

ENGL 050

Introduction to Creative Writing

May Satisfy: General Education - Arts (GA)

Schedule #	Day/Time	Classroom	Instructor
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587566	T R 9:45 AM - 11:00 AM	144 Fenske Bldg	
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587569	M W F 10:10 AM - 11:00 AM	103 Bio-Behavioral Bldg	
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587572	T R 2:30 PM - 3:45 PM	210 Thomas	
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587575	M W F 12:20 PM - 1:10 PM	118 Sackett Bldg	
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587578	T R 1:00 PM - 2:15 PM	115 Wagner Bldg	
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587581	M W F 11:15 AM - 12:05 PM	206 Hammond Bldg	
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587584	T R 11:15 AM - 12:30 PM	125 Thomas	
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587587	M W F 2:30 PM - 3:20 PM	113 Thomas	
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648097	M 6:00 PM - 9:00 PM	223 Thomas	
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ENGL 105

American Popular Culture and Folklife

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

Schedule #	Day/Time	Classroom	Instructor
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655606	T R 1:00 PM - 2:15 PM	322 Sackett Bldg	Jones, Leisha J
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ENGL 128

The Holocaust in Film and Literature

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

Schedule #	Day/Time	Classroom	Instructor
627850	T R 9:45 AM - 11:00 AM	106 Wartik Lab	Doran, Sabine

ENGL 129
Shakespeare
May Satisfy: General Education - Humanities (GH)

Schedule #	Day/Time	Classroom	Instructor
627967	M W F 10:10 AM - 11:00 AM	207 Hammond Bldg	

ENGL 129H
Shakespeare
May Satisfy: General Education - Humanities (GH) , Schreyer Honors College Honors Course and Credit Requirements

Schedule #	Day/Time	Classroom	Instructor
587596	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.

ENGL 133
Modern American Literature to World War II
May Satisfy: General Education - Humanities (GH)

Schedule #	Day/Time	Classroom	Instructor
587602	T R 9:45 AM - 11:00 AM	109 Sackett 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 generically, 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.

ENGL 135			
Alternative Voices in American Literature			
May Satisfy: General Education - Humanities (GH) , U.S. Cultures (US)			
Schedule #	Day/Time	Classroom	Instructor
613150	T R 9:45 AM - 11:00 AM	202 Ferguson Bldg	Bell, Kevin Michael

ENGL 136			
The Graphic Novel			
May Satisfy: General Education - Humanities (GH)			
Schedule #	Day/Time	Classroom	Instructor
587608	T R 9:45 AM - 11:00 AM	351 Willard Bldg	Smith, Scott Thompson

This course considers the graphic novel as a creative medium that joins image and text. The course explores the formal aesthetic of the comics medium, its history of production and reception, and its place in contemporary American culture.

ENGL 145			
Modern Irish Literature			
Humanities (GH) , International			
Schedule #	Day/Time	Classroom	Instructor

613411 M W F 10:10 AM - 11:00 AM

311 Boucke

Lyon, Janet Wynne

Study of Irish literature and culture from 1900 to the present. Syllabus includes stories, poems, plays, music, art, politics, history.

ENGL 179

Exploring the Literature of Food: Current Trends in American Food Writing and Environmentalism

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

Schedule #

Day/Time

Classroom

Instructor

653215 R 6:00 PM - 8:00 PM

174 Willard Bldg

Burkholder, Robert Edwin

ENGL 181C

The Beach: Exploring the Literature of the Atlantic Shore

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

Schedule #

Day/Time

Classroom

Instructor

653167 W 6:00 PM - 8:00 PM

174 Willard Bldg

Burkholder, Robert Edwin

ENGL 181D

Adventure Literature: Exploring the Literature of American Wilderness

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

Schedule #

Day/Time

Classroom

Instructor

653176 T 6:00 PM - 8:00 PM

174 Willard Bldg

Burkholder, Robert Edwin

ENGL 184

The Short Story

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

Schedule #

Day/Time

Classroom

Instructor

587650 M W F 10:10 AM - 11:00 AM

351 Willard Bldg

Fisher, Kristen Anne

587653 M W F 2:30 PM - 3:20 PM

324 Sackett Bldg

Fisher, Kristen Anne

ENGL 184U**The International Short Story**

May Satisfy: General Education - Humanities (GH) , International Cultures (IL), Schreyer Honors College Honors Course

Schedule #	Day/Time	Classroom	Instructor
663958	M W F 2:30 PM - 3:20 PM	009 Life Sciences Bldg	Fisher, Kristen Anne

ENGL 191**Science Fiction**

May Satisfy: General Education - Humanities (GH)

Schedule #	Day/Time	Classroom	Instructor
587656	M W F 1:25 PM - 2:15 PM	073 Willard Bldg	Berube, Michael Francis

Science fiction gets a bad rap— sometimes deservedly so, whenever a writer devotes his work 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 literary genres of modernity (where “modernity” means “the point in history at which human beings began to challenge the traditional authorities of church and 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**

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

Schedule #	Day/Time	Classroom	Instructor
587659	T R 11:15 AM - 12:30 PM	103 Bio-Behavioral Bldg	

ENGL 197A**Empire Strikes Back: African Literature and Colonial Legacy**

Schedule #	Day/Time	Classroom	Instructor
628627	T R 11:15 AM - 12:30 PM	325 Sackett Bldg	Osagie, Iyunolu Folayan

This is an introductory course to the literature on the African continent written in English. We will use the rich literary tradition of oral literature, poetry, drama, and fiction to introduce ourselves to the continent from an aesthetic and cultural perspective. You do not need any prior knowledge of African literature or history to enroll in this course. We will use interesting “must read” texts written by some of the best artists from all the major regions of the continent. Such artists will include, Soyinka, Achebe, Ngugi, P’Bitek, Saadawi, Ba, Rotimi, Euba, Dangarembga, and Fugard. Our conversations will center around how the scramble for Africa by European nations have led to a number of cultural, political, and economic responses by Africans. These responses account for a majority of the artistic output we call African literature. Expectations: one quiz, one mid-term exam, and a final exam.

ENGL 200			
Introduction to Critical Reading			
Prerequisite: ENGL 015 or ENGL 030			
Schedule #	Day/Time	Classroom	Instructor
587662	T R 11:15 AM - 12:30 PM	011 Ferguson Bldg	
587665	T R 2:30 PM - 3:45 PM	112 Engineering Unit B	Coletu, Ebony

ENGL 200H			
Introduction to Critical Reading			
May Satisfy: Schreyer Honors College Honors Course and Credit Requirements			
Prerequisite: ENGL 015 or ENGL 030			
Schedule #	Day/Time	Classroom	Instructor
587668	M W F 2:30 PM - 3:20 PM	206 Hammond Bldg	Mccarthy, Anne Catherine

This is a course about what it means to think, read, and write like a literary scholar. It is designed to help you think critically about the types of questions raised by literary texts, as well as about your own approaches to literary study—what you read, how you read, and why. ENGL 200 will not be like most of the literature classes you have taken or will take at Penn State. Our most important conversations will be about the idea of literature and the role that language plays in shaping our experience of the world in general. At the end of the semester, you will have a working knowledge of the major trends and concepts in literary theory from the mid 20th- to early 21st-century, and you will have applied many of those concepts to a “keyword” of your choice in ways that—ideally—will highlight different dimensions of that text.

ENGL 201

What is Literature

May Satisfy: General Education - Humanities (GH)

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
587671	T R 2:30 PM - 3:45 PM	318 Sackett Bldg	Colebrook, Claire Mary

ENGL 201: What is Literature?

This course is an intensive reading course. You will not be asked to read a large amount of material, but you will be required to read closely and carefully. One of the central topics of the course will be the ongoing consideration of what counts as close reading. We will be looking at poetic form, narrative form, prosody, genre, authorship, point of view, context and political theories of how to read a text. Class participation is essential. Each week we will be doing focused work in class on short texts. All reading and viewing materials will be provided via Dropbox, or will be available in class. You will also be encouraged to apply the techniques and theories discussed in class to texts of your own choosing. We will be looking at traditional literary forms, such as the ballad, the sonnet and the ode (and more). We will also be thinking about the form of texts that are not manifestly literary (journalism, speeches, cinema, television, advertising).

Assessment: You will be expected to write TWO essays of between 1000-1500 words length. The first will be due at the end of week 8, and the second at the end of week 15. Each essay will be worth 30% of your grade. You will also be required to complete three SHORT in-class exercises, worth 10% each. Ongoing class participation will make up the other 10% of your final grade. Make sure that essays are all your own work and that you cite sources that you consult. Plagiarism is a serious offense.

587674 T R 9:45 AM - 11:00 AM

207 Hammond Bldg

Tierney, Matthew

Fiction and poetry can describe our world, yet they can also change it. Literature can map the existing relations of power and emotion, but it can transform these relations. This course is an inquiry into this double function of literature, and an introduction to the forms and methods of literary study. We will read important works of criticism, written in popular publications for large audiences, alongside scholarly works of literary theory. We will also ask what fictional and poetic works themselves might think that literature can do. With special attention to the ways that literature has lodged in social and cultural movements, our critical approaches will include feminism, deconstruction and intrinsic analysis, Marxism, media theory, psychoanalysis, and historicism. Authors will range widely from Jacques Derrida to Adrienne Rich, from Chinua Achebe to Roberto Bolaño, and from Toni Morrison to Roland Barthes.

587677 M W F 12:20 PM - 1:10 PM 207 Hammond Bldg

ENGL 212

Introduction to Fiction Writing

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
588082	T R 2:30 PM - 3:45 PM	307 Boucke	

588085 T R 1:00 PM - 2:15 PM 144 Fenske Bldg

648184 R 6:00 PM - 9:00 PM 112 Thomas

ENGL 213

Introduction to Poetry Writing

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
588088	T R 9:45 AM - 11:00 AM	003 Ferguson Bldg	

588091 T R 4:15 PM - 5:30 PM 010 Life Sciences Bldg

ENGL 214

Introduction to Creative Nonfiction Writing

Schedule #	Day/Time	Classroom	Instructor
613408	T R 4:15 PM - 5:30 PM	112 Keller Bldg	

ENGL 215

Introduction to Article Writing

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
588094	T R 4:15 PM - 5:30 PM	325 Sackett Bldg	Thompson, Charles Waters

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.

648190 W 6:00 PM - 9:00 PM

112 Thomas

ENGL 221

British Literature to 1798

May Satisfy: General Education - Humanities (GH)

Prerequisite: ENGL 015; ENGL 030; ENGL 137H; or ENGL 138T

Schedule #	Day/Time	Classroom	Instructor
588097	M W F 11:15 AM - 12:05 PM	212 Hammond Bldg	

ENGL 222

British Literature from 1798

May Satisfy: General Education - Humanities (GH)

Prerequisite: ENGL 015; ENGL 030; ENGL 137H; or ENGL 138T

Schedule #	Day/Time	Classroom	Instructor
588100	T R 9:45 AM - 11:00 AM	103 Bio-Behavioral Bldg	

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 #	Day/Time	Classroom	Instructor
588103	T R 1:00 PM - 2:15 PM	124 Thomas	Colebrook, Claire

ENGL 231

American Literature to 1865

May Satisfy: General Education - Humanities (GH)

Prerequisite: ENGL 015; ENGL 030; ENGL 137H; or ENGL 138T

Schedule #	Day/Time	Classroom	Instructor
588106	T R 1:00 PM - 2:15 PM	268 Willard Bldg	

ENGL 232

American Literature from 1865

May Satisfy: General Education - Humanities (GH)

Prerequisite: ENGL 015; ENGL 030; ENGL 137H; or ENGL 138T

Schedule #	Day/Time	Classroom	Instructor
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588109 M W F 12:20 PM - 1:10 PM 118 Thomas

ENGL 233

Chemistry and Literature

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

Schedule #	Day/Time	Classroom	Instructor
588112	T R 11:15 AM - 12:30 PM	110 Thomas	Morrisson, Mark Stewart Sykes, Danny Glynn

ENGL 250

Peer Tutoring in Writing

Prerequisite: ENGL 202A, ENGL 202B, ENGL 202C, or ENGL 202D; approval of department

Schedule #	Day/Time	Classroom	Instructor
588121	T R 9:45 AM - 11:00 AM	317 HHD East	Olson, Jon

ENGL 250 is a writing course that introduces students to rhetorical theories and practices of peer tutoring in writing, with close attention to the rhetorics of inquiry and personal identity. The class encourages students' development as a writer; sensitizes them to the concerns of other writers; strengthens their talents as collaborative learners; engages them in the literature of one-to-one teaching and learning; exercises them in grammar and mechanics (both MLA and APA documentation); and offers them experience in supervised tutoring through a practicum that begins in the fourth week of the semester.

Students interested in becoming an employed writing tutor in Penn State Learning must take this course. The requirements for enrolment are (1) completion of a course application at <http://pennstatelearning.psu.edu/employment/writing>; (2) an interview with the instructor; (3) an informal e-mail letter of recommendation from an instructor that addresses writing ability, dependability, and people skills; and (4) completion of ENGL 015/030 or one of the equivalent courses such as ENGL 137H/138T. While completion of ENGL 202 is desirable, it is not required.

ENGL 263

Reading Poetry

May Satisfy: General Education - Humanities (GH)

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
	588130 T R 1:00 PM - 2:15 PM	218 Thomas	Nealon, Jeffrey

Detective Fiction. This course will focus on the philosophical and social aspects of detective fiction, taking up both texts of detection (novels, short stories, films) some criticism written about them. Why have such tales been so consistently popular for the last 150 years or so? If as a society we despise crime, why do we read so many stories and watch so many films about it? What do these fictional treatments of "deviance" tell us about changing social conceptions of the "normal"?

We will consider the "birth" of detective fiction in Poe's short fiction, and go on to examine classic English detective fiction of the late 19th and early 20th centuries (Doyle's Sherlock Holmes, Agatha Christie), American hard-boiled detectives of the 1930s and 40s (Dashiell Hammett, Raymond Chandler, alongside film noir), psychological thrillers of the 50s and 60s (Patricia Highsmith, Jim Thompson, Hitchcock's Psycho) and as series of more contemporary revisions of the detective genre (books like Paul Auster's City of Glass through films from The Silence of the Lambs and Inherent Vice).

A midterm, a final, and two five-page essays.

Reading Poetry: This course is called reading poetry, so that's how we'll spend our time – reading mostly 20th and 21st century American poetry, very broadly considered: we'll read everything from canonical writers like T.S. Eliot and Gertrude Stein through popular song lyrics and even advertising slogans. The style of reading we'll be developing will have less to do with formalist assessments of "what poetry means" (because it's pretty clear that any given poetic usage of language means lots of different things), and focus more on how language works in and for poems – how poetic language provokes certain kinds of responses in its readers. We'll look at various "schools" of New American Poetry (Black Mountain, New York School, the Beats, and the Confessional poets all the way through Flarf and Conceptual Poetry), all the while paying attention to the social contexts in which these poetries emerge. Hence the attention to advertising and popular music – if someone like Bob Dylan is a beat poet (which seems pretty clear) and a slogan like "Coke is it" (or "Just do it") borrows heavily from poetic tropes, how does that change the work that poetry sees itself doing?

A midterm, a final, and two short papers.

ENGL 281

Television Script Writing

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
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588133 T R 1:00 PM - 2:15 PM

209 Thomas

Triolo, Anne

ENGL 297B

At the Scene of Argument: The Middle East

Credits: 3.0

Schedule #

Day/Time

Classroom

Instructor

659995 T R 1:00 PM - 2:15 PM

204 Sackett Bldg

Loewenstein, Jennifer Gail

In this course, I would focus on four to five different conflicts that have shaped the modern Middle East. These conflicts would include 1) the Israeli-Palestinian impasse; 2) the Iran nuclear deal; 3) the Syrian Civil War; 4) The Sunni-Shia sectarian divide in Iraq since 2003 and the rise of ISIS; and 5) The US-Saudi Arabian & Gulf Arab state alliance vs. the spread of Iranian influence across the Middle East. For each of these conflicts, students would read contemporary essays, news reports, and sections of two basic text books. Additionally, they would read personal testimonies, short stories (where relevant) and opposing arguments for differing viewpoints on these conflicts. The emphasis will be on persuasive writing, in-class debates & presentations, and a final term paper based on scholarly sources. Ideally, students should have some prior knowledge of the Middle East. By the end of the course, students should have a basic understanding of the region's ongoing conflicts, an understanding of some of the different perspectives on these topics, and the ability to oppose or favor a particular point of view in writing and discussion.

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 #

Day/Time

Classroom

Instructor

588145 M W F 11:15 AM - 12:05 PM

209 Hammond Bldg

Sternlieb, Lisa Ruth

English 300M PRISON STORIES

“It is said that no one truly knows a nation until one has been inside its jails. A nation should not be judged by how it treats its highest citizens, but its lowest ones.” — Nelson Mandela

In “Prison Stories” we will read about prisons in 19th-century England and Australia, the former East Germany, and late 20th-century America and Israel. We will look inside the criminal mind in Vladimir Nabokov’s *Lolita* and see an innocent man imprisoned in Ian McEwan’s *Atonement*. Charles Dickens’s *Oliver Twist* takes place among London’s criminal class; Jane Hamilton’s *A Map of the World* in a woman’s prison in Wisconsin. We will read what Oscar Wilde and Martin Luther King wrote while serving time in prison. In 2015 the United States holds the unfortunate distinction of having more prisoners than any other country on earth. We will read what Michelle Alexander, Adam Gopnik, and Peter Moskowitz have to say about this horrendous situation. Other novels will include Philip Roth’s *Operation Shylock* and Kate Grenville’s *The Secret River*. We will also screen some films including the Oscar-winning *The Lives of Others*. The class should be particularly helpful to students considering law school. The seminar will require active participation and 2 10-page papers.

ENGL 302M

Honors Seminar in English: Literature After 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 #	Day/Time	Classroom	Instructor
	588148 M W F 9:05 AM - 9:55 AM	320 Sackett Bldg	Caserio, Robert Lawrence

During the last two hundred years fictional narratives about real history and real historical characters have become a special genre: the so-called historical novel. How does the historical novel adapt documentary materials to the requirements of creative writing? What does the adaptation mean for the nature of history and the nature of fiction? Answers to those questions will be pursued in samples of the historical novel ranging from the time of Sir Walter Scott (*Chronicles of the Canongate*, 1827) to that of the contemporary American novelist William T. Vollmann (*The Rifles*, 1994). The readings will include Dickens' contribution to the form (*A Tale of Two Cities*); American fiction about the American Southwest (Willa Cather's *Death Comes for the Archbishop*), the Civil War (John William DeForest's *Miss Ravenel's Conversion*), and the 1920s (John Dos Passos's *The Big Money*), and British fiction about World War II (J. G. Farrell's *The Singapore Grip*). Writing requirements: several in-class writing exercises and a final exam.

ENGL 303M

Honors Seminar in English: American Literature & Culture

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
588151	M W F 12:20 PM - 1:10 PM	112 Engineering Unit B	Moody, Shirley

With the election of Barack Obama it has become common to hear it declared that we have entered into a "post-racial era." But what exactly does that phrase mean? What are its connotations, what is implied, and what is the hidden (or not so hidden) significance of this declaration? Signifying on W.E.B. Du Bois's famous pronouncement, "the problem of the twentieth century is the problem of the colorline," literary historian John Ernest argues, "the problem of the twenty-first century is that the problem of the twentieth century was even more complex than we imagined, and we have barely begun to understand that complexity." In an effort to interrogate that "complexity" and the interconnected relationship between race, politics, and literary production, we will begin the course by theorizing and historicizing the concept of "race." We will then locate "post-racial" discourse in a longer genealogy, revealing how this concept has been integral to the racialized, gendered and classed constructions of an "American" identity. Equipped with these new understandings, we will examine how a range of written and visual texts engage post-racial discourse and grapple with the continued significance of race. Issues of literary genre and form, readership and audience, cultural representation, and the politics of literary production and dissemination will serve as touchstones throughout our explorations. Students will read novels, poetry, short stories and memoirs by authors such as Colson Whitehead, Evie Shockley, Julia Alvarez, Jhumpa Lahiri, Barack Obama, James Alan McPherson, and Gish Jen.

ENGL 304M

Honors Seminar in English: Creative Writing

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
588154	T R 4:15 PM - 5:30 PM	003 Ferguson Bldg	Holmes, Charlotte Amalie

- Course Long Title: The Story Only You Can Tell
- Course Short Title (max 18 characters) : Creative Writing
- Course Objectives and Honors Objectives (see course description below)
- Mode of Instruction : Discussion and workshop
- Typical Readings : In addition to the student writing, we'll read some great books, including *Between the World and Me* by Ta-Nehisi Coates, *Battleborn* by Claire Vaye Watkins, *Among the Wild Mulattos* by Tom Williams, and *Wedding Dress* by Fanny Howe.
- Work Requirements : 40 pages of creative work, and an additional 40 pages of responses to readings
- Evaluation Criteria: Excellence of the writing, completion of assignments, class participation.

The Story Only You Can Tell

In this course, we'll be thinking a lot about how best to convey what I'll call "your material," that is, the life experience out of which you craft a piece of writing. I envision this workshop allowing a lot of experimentation within and between genres, with the high quality of the writing and seriousness of thought giving the pieces their primary shape. Evaluations will be rigorous and spirited discussions, written analyses, and self-study. You'll have at least two full-length pieces discussed in workshop, and will revise that work as part of your final portfolio. You can expect to produce about 40 pages of creative work during the semester, in addition to written responses to the other students' work and to the published work we read.

ENGL 310H

Honors Thesis in English

Schedule #	Day/Time	Classroom	Instructor
613813	T 4:30 PM - 7:30 PM	125 Thomas	North, Marcy Lynne

This course is designed for junior honors students who are writing a thesis in the 2016-17 academic year. Sophomores who will be abroad in spring 2017 may petition to take this course as well. Majors outside of English should contact the instructor to see if this course would be beneficial to their thesis planning.

ENGL 310H will introduce students to the process of planning, proposing, and researching an honors thesis. Units may include finding and honing a thesis topic, finding a thesis supervisor, selecting primary materials, locating and using secondary sources, planning and conducting on-site archival or field research for creative and critical theses, tailoring a thesis topic to career or graduate school plans, thesis funding, making a contribution to the field, creativity and inspiration, mixed media and theses, writing for publication, making use of critical feedback, understanding parts and wholes, arguments and evidence, and writing with professional finesse. Writers of both creative and critical theses are welcome. Students will have many opportunities to share ideas and proposal drafts with peers, the instructor, and visiting experts. They will also have the chance to explore sample proposals and award-winning theses, talk with current thesis writers and supervisors, and even begin some serious research or writing. Written work will include a bibliography, a thesis abstract, a thesis proposal, peer reviews and reviews of past theses, and an experimental thesis chapter that will allow the student to test ideas and methodologies.

ENGL 401

Studies in Genre

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
588157	T R 11:15 AM - 12:30 PM	359 Health & Hum Dev Bldg	Nealon, Jeffrey

ENGL 402

Literature and Society

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
627922	T R 4:15 PM - 5:30 PM	318 Sackett Bldg	Coletu, Ebony

ENGL 403

Literature and Culture

Historical, theoretical, and practical issues within cultural studies in relation to English-speaking texts.

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Section	Seats	Day/Time
	659881 T R 11:15 AM - 12:30 PM	206 Hammond Bldg	Loewenstein, Jennifer Gail

This course will examine the contemporary plight of Native Americans in our society. Although the rise of Indian casinos and gaming have dramatically improved the economic conditions for a small number of tribes, most Native Americans living on and off reservations today have been marginalized. Poverty, unemployment, drug and alcohol abuse, domestic violence, and high school drop-out rates are among the highest in the country. Laws governing Indian Reservations often conflict with Federal and State laws causing conflict between tribal and state governments. Despite efforts to combat racial and ethnic prejudices, Native American groups across the country still face a host of negative stereotypes in mainstream American culture. For many decades, Native and Non-native Americans have debated the pros and cons of assimilation versus a renaissance of traditional life and identity. What are the root causes of the Native American predicament in the United States today? We will survey the conquest of Indian lands by white settlers from the mid-1800's to the present but will focus primarily on issues facing Native Americans today. Students will be expected to read novels, memoirs, historical essays, personal testimonies and poetry that help represent different aspects of Native American life today. (The word "Native American" is used interchangeably, and sometimes controversially, with "Indian" and "First Nation".)

ENGL 412

Advanced Fiction Writing

Prerequisite: ENGL 212

Schedule #	Day/Time	Classroom	Instructor
	588169 T R 11:15 AM - 12:30 PM	103 Ferguson Bldg	
	588172 T R 4:15 PM - 5:30 PM	113 Sackett Bldg	Kadetsky, Elizabeth

Advanced Fiction workshop—students' short story writing and experiments in novella and novel writing, with readings connecting successful, published work with craft essays and interviews featuring their authors. Focus is on the four C's: creativity, content, craft, and composition. From these building blocks, we will ask: is the prose beautiful, is the story gripping, is the protagonist sympathetic? Students are encouraged to take risks: to consider experiments in lyric style, or breaking from traditional rise-and-fall plotting, or the use of research. In this course we will also look at ways that the two prose genres, fiction and nonfiction, inform one another.

ENGL 413			
Advanced Poetry Writing			
Prerequisite: ENGL 213			
Schedule #	Day/Time	Classroom	Instructor
588175	R 4:30 PM - 7:30 PM	171 Willard Bldg	Becker, Robin G

ENGL 415			
Advanced Nonfiction Writing			
Prerequisite: ENGL 212 or ENGL 215			
Schedule #	Day/Time	Classroom	Instructor
588181	T R 4:15 PM - 5:30 PM	312 Boucke	

ENGL 417			
The Editorial Process			
Prerequisite: ENGL 202A, ENGL 202B, ENGL 202C, ENGL 202D, ENGL 210, ENGL 215			
Schedule #	Day/Time	Classroom	Instructor
588184	T R 2:30 PM - 3:45 PM	116 Osmond Lab	Rogers, Gregg
588187	T R 11:15 AM - 12:30 PM	202 Electrical Eng West	Rogers, Gregg

ENGL 418			
Advanced Technical Writing and Editing			
Prerequisite: ENGL 202A, ENGL 202B, ENGL 202C, ENGL 202D, or ENGL 215			
Schedule #	Day/Time	Classroom	Instructor
588190	T R 9:45 AM - 11:00 AM	120 Earth And Engr Sci	

ENGL 427			
Topics in Jewish American Literature			
Prerequisite: ENGL 015 or ENGL 030			
Schedule #	Day/Time	Classroom	Instructor

613702	T R 11:15 AM - 12:30 PM	213 Buckhout Lab	Schreier, Benjamin Jared
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ENGL 428

Asian American Literatures

May Satisfy: U.S. Cultures (US)

Schedule #	Day/Time	Classroom	Instructor
648703	T R 11:15 AM - 12:30 PM	303 Wagner Bldg	Huang, Michelle Nancy

In this seminar, we will explore contemporary Asian American literary production by reading a wide variety of texts structured around the concept of the archive. Given the obstacles to creating a coherent “Asian American archive”—including questions of panethnic representation, linguistic difference, institutional power, diasporic communities, and so on—our exploration will be defined as much by the absences, gaps, and contradictions of the archive as by what is found within it. By examining the relationship between notions of Asian America and of the archive—as receptacles for histories and memories, as the process of assembling an archive, and as the genesis for fictional counterarchives—this course encourages us to think about the importance of textual origins to issues such as identity, belonging, authenticity, national formation, aesthetics, globalization, diaspora, and form in Asian American literatures. In the process, we will familiarize ourselves with the richness and diversity of Asian American literature by considering an array of genres, including drama, poetry, novels, memoirs, comics, and film.

ENGL 429

New Media and Literature

Schedule #	Day/Time	Classroom	Instructor
588196	T R 11:15 AM - 12:30 PM	312 Boucke	Lennon, Brian

New cultural forms and textual phenomena at the intersection of new media and literature. Topics may include code poetry and executable poetry; email spam and chain letters; Internet dialects like leetspeak and lolspeak; automatic text generators; emoji writing and translation; glitch literature; the "Cupertino effect"; "coppypasta" and "creepypasta"; literary video games; photonovels.

ENGL 430

The American Renaissance

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
613294	M W F 11:15 AM - 12:05 PM	104 Bio-Behavioral Bldg	Burkholder, Robert Edwin

ENGL 433

The American Novel: 1900-1945

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
613153	T R 1:00 PM - 2:15 PM	118 Thomas	Bell, Kevin Michael

ENGL 434

Topics in American Literature

Prerequisite: 6 credits of ENGL, ENLSH, or LIT

Schedule #	Section	Seats	Day/Time
664036	M W F 1:25 PM - 2:15 PM	113 Keller Bldg	Helton, Laura Elizabeth

Topics in American Literature: The Great Migration

This course will explore texts, images, art, and sound of the Great Migration—the mass movement of African Americans who fled Jim Crow, poverty, and racial terror in the South as they moved North and West after 1900.

Students will examine the context of the migration while encountering the work of African American writers, visual artists, and musicians of the period. How did migrants imagine the North? What realities did they encounter? What was the soundscape of migration? How did ideas of blackness change as people moved? How did artists represent urban space; home and belonging; policing and racial violence? This course will expand our notion of the “Harlem Renaissance” by placing it within broader geographic frameworks, such as black literary culture in Chicago and black internationalism.

We will engage with sound, film, photography, and painting (especially Jacob Lawrence’s “Migration Series”) while reading widely and exploring archival materials. Readings will include novels, poetry, drama, and documentary works by Claude McKay, Ralph Ellison, Chester Himes, Paule Marshall, Sterling Brown, Gwendolyn Brooks, Langston Hughes, Lorraine Hansberry, and Richard Wright. We will also engage with contemporary poetry reflecting upon the Great Migration by Tyehimba Jess, Nikky Finney, and others.

Assignments will ask students to actively experiment with ways to express the relationship between different forms—between music and poetry, for example, or photography and the novel.

ENGL 436

American Fiction Since 1945

Prerequisite: ENGL 015 or ENGL 030

Schedule #

Day/Time

Classroom

Instructor

588205 T R 1:00 PM - 2:15 PM

011 Life Sciences Bldg

Tierney, Matthew

This course is a survey of the massive changes and numerous directions of prose fiction in the United States during the past seven decades. Literary experiments since the end of World War II have brought some fiction closer to poetry, while other innovators have kept developing ever more persuasive forms of realism. Still other fiction has come to resemble political activism, guided by the idea that only fiction can imagine the nation, or the world, differently than it is. In the first half of the course, we will read canonical short stories, from Flannery O'Connor to James Baldwin and Philip Roth, and closely consider novels about traumatic aftereffects of world war. In the second half of the course, we will give special attention to political and experimental fiction, including classics of anti-racist and queer prose, as well as genre fiction, comedy, life-writing, and the so-called "novel of ideas," by Leslie Marmon Silko, Vladimir Nabokov, Lydia Davis, and others.

ENGL 442

Medieval English Literature

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
588211	T R 11:15 AM - 12:30 PM	210 Ferguson Bldg	Smith, Scott Thompson

This course introduces English literature in its many genres from the eighth through the late fifteenth century. The course also provides some basic instruction in reading Middle English so that students can experience assigned texts in their original language. Finally, the course surveys issues central to the study of medieval texts: manuscripts, translation, literacy, ecclesiastical and intellectual culture, circulation and reception of texts, glossing and interpretation, and literary patronage.

ENGL 444

Shakespeare

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
588217	T R 9:45 AM - 11:00 AM	103 Walker Bldg	

ENGL 450

The Romantics

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
613414	M W F 1:25 PM - 2:15 PM	109 Sackett Bldg	Mccarthy, Anne Catherine

Writers of the British Romantic period (roughly 1790 to 1832) often made sweeping claims for the power of poetry and imagination. Percy Bysshe Shelley contended that “poets are the unacknowledged legislators of the world,” while John Keats declared that “beauty is truth, truth beauty.” Against the background of political revolution in France, the rise of industrialization and empire, and increasing social instability, Romantic writers turned to nature as a source of the self and looked back to childhood as a site of both innocence and ambivalence. Others turned their efforts to the supernatural and the gothic, hoping to inspire what Samuel Taylor Coleridge called “that willing suspension of disbelief for the moment which constitutes poetic faith.”

This course is designed to provide an introduction to the richness and diversity of Romantic-era literature. It is not intended to be an exhaustive overview of the entire period, but rather an introduction to the best-known Romantic ideas—many of which still influence the way we think about art and literature in the present day—as well as an invitation to further study and engagement. In that spirit, we will not work from a predetermined definition of “romanticism,” but instead will build a collective, working understanding of the concept. Our readings will include Coleridge and Wordsworth's Lyrical Ballads, Jane Austen's Emma, and Thomas de Quincey's Confessions of an English Opium-Eater, along with many other works.

ENGL 457

British Fiction Since 1945

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
613300	M W F 12:20 PM - 1:10 PM	271 Willard Bldg	Caserio, Robert Lawrence

The course readings will sample post-war novels about the war and its aftermath; the post-war Labour victory and the post-Labour Thatcher years; post-colonial racial conflicts; and changing attitudes towards gender and sexuality. The experimental fictions of Samuel Beckett (Molloy), Anthony Burgess (A Clockwork Orange), and John Fowles (The Magus) will be featured, as will examples of spy fiction (John le Carre), detective fiction (Josephine Tey) and science fiction/fantasy (John Wyndham's The Midwich Cuckoos, Michael Moorcock's Mother London). Three short papers, a mid-term and a final exam.

ENGL 458

Twentieth-Century Poetry

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
588226	T R 2:30 PM - 3:45 PM	355 Health & Hum Dev Bl	Grosholz, Emily Rolfe

ENGL 467

African American Novel II

May Satisfy: U.S. Cultures (US)

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
588229	M W F 11:15 AM - 12:05 PM	111 Sackett Bldg	Moody, Shirley

In this course we will learn about the developments in the African American novel from the Harlem Renaissance to the present. We will consider the unique work--literary, cultural, personal, and political--the African American novel performs, and will explore the aesthetic developments and changes in the form over time. We will think critically about the African American novel as a socially and politically engaged form, and will identify and analyze the long tradition of resistance that variously informs its development. We will read more canonical texts by authors such as Zora Neale Hurston, Toni Morrison, and Ralph Ellison, alongside lesser know works such as the graphic novel, Nat Turner, the contemporary performance novel, love, conjure/blues, the satirical novel, Oreo and the speculative fiction of Octavia Butler. We will pay particular attention to how these texts variously engage social identity categories, like race, gender, class, and sexuality and how they are engage and resist various literary conventions associated with naturalism, modernism and postmodernism.

Students will learn how to analyze literature, do close and careful readings of texts, conduct related research, and write persuasively about literary works.

ENGL 469

Slavery and the Literary Imagination

May Satisfy: U.S. Cultures (US)

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
613615	T R 9:45 AM - 11:00 AM	209 Thomas	Osagie, Iyunolu Folayan

This course examines the complex relationship between the historical fact of slavery and the utilization of the literary in expressing the limitations and possibilities stemming from the reality of a slave past. Far from being a past best forgotten, the history of slavery has produced a rich literary repertoire. We will examine how the stylistic and structural engagement of the discourse of freedom, citizenship, and literacy, among other concerns, have helped to shape African American identities both conceptually and historically. We will focus on selected texts from several genres (fiction, drama, the slave narrative, poetry, and the short story) written by some of America's notable writers, such as Toni Morrison, August Wilson, Harriet Jacobs, Maya Angelou, Herman Melville, and Charles Johnson. Expectations: a class presentation, a mid-term exam, and a ten-fifteen page term paper.

ENGL 471

Rhetorical Traditions

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
588232	M W F 12:20 PM - 1:10 PM	312 Boucke	You, Xiaoye
613750	T R 1:00 PM - 2:15 PM	212 Hammond Bldg	Olson, Jon

Rhetoric is an art of inquiry and close observation that leads to shared understanding between self and other. This course begins with a contemporary textbook of public speaking by Sonja Foss and Karen Foss. The speech textbook provides a lens of invitational rhetoric 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, bell hooks, and David Foster Wallace. The desired outcome is to acquire rhetorical habits of awareness that can sustain a social ecology. Assignments emphasizing writing, speaking, reading, and listening will include brief, informal, weekly sentences; an analysis of a speaking event, and a research paper.

ENGL 474

Issues in Rhetoric and Composition

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
588235	T R 11:15 AM - 12:30 PM	014 Henderson Bldg	Gilyard, Raymond Keith

ENGL 480

Communication Design for Writers

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
658861	T R 9:45 AM - 11:00 AM	304 Patterson Bldg	Tripp, Daniel

Writing isn't what it used to be. Look, for instance, at how newspaper design has evolved over the past century, and you'll see what I mean. Where text was once dominant, today images and visual elements reign. This "visual turn," as we might call it, undoubtedly owes a great deal to the advent of digital media. Thanks to computers, which often both facilitate and require attention to the visual, we're all designers now. Maybe not graphic designers, in the traditional sense of the term, but designers nonetheless.

Often enough, perhaps on a daily basis for some us, we make decisions about layout, typography, color, alignment, proximity, contrast, and other elements that shape how our documents look and affect how well they succeed in their objectives. This class should help you make these decisions more purposefully. Design, after all, is the art of making effective choices in presentation.

This class aims to help you succeed after graduation by introducing you to the conventions, principles, and strategies of document design, especially those that matter most for professional writers in the digital age. Design skills are portable—you can take them with you from job to job—and they can help you stand out from the rest of the crowd.

No prior expertise in document design or desktop publishing software is required. Don't let the 7th semester-standing pre-req dissuade you—sophomores and Juniors are welcome, too. Those interested in careers in writing or design are strongly encouraged to register.

ENGL 487W

Senior Seminar

May Satisfy: Writing Across the Curriculum

Prerequisite: six credits of 400-level courses in English

Schedule #	Day/Time	Classroom	Instructor
588238	T R 2:30 PM - 3:45 PM	110 Mateer Bldg	Lowenstein, David

This senior seminar is an intensive study of the most ambitious, expansive, and encyclopedic of all literary genres: the epic. In the Renaissance, the epic was considered “the best and most accomplished kind of poetry” (as the poet and literary critic Sir Philip Sidney observed in his *Defence of Poetry* [pub. 1595]). This course will consider what has made the epic such an admired and daring genre. Moreover, we’ll consider the ways that great writers from antiquity, the Renaissance, and American literature experimented with and revised the epic and its conventions. We’ll consider some of the major themes explored by the epic: its depiction of warfare, revenge, human suffering and mortality, glory, imperial ambition, and (by the time of Virgil) a sense of dynastic history and identity. We’ll also consider the epic as a narrative poem (or prose work, in the case of *Moby Dick*) on the grand scale and the ways it uses myth, legend, history, and prophecy. And we’ll examine its distinctive literary features: its invocations, its detailed similes, its epic catalogues, and more. In this course we will study in detail three of the greatest epic poems in Western culture—Homer’s *Iliad*, Virgil’s *Aeneid*, Milton’s *Paradise Lost*—to consider how the form is both established and revised, before we turn our attention, later in the semester, to Herman Melville’s *Moby Dick* (1851), perhaps the greatest American novel and a book that draws creatively upon both epic and tragedy. As we shall see, tragedy is an important component of epic: Virgil’s *Aeneid* depicts the human loss and suffering that coincides with the martial conflict that enables the creation of imperial Rome; and *Paradise Lost* specifically changes its “Notes” to tragic as Milton probingly retells the story of the Fall of humankind and its consequences. How does Melville, who was deeply familiar with both the epic tradition and Shakespeare, incorporate tragedy into his epic-scale novel whose daring whaling journey is dominated by Ahab’s pursuit of revenge? How does Melville’s great masterpiece attempt to represent imaginatively something fundamental about American national culture and identity as they were changing and being shaped in the nineteenth century? How does it explore the relation between savagery and civilization (a theme also central to Homer’s *Iliad*)? These are some of the questions we’ll consider in the final section of the course, as we examine how Melville takes the well-established genre of the epic and does something entirely new with it in *Moby Dick*.

Course requirements will include active class participation, several short in-class reports, two short papers of 5 pages and a final 10-page paper.

588241 T R 9:45 AM - 11:00 AM

110 Mateer Bldg

Jasso, John Joseph

Subtitle: Inklings of Rhetoric:

Comprised of J.R.R. Tolkien (*The Hobbit*, *The Lord of the Rings*), C.S. Lewis (*The Chronicles of Narnia*), Owen Barfield, Charles Williams and others, the Inklings were professional academics and philosophers of language who engaged popular culture strategically through their literary production. As public intellectuals and popular artists concerned with the nature of language and problems of communication, their writing offers numerous insights for the contemporary rhetorician. Yet, their collective work has had no major impact on rhetorical theory thus far. Accordingly, this course examines the critical and creative output of the Inklings as important for rhetorical theory and practice, while considering reasons for their possible neglect.

588244 W 4:30 PM - 7:30 PM

309 Boucke

Thompson, Charles Waters

The course will be conducted as a writing seminar based on the life and work of Bob Dylan. We will relate Dylan's life to his work, and techniques for doing so (the core of biographical literature and criticism) will be taught, as will be the rudiments of Literary Nonfiction writing.

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, as well as shorter exercises, are required. One longer article will be biographical or critical, the other personal—an essay or nonfiction story in response to the work or life of Bob Dylan. These pieces will constitute two-thirds of your grade. Shorter exercises will be done, either in class or as homework assignments.

Any late article will receive a maximum grade of C.

There will be neither mid-term nor final examinations.

ENGL 490

Women Writers and Their Worlds

May Satisfy: U.S. Cultures (US) OR International Cultures (IL)

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Day/Time	Classroom	Instructor
588247	T R 2:30 PM - 3:45 PM	271 Willard Bldg	

ENGL 497A

Words and Images: Documentary Writing and Photography

Schedule #	Day/Time	Classroom	Instructor
615211	T 5:30 PM - 8:30 PM	323 Boucke	Rubin, Steven Douglas