English courses help students improve their communication skills, gain insight into human nature, and broaden their knowledge of other times and other places. Many of the courses also satisfy general education requirements. In particular,

-- all courses listed meet requirements for Group A (Humanities) under the old Gen. Ed. Plan
-- GEPs under the new Gen. Ed. Plan: For freshmen enrolled summer 2012 or later and for transfers enrolled summer 2014 and later, General Education Points (GEPs) approved for courses in the new general education program are indicated after the course title.
-- * indicates courses that may be used as alternates to Composition 2 (201) in fulfilling the second required writing course under the old Gen. Ed. Plan. Students must complete English 101 before taking a writing-intensive course (*) as an alternative for Composition 2 credit.
-- Students must complete either 201 (Composition 2) or 203 (Approaches to Literary Study) before enrolling in any 300 or 400 level English course.
-- ++ indicates courses that fulfill the Diversity Requirement under the old Gen. Ed. plan
-- ♦ indicates courses applicable to the Gender Studies Minor
-- # indicates courses applicable to the Ethnic Studies in the United States Minor

111.01 & 02  Language & Social Interaction  Costanzo

(GEPs:  Goal 4=3)

This course is an introductory course in sociolinguistics, the study of the relationship between language and society. We will start with an introduction to the study of language, and then move into a discussion of geographical and social dialects of American English, with a specific focus on linguistic diversity in Eastern Pennsylvania. Other topics discussed include language policy, language attitudes & ideology, multilingualism, and the history of sociolinguistic inquiry.

*151.01 Intro to Literature  Barrett

(GEPs:  Goal 1=1, Goal 7=2)

Defines and analyzes the four genres of creative literature-poetry, drama, novel, and short story in order to instill an understanding and appreciation of literature. Special attention is given to the techniques through which literature captures and comments on human experience. The course is designed for students seeking General Education Points in Arts and Humanities and Communication and is conducted in a combination of lecture and discussion, and formal and informal writing assignments. Not applicable toward a major in English.
Why study literature? Why is it necessary to talk or write about a literary work? These are among the many questions we’ll explore through the basic principles of reading, responding, and arguing. Of course, since literature appeals to universal human experiences, we’ll also relax and enjoy the readings along the way. A very small sampling of the wide range of fiction, poetry, and drama that will be addressed includes works by Susan Perabo, Edgar Allan Poe, William Faulkner, Shirley Jackson, Edwin Arlington Robinson, Gwendolyn Brooks, Edna St. Vincent Millay, John Donne, William Carlos Williams, Langston Hughes, Sophocles, Richard Wright, Willa Cather, Erica Dawson, Billy Collins, Sherman Alexie, and Gary Snyder. William Shakespeare’s Twelfth Night will be explored, and, regarding poetry, the sonnet form will be given particular attention. In addition to two papers, two examinations, and quizzes, students will write and share informal responses to the assigned readings.

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This course will consider the ideological implications of our cultural escape into “exotic” worlds. Readings will include selections from *The Arabian Nights*, William Beckford’s *Vathek*, H. Rider Haggard’s *She*, and Edgar Rice Burroughs’ *Tarzan of the Apes*. We will compare film adaptations with the original texts, watch more contemporary films and television programs, and consider “Exotica” as it evolved into the “Tiki Culture” of the 1950’s. Assignments will include reading quizzes, a midterm and final exam, and an essay concerning a manifestation of the “Exotic” in contemporary culture.
A lot has changed since Hester Prynne was shunned by society and made to wear the Scarlet Letter. 160 years after Hawthorne’s masterpiece, the account of Anastasia Steele’s experience with the exciting but controlling Christian Grey has “sold over 100 million copies, and been translated into 52 languages.” In this class we will read and discuss novels, short stories and poems by a wide variety of authors over the last two centuries that reveal changing social attitudes about men and women, as well as ever-changing literary boundaries. Authors may include Austen, Irving, Hawthorne, Hemingway, Fitzgerald, Lawrence, and contemporary authors, including Helen Fielding and E.L. James.

Using classic works by Chekhov, Joyce, Lawrence, Shaw, Yeats, and others, this course explores the role modernist literature played in Western culture’s civilizing process—the idea that in weakening the power of religion, tradition, and tribe, modernity has strengthened, in Stephen Pinker’s words, “the forces of individualism, cosmopolitanism, reason, and science.”

Focuses on a particular theme, social issue, ethical dilemma, or area of study or work through readings (and/or screenings) of a range of texts. Provides a literary lens through which to explore the chosen topic. Course focus varies with instructor. The course is designed for students seeking General Education Points in Arts and Humanities and Communication and is conducted in a combination of lecture and discussion, and formal and informal writing assignments. Not applicable toward a major in English.

This course will focus on the evolution of the popular graphic novel form from classics like Wil Eisner's *Contract with God* and Art Spiegelman's *Maus* to contemporary works like Alison Bechdel's *Fun Home*. The course will emphasize literary graphic work and examine the exciting
intersection of text and image, visual and verbal art. Students will write an analysis paper and a research paper as well as taking a midterm. Creating an original graphic novel will be an option for the final paper.

*152.06 & 07 Literature & Society

GEPs: Goal 1=1, Goal 7=2

Randall

This course is a survey of diverse ethnic and cultural issues and experiences by way of contemporary novels, short stories and films. Specific emphasis is placed on strategies of reading, evaluating and interpreting prose fiction, its adaptation to film and its relation to socio-political contexts. An exploration of contemporary film and literature will reveal how literary and cinematic texts are enhanced and illuminated, given an awareness of their relation to social problems and concerns.

*152.08 Literature & Society

GEPs: Goal 1=1, Goal 7=2

Rogers

Focuses on a particular theme, social issue, ethical dilemma, or area of study or work through readings (and/or screenings) of a range of texts. Provides a literary lens through which to explore the chosen topic. Course focus varies with instructor. The course is designed for students seeking General Education Points in Arts and Humanities and Communication and is conducted in a combination of lecture and discussion, and formal and informal writing assignments. Not applicable toward a major in English.

*156.01 Popular Literature: Steampunk

GEPs: Goal 1=1, Goal 7=2

Riley

From modest beginnings in the 1980s, steampunk science fiction has grown into a major presence, a genre of literature with its own subgenres (e.g., romance, horror, biopunk, American Western). More recently, steampunk has branched out into music, visual art, film, and a variety of performance arts. Virtually all these forms are inspired by and/or set in the British Victorian period. Reading some novels and short stories, older and newer, and viewing some films, we will try to understand this increasingly important style of art and life, continually asking the question, what is it that could make this set of imported themes, images and characters appealing to Americans? Two essays, daily reading notes, final exam project.
*156.91 Popular Literature: The Narrative Animal  Randall

(GEPs: Goal 1=1, Goal 7=2)

Human nature has been a controversial concept since the dawn of postmodernism. Creating narratives is a fundamental aspect of human nature and human nature is the primary subject of stories. Constructing narratives is a natural human process, as much a part of human nature as breathing or the circulation of blood. Narrative theorists argue that stories, or fictional experiences, function as “motivational guidance systems,” designed to assist our species in negotiating an ever-changing environment. In this course, students will examine texts, specifically short stories, and novels and the translation of several of these texts into films. We will focus on how fictional narratives allow us to acquire information, perhaps knowledge, to rehearse strategies or refine skills, especially interpretive skills, that are instrumental in decoding and dealing with real-life dangers, dilemmas and difficulties. Position papers for class discussions, several essays and a final exam or a final paper.

*203.01 Approaches to Literary Study  Francis

[Prerequisite: ENG 101]

(GEPs: Goal 2=1)

This course will offer students an introduction to various critical theories used to read and analyze literature, including New Criticism, New Historicist, Psychological, Feminist and Gender criticism, and Reader Response theories, just to name a few. We will use poems, short stories, television, film, and perhaps one novel in the practical application of these theories. Be prepared to write two critical analysis essays, an annotated bibliography, and one research paper throughout the course of the semester. This class is reserved for English majors in all concentrations. Contact the department secretary, chair, or assistant chair to be enrolled.

204.01 Intro to Creative Writing  Stuart

[Prerequisite: ENG 101]

(GEPs: Goal 1=1, Goal 7=2)

This class serves as a lively introduction to four genres of creative writing: fiction, poetry, nonfiction, and plays. In her book, The Practice of Creative Writing, Heather Sellers identifies six qualities that all literary genres share: energy, images, tension, pattern, insight, and structure. Successful creative writing always has energy, tension, and structure; it is always grounded in images; and it always creates patterns and suggests insight. This course will help students develop the habits and skills that writers use—the strategies that produce good writing in any genre and that make it possible for students to focus and generate lots of material and discover what they really want to say. Students will read and discuss professional pieces, generate and workshop their own pieces, and compile a portfolio of polished, revised work by the semester’s end.
212.01  English Grammar & Usage                     Roggenbuck

[Prerequisite: ENG 101]

(GEPs: Goal 1=3)

This course offers students a descriptive overview of Standard American English grammar, providing a structural framework for analyzing English syntax, with practical applications for improving sentence structure and style. Topics covered include: Parts of Speech; Basic Sentence Patterns; Verb Forms; Phrase Types; Clauses; and Usage. Students should expect daily homework as well as in-class group work and exercises. This course will fulfill the third part of the General Education Communication requirement under the old Gen. Ed. Plan.

225.01  Rhetoric of Professional Writing           Martin

[Pre-requisites: ENG 101 or equivalent and 30 credits or permission of instructor]

This course provides students with the knowledge to employ effective strategies for writing in a professional context, paying particular attention to issues of audience, purpose, and the professional situation. Each writer in this class will build a portfolio of short argument strategies and responses. This course will offer readings in rhetorical theory and will use a variety of media for rhetorical analysis. Through discussion and presentation, students will demonstrate a clear sense of appropriate rhetorical strategies in a professional setting. Students will be required to research and write about specific topics throughout the course. Priority enrollment for Professional Writing Minors and English majors. This course serves as an elective for the Group One classes in the Professional Writing Minor.

*226.01  European Literature I                     Whitworth

[Prerequisite: ENG 101]

(GEPs: Goal 1=1, Goal 7=2)

This course examines many of the major texts of the classical and medieval periods, texts that have long been considered the cornerstone of Western literature. Readings will include the Iliad, the Odyssey, the Oresteia, the Aeneid, and the Inferno. Reading quizzes, two 4-6 page essays, and a mid-term and final examination will be required.
*236.01  American Literature 1  

Bernath

[Prerequisite: ENG 101]

(GEPs: Goal 1=1, Goal 7=2)

This course will explore the development of American literature from the early 1600s through the Civil War. It will include such well-known figures as Poe, Hawthorne, Melville, Thoreau, Emerson, Cooper, Douglass, and Whitman, along with a selection of less familiar ones—both men and women, poets and public figures, Native and European-Americans, slave and free. Students will discover patterns and themes in American literature through close reading of the texts, and they will become familiar with the historical and social contexts in which this literature was written. Class will be lecture-discussion and will require a reading journal, several papers, a midterm, and a final exam.

*237.01  American Literature 2  

Asya

[Prerequisite: ENG 101]

(GEPs: Goal 1=1, Goal 7=2)

Students will read poems, plays, short stories, and novellas written by American writers from 1865 to the present. They will learn about the writers, discover the circumstances that compelled them to create this literature, and place the texts in their historical contexts. Requirements will include class participation, presentations, papers, and examinations.

*246.01  British Literature 1  

Whitworth

[Prerequisite: ENG 101]

(GEPs: Goal 1=1, Goal 7=2)

This course familiarizes students with the British literary tradition from its inception up through the 18th century. Two short papers, a midterm, and a final exam will be required. Students must also participate regularly and pass a series of reading quizzes.

*247.01  British Literature 2  

Riley

[Prerequisite: ENG 101]

(GEPs: Goal 1=1, Goal 7=2)

A survey of British literature from 1800 to 1930, comprising the Romantic, Victorian, and Modernist periods. Poetry, prose works, and three novels. Two papers, final exam, and in-class writing counted toward course grade.
Non-Western Lit I

[Prerequisite: ENG 101]

[GEPs: Goal 1=1, Goal 4=1, Goal 7=1]

With emphasis on literary texts from Africa, the Middle East, and Asia, Non-Western Literature I offers wide-ranging engagements with a variety of themes characterizing the interaction between literature and the modern world. This course, through lecture, discussion, and various writing assignments, aims to deepen the student’s understanding of human universals and differences in both western and non-western worlds.

Poetry

[Prerequisite: ENG 101]

[GEPs: Goal 1=1, Goal 7=2]

This class is about power and beauty of language. We will discuss a wide range of poems by English and American authors, focusing on the poet’s craft, on how the artist shapes language to produce a variety of subtle feelings and effects. We will not study any particular tradition or school; instead we will range freely from the seventeenth-century poems of Andrew Marvell to the twentieth-century lyrics of Van Morrison. You don’t have to be a poet or an English major. Come with enthusiasm for learning and a willingness to discuss.

Women’s Literature Survey

[Prerequisite: ENG 101]

[GEPs: Goal 1=1, Goal 7=1]

A historical survey of works in English by women from early times through the present. We’ll read works by canonical and lesser-known women writers, works intended for publication and works intended for more private audiences, in a variety of genres. Students will write response pages, midterm, and final. The main text is likely to be The Norton Anthology of Literature by Women, 3rd edition, volumes 1 & 2.

Feminist Reading of Culture: Gender and Horror

[GEPs: Goal 1=1, Goal 4=1, Goal 7=1]

Using a gender studies lens, this course will explore the world of horror. We will read classics such as Bram Stoker’s Dracula and Mary Shelley’s Frankenstein, considering how these texts establish conventions for the horror genre. In contrast, we will look at more modern versions of horror stories, such as Anne Rice’s Interview with a Vampire, Joss Whedon’s Buffy the Vampire Slayer.
Slayer, and James Cameron’s Aliens. We will also examine genres of horror like the slasher film and at least one foreign horror film. To help us read these films, we will consult the work of Carol Clover (Men, Women, and Chainsaws) and Barbara Creed (The Monstrous Feminine). The course work will include reading responses, blogs, papers, and a final exam.

302.01 Creative Writing: Nonfiction

[Prerequisite: 60 credits; ENG 204 Intro to Creative Writing, or permission of instructor]

This course, intended primarily for Creative Writing majors and minors, focuses on literary memoir. We will read four books to make ourselves familiar with the genre. Building upon shorter exploratory writings, we will write two or three autobiographical essays. Attention is given to craft, invention, and, above all, revision with an eye toward creating work of publishable quality. Students will participate in workshops, sharing and critiquing each other’s work. The prerequisite is English 204, or permission of the instructor.

306.01 Theory & Practice of Writing

[Prerequisite: 45 credits; ENG 201 or 203 or permission of instructor]

This course concerns the theoretical and practical implications of writing and writing instruction in varied rhetorical situations. We begin by examining writing practice and pedagogy and the impact such pedagogy has had on our development as writers; subsequent assignments collaboratively apply theoretical perspectives to professional writing resources. Our projects involve investigating forms of writing pedagogy and their relationship to the way writing is taught and learned. The course is required for Secondary English Education and Creative Writing majors and is an elective for the Professional Writing minor, but anyone interested in better understanding the complexity of writing and in improving their writing is welcome.

308.01 Advanced Expository Writing

[Prerequisite: 45 credits; ENG 201 or 203 or permission of instructor]

With emphasis on revision as the key to effective style, students will complete a variety of substantial writing projects, including social and political commentary, reviews, and profiles. In this advanced course, particular attention will be devoted to techniques to maintain a distinctive voice, illustrate ideas convincingly, and identify audience needs. Readings will draw from the latest rhetorical texts as we examine trends in expository writing and draw a connection between critical reading skills and the development of effective essays. The course will include a major paper for which the student will explore venues for publication.
312.01  History of the English Language  Costanzo

[Prerequisite: 45 credits; ENG 201 or 203 or permission of instructor]

This course explores the history of the English language, from its Indo-European origins and its arrival and early development in the British Isles, to its development as literary language and eventually becoming spoken around the world by nearly 400 million native speakers (as well as several hundreds of millions more non-native speakers). While we will focus mainly on the language's linguistic development, we also will discuss social, historical, and cultural factors that have played an integral role in making English what it is today. Offered each spring.

315.01  Research in English Studies  Decker

[Prerequisite: ENG 203; junior standing or permission of department chairperson]

In this class, you will learn how to write a research article in MLA format. You will also learn how to popularize your research and broaden the audience for your argument by means of traditional journalism and multimedia presentations. We will also monitor the progress of your graduation eportfolio. In order to generate focused research topics, this class will read novels and secondary materials related to the topic fallen women and republican mothers in American culture. This is a required class for Literature Concentration majors using the new graduation requirements. Offered each spring.

322.01  American Realism  Asya

[Prerequisites: 45 credits; ENG 201 or 203 and ENG 237 or permission of instructor]

This course will be less a survey than a clustering of works of fiction usually taken to be “major” ones of the period, roughly framed by the Civil War and the turn of the twentieth century and identified by the term “realism.” All class meetings will be run as discussions. Requirements will include presentation, midterm, final, short and long papers. Probable writers: Henry James, W.D. Howells, Stephen Crane, Edith Wharton, Charlotte Perkins Gilman, Kate Chopin, Theodore Dreiser.

401.01  Writing in the Professions  Martin

[Prerequisite: 45 credits; ENG 201 or 203 and INTSTUDY 231 or BUSED 333; or permission of instructor]

This class focuses on how different professions or vocations require different genres of writing, which are dependent on issues of audience and purpose. Using classical rhetoric as a basis, this class offers an opportunity for students from a variety of disciplines to become more proficient in the writing they will be required to use, be it in the workplace or graduate school. As one of the
capstone classes in the Minor in Professional Writing, this class will focus both on theory and application. Experiential learning is a significant component of the semester’s work.

404.01 Creative Writing Seminar  
Stuart

[Prerequisite: 90 credit hours, plus ENG 204 and two 300-level creative writing genre courses, or permission of instructor]

This is the capstone course of the Creative Writing major and minor. Students focus on a substantial individual project, such as a collection of poetry or short stories, with an aim toward creating work of publishable quality. Class members will participate also in common activities such as exercises to hone craft and readings to broaden knowledge of contemporary theory and literary trends.

480.01 Special Topics  
McCully

[Prerequisite: 45 credits; ENG 201 or 203 or permission of instructor]

This course will trace the concept of “Orientalism” from the 18th century to the present, focusing on the aesthetic construct of “Exotica.” Readings will include selections from *The Arabian Nights*, Samuel Johnson’s *Rasselas*, Aphra Behn’s *Oroonoko*, William Beckford’s *Vathek*, Byron’s *Giaour*, H. Rider Haggard’s *She*, and E.M. Forster’s *A Passage to India*. We will also consider 19th and 20th century art, specifically Pre-Raphaelite and early modernist expressions of the Exotic in painting and sculpture. Edward Said’s *Orientalism* and more recent critical responses to his positions will provide the theoretical framework for the course. Assignments will include a fifteen-page research paper, a project presentation, a midterm and a final exam.

485.01 Major Authors: Jane Austen  
Broder

[Prerequisite: ENG 101, ENG 203, and completion of 4 additional courses in English, or permission of department chair]

We’ll consider her novels in the context of her time period and ours. We’ll give some consideration to biographical information and to conditions of authorship and the literary marketplace. We’ll also look at modern written and filmed adaptations of Austen’s works. But mainly, we’ll read and enjoy Jane Austen’s novels because they are that good.
491.01  Topics in Criticism  Vandivere

[Prerequisite: 45 credits; ENG 201 or 203; or permission of instructor]

An examination of a selected topic in literary-critical practice in light of contemporary theoretical debate. This course counts as a Group A, Humanities and The Arts General Education Requirements.