 11:15 AM - 12:30 PM	1 Pisani Babich, And

		R 11:15 AM - 12:30 PM	105 Ferguson Bldg
950992	26	T 9:45 AM - 11:00 AM R 9:45 AM - 11:00 AM	2 Wiley, Casey Edwar 105 Ferguson Bldg
950995	27	T 2:30 PM - 3:45 PM R 2:30 PM - 3:45 PM	0 Summers, Sarah Eli 015A Sparks Bldg
950998	28	T 4:15 PM - 5:30 PM R 4:15 PM - 5:30 PM	2 O'hara, Jessica Ja 216 Osmond Lab
951001	29	T 2:30 PM - 3:45 PM R 2:30 PM - 3:45 PM	2 O'hara, Jessica Ja 006 Life Sciences Bldg
951004	30	M W 1:25 PM - 2:15 PM F 1:25 PM - 2:15 PM	3 Lotier, Kristopher 015A Sparks Bldg

ENGL 139			
Black American Literature			
May Satisfy: General Education - Humanities (GH) , U.S. Cultures (US)			
Schedule #		Section	Day/Time
		C	Instructor
	923470	1	T R 9:45 AM - 11:00 AM
			319 HHD East

ENGL 145			
Modern Irish Literature			
May Satisfy: General Education - Humanities (GH) , International Cultures (IL)			
Schedule #		Section	Day/Time
		C	Instructor
	923473	1	T R 2:30 PM - 3:45 PM
			112 Engineering Unit B

ENGL 184			
The Short Story			

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

Schedule #	Section	Day/Time	C Instructor
	979429	2 T R 2:30 PM - 3:45 PM	1 Kadir, Djelal

ENGL 194

Women Writers

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

Schedule #	Section	Day/Time	C Instructor
	951070	1 T R 11:15 AM - 12:30 PM	3 Harrington, Emily

ENGL 200

Introduction to Critical Reading

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Section	Day/Time	C Instructor
	923485	1 M W F 10:10 AM - 11:00 A	219 Willard Bldg
	923488	2 T R 11:15 AM - 12:30 PM	1 Osagie, Iyunolu Fo
	923491	3 T R 1:00 PM - 2:15 PM	3 Jones, Leisha J

ENGL 200H

Introduction to Critical Reading

May Satisfy: Schreyer Honors College Honors Course and Credit Requirements

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Section	Day/Time	C Instructor
	923494	1 T R 9:45 AM - 11:00 AM	1 Jones, Leisha J

ENGL 201

What is Literature

May Satisfy: General Education - Humanities (GH)

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Section	Day/Time	C Instructor
	923497	1 T R 1:00 PM - 2:15 PM	1 Selzer, Linda Furg
<p>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.</p>			
	923500	2 M W F 1:25 PM - 2:15 PM	107 Willard Bldg
	923503	3 T R 4:15 PM - 5:30 PM	2 West, James L W
<p>Acquaints students with theory and practice relevant to studies of narrative, lyric poetry, and drama.</p>			
	923506	4 M W F 10:10 AM - 11:00 A	317 HHD East

ENGL 212

Introduction to Fiction Writing

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Section	Day/Time	C Instructor
	923878	1 T R 2:30 PM - 3:45 PM	2 Holmes, Charlotte
	951196	2 M 6:30 PM - 9:30 PM	2 Kadetsky, Elizabet

Introduction to Fiction Writing: The fundamentals of fiction, in which student writing and workshop-style peer review are balanced against discussion and readings on craft and contemporary writing. The course's primary aim is to instruct in the basics of traditional structure. A story is a narrative in which something happens involving a character whose fatal flaw pushes her or him into a sequence of challenging decisions that often propel the story into deeper complication and interest, leading to climax and resolution. Later in the semester the course diverges into non-traditional structures and experimentation.

967699	901 T 6:00 PM - 9:00 PM	110 Thomas
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ENGL 213

Introduction to Poetry Writing

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Section Day/Time

C Instructor

923881	1 T R 9:45 AM - 11:00 AM	109 Sackett Bldg
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ENGL 215

Introduction to Article Writing

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Section Day/Time

C Instructor

923884	1 T R 4:15 PM - 5:30 PM	3 Thompson, Charles
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A writing workshop based on a study of the literary development of creative nonfiction. You will learn the careful application of fictional techniques to the writing of your own nonfiction through projects that will lead to full-length articles.

Attendance at all classes is required, as is class participation. In fact, one third of your grade will be for your class participation. Two 3,000-word articles, one due at the middle of the semester, one at the end of the semester--in addition to various shorter exercises--are required. One story will be biographical, one autobiographical. These will constitute two-thirds of your grade. Any late article will receive a maximum grade of C. There will be neither mid-term nor final examinations

ENGL 222

British Literature from 1798

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Section	Day/Time	C Instructor
	951202	1 M W F 11:15 AM - 12:05 PM	PI302 Willard Bldg

ENGL 226

Latina and Latino Border Theories

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

Schedule #	Section	Day/Time	C Instructor
	923890	1 M W F 11:15 AM - 12:05 PM	PI122 Thomas

ENGL 227

Introduction to Culture and Sexuality

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

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Section	Day/Time	C Instructor
	951205	1 T R 2:30 PM - 3:45 PM	2 Colebrook, Claire

ENGL 228

Introduction to Disability Studies in the Humanities

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

Schedule #	Section	Day/Time	C Instructor
	951220	1 M W F 1:25 PM - 2:15 PM	1 Lyon, Janet Wynne

This course will introduce students to the concept of disability from the perspective of the humanities—history, philosophy, literature, and culture. The U.N. definition of “disability” spans many categories: physical, intellectual, psychological; congenital and acquired; perceptible and imperceptible. Given the wide variety of forms of human embodiment and human consciousness, as well as the ranges of impairment and disability, we will address some important preliminary questions: what counts as “normal” in human cultures? How have fluctuating assumptions about ability and disability structured the institutions and practices of law, citizenship, education, and culture? How does disability affect and inform key social issues such as identity, community, autonomy, and justice, as well as the problems of civil rights, health care, and discrimination? Expect a lot of reading and classroom participation. This course is required for the Disability Studies minor.

ENGL 231

American Literature to 1865

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Section	Day/Time	C Instructor
	923893	1 T R 2:30 PM - 3:45 PM	1 Mulford, Carla

English 231 is designed to provide students with a survey of the literature written prior to the Civil War in the United States. Rather than asking you to read “snippets” by hundreds of writers in an anthology, I’ve designed our course so that you might gain a rich sense of what early American Anglophone writings were like. We are going to read together ten writers whose works represent some of the best-read or most inquired after work of their times. By studying writings by English-speakers in early North America, we will gain an understanding of the literary traditions in British North America, and we will be able to understand better how particular social and political concerns entered American ideology in the nation’s literary past.

Requirements include: three relatively short critical papers (three to four pages each); one talking point (on which each student will lead class discussion); and spirited and regular class participation. Attendance is taken every class, and class participation counts toward the final grade.

ENGL 232

American Literature from 1865

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Section	Day/Time	C Instructor
	951232	1 T R 2:30 PM - 3:45 PM	122 Thomas

951235 2 T R 11:15 AM - 12:30 PM 3 Schwartz, Sanford

ENGL 233

Chemistry and Literature

May Satisfy: General Education - Humanities (GH) OR General Education - Natural Sciences (GN)

Schedule #

Section Day/Time

C Instructor

953113 1 T R 11:15 AM - 12:30 PM 1 Morrisson, Mark St

Sykes, Danny Glynn

ENGL 240

Exploring Literary Traditions

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Section Day/Time

C Instructor

923896 1 M W F 10:10 AM - 11:00 A 1 Edwards, Robert Ro

We will start by giving some thought to the idea of a literary tradition, including the ways in which tradition is a constraint and a source for imagination and new writing. T. S. Eliot's "Tradition and the Individual Talent" shaped discussion of literary traditions for much of modern literature. We will push ahead to some questions Eliot does not take up directly: What counts as a tradition? Who gets to have one? How do works on the margin reshape an understanding of tradition? Most of our work in the course will concentrate on reading major lyric poems, narratives, and plays from the periods into which we usually divide English literature. We'll look at works by, among others, the unknown Beowulf-poet, Chaucer, Shakespeare, Donne, Milton, Wordsworth, Keats, Yeats, Woolf, Joyce. Our aim is to read these works closely, with attention to structure, the nuances of language, character, and ideas—and to see how our expectations of those things are, by turns, confirmed and disturbed. The class will include some lectures to introduce readings, but the course will emphasize discussion. There will be occasional

ENGL 245

Introduction to Lesbian and Gay Studies

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

Schedule #

Section Day/Time

C Instructor

951241 1 T R 9:45 AM - 11:00 AM 1 Caserio, Robert La

ENGL 263

Reading Poetry

May Satisfy: General Education - Humanities (GH)

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Section Day/Time

C Instructor

923902

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

2 Marsh, John Edmond

The American poet James Dickey once said, "What you have to realize when you write poetry, or if you love poetry, is that poetry is just naturally the greatest god damn thing that ever was in the whole universe." Hyperbole? Perhaps. But he could also be right. In this course, you will learn how poets write poems, what they have used them to say, and how to read and write about what poets have written and said. By the end of the semester, you will have read most of the poems that past readers have decided are the ones that matter. Afterwards, you can decide for yourself whether Dickey is right.

ENGL 297A

Sports/Ethics/Literature

Credits: 3.0

This course explores what sports can tell us about the cultures that promote them. [more]

Schedule #

Section Day/Time

C Instructor

982471

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

3 Hawhee, Debra

Sports / Ethics / Literature

There may be no better time for engaging and developing thoughtful approaches to sports and sports culture than now. Sports can tell us a lot about the cultures that promote them. The coach, the athlete, the spectator, and the gamer all stand as figures through which people articulate and test their values and desires. Authors, too, have often turned to sports to comment on the human condition. But far from being timeless or nonspecific, their commentary reveals a good deal about how particular cultures form identities. Novels from previous decades invite readers to think about the historical and political development of gaming culture, dance marathons, or women's baseball leagues. A novel featuring a philosophical quarterback links football to metaphysics, and a science-fiction story in which skill sets from past NBA legends are distributed to new players by lottery offers potent commentary on race. In short, culture can be read through sports and sports through culture. The readings for this course will encourage students to reflect on social interaction, human behavior, and ethics in the context of organized athletic competition.

During a unit focused on Penn State, students will spend time in the Penn State Sports Archive exploring the institution's history with regard to sports ranging from Archery to Wrestling.

Students are encouraged to petition for this course to count for General Humanities requirement, or to honors-option the course.

Readings will likely include Don DeLillo's *Endzone*, Horace McCoy's *They Shoot Horses, Don't They?*, Robert Coover's *The Universal Baseball Association*, H. G. Bissinger's *Friday Night Lights*, Barbara Gregorich's *She's on First*, and short stories by Jonathan Lethem, Toni Cade Bombara, and Jonathan Franzen.

ENGL 300M

Honors Course in English

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 #

Section Day/Time

C Instructor

English 300M.1 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 from about 1954 until about 1975. Primary attention will be given to the efforts to secure civil rights for African Americans, but we may well touch on the work of Cesar Chavez and activists associated with gay rights and women's rights movements as well. We will study documents and speeches by central figures in the movement (e.g., Martin Luther King, Jr. and Malcolm X, John F. Kennedy and Lyndon Johnson); anthems and songs and other kinds of music; the deployment of black bodies in various persuasive ways (e.g., lunch counter protests, sit ins and sit downs, marches, the resistance of Rosa Parks, Freedom Rides); pulpit rhetoric; photography and other forms of visual rhetoric; fiction and nonfiction by James Baldwin, Angela Davis, Franz Fanon, Stokely Carmichael and any number of others; and the rhetoric associated with key events and groups—e.g., the Birmingham campaign, the March on Washington, Freedom Summer, Selma, the Black Panthers—associated with this vital episode in American civic life.

Second, students will perform their own sophisticated analyses of subjects relevant to the course topic: each student will develop a research project that involves a study of some rhetorical event related to the civil rights movement. The goal is to give students a chance to do original scholarship on a rhetorical issue that they care about—and a chance to share their findings with their fellow students. It is expected that these projects could become the basis of students' senior honors theses. You will also mount your paper on our class web site so that other students, near and far, can benefit from your efforts. In an effort to attend to the local as well as the canonical, students will also do an investigation of one episode in the movement that has not received much attention—an episode that the student has a personal connection to through family or other personal ties.

Third, students will also become adept at doing rhetorical analysis—so adept that they will be outstanding rhetorical analysts after the course is over. To achieve this goal, we will observe various approaches to rhetorical analysis and reflect on the strengths and shortcomings of those approaches; we will practice those techniques in our daily discussions of various pieces of discourse; and of course we'll practice them in term projects as well.

Course objectives and honors objectives: Modernist aesthetics, with its emphasis on disproportion, fracture, and incompleteness, shares with disability theory a foundational challenge to the category of “the normal.” So is there a relation between modernism and disability, and if so, how is it worked out textually and aesthetically? Does modernism’s treatment of atypical bodies and minds differ substantially from earlier literary accounts? We’ll read novels, poems, paintings, and medico-legal texts as we pursue these questions. You’ll learn all about modernism and modernist aesthetics, disability, biopower, nineteenth-century physiology, and more.

Mode of instruction: Seminar

Typical readings: Virginia Woolf, *Mrs. Dalloway*; William Faulkner, *The Sound and the Fury*; Aldous Huxley, *Crome Yellow*; J-K. Huysmans, *Against Nature*; Thomas Mann, sections of *The Magic Mountain*; poems by Charlotte Mew, Mina Loy, William Carlos Williams, Charles Baudelaire, Arthur Rimbaud, John Clare; selected readings from Friedrich Nietzsche, Georg Canguilhem, Leonora Carrington, and others.

Work Requirements: Faultless attendance, seminar participation, bi-weekly written responses to the readings, an in-class presentation, a seminar paper in two drafts.

Evaluation Criteria: Participation, writing and analytic skills, imaginative surrender, intellectual growth.

ENGL 301M

Honors Seminar in English: Literature Before 1800

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 #

Section Day/Time

C Instructor

951490

1 M W F 12:20 PM - 1:10 PM 3 North, Marcy Lynne

In early modern England, authorship was not a fixed, legal concept that gave writers credit for and control over their works. Printers could publish a text without the author's permission, and an author could rewrite another's plot and claim it as his own. Anonymity was, not surprisingly, much more common in this setting than it is today. Writers themselves often chose anonymity. They found it interesting and useful to hide behind initials, pseudonyms, or silence. Some wanted to evade censors, and others were worried about public contempt. No small number of writers found anonymity to be mischievous, playful, and provocative—the perfect way to get attention!

Course Objectives and Honors Objectives: The objective of this course is to engage students in a lively investigation of early authorship practices, to introduce them to archival tools that will allow them to find and analyze early literature, to encourage discussion about how legal and cultural notions of anonymity and authorship have changed since the early modern times, and to give students the confidence to work and write on challenging, unedited sixteenth- and seventeenth-century literature.

Typical Readings: Students will explore several works of early modern poetry, prose, and drama that were anonymous in the early modern period—among them, the pamphlets of the Jacobean antifeminist controversy such as Constantia Munda's pseudonymous *Worming of a Mad Dog*, the dramatic *Parnassus* trilogy written by university students, popular satires such as *News from Graves End*, Stuart libels and anti-libels, manuscript poetry and printed miscellanies such as *Wit's Recreation*, *Burton's Anatomy of Melancholy*, *Milton's Comus*, *Denham's Cooper's Hill*, and a 1657 comment on anonymous satire, *Life of a Satirical Puppy*. Students will have the chance to study both canonical and non-canonical authors, from John Donne to Mary Tattle-well and Joan Hit-him-home.

Mode of Instruction: This course is primarily a seminar in which students discuss the material they have read and prepared. We will have several lively debates, asking what names mean to early authors and their audience and arguing about what author's names should mean to us today. For instance, we might discuss how we read a poem when we know it is by Shakespeare and how we read the same poem when we think it is anonymous. Topics of discussion will include censorship, the secret transmission of illegal libels, the class tensions that complicate professional authorship, the contributions of women to early modern literary culture, and the opportunities for parody and satire that anonymity allows.

Work Requirements: The coursework will include short archival assignments, a short paper, and a 10-15 page final project. The archival

ENGL 310H

Honors Thesis in English

May Satisfy: Schreyer Honors College Honors Course and Credit Requirements

Prerequisite: 9 credits of ENGL 300H

Schedule #

Section Day/Time

C Instructor

923923

1 APPT

Sternlieb, Lisa Ru

ENGL 400

Authors, Texts, Contexts

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Section Day/Time

C Instructor

951502

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

3 Blum, Hester Maure

The novels that were most ardently read by nineteenth-century Americans have usually been characterized as either sentimental or sensational. Both sentimental and sensational literature demanded a strong emotional response from its readers, but the terms have been used very differently: sentimental fiction has been thought to be feminine, domestic, and private, while sensational literature has been labeled as masculine, violent, and public. In this course we will read some of the most popular works of fiction written in the nineteenth century in order to rethink some of the assumptions about popular fictions of feeling. What makes a reader weep or sigh, and what makes a reader shocked or aroused? And why was such literature far more popular with readers than the more canonical "anti-sentimental" writings of, say, Thoreau or Emerson? Readings include Stowe's *Uncle Tom's Cabin*, Melville's *Pierre*, Lippard's *The Quaker City*, Southworth's *The Hidden Hand*, Brown's

ENGL 402

Literature and Society

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Section Day/Time

C Instructor

923935

1 W 4:40 PM - 7:40 PM

1 Nielsen, Aldon Lyn

“Dread Natty Dread.”
–Bob Marley

Verandahs, where the pages of the sea
are a book left open by an absent master
in the middle of another life–
I begin here again.
–Derek Walcott

Caribbean cultures, divided as they are by disparate languages and a common sea, share histories of rupture, colonialism, slavery and liberation. This semester we will read fiction, poetry and essays, we will listen to music from Reggae to Reggaeton, we will screen films, all of which engage and contribute to the unique history of the Antilles. From Bunny Wailer to The Mighty Sparrow, from C.L.R. James to George Lamming, from V.S. Naipaul to Nicolas Guillen, from Calypso to Cuban Jazz; this course will be a semester of critical counterpoint. All readings will be in English, though our sources will come from the English, French and Spanish speaking Caribbean.

ENGL 404

Mapping Identity, Difference, and Place

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Section Day/Time

C Instructor

951511

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

2 Jensen, Toni Lyn

Mapping Identity, Difference, and Place: Genre Boundaries in Contemporary Native and Latino/a Fiction. The class will explore contemporary short fiction that straddles genre boundaries, including science fiction, mystery, horror, and romance or the telenovella. The readings will focus on prose by Native American and Latino/a writers such as Louise Erdrich, Sherman Alexie, Sandra Cisneros, Stephen Graham Jones, and Oscar Hijuelos.

ENGL 412

Advanced Fiction Writing

Prerequisite: ENGL 212 and permission of the department

Schedule #	Section	Day/Time	C Instructor
	923938	1 T 6:30 PM - 9:30 PM	2 Holmes, Charlotte
	923941	2 M W F 11:15 AM - 12:05 PM	3 Cobb, William

ENGL 413			
Advanced Poetry Writing			
Prerequisite: ENGL 213 and permission of the department			
Schedule #	Section	Day/Time	C Instructor
	923947	1 T 4:30 PM - 7:30 PM	3 Kasdorf, Julia

ENGL 414			
Biographical Writing			
Prerequisite: ENGL 200, ENGL 202B, ENGL 210, ENGL 212, or ENGL 215			
Schedule #	Section	Day/Time	C Instructor
	951526	1 W 6:30 PM - 9:30 PM	3 Thompson, Charles

The course will be conducted as a writing workshop based on a study of the literary development of the New Biography and the New Journalism. You will learn the careful application of fictional techniques to the writing of your own nonfiction through projects that will lead to full-length articles.

Attendance at all classes is required, as is class participation. In fact, one third of your grade will be for your class participation.

Two 4000-word articles, one due at the middle of the semester, one at the end of the semester, are required. One article will be biographical, one autobiographical. These will constitute two-thirds of your grade.

Any late article will receive a maximum grade of C.

Shorter exercises will be done, either in class or at home.

There will be neither mid-term nor final examinations.

Texts will include *Up in the Old Hotel*, by Joseph Mitchell, *The Gay Talese Reader*, by Gay Talese, *The Art of the Personal Essay*, by Phillip Lopate, *The Beholder's Eye*, by Walt Harrington, and *Life Stories from the New Yorker*, by David Remnick.

As this is a writing and not a literature seminar, selections from these texts will be assigned as the problems they solve or the techniques they demonstrate arise in class. We will read biographical selections from these texts in the first half of the semester, autobiographical selections during the second. You are encouraged to read as many of these pieces as possible.

ENGL 417

The Editorial Process

Prerequisite: ENGL 202A, ENGL 202B, ENGL 202C, ENGL 202D, ENGL 210, ENGL 215

Schedule #	Section	Day/Time	C Instructor
	923953	1 T R 2:30 PM - 3:45 PM	319 Sackett Bldg
	923956	2 T R 1:00 PM - 2:15 PM	209 Willard Bldg

ENGL 418

Advanced Technical Writing and Editing

Prerequisite: ENGL 202A, ENGL 202B, ENGL 202C, ENGL 202D, or ENGL 215

Schedule #	Section	Day/Time	C Instructor
	923959	1 T R 9:45 AM - 11:00 AM	202 Chambers Bldg

ENGL 419

Advanced Business Writing

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

Schedule #	Section	Day/Time	C Instructor
	967705	901 W 6:00 PM - 9:00 PM	002 Sparks Bldg

ENGL 420

Writing for the Web

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Section	Day/Time	C Instructor
	952270	1 T R 11:15 AM - 12:30 PM	1 Tripp, Daniel Paul

ENGL 428

Asian American Literatures

May Satisfy: U.S. Cultures (US)

Schedule #	Section	Day/Time	C Instructor
	951547	1 M W F 10:10 AM - 11:00 A	1 Goudie, Tina Chen

ENGL 430

The American Renaissance

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Section	Day/Time	C Instructor
	951553	1 M W F 9:05 AM - 9:55 AM	1 Burkholder, Robert

When the literary critic F.O. Matthiessen coined the phrase American Renaissance in 1941 as the title for his monumental study of antebellum American literature, he intended it to describe his "realization of how great a number of our past masterpieces were produced in one extraordinarily concentrated moment of expression" (that is, the years from 1850-1855). Matthiessen's phrase, however, has come to be used to describe the culture of Jacksonian America, roughly the period from 1825 to the Civil War. This was a period of self-definition and growth for American culture, the period in which the term Manifest Destiny was invented to supply a rationale for expansionism and nationalism. Perhaps because of this unprecedented growth, Americans of this era often had to confront worlds that--in their apparent chaos, savagery, or wildness seemed completely alien to them. The focus of this course is the literary treatment of that confrontation with the Other in the works of such writers as Edgar Allan Poe, Catherine Maria Sedgwick, Margaret Fuller, Henry Wadsworth Longfellow, George Catlin, Herman Melville, and Walt Whitman. The purpose of the course is to examine the ways in which some antebellum writers depicted wildness and to attempt to arrive at an understanding of what these depictions tell us about American culture, both then and now.

ENGL 432

The American Novel to 1900

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Section Day/Time

C Instructor

951556

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

3 Blum, Hester Maure

"In the four quarters of the globe, who reads an American book?" an Edinburg Review article asked in 1820. This class will explore the answers to that question, as well as the reason it was posed in the first place. In this class we will read some of the biggest bestsellers (and a spectacular bust or two) of nineteenth-century US literature in order to learn about the history of the novel in America. Readings may include works by Herman Melville, Elizabeth Stoddard, Henry James, Charles Chesnutt, Susanna Rowson, Charles Brockden Brown, George Washington Cable, Harriet Beecher Stowe.

ENGL 433

The American Novel: 1900-1945

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Section Day/Time

C Instructor

923962

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

115 Osmond Lab

This course will focus on selected American novels from about 1900 to 1945. The course will encompass some of the “classics” of modern American literature as well as novels by writers who today are less widely known. In this reading-intensive course, we will encounter such writers as Theodore Dreiser, Edith Wharton, Ernest Hemingway, F. Scott Fitzgerald, William Faulkner, Katherine Anne Porter, Kay Boyle, and Zora Neale Hurston. Throughout, we will work toward an appreciation of the distinctive voices and achievements of individual writers as well as an understanding of the historical and cultural contexts of their writing, including the ways in which these novels may reflect distinctly twentieth-century sensibilities. Course requirements will include frequent 1-2 page written responses to the readings as well as more formal critical papers and exams.

ENGL 435

The American Short Story

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Section	Day/Time	C Instructor
	923965	1 T R 11:15 AM - 12:30 PM	1 Selzer, Linda Furg

This course on the American short story focuses on six authors who have excelled in the genre of the short story at different times in the nation’s history: Nathaniel Hawthorne, Edgar Allan Poe, Ernest Hemingway, Flannery O’Connor, Jhumpa Lahiri and Z.Z. Packer. We will examine each author in detail, studying his or her characteristic approach to the short story. In addition to studying individual authors, we will also discuss the historical development of the short story genre in the United States and the demands placed upon writers by the brevity of genre’s artistic form. Finally, we will consider how historical contexts relate to the content and style of the stories we discuss. Requirements for the course include active and regular class participation, three in-class reading exams, a literature review, and a comparative literary analysis.

ENGL 441

Chaucer

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Section	Day/Time	C Instructor
	951559	1 M W F 12:20 PM - 1:10 PM	2 Edwards, Robert Ro

This course will focus on a critical reading of major works by Geoffrey Chaucer. We will read a significant portion of the Canterbury Tales as well as several earlier works (short poems and dream visions) that give a sense of Chaucer's range and the various literary contexts that influenced him. 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. 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. We will also consider conventions of writing and reading in the Middle Ages and the differences that separate those conventions from modern practices. The course will require several quizzes, a midterm, and a final

ENGL 444

Shakespeare

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Section	Day/Time	C Instructor
	923977	1 T R 9:45 AM - 11:00 AM	1 Cheney, Patrick G
	923980	2 M W F 1:25 PM - 2:15 PM	2 Moore, John Warner

This class introduces John Milton's major poetry in the context of his life and times. Much of the course will be focused on Milton's major poems: the Nativity Ode, the early masque, Comus, the grand epic, Paradise Lost, the brief epic, Paradise Regained, and the late tragedy, Samson Agonistes. We will also explore Milton's influence on the Romantics, looking at William Blake's water-color illustrations of Milton's poetry and at Mary Shelley's Frankenstein (concluding with film clips from Bride of Frankenstein and Young Frankenstein). Requirements: Faithful attendance and class participation; midterm exam, research paper, and non-cumulative final exam.

ENGL 445

Shakespeare's Contemporaries

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Section	Day/Time	C Instructor
	951571	1 T R 11:15 AM - 12:30 PM	1 Sullivan, Garrett

Subject and Society in English Renaissance Tragedy

“I am not what I am” – Iago, Othello

This course will focus on the tragic hero's relationship to his or her society in order to consider how tragedy takes up a series of questions central to early modern English culture and our understanding of it: how does one reconcile an emergent individualism with the demands of a hierarchical society? Is resistance to tyrannical rule ever acceptable, and, if so, what forms should such resistance take? How far should the monarch's authority extend into the lives of his or her subjects? Is there such a thing as a “private sphere” in early modern society? To what extent and / or under what circumstances was religious, ethnic or racial difference tolerated? How does the female tragic hero conform to and diverge from Renaissance conceptions of female behavior? Finally, how do tragedies represent their own impact on society? Do they purge bad behavior or provoke it?

We will trace a tragic tradition that extends from Thomas Kyd's *The Spanish Tragedy* to John Ford's *'Tis Pity She's A Whore*, reading along the way works by Christopher Marlowe, William Shakespeare, Thomas Middleton, Elizabeth Cary, John Webster and others. We will also look at recent criticism on these works. Students will write two short “response” papers and two major ones; there will be an attendance requirement and regular reading quizzes. The course will involve discussion, and students will be expected to participate regularly in the class conversation.

ENGL 446

Milton

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Section	Day/Time	C Instructor
923983	1 T R 1:00 PM - 2:15 PM	1 Knoppers, Laura Lu

This class introduces John Milton's major poetry in the context of his life and times. Much of the course will be focused on Milton's major poems: the Nativity Ode, the early masque, *Comus*, the grand epic, *Paradise Lost*, the brief epic, *Paradise Regained*, and the late tragedy, *Samson Agonistes*. We will also explore Milton's influence on the Romantics, looking at William Blake's water-color illustrations of Milton's poetry and at Mary Shelley's *Frankenstein* (concluding with film clips from *Bride of Frankenstein* and *Young Frankenstein*). Requirements: Faithful attendance and class participation; midterm exam, research paper, and non-cumulative final exam.

ENGL 450

The Romantics

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Section	Day/Time	C Instructor
951574	1 M W F 1:25 PM - 2:15 PM	204 Sackett Bldg

ENGL 452

The Victorians

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Section Day/Time

C Instructor

952273

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

3 Harrington, Emily

ENGL 453

Victorian Novel

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Section Day/Time

C Instructor

952276

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

1 Lougy, Robert

ENGL 455

Topics in British Literature

Prerequisite: 6 credits of ENGL, ENLSH, or LIT

Schedule #

Section Day/Time

C Instructor

952279

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

1 Schwartz, Sanford

ENGL 456

British Fiction, 1900-1945

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Section Day/Time

C Instructor

923986

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

1 Caserio, Robert La

A survey of one of the greatest eras in the history of prose fiction, the course includes such writers as Joseph Conrad, H. G. Wells, E. M. Forster, Virginia Woolf, James Joyce, D. H. Lawrence, Katherine Mansfield, Aldous Huxley, and Graham Greene. Those writers exemplify what English studies calls “modernism.” The course will examine the various meanings of modernism, and modernism’s innovative impact on storytelling and characterization. Among the innovations is a new approach to the short story, samples of which will figure on the syllabus. So will developments in detective and spy fiction, science fiction, horror fiction and fantasy. Along with close reading of the novels, the relation between them and contemporary history and politics—in this case, two world wars, the Spanish Civil War, and the decline and fall of the British Empire—will be a frequent subject of lecture and discussion.

ENGL 458

Twentieth-Century Poetry

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Section Day/Time

C Instructor

952285

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

1 Marsh, John Edmond

Twentieth-century poetry is one of the major achievements of human culture. Whether you are yourself a poet, reader, or budding critic, if you have not grappled with T.S. Eliot’s *The Waste Land*, Allen Ginsberg’s “Howl,” Sylvia Plath’s “Tulips,” or any of the other colossuses 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. Our focus will be on British, Irish, Anglophone, and American poetry written in English, with more time devoted to the American scene. We will begin with the birth of modern poetry in the 1910s and 1920s, proceed through the various schools and movements of the twentieth century, and end with the most recent developments in poetry and poetics. Poetry, the Irish poet Seamus Heaney wrote, is “a search for images and symbols adequate to our predicament.” A poetry class, like this one, is a search for what poets have found.

ENGL 461

The Vernacular Roots of African American Literature

May Satisfy: U.S. Cultures (US)

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Section Day/Time

C Instructor

952303

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

3 Moody, Shirley

This course explores the relationship between everyday black vernacular and oral traditions and African American literature and culture. Throughout the semester we will identify and examine numerous forms of African American oral traditions, including names and naming, jokes, proverbs, rhymes, legends, folk tales, toasts, spirituals, sermons, speeches, blues, jazz, rap and hip hop. We will consider the relationship between these various forms of orality and African American literature, examining how African American authors variously engage African American oral traditions in their literary works and to what ends. We will consider issues of form and function, along side several other recurring questions, such as how do African American oral traditions embody and pass on a distinctive African/African American worldview? How do oral traditions influence/emerge in various literary forms? What role do oral traditions play in the popular constructions of race? These questions, along with related readings and a rich array of multimedia sources, will serve as the basis for our investigations as we seek a better understanding of the relationship between oral traditions and literary texts. Readings for this course may include works by Frederick Douglass, Charles Chesnut, Zora Neale Hurston, Martin Luther King, Jr., Fran Ross, Toni Morrison, Colson Whitehead, Sharon Bridgforth, Barack Obama and others.

ENGL 467

African American Novel II

May Satisfy: U.S. Cultures (US)

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Section	Day/Time	C Instructor
	952309	1 T R 1:00 PM - 2:15 PM	3 Osagie, Iyunolu Fo

ENGL 471

Rhetorical Traditions

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Section	Day/Time	C Instructor
	923989	1 T R 1:00 PM - 2:15 PM	3 Olson, Jon

ENGL 474

Issues in Rhetoric and Composition

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Section	Day/Time	C Instructor
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958486	1 T R 9:45 AM - 11:00 AM	2 You, Xiaoye
<p>Walking on Penn State campuses, one can hear increasingly divergent English accents, representing all sorts of differences, national, cultural, and linguistic. There is not just one English but in fact many global and regional variations of it. English is owned not only by its native speakers but by all its users around the world. Today, these concepts have become increasingly accepted among scholars and educators. What do these concepts mean for English majors and minors who are future politicians, educators, journalists, lawyers, and businessmen? The spread of English, from Britain to the rest of the world, is deeply entrenched in colonialism and globalization. As it spreads, English has entered the literature of many nations. This class will examine how the English language was used in literary creativity over the last two centuries and how it has transformed in the process. We will take a close look at the characteristics of Chinese English and African American English and draw implications for literacy education in the United States and elsewhere. The class will have an opportunity to interact with college students outside of the United States to explore together the teaching and learning of English as a cosmopolitan language. Course assignments include</p>		

<p>ENGL 487W Senior Seminar May Satisfy: Writing Across the Curriculum Prerequisite: six credits of 400-level courses in English</p>		
Schedule #	Section Day/Time	C Instructor
	923995 1 M W F 12:20 PM - 1:10 PM	3 Cobb, William
<p>This is a writing-intensive course designed to achieve a greater understanding of the dynamic literature of the American West, beginning with the opening of the west with the Journals of Lewis & Clark (1804) and spanning the two centuries to conclude with Louise Erdrich's Love Medicine (1991) and Cormac McCarthy's No Country for Old Men (2006). Students will be required to write a number of short fiction assignments and asked to emulate the stylistic and thematic hallmarks of western American literature. We will take an inclusive and panoramic approach to the rich cultural traditions of the west, including readings of two Native American authors and an excellent historical/literary analysis of the Indian Wars by the novelist Evan S. Connell.</p>		
	923998 2 T 6:30 PM - 9:30 PM	0 Canagarajah, Athel

The colonial encounter has left a lasting impact on language and communication, as on other social practices. Such contact zones have engendered diverse literacies, textualities, and genres that straddle languages and cultures. They raise new questions of access and voice, production and reception, and negotiation and representation in rhetoric and writing. The course will shuttle between the theoretical and pedagogical, and the rhetorical and linguistic, as it explores issues in multilingual writing. After reviewing theoretical developments on the implications of postcolonial thinking for rhetoric and communication, we will explore new ways of analyzing multilingual writing. The focus will be on issues relating to academic writing. We will conclude by envisioning new ways of teaching English language and composition. The course will be of most value to students interested in teaching or pursuing graduate studies in rhetoric and composition. Students of literature will find the theoretical readings and analysis of multilingual writing useful. In addition to reading recent journal articles, we will discuss theory from Caliban's Voice: The Transformation of English in Post-Colonial Literatures (Ashcroft, 2009) and Race, Rhetoric, and the Postcolonial (Olson and Worsham, 1999). For new ways of orientating to multilingual writing, we will read Grassroots Literacy: Writing, Identity, and Voice in Central Africa (Blommaert, 2008) and A Geopolitics of Academic Writing (Canagarajah, 2002). Pedagogical applications will be informed by Crossing Borderlands: Composition and Postcolonial Studies (Lunsford and Ouzgane, 2004) and Literacy as Translingual Practice: Between Communities

924001 3 T R 11:15 AM - 12:30 PM 1 Lougy, Robert

This course will examine Victorians and their monsters. The question driving this class will be why the human interest in monsters and monstrosities, why our continuing fascination with the aberrant, the misshapen, the strange, the dangerous. We will be looking at the ways in which Victorian writers imagined such questions and what their imaginings might tell us about their age as well as about our own. In order for such literature to endure, it must address certain human needs or desires, must somehow allow us to find in it pieces or aspects of ourselves. Such works enable us to look into a mirror that shows us ourselves, but through strangely refracted lenses.

952330 4 T R 2:30 PM - 3:45 PM 2 Wagner Lawlor, Jen

924004 5 T R 1:00 PM - 2:15 PM 1 Mulford, Carla

Spend your senior seminar learning about the genius founder, Benjamin Franklin! During the first several weeks, we'll read several of Franklin's most important private and public papers. Then we will attempt to gain some understanding of the stories about Franklin – the many Franklins – that emerged from his day to our own in both print and film media. Along the way, we will look at two of Franklin's more influential biographers, Mason Locke Weems, the book-peddling parson, and Walter Isaacson, former chair and CEO of CNN. By attempting to examine Franklin's long legacy, we can better understand first, our indebtedness to his genius in science and politics, and second and even more

924007 6 M W F 2:30 PM - 3:20 PM 2 Anesko, Michael Wa

In one of his most famous letters, Henry James admitted that, "It's a complex fate, being an American, and one of the responsibilities it entails is

fighting against a superstitious valuation of Europe.” How successfully various American writers conducted that “fight” will be the focus of this seminar, which will examine works by Washington Irving, Margaret Fuller, Nathaniel Hawthorne, Mark Twain, Henry James, Ernest Hemingway, F. Scott Fitzgerald, and others.

At various points in the semester, students will write four critical essays in response to the primary sources included on the syllabus. Final grades will be based on the cogency of your participation (20%) and your written expression (80%). Please note that the four papers will not necessarily be weighted equally: improvement demonstrated over the course of the term will factor significantly in arriving at an overall evaluation of your performance.