

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 |
|------------|---------------------------|------------------|------------|
| 207172 | T R 9:45 AM - 11:00 AM | 212 Hammond Bldg | |
| 207175 | M W F 10:10 AM - 11:00 AM | 212 Hammond Bldg | |
| 207178 | T R 2:30 PM - 3:45 PM | 307 Boucke | |
| 207181 | M W F 12:20 PM - 1:10 PM | 317 HHD East | |
| 207187 | M W F 11:15 AM - 12:05 PM | 268 Willard Bldg | |
| 265330 | M 6:00 PM - 9:00 PM | 223 Thomas | |

ENGL 088

Australian/New Zealand Cultural Perspectives

Credits: 3.0

Australian and New Zealand cultural and social perspectives, with emphasis on the historical development of intellectual, aesthetic, and humanistic values.

May Satisfy: General Education - Humanities (GH)

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-------------------------|-----------------|------------------------|
| 238903 | T R 11:15 AM - 12:30 PM | 114 Keller Bldg | Colebrook, Claire Mary |

This course examines key texts in Australian and New Zealand culture, including films and essays. A special attention is directed to short fiction. All texts will be available on Angel. No book purchase is required. Close and critical reading of provided texts is mandatory, as is class attendance and participation.

Assessment: Two essays of no more than 2000 words (35% each = 70%), class participation (10%), and two in-class exercises (10% each = 20%).

ENGL 104

The Bible as Literature

Credits: 3.0

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

May Satisfy: General Education - Humanities (GH)

| Schedule # | Day/Time | Classroom | Instructor |
|------------|------------------------|------------------|------------------------|
| 238915 | T R 9:45 AM - 11:00 AM | 203 Sackett Bldg | Doyle, Richard Matthew |

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

ENGL 129H

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), Schreyer Honors College Honors Course and Credit Requirements

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-------------------------|------------------|--------------------|
| 238969 | M W F 1:25 PM - 2:15 PM | 207 Sackett Bldg | Moore, John Warner |

In this survey of Shakespeare's major genres—comedy and tragedy—we will read four comedies and four tragedies, in addition to one romance or tragi-comedy.

The comedies will be: A Midsummer's Night Dream, Taming of the Shrew, As You Like It, and Twelfth Night.

The tragedies will be: Hamlet, Othello, Macbeth, and Coriolanus. The romance will be The Winter's Tale.

There will be four two-page reports, two mid-semester exams, a final exam, and one six-page essay.

The class will depend on heavy student participation.

Our goal will be to gain a greater understanding of each play and thereby to gain the wisdom that each play provides.

ENGL 133

Modern American Literature to

World War II

Credits: 3.0

Cather, Eliot, Frost, Faulkner,
Fitzgerald, Hemingway, Hurston,
Wharton, Wright, and other writers
representative of the years between
the world wars.

May Satisfy: General Education -
Humanities (GH)

Schedule #

Day/Time

Classroom

Instructor

207193

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

103 Walker Bldg

Anesko, Michael Walter

As a survey course in American literature of the modern period, English 133 will introduce you to the major literary genres in which writers worked during the first half of the twentieth century: poetry, fiction, and drama. Readings have been grouped both chronologically and thematically, so that you can see patterns of historical development—traditions, continuities, and, just as important, discontinuities—from one era to another. The decades covered witnessed the emergence of the United States as a genuine world power and, with that, the evolution of a culture that would have disproportionate impact and influence beyond the nation’s geographic borders. The modern America that came of age in the years 1900-1945 is, in many ways, the America we still live in: a mass consumer culture driven by unprecedented prosperity. Many kinds of “freedom” that most of us now take for granted—of mobility, made possible by the automobile; of communication, made possible by rapid technological advances; of more liberal extensions of gender and racial equality, made possible by changing legal codes and social values—first gained momentum during our period of study, which is why the literary record passed down to us from that time remains so vital to our understanding of who we are today.

To receive a passing grade for the course, you will be expected to keep up with the reading and to participate vigorously in class discussion. You should plan to bring your texts to class and be prepared to discuss specific passages in them. Attendance is mandatory; unexcused absence will lower your final grade significantly, at the discretion of the instructor.

To encourage your attendance and participation, you will be expected to complete a number of unannounced in-class quizzes over the course of the semester. Keeping up with the assigned reading will be the best way to prepare for these; your diligent attention to the syllabus will be rewarded.

Final grades will be based on the cogency of your participation (20%), your cumulative quiz average (50%), and your final examination (30%).

ENGL 134

American Comedy

Credits: 3.0

Studies in American comedy and satire, including such writers as Mark Twain, Faulkner, Vonnegut, Ellison, O'Connor, Welty, and Heller.

May Satisfy: General Education - Humanities (GH)

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-----------------------|----------------|-----------------------------|
| 207196 | T R 1:00 PM - 2:15 PM | 108 Tyson Bldg | 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 |
|------------|---------------------------|-------------------|----------------|
| 238966 | M W F 10:10 AM - 11:00 AM | 003 Ferguson Bldg | Moody, Shirley |

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 |
|------------|------------------------|------------------|------------|
| 207199 | T R 9:45 AM - 11:00 AM | 351 Willard 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 |
|------------|------------------------|------------------|---------------------|
| 235591 | T R 9:45 AM - 11:00 AM | 112 Sackett Bldg | Bell, Kevin Michael |

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 |
|---|---------------------------|-----------------------|--------------------------|
| 272452 | M W F 11:15 AM - 12:05 PM | 002 Business Building | Burkholder, Robert Edwin |
| <p>Literature and Nature--is a course about how people use and relate to nature and how writers represent it. We will frame our course with stories of hikes along the Appalachian Trail and the Pacific Crest Trail, and in between we will read about Ospreys, colonizing alien worlds, and much more. Two exams, regular quizzes on reading, and short response papers are required.</p> | | | |

| <p>ENGL 181C The Beach: Exploring the Literature of the Atlantic Shore Credits: 4.5 Examines the interconnection of culture and nature in coastal areas of the Atlantic seaboard. May Satisfy: General Education - Humanities (GH) , U.S. Cultures (US)</p> | | | |
|---|---------------------|------------------|--------------------------|
| Schedule # | Day/Time | Classroom | Instructor |
| 266812 | W 6:00 PM - 8:00 PM | 174 Willard Bldg | Burkholder, Robert Edwin |

| <p>ENGL 181D Adventure Literature: Exploring the Literature of American Wilderness Credits: 3.0 Examines the history and cultural impact of wilderness in America. May Satisfy: General Education - Humanities (GH) , U.S. Cultures (US)</p> | | | |
|--|---------------------|------------------|--------------------------|
| Schedule # | Day/Time | Classroom | Instructor |
| 267127 | T 6:00 PM - 8:00 PM | 174 Willard Bldg | Burkholder, Robert Edwin |

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| <p>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.</p> | | | |
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May Satisfy: General Education -
Humanities (GH) , International
Cultures (IL)

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-----------------------|--------------|---------------|
| 247996 | T R 2:30 PM - 3:45 PM | 211 HHD East | Kadir, Djelal |

ENGL 191

Science Fiction

Credits: 3.0

Science fiction as the literature of
technological innovation and social
change--its development, themes,
and problems.

May Satisfy: General Education -
Humanities (GH)

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-------------------------|------------------|-------------------------|
| 235597 | M W F 1:25 PM - 2:15 PM | 109 Sackett Bldg | Berube, Michael Francis |

Science fiction gets a bad rap– sometimes deservedly so, whenever a writer devotes himself to the trivial enterprise of dreaming up eight-dimensional planets ruled by invisible dragons. But at its best, science fiction is one of the distinctive genres of modernity (where “modernity” means “the point in history at which human beings began to challenge the idea of rule by church or state”), exploring the parameters of the thinkable and the boundaries of what it means to be human. The novels we’ll be reading in this class are not your standard fantasies (good or bad) about technology and its (ab)uses; they are profound and unsettling inquiries into the ethics of scientific exploration and the nature (and the purpose) of intelligence. If that sounds like a tall order, it should– because these novels are ambitious and absorbing. Course requirements: three essays, midterm, final, and an open mind.

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 |
|------------|-------------------------|------------------|------------|
| 207256 | T R 11:15 AM - 12:30 PM | 319 Sackett Bldg | |

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 |
|------------|---------------------------|------------------|--------------------------|
| 207259 | M W F 10:10 AM - 11:00 AM | 203 Sackett Bldg | Mccarthy, Anne Catherine |
| 207262 | T R 9:45 AM - 11:00 AM | 113 Sackett Bldg | Nealon, Jeffrey |
| 207265 | M W F 9:05 AM - 9:55 AM | 223 Thomas | Osagie, Iyunolu Folayan |

Ever feel like theory is a foreign language? Learn to speak and write using the tools of theory to make your interpretation of literature not just interesting but comprehensible. Feel empowered. Arm yourself with the weapons of theory and criticism. Examine some of the pillars on which contemporary literary criticisms and theories rest. Learn to interpret literature by applying these important tools to your analyses. Over the course of the semester we will study some of the major tenets of literary criticism, such as Formalism, Psychoanalysis, Structuralism (and its post), Marxism, Critical Race theory, and Feminism. Bradley's literary novel has been chosen as an example of the many ways one can read a literary piece because the novel seems to manifest many of these theoretical footprints. Yes, the concepts we will be dealing with can be challenging but we will profit by gaining interpretive tools that will lend sophistication and depth to our reading of texts. And yes, it is part of the process of feeling like an English major. Welcome to the community!

ENGL 200H

Introduction to Critical Reading

Credits: 3.0

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

May Satisfy: Schreyer Honors

College Honors Course and Credit Requirements

Prerequisite: ENGL 015 or ENGL 030

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-------------------------|-----------------|-------------------------|
| 244657 | M W F 1:25 PM - 2:15 PM | 144 Fenske Bldg | Osagie, Iyunolu Folayan |

Ever feel like theory is a foreign language? Learn to speak and write using the tools of theory to make your interpretation of literature not just interesting but comprehensible. Feel empowered. Arm yourself with the weapons of theory and criticism. Examine some of the pillars on which contemporary literary criticisms and theories rest. Learn to interpret literature by applying these important tools to your analyses. Over the course of the semester we will study some of the major tenets of literary criticism, such as Formalism, Psychoanalysis, Structuralism (and its post), Marxism, Critical Race theory, and Feminism. Bradley's literary novel has been chosen as an example of the many ways one can read a literary piece because the novel seems to manifest many of these theoretical footprints. Yes, the concepts we will be dealing with can be challenging but we will profit by gaining interpretive tools that will lend sophistication and depth to our reading of texts. And yes, it is part of the process of feeling like an English major. Welcome to the community!

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 |
|------------|--------------------------|------------------|-------------------------|
| 207271 | T R 1:00 PM - 2:15 PM | 105 Willard Bldg | Bell, Kevin Michael |
| 207274 | M W F 1:25 PM - 2:15 PM | 107 Willard Bldg | Sternlieb, Lisa Ruth |
| 207277 | T R 4:15 PM - 5:30 PM | 208 Willard Bldg | |
| 207280 | M W F 12:20 PM - 1:10 PM | 207 Hammond Bldg | Sternlieb, Lisa Ruth |
| 207283 | T R 9:45 AM - 11:00 AM | 103 Walker Bldg | Harrington, Emily Marie |

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 |
|------------|-----------------------|-------------------------|---------------------|
| 207655 | T R 2:30 PM - 3:45 PM | 105 Electrical Eng West | Cobb, William James |

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| 207658 | T R 1:00 PM - 2:15 PM | 144 Fenske Bldg |
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| 265360 | T 6:00 PM - 9:00 PM | 223 Thomas |
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ENGL 213

Introduction to Poetry Writing

Credits: 3.0

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

Prerequisite: ENGL 015 or ENGL 030

| Schedule # | Day/Time | Classroom | Instructor |
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|--------|------------------------|-----------------|--|
| 207661 | T R 9:45 AM - 11:00 AM | 201 Wagner Bldg | |
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| 277858 | T R 4:15 PM - 5:30 PM | 324 Sackett Bldg | |
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ENGL 215

Introduction to Article Writing

Credits: 3.0

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

Prerequisite: ENGL 015 or ENGL 030

| Schedule # | Day/Time | Classroom | Instructor |
|------------|----------|-----------|------------|
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|--------|---------------------|------------|-----------------------------|
| 207664 | W 4:30 PM - 7:20 PM | 312 Boucke | Thompson, Charles Waters |
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The course will be conducted as a writing workshop based on a study of the development of Literary 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. One third of your grade will be for class participation. That means speaking up in class, and having something meaningful to say.

Two 3000-word articles, one due at the middle of the semester, one toward the end of the semester, are required. One article will be biographical, one autobiographical. These will constitute two-thirds of your grade. Shorter exercises will be done, either in class or as assignments.

Any late article will receive a maximum grade of C.

There will be neither mid-term nor final examinations.

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| 265366 | W 6:00 PM - 9:00 PM | 105 Rackley Bldg |
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ENGL 222

British Literature from 1798

Credits: 3.0

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

Prerequisite: ENGL 015 or ENGL 030

| Schedule # | Day/Time | Classroom | Instructor |
|------------|------------------------|-----------------|-----------------------------|
| 207667 | T R 9:45 AM - 11:00 AM | 009 Walker Bldg | Caserio, Robert Lawrence |

ENGL 225

Sexuality and Modern Visual Culture

Credits: 3.0

An examination of the visual expression of gender and sexual identities in English-speaking cultures since the late nineteenth century.

May Satisfy: General Education - Arts (GA) OR General Education - Humanities (GH)

| Schedule # | Day/Time | Classroom | Instructor |
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|--------|---------------------------|------------|---------------------------|
| 238948 | M W F 11:15 AM - 12:05 PM | 117 Thomas | Reed, Christopher Gervais |
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The terms "feminist" and "homosexual" are 19th century terms that reflect profound shifts in conceptions of identity. Another identity invented in the nineteenth century was the "avant-garde," a contingent of writers and artists with politically and/or aesthetically advanced views. These cultures were deeply enmeshed with one another, and have exerted profound influence ever since. Focusing on critical and interpretive texts about visual culture (both fine art and popular culture), this course explores that history with the objective of developing a more sophisticated understanding of how the history of ideas about gender and sexuality affects our sense of who we are and how we read both texts and images.

This iteration of the course will interact with the exhibition Surveying Judy Chicago: Five Decades at the Palmer Museum of Art.

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| ENGL 227 | | | |
| Introduction to Culture and Sexuality | | | |
| Credits: 3.0 | | | |
| A course addressing the relationships between sexuality, literature, and culture. | | | |
| May Satisfy: General Education - Humanities (GH) , U.S. Cultures (US) OR International Cultures (IL) | | | |
| Prerequisite: ENGL 015 or ENGL 030 | | | |
| Schedule # | Day/Time | Classroom | Instructor |
| 207670 | T R 2:30 PM - 3:45 PM | 209 Thomas | Castiglia, Christopher Dean |

This course will focus on the shaping of "the queer imagination" in contemporary U.S. and British literature, culture, film, and theory. The class will address topics such as: queerness in television and film, the ethics of queer activism, queer utopianism, on-line queer communities, the aftermath of AIDS, queer ruralism, among others. In addition to reading contemporary queer literature and viewing works in the "new queer cinema," we will read theorists such as Michel Foucault, Judith Butler, Michael Warner, and Jose Estaban Munoz in order to develop conceptual frameworks through which to read and analyze contemporary queer culture. Students will write two papers and take a midterm and final exam.

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| 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 |

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|---|------------------------|------------------|---------------|
| 252793 | T R 9:45 AM - 11:00 AM | 109 Sackett Bldg | Lennon, Brian |
| <p>This course will introduce students to concepts, methods, and resources for the computer-assisted study of language and textual culture, including literature, in the English language. Digitization and digital production represent an enrichment of traditional working methods in English studies, on the one hand, and on the other hand present a set of new practices and paradigms, some of which demand that students acquire new skills. Accordingly, the course will emphasize both that 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 computers to the creation and study of new cultural artifacts unique to networked and programmable media (the creation of such artifacts may be incorporated into the course). Students will acquire knowledge of a range of key technical terms, concepts, and analytic principles, but will also acquire basic technical skills applicable to the computer-assisted study of texts in English.</p> | | | |

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|---|-----------------------|------------------|------------------------|
| <p>ENGL 231 American Literature to 1865 Credits: 3.0 Introduction to literary history and analysis; writers such as Bradstreet, Franklin, Emerson, Hawthorne, Douglass, Thoreau, Fuller, Melville, Whitman, and Dickinson. Prerequisite: ENGL 015 or ENGL 030</p> | | | |
| Schedule # | Day/Time | Classroom | Instructor |
| 207676 | T R 2:30 PM - 3:45 PM | 106 Sackett Bldg | Conklin, Carla Mulford |
| <p>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 reading “snippets” by hundreds of writers in a heavy anthology, you will, I hope, 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.</p> | | | |

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|--|-------------------------|------------------|------------|
| <p>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</p> | | | |
| Schedule # | Day/Time | Classroom | Instructor |
| 207682 | T R 11:15 AM - 12:30 PM | 322 Sackett Bldg | |

ENGL 233

Chemistry and Literature

Credits: 3.0

Exploration of key concepts of chemistry, the reciprocal influence of chemistry and literature through history, and the relationship of science to society, culture

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

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-------------------------|------------|------------|
| 316126 | T R 11:15 AM - 12:30 PM | 110 Thomas | |

ENGL 240

Exploring Literary Traditions

Credits: 3.0

The examination of specific literary traditions in English-language texts and an inquiry into the question of tradition itself. (Section subtitles may appear in the Sched

Prerequisite: ENGL 015 or ENGL 030

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-----------------------|----------------------|------------|
| 239242 | T R 1:00 PM - 2:15 PM | 230 Theatre Building | |

ENGL 245

Introduction to Lesbian and Gay Studies

Credits: 3.0

An introduction to the study of homosexual identities across a wide range of disciplines and methodologies.

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

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-----------------------|-----------------|--------------------|
| 207688 | T R 1:00 PM - 2:15 PM | 304 Wagner Bldg | Hogan, Colin Peter |

ENGL 262

Reading Fiction

Credits: 3.0

Elements of fiction including plot, character, viewpoint, and fictional genres 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 |
|------------|-----------------------|----------------|-------------------------|
| 239254 | T R 2:30 PM - 3:45 PM | 015 Tyson Bldg | Selzer, Linda Furgerson |

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 |
|------------|-----------------------|----------------|--------------------|
| 207694 | T R 1:00 PM - 2:15 PM | 015 Tyson Bldg | 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. Broadly speaking, the course is divided into two parts. For the first ten weeks or so, we will study the various elements of poems (speaker, situation, language, tone, sounds, structure, and form) and read poems that illustrate these elements. For the remainder of the course, we will put what we have learned to use in reading several long poems written by American poets: Walt Whitman's "Song of Myself"; T.S. Eliot's *The Waste Land*; Allen Ginsberg's "Howl"; Robert Hayden's "Middle Passage"; and Adrienne Rich's "Twenty-One Love Poems"; and A.R. Ammons's "Garbage." Afterwards, you can decide for yourself whether Dickey is right.

ENGL 268

Reading Drama

Credits: 3.0

Elements of drama including plot, character, dialogue, staging, and dramatic 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 |
|------------|-----------------------|------------------|-------------------|
| 238882 | T R 2:30 PM - 3:45 PM | 109 Sackett Bldg | Goudie, Tina Chen |

This course introduces students to twentieth-century American drama by juxtaposing the theatrical work of canonical American playwrights (Edward Albee, Tennessee Williams, Arthur Miller) with the dramatic texts of contemporary Ethnic American playwrights and performance artists (Wakako Yamauchi, Lorraine Hansberry, August Wilson, Tarell Alvin McCraney, Anna Deavere Smith, Velina Hasu Houston, Tony Kushner, David Henry Hwang, Diana Son). We will trace how race, class, gender, and sexuality have been—and continue to be—theatrically performed by focusing on how the theater operates as both a space of interpellation and resistance. In the process, we will learn how to read dramatic literature as well as how to analyze the basic elements of drama (structure, character, language, scenography). The course emphasizes the process by which a script becomes a theatrical production.

ENGL 297A

Sports/Ethics/Literature

Credits: 3.0

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

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-------------------------|------------------|---------------|
| 238936 | M W F 1:25 PM - 2:15 PM | 203 Sackett Bldg | Hawhee, Debra |

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. 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. Students in the course will work together to explore how narrative, sports, and culture shape—and are shaped by—each other.

ENGL 297B

Eating Your Ecology: Current Trends in Food Writing and Environmentalism

Credits: 3.0

This course aims to bring you closer to your food, intellectually and literally.

| Schedule # | Day/Time | Classroom | Instructor |
|------------|---------------------|------------------|--|
| 269971 | R 6:00 PM - 8:00 PM | 209 Hammond Bldg | Burkholder, Robert Edwin Mannon, Ethan Bruce |

ENGL 297C

The Nature of Sound/The Sound of Nature

Credits: 3.0

This course explores the relationship between human hearing and the idea of "nature" from the late-nineteenth century to the present.

| Schedule # | Day/Time | Classroom | Instructor |
|------------|------------------------|-----------------|------------|
| 279484 | T R 9:45 AM - 11:00 AM | 303 Wagner Bldg | |

ENGL 297H

Rhetoric of the Civil Rights Movement

Credits: 3.0

Formal courses given infrequently to explore, in depth, a comparatively narrow subject which may be topical or of special interest.

May Satisfy: Schreyer Honors College Honors Course and Credit Requirements

| Schedule # | Day/Time | Classroom | Instructor |
|------------|----------|-----------|------------|
|------------|----------|-----------|------------|

English 297H is built around a class trip to civil rights sites during Spring Break. Among other places, the bus tour will take us to a number of storied locations: Washington DC and the Lincoln Memorial, site of the August 28, 1963 March for Jobs and Freedom; Greensboro, North Carolina, where the student sit-in movement began in 1960; Highlander Folk School in the mountains of Tennessee, where civil rights workers were trained in non-violence; Atlanta, where King’s Ebenezer Baptist Church and the Martin Luther King National Historical Site dominate the “Sweet Auburn” District; Birmingham, Selma, and Montgomery, Alabama, the sites of three of the most celebrated civil rights campaigns; and many places in between and in addition. In the bargain students will have the opportunity to meet personally with important surviving veterans of the Freedom Struggle, and they will have ample opportunity for discussions and activities designed to deepen their understanding of a most important episode in American history. (For example, legendary SNCC worker Bob Zellner will meet with the class on his visit to Penn State on February 4.)

Students will prepare for the trip in January and February by making a sustained inquiry into the rhetorical activities that accompanied the Civil Rights Movement in the United States during its “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); poetry and fiction; photography and other forms of visual rhetoric; and the rhetorical activities connected with the key events and groups—e.g., the murder of Emmett Till, 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.

Third, students will learn how to perform their own sophisticated inquiries into subjects and places relevant to the course topic and contribute their findings to the course Web site. The centerpiece project will consist of a scholarly rhetorical analysis of a piece of civil rights rhetoric that emerges from students’ independent research.

ENGL 301M

Honors Seminar in English:
Literature Before 1800

Credits: 3.0

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 |
|------------|---------------------------|------------------|-----------------------|
| 207709 | M W F 11:15 AM - 12:05 PM | 107 Rackley Bldg | Smith, Scott Thompson |

This course explores the literature and culture of England prior to the Norman Conquest. The Anglo-Saxon period generated the earliest vernacular literature in Europe and also produced a number of Latin scholars renowned throughout medieval Christendom. Despite these accomplishments, the period seldom receives much coverage in literature courses. Beowulf is the most widely studied literary text from Anglo-Saxon England, yet in many ways it is not typical of the period. This class goes beyond Beowulf to examine the diverse literature of early medieval England as it survives in both Latin and Old English texts. All texts will be taught in modern English translation. Students will read biography, heroic poetry, law-codes and case narrative, saints' lives, poetic riddles, and historical narratives. The course also addresses issues of translation, manuscript production and circulation, early practices of reading, and material culture. Finally, the course surveys some modern appropriations and re-inventions of Anglo-Saxon England, including the writing of J.R.R. Tolkien, Jorge Luis Borges, Seamus Heaney, and Bernard Cornwell, as well as manifestations from popular culture such as comics, video games, and film.

ENGL 303M

Honors Seminar in English: American Literature & Culture

Credits: 3.0

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 |
|------------|-----------------------|------------------|----------------------|
| 207712 | T R 2:30 PM - 3:45 PM | 301 Willard Bldg | Blum, Hester Maureen |

The poles have captivated popular attention in Europe and the US ever since the earliest attempts to find a Northwest Passage, and the voyages south that followed in the wake of James Cook's circumnavigation of Antarctica. This course will consider the place of Antarctica and the Arctic regions in the poetic, scientific, and political imaginations of the late eighteenth through the early twentieth centuries. We will read fiction and nonfiction including Mary Shelley's Frankenstein, Edgar Allan Poe's Narrative of Arthur Gordon Pym, Mat Johnson's Pym, Adam Seaborn's Symzonia, Charlotte Brontë's Jane Eyre, romantic poetry, Apsley Cherry-Garrard's The Worst Journey in the World, Ernest Shackleton's South, Charles Francis Hall's Life with the Esquimaux, as well as other writings by polar explorers. Attention to the literature of polar exploration takes on a special urgency in our current moment of climate change, in which the polar regions are undergoing dramatic geophysical change and are the subject of renewed colonial attention.

ENGL 304M

Honors Seminar in English: Creative Writing

Credits: 3.0

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 |
|------------|-----------------------|------------------|----------------------------|
| 238954 | T R 1:00 PM - 2:15 PM | 209 Hammond Bldg | Kadetsky, Elizabeth Nicole |

Through neuroscience, trauma theory, and the study of memory, we know that the mind “makes sense” of certain experiences in a manner different from everyday lived experience. A traumatic event might shock the consciousness and inscribe itself in the limbic, primitive structures of the brain. Nostalgia, grief, and just the process of lived time can affect the brain’s processes of remembering, changing a memory’s content or emotion. The filters and mediating structures that define and add linear structure to commonplace experience fall away.

This course examines lyric nonfiction texts and asks students to experiment in writing them. Lyric modes can express non-linear experience. Disjointed memory, the reconstruction of traumatic fragments; cyclical or repeated patterns of thinking and dreaming become the raw material from which content is constructed. A lyric mode can create a mimetic effect in which the evocation communicates its meaning: nonlinear structure creates an experience of an event while discouraging an overly mediated re-telling. Lyric prose questions linearity, often challenging narrative chronology as it explores alternative structures for conveying meaning. It can also ask the reader to actively participate in the writing’s construction of meaning—considering, for instance, blank spaces between modular sections. The arrangement of bits of prose; found documents, or images suggests connections without spelling them out, and makes shifts in timeframe, voice and visual-spatial communication in a manner that can undercut reader expectation and add tension and suspense to a piece of prose.

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 |
|------------|-----------------------|------------------|--------------------------|
| 238774 | T R 1:00 PM - 2:15 PM | 110 Sackett Bldg | Caserio, Robert Lawrence |

We'll consider exciting samples of fiction from the 19th and 20th centuries, in a way that might usefully free us for the time of the course from categories that go by the names of period (Romantic, Victorian, antebellum U.S., modernist, postmodernist) or national identity (American, English). Instead we'll consider works from the history of novel-writing that have emphasized experimentation with ways of telling stories, and with such things as characterization, points of view, and meaning. We'll start out by considering realism in fiction as itself a form of experiment in the art of constructing stories; and we'll go on to look at some major 20th century fictions that revise realism, dissolving it into modes of writing that include fantasy, science fiction, and works that resist categorization. We'll continually attempt to assess the importance and meaning of such experiments (including resistance to history and nationality) for fiction and for life.

Readings will be selected from among the following: Novels, novellas, or short stories from the 19th century by Dickens, George Eliot, Emile Zola (France), William Dean Howells, Machado de Assis (Brazil); novels or short works from the 20th century by Henry James, Rudyard Kipling, G. K. Chesterton, H. G. Wells, James Joyce, Gertrude Stein, John Dos Passos, G. V. Desani (India), Samuel Becket, Philip K. Dick, Brigid Brophy, Gore Vidal, and Samuel Delany.

ENGL 404

Mapping Identity, Difference, and Place

Credits: 3.0

Ethnicity, gender, class, race with reference to theoretical inquiry into identity, difference, and place in English-language literatures.

Prerequisite: ENGL 015 or ENGL 030

| Schedule # | Day/Time | Classroom | Instructor |
|------------|---------------------------|------------------|------------------|
| 207721 | M W F 10:10 AM - 11:00 AM | 109 Sackett Bldg | Jensen, Toni Lyn |

In this course, we'll explore contemporary Native short fiction by writers such as Sherman Alexie, Louis Erdrich, Eric Gansworth, Stephen Graham Jones, Thomas King, Susan Power, Greg Sarris, Leslie Marmon Silko, and Richard Van Camp. The course will consider intersections of race, class, and geography in both the primary texts (short stories) and the theoretical texts (articles of literary criticism).

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 |
|------------|---------------------|------------------|--------------------------|
| 207724 | T 6:30 PM - 9:30 PM | 219 Willard Bldg | Holmes, Charlotte Amalie |

English 412 builds on what you learned in the introductory fiction writing class. By the second week of the semester, we'll begin discussing your original short stories in the group. You'll receive written comments from everyone in the class. Afterwards, you'll revise one of the two stories you've had workshopped and present it to the class again. Once again, you'll receive written comments. We'll also read and discuss stories from our anthology, *Best American Short Stories 2013*. You'll be writing a brief analysis of each story, and also completing writing exercises weekly. There are no exams in the class, but you should expect to do a lot of writing—80-100 pages of writing exercises, story responses, and your own fiction.

| | | | |
|--------|-------------------------|-------------------|---------------------|
| 207727 | T R 11:15 AM - 12:30 PM | 103 Ferguson Bldg | Cobb, William James |
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| | | | |
|--------|---------------------|------------------|-----------------------------|
| 239077 | R 4:30 PM - 7:20 PM | 219 Willard Bldg | Holmes, Charlotte Amalie |
|--------|---------------------|------------------|-----------------------------|

English 412 builds on what you learned in the introductory fiction writing class. By the second week of the semester, we'll begin discussing your original short stories in the group. You'll receive written comments from everyone in the class. Afterwards, you'll revise one of the two stories you've had workshopped and present it to the class again. Once again, you'll receive written comments. We'll also read and discuss stories from our anthology, *Best American Short Stories 2013*. You'll be writing a brief analysis of each story, and also completing writing exercises weekly. There are no exams in the class, but you should expect to do a lot of writing—80-100 pages of writing exercises, story responses, and your own fiction.

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 |
|------------|----------|-----------|------------|
|------------|----------|-----------|------------|

| | | | |
|--------|---------------------|------------|-----------------|
| 207730 | W 4:30 PM - 7:20 PM | 323 Boucke | Becker, Robin G |
|--------|---------------------|------------|-----------------|

In this class, students will read assigned books of poetry and write, each week, "in conversation" with these poets. Weekly workshops on student poems and weekly discussion of published books of poetry will form the core of this course. Poets may include Michelle Boisseau, Elizabeth Bradfield, Todd Boss, Kate Daniels, Mark Doty, Jeffrey Harrison, and Michael Waters. In addition, students will read and discuss several collections of essays on poetry and prosody. A manuscript of fifteen revised poems will serve as the final writing project.

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 |
|------------|-----------------------|-----------------|------------|
| 207736 | T R 2:30 PM - 3:45 PM | 303 Wagner Bldg | |
| 207739 | T R 1:00 PM - 2:15 PM | 201 Wagner Bldg | |

ENGL 418

Advanced Technical Writing and Editing

Credits: 3.0

Preparing and editing professional papers for subject specialists and for others interested in careers as writers or editors.

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

| Schedule # | Day/Time | Classroom | Instructor |
|------------|------------------------|--------------|------------|
| 207742 | T R 9:45 AM - 11:00 AM | 317 HHD East | |

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 |
|------------|---------------------|-----------------|------------|
| 265375 | W 6:00 PM - 9:00 PM | 002 Sparks Bldg | |

ENGL 427

Topics in Jewish American Literature

Credits: 3.0

An in-depth examination of important themes, writers, and/or historical developments in Jewish Literature of the United States.

Prerequisite: ENGL 015 or ENGL 030;
J ST 132 or CMLIT110

| Schedule # | Day/Time | Classroom | Instructor |
|------------|------------------------|-----------------|-----------------------------|
| 239251 | T R 9:45 AM - 11:00 AM | 101 Wagner Bldg | Schreier, Benjamin Jared |

ENGL 428

Asian American Literatures

Credits: 3.0

A seminar on the literatures and cultures of Asian America, with attention to forms of geographic, historical, and ethnic diversity.

May Satisfy: U.S. Cultures (US)

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-------------------------|-------------|-------------------|
| 207748 | T R 11:15 AM - 12:30 PM | 218A Hosler | Goudie, Tina Chen |

This course introduces students to the diversity of Asian American literature while focusing on gender and sexuality as both important thematic preoccupations and categories of inquiry in 20th-century Asian American literary production. The course explores how gender and sexuality have traditionally been used to define Asian American experiences in the U.S., emphasizing the historical contexts delineating such definitions (e.g. immigration restrictions and exclusions creating the phenomena of bachelor societies and picture brides) as well as surveying popular sexual stereotypes of Asian Americans. Also, this course will examine the ways in which Asian American writers deal with the effects of such representation by focusing on gender and sexuality as categories of anxiety, revision and critique.

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 |
|------------|-------------------------|---------------------------|------------------------|
| 207754 | M W F 2:30 PM - 3:20 PM | 112 Engineering Unit B | Anesko, Michael Walter |

English 432: The Nineteenth-Century American Novel

Mr. Anesko

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 your principal job in the course will be to read all the assigned books with great care. Attendance is mandatory and informed class participation will factor quite significantly into each student's final grade. You should plan to bring your texts to class, as we shall often engage in the close reading of passages from them in order better to gauge how works of fiction achieve their emotional hold on our imaginations.

Students will write three critical essays at various points in the semester (each roughly 6-8 pages in length), and there will be a final examination given during the examination period, as determined by the University Registrar.

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 434

Topics in American Literature

Credits: 3.0

Focused study of a particular genre, theme, or problem in American literature. (May be repeated for credit.)

Prerequisite: 6 credits of ENGL, ENLSH, or LIT

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-------------------------|------------------|-----------------|
| 238951 | M W F 1:25 PM - 2:15 PM | 302 Willard Bldg | Jones, Leisha J |

ENGL 435

The American Short Story

Credits: 3.0

Development of the short story as a recognized art form, with emphasis on major writers.

Prerequisite: ENGL 015 or ENGL 030

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-----------------------|-------------------------|-------------------------|
| 207760 | T R 1:00 PM - 2:15 PM | 105 Electrical Eng West | Selzer, Linda Furgerson |

ENGL 438

American Drama

Credits: 3.0

Development from the colonial period to playwrights such as O'Neill, Wilder, Hellman, Miller, Williams, Albee, Shepard, Norman, Wilson, and others.

Prerequisite: ENGL 015 or ENGL 030

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-----------------------|------------------|-----------------|
| 239101 | T R 1:00 PM - 2:15 PM | 107 Willard Bldg | Nealon, Jeffrey |

ENGL 439

American Nonfiction Prose

Credits: 3.0

Major prose writers such as Franklin, Emerson, Thoreau, Fuller, Henry Adams, Mailer, Baldwin, McCarthy, Dillard, Didion, Angelou, and others.

Prerequisite: ENGL 015 or ENGL 030

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-------------------------|------------------|-------------------------------|
| 238957 | T R 11:15 AM - 12:30 PM | 203 Sackett Bldg | Kadetsky, Elizabeth Nicole |

A survey literature course featuring American writing from the early American period forward, this session of English 439 is also geared toward students with an interest in creative writing and contemporary literature. It is geared toward all students with an interest in exploring the technique of reading from the standpoint of learning creative writing technique. Coursework consists of a final paper and mid-semester draft of the work in progress. Students are encouraged to submit a personal essay for your final assignment, but serious academic work is also encouraged. The course features peer editing; discussion of how students can hone their own work in the personal essay form; and examination of craft through close readings of assigned texts.

The readings focus on American personal essays from one hundred years ago to the present, including authors such as William Hazlitt, Joan Didion, and James Baldwin. This survey will lead up to exciting work being done today in the lyric and intertwined essay, for instance by contemporary authors such as Eula Biss and JoAnn Beard.

ENGL 441

Chaucer

Credits: 3.0

The principal narrative poems and their background.

Prerequisite: ENGL 015 or ENGL 030

| Schedule # | Day/Time | Classroom | Instructor |
|------------|----------|-----------|------------|
|------------|----------|-----------|------------|

207763 M W F 9:05 AM - 9:55 AM 113 Thomas Edwards, Robert Roy

This course will focus on a critical reading of Geoffrey Chaucer's Canterbury Tales, a collection of great variety, literary achievement, and challenge. 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 a reasonable approximation of 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 paper.

ENGL 444

Shakespeare

Credits: 3.0

Selected tragedies, comedies, and histories.

Prerequisite: ENGL 015 or ENGL 030

| Schedule # | Day/Time | Classroom | Instructor |
|------------|----------|-----------|------------|
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|--------|------------------------|------------------|-------------------|
| 207766 | T R 9:45 AM - 11:00 AM | 106 Sackett Bldg | Cheney, Patrick G |
|--------|------------------------|------------------|-------------------|

In this course, we will read Shakespeare as a new type of English author: not simply a "man of the theater" or even a "poet," he is one of the first poet-playwrights in English. That is, while serving as an actor, script writer, and shareholder in an acting company, he was also an author with a capacious literary career that includes both poems and plays. We will read his most famous poetic work, the Sonnets, as well as examples from his four dramatic genres: comedy, history, tragedy, and romance. Plays might include 1 Henry IV, Romeo and Juliet, A Midsummer Night's Dream, Hamlet, King Lear, Anthony and Cleopatra, and The Winter's Tale. In discussing Shakespeare's poems and plays, we will concentrate on four cultural vectors that particularly engaged this author: religion (Protestantism, Catholicism, skepticism, immortality), politics (government, leadership, monarchy, republic), gender/sexuality (marriage, family, eroticism, identity), and literature itself (genre, allusion, myth, authorship). We will ground our discussion of each vector in the historical environment of Renaissance England, engage in close reading of all works, and consider Shakespeare's contribution to modern culture. 2 short response papers; 2 critical essays; 1 final examination.

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|--------|-----------------------|------------------|-------------------|
| 207769 | T R 1:00 PM - 2:15 PM | 106 Sackett Bldg | Sullivan, Garrett |
|--------|-----------------------|------------------|-------------------|

ENGL 446

Milton

Credits: 3.0

Analysis of principal poems and their background.

Prerequisite: ENGL 015 or ENGL 030

| Schedule # | Day/Time | Classroom | Instructor |
|------------|----------|-----------|------------|
|------------|----------|-----------|------------|

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|--------|-----------------------|------------------|------------------------|
| 207775 | T R 2:30 PM - 3:45 PM | 322 Sackett Bldg | Knoppers, Laura Lunger |
|--------|-----------------------|------------------|------------------------|

This course introduces the major poetry of the influential seventeenth-century writer, John Milton. The class will consider Milton's use and transformation of classical and biblical sources in his great poetry in the context of his life and times. We will focus on Milton's early masque, *Comus* (1634), his epic *Paradise Lost* (1667), his brief epic, *Paradise Regain'd* (1671), and his tragedy *Samson Agonistes* (1671). 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* (1818, 1831), concluding with film clips from *Bride of Frankenstein* and *Young Frankenstein*.

Requirements: Faithful attendance and reading, spirited participation, two in-class short answer and essay exams, a research paper, and a final quiz (on *Frankenstein*).

ENGL 451

Literary Modernism in English

Credits: 3.0

Survey of literary modernism in English and English translation in a variety of genres, including poetry, fiction, and drama.

Prerequisite: ENGL 015 or ENGL 030; ENGL 200, ELISH300, or ELISH301

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-----------------------|---------------------------------|---------------|
| 238939 | T R 2:30 PM - 3:45 PM | 201 Donald H Ford Bl Eburne, UP | Jonathan Paul |

ENGL 452

The Victorians

Credits: 3.0

Poets such as Tennyson, Browning, Arnold, and Hopkins; also prose by writers such as Carlyle, Mill, Ruskin, and Arnold.

Prerequisite: ENGL 015 or ENGL 030

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-------------------------|--------------|-------------------------|
| 238930 | T R 11:15 AM - 12:30 PM | 317 HHD East | Harrington, Emily Marie |

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 |
|------------|-----------------------|------------------|------------|
| 207787 | T R 1:00 PM - 2:15 PM | 221 Hammond Bldg | |

ENGL 471

Rhetorical Traditions

Credits: 3.0

Introduces major traditions of rhetorical inquiry and their relevance for English studies.

(Section subtitles may appear in the Schedule of Courses.)

Prerequisite: ENGL 015 or ENGL 030

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-----------------------|------------|------------|
| 207799 | T R 1:00 PM - 2:15 PM | 307 Boucke | Olson, Jon |

Rhetoric is an art of finding things out and communicating them ethically in order to sustain a social ecology. In this course, a contemporary textbook for teaching writing by Ken Macrorie and a contemporary textbook for teaching public speaking by Sonja Foss and Karen Foss will provide lenses for studying theories and practices of ancient and contemporary rhetors from Plato, Aspasia, Aristotle, Quintilian, and Margery Kemp to Kenneth Burke, Paulo Freire, Bob Marley, David Foster Wallace, and bell hooks. The desired outcome is to acquire rhetorical habits of inquiry and understanding that sustain a deliberative and participatory democracy.

Assignments emphasizing writing, speaking, reading, and listening will include brief, informal, weekly sentences; a research paper; and an analysis of a speaking event.

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|--------|---------------------------|------------------|-------------|
| 239278 | M W F 10:10 AM - 11:00 AM | 206 Hammond Bldg | You, Xiaoye |
|--------|---------------------------|------------------|-------------|

This class will first surveys rhetorical theories and practices in both ancient Greece and ancient China. Then, we examine how the rhetorical concepts developed in these traditions have remained powerful tools for us to understand American popular culture, particularly American movies. Students will read both primary and secondary texts to develop a firm grasp of concepts in the two traditions. Together, we will then apply these concepts to examine a few movies. In the second half of the semester, students will study movies of their choice, lead class discussions on those movies, and then write research papers on rhetoric and movies.

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 |
|------------|--------------------------|------------------|------------------------|
| 238924 | M W F 12:20 PM - 1:10 PM | 369 Willard Bldg | Gilyard, Raymond Keith |

ENGL 479

Business or Technical Writing

Practicum

Credits: Variable 1.0 -3.0

Practical experience applying business or technical writing principles, working with advanced business, science, or engineering students on classroom projects.

Prerequisite: Prerequisite or concurrent: ENGL 418 or ENGL 419

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-------------------------|------------------|--------------|
| 278806 | T R 11:15 AM - 12:30 PM | 209 Willard Bldg | Patil, Padma |

ENGL 480

Communication Design for Writers

Credits: 3.0

This course explores visual design, non-verbal communication, and software packages used in professional settings to most effectively present written communications.

Prerequisite: ENGL 015 or ENGL 030; ENGL 202A, ENGL 202B, ENGL 202C or ENGL 202D; 7th semester standing or higher

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-------------------------|------------------|--------------------|
| 238909 | T R 11:15 AM - 12:30 PM | 103 Rackley Bldg | Tripp, Daniel Paul |

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

| Schedule # | Day/Time | Classroom | Instructor |
|------------|-------------------------|------------------|-------------------|
| 207802 | M W F 1:25 PM - 2:15 PM | 320 Willard Bldg | Lyon, Janet Wynne |

This seminar is about modernist literature, dance, and visual arts, and the role played in the production of those arts by forms of sociability, an umbrella term that includes the many parties, coteries, salons, and general hanging out associated with modernism. Figures studied will include Gertrude Stein, F. Scott Fitzgerald, Virginia Woolf, Mary Butts, Katherine Mansfield, Nella Larsen, Wallace Thurman, Georg Simmel, W.B. Yeats, Elizabeth Bowen, and assorted theorists of sociability. Bi-weekly writings, a midterm and final exam, and a seminar paper in two drafts. Unforgiving attendance policy.

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|--------|-----------------------|------------|--------------------------|
| 207805 | T R 4:15 PM - 5:30 PM | 312 Boucke | Thompson, Charles Waters |
|--------|-----------------------|------------|--------------------------|

"Beat Writing and Writing Beat." A writing seminar studying the literature and technique of Jack Kerouac and related Beats--Gary Snyder, Allen Ginsberg and others--with instruction in adapting their styles and methods into the contemporary writer's work.

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|--------|-------------------------|------------------|------------------------|
| 207808 | T R 11:15 AM - 12:30 PM | 107 Willard Bldg | Conklin, Carla Mulford |
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Description: Native American Renaissance

During the latter half of the twentieth century, American readers finally began to recognize problems faced by Native Americans, partly as a result of the American Indian Movement (AIM), a political movement, and partly as a result of the growing number of young writers of Native descent entering the academy. The writers whose novels participate in what has been called this Native American "renaissance" will form the basis of our course.

Focusing our critical lens on novel-length fiction, we will read several of the writers who have participated in the new tradition, including N. Scott Momaday (House Made of Dawn), Leslie Marmon Silko (Ceremony), James Welch (Fools Crow *and* The Indian Lawyer), Louise Erdrich (Love Medicine [the revised edition] *and* The Round House), Susan Power (The Grass Dancer), and Linda Hogan (Solar Storms).

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| 238963 | T R 2:30 PM - 3:45 PM | 308 Boucke | Marsh, John Edmond |
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We would read the classics (The Grapes of Wrath, Let Us Now Praise Famous Men, Yonnondio), but we would also read works published during the decade that people do not think of as related to the Great Depression (Absalom, Absalom! The Big Sleep, Day of the Locust) as well as some frankly unclassifiable works from the period, like the recently republished graphic novels—the first of their kind—by the artist Lynn Ward.

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| 207811 | T R 1:00 PM - 2:15 PM | 103 Ferguson Bldg | Doyle, Richard Matthew |
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"The old writer couldn't write anymore because he had reached the end of words, the end of what can be done with words. And then?" William S. Burroughs, *The Western Lands*

Writer Alan Watts once described himself as being in the business of "Effing the ineffable" — putting the unspeakable into words. Mystic rhetorical practices are collectively defined by this paradoxical attempt to describe the indescribable, and in so doing they explore the limits of rhetorical practice for any given historical moment. And mystic texts, while often well out of the mainstream in their content and style, are hardly marginal in the usual sense; perhaps precisely because mystic writers must explore the very limits of discourse, mystic texts are at the core of many rhetorical traditions, where they explore the limit experience (Bataille) of language in the space of all possible rhetorical practices. With a deep archive drawing on everything from fourteenth century mediation manuals to twentieth century science fiction writer Philip K. Dick's *The Exegesis*, the seminar will collaboratively map rhetorical domains of what is possible, and not possible, to "eff"