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,

--- 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.

--- 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 applicable to the Gender Studies Minor
--- # indicates courses applicable to the Ethnic Studies in the United States Minor
--- * indicates courses applicable to the Linguistics Minor

*111.02 Language & Social Interaction  
(CGEs: Goal 4=3)  
Durian

English 111 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, and the history of sociolinguistic inquiry. English 111 counts as a lower-division elective for the Linguistics Minor.

151.01 Introduction to Literature  
(CGEs: Goal 1=1, Goal 7=2)  
Robinson

This class will be an exciting introduction to four genres: the Novel, Short Story, Poetry and Plays. We will read at least one novel, numerous short stories, millions of poems, and either read or attend a play. We will write a number of short essays. By the end of the semester we will be fiercely debating and probably arm wrestling about which one is the most effective. Come to class eager to learn and discuss. Formal dress not required. Wrestling mats provided.
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. A very small sampling of texts 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, Langston Hughes, Flannery O’Connor, Sherman Alexie, and Gary Snyder. As fiction techniques are investigated, special consideration will be given to Ivan Turgenev’s classic novella, *First Love*. 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.

*152.01 & 02 Literature & Society: Literature, Film & Social Issues*  
(Randall  
(GEPs: Goal 1=1, Goal 7=2)
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.

152.03 Literature & Society: Literature of Entrapment  
(Bernath  
(GEPs: Goal 1=1, Goal 7=2)
The course will feature fiction and non-fiction in which people find themselves trapped in situations from which there seems no escape. The situation might be a literal prison or war, a bad job or no job, a repressive government, a restrictive home, racial or social repression, or some other confinement. The course will look at how people remain alive in mind and spirit when their bodies are stuck in bad situations not of their own making.

152.04 Literature & Society: Literature of the Jazz Age  
(Asya  
(GEPs: Goal 1=1, Goal 7=2)
This course examines selected novels and stories which represent the period from the end of the First World War to the onset of the Great Depression in America and Western Europe called the Roaring Twenties and coined as the Jazz Age by F. Scott Fitzgerald. Requirements include active class participation, presentation, paper, midterm, and a comprehensive final examination.
152.05 Literature & Society: Modernist Literature in Western Culture Salih
(GEPs: Goal 1=1, Goal 7=2)

This course explores the role Modernist literature has played in Western culture’s civilizing process—the weakening of the power of religion, tradition, tribalism, and various forms of authoritarianism.

152.06 Literature & Society: Marriage and Divorce in Literature Decker
(GEPs: Goal 1=1, Goal 7=2)

This class will examine the way social and historical forces have influenced authors as they have written about marriage and divorce. Focusing primarily on American texts, this course will examine the way the social meaning of marriage has changed over time.

156.01 Popular Literature: Women and Crime Fiction Broder
(GEPs: Goal 1=1, Goal 7=2)

In posing questions about human nature and offering varieties of justice, crime fiction has ties to the (18th and 19th C) Gothic and even to ancient tragedy. It offers us a view of how we deal with social disruption, often a disruption caused by murder. We will focus on the Anglo-American tradition of detective stories, crime fiction, and films of the 20th and 21st centuries. Mid-term, final, response pages, possible quizzes.

♦ 156.02 Popular Literature: Dystopian Fiction by Women Francis
(GEPs: Goal 1=1, Goal 7=2)

For this course, we will be reading dystopian fiction written by women. Our primary texts will be novels, including The Parable of the Sower by Octavia Butler, Station Eleven by Emily St. John Mandel, Oryx and Crake by Margaret Atwood, The Power by Naomi Alderman, and Vox by Christina Dalcher, but we will also read several short stories such as Ursula Le Guin’s “The Ones Who Walk Away from Omelas.” Class work will include several writing assignments and a final exam. This class also satisfies an elective credit for the Gender Studies Minor.
203.01 Approaches to Literary Study

Francis

[Prerequisite: ENG 101]

(GEPS: Goal 2=1, Goal 3=1)

As the gateway course for all English majors at Bloomsburg University, Approaches to Literature is designed to help you develop your critical analysis skills and, in particular, your ability to read a text using a variety of lenses. This semester we will be studying a handful of these literary theories, including New Criticism, Gender approaches, Psychological, and Historical criticism (including cultural studies, new historicism, and post-colonialism). In order to demonstrate the idea that different lenses will produce different analyses, we will use Bram Stoker’s *Dracula* as our primary text, but also discuss a variety of other short stories and poems to illustrate each theory. You will practice several types of English papers, including an explication, a critical theory analysis, and a research essay, emphasizing the use of both primary textual material and secondary criticism within your writing.

204.01 Introduction to Creative Writing

Koch

[Prerequisite: ENG 101]

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

ENG 204 is an introductory course focusing on creative writing theory and techniques in both poetry and non-fiction: memoir. Students read, discuss, and imitate published models; experiment and practice with writing techniques in exercises before applying them in their own work; write and revise original works in both genres; and read, discuss, and critique other students’ work. This course fulfills part of the requirements for Learning Objective 3 for creative writing majors.

204.02 Introduction to Creative Writing

Lawrence

[Prerequisite: ENG 101]

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

This course is an exploration of the concepts of images, energy, tension, pattern, and insight as they cross the genres of poetry, fiction, creative non-fiction, and sometimes drama. Students new to creative writing classes will develop an ease with and understanding of the writing process through a series of exercises and readings. Grading will be based on reading quizzes and the writing of original creative works. At the end of the class, students will be asked to develop a portfolio of revised pieces introduced by a reflective essay.
*212.01 English Grammars & Usage  
Costanzo

[Prerequisite: ENG 101]

(GEPs: Goal 1=1, Goal 4=1)

This course familiarizes students with both traditional and modern grammatical terminology, offers a descriptive overview of American English grammars and syntax, and provides a structural framework for analyzing written English. Course study is designed (i) to enable students to gain an explicit (conscious) knowledge of English grammar and syntax, (ii) to provide students with the tools necessary for analyzing and understanding syntactic structures in standard and non-standard varieties of American English, and (iii) to understand the value judgments placed on grammar (particularly on non-standard dialects) in education and in American society. English 212 counts as a lower-division elective for the Linguistics Minor.

*212.02 English Grammars & Usage  
Roggenbuck

[Prerequisite: ENG 101]

(GEPs: Goal 1=1, Goal 4=1)

This course familiarizes students with both traditional and modern grammatical terminology, offers a descriptive overview of American English grammars and syntax, and provides a structural framework for analyzing written English. Course study is designed (i) to enable students to gain an explicit (conscious) knowledge of English grammar and syntax, (ii) to provide students with the tools necessary for analyzing and understanding syntactic structures in standard and non-standard varieties of American English, and (iii) to understand the value judgments placed on grammar (particularly on non-standard dialects) in education and in American society. English 212 counts as a lower-division elective for the Linguistics Minor.

225.01 Rhetoric and Professional Writing  
Martin

[Prerequisite: 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 and Technical Writing Minors and English majors. This course serves as an elective for the Group One classes in the Professional and Technical 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

Robinson

[Prerequisite: ENG 101]

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

We will study a wide range works by most major and a number of minor writers who wrote in America from the Puritan era to the Civil War. Most of the course will focus on the influential nineteenth century writers—such as Irving, Poe, Hawthorne, and Thoreau—and the emergence of a national literature. We’ll finish with the great American poets Whitman and Dickinson. The emphasis will be on individual works and what the different authors contributed to literature and to our understanding of the American experience. There will be midterm and final exams and term paper. It’s pretty exciting stuff, so be ready. Come with a desire to learn; a sense of humor is optional. I think it was Mark Twain who said that he’d rather take American Literature 1 at Bloomsburg University than ANYWHERE!

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, short stories and essays, and two novels. Two essays, final exam project, thrice-weekly submission of reading notes, and participation in small online discussions counted toward course grade.
274.01 Short Story

[Prerequisite: ENG 101 or permission of the instructor]

(GEPS: Goal 1=1; Goal 7=2)

In this semester’s offering of Short Story we’ll investigate current short fiction by tracing its lineage from Chekhov to Hemingway to Raymond Carver to other “minimalist” writers such as Ann Beattie, Mary Robison, and Amy Hempel, to controversies about the term “minimalism” itself and what, if any, traces of it exist in stories writers are writing today. Kim Herzinger, editor of *The Mississippi Review* who coined the term “minimalism” in his 1985 issue, gathered together contemporary writers to discuss minimalism’s controversies and complexities and argued that minimalist writers’ refusal to evaluate their characters is “generous” to readers, because it doesn’t force “the reader’s inevitable tendency to accept with little qualification the writer’s direct evaluations and justifications of characters.” What happens, though, when evaluative language sneaks back into the narrative voice? And, are there other ways writers can be generous? What are the characteristics of minimalism, and what happens to stories that don’t share them? We’ll consider these questions, the relationship of the writers to their stories, to their audience, and to the literary landscape as a whole. If stories today aren’t “minimalist,” then what are they? Are there any patterns among the diverse writers writing today? Is it even possible to coin a term for current short fiction? Let’s tackle all this and more as we read some phenomenal stories. Open to students in all majors and an elective for Creative Writing Majors supporting Objective 2. This class serves as a Genre course for the English major.

285.01 American Ethnic Literature

[Prerequisite: ENG 101]

(GEPS: Goal 1=1; Goal 4=1; Goal 7=1)

This course examines literary work by members of various ethnic groups in the U.S. such as Native American, Asian American, African American, Italian American and Slavic American. Course work includes quizzes and short essays.

302.01 Non-Fiction Writing Workshop

[Prerequisite: ENG 204 and 260, or permission of instructor]

This course focuses on literary memoir. We will read use some readings to make ourselves more familiar with the genre. Building upon shorter exploratory writings, we will write 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.
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: American Writers in Paris: 1920s-1990s  

Asya  

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

The aim of this course is to enhance students’ research and writing skills essential to productive scholarship. Students will analyze texts related to the course theme and write weekly position papers. Course requirements will consist of conference abstract, conference paper, presentation of the paper to the class, research essay proposal, including annotated bibliography, and fifteen-to-twenty-page research essay. All assignments will follow MLA format, in-text citation, and documentation. Course texts will be selected from fiction by James Baldwin, Djuna Barnes, F. Scott Fitzgerald, Ernest Hemingway, Diane Johnson, Henry Miller, Anaïs Nin, Gertrude Stein, Edith Wharton, Edmund White. Offered each spring, this is a required course for the Literature Concentration of the English Major. Students are invited to submit abstracts to present papers at the Edith Wharton Society Conference in NYC, June 17-20, 2020. Interested students should contact the professor at fasya@bloomu.edu as soon as possible.

344.01 Restoration and the 18th Century  

Broder  

[Prerequisites: 45 credits and either ENG 201 or ENG 203 and ENG 247 or permission of the instructor.]  

This course is an upper-level introduction to the Restoration and the eighteenth century, a time period that’s decorous, ribald, sentimental, and satiric, and also filled with ordinary people whose concerns in life are really not that different from our own. Libertines, abducted heiresses, masquerades, highwaymen, pirates, bluestockings (a group of intellectual women), the beginnings of the English novel – how much better can a century get? We’ll read works intended for publication or performance as well as personal writing such as letters and travel journals. We will pay some attention to the modern portrayals of the eighteenth century on film.

Response pages, the usual midterm and final. Attendance and participation in discussion expected.
345.01  Romantic and Victorian Literature  
Riley

[Prerequisites: 45 credits and either ENG 201 or ENG 203 and ENG 247 or permission of the instructor.]

We will travel the “long 19th century” of British Literature, from around 1780 when the Romantic poets were children until the end of Victorian culture in World War I (1914-1918). Special attention will be given to a set of interrelated themes: how the scientific and industrial revolutions made England the center of a powerful and ruthless Empire; and how a general rise in prosperity at home, made possible by plundering the rest of the planet, gave rise to universal education, a concept of human rights, participatory democracy, and the vision of a single, united human species. Regular journal entries, brief essays and reports on literary works, and a multimedia final exam project.

377.01  Modern Drama  
Salih

[Prerequisite: ENG 101, 203; and completion of two additional 200-level literature courses or permission of department chair]

Modern Drama takes you into the heart of Modernism—that multi-faceted and multi-national movement from western culture that continues to shape the way people create and discuss the arts, literature, criticism, architecture, and interior design. In this journey, we will be in the company of some of the most influential and innovative playwrights and thinkers of the 20th century.

402.01  Writing in Multiple Media  
Martin

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

This course is one of the capstone courses in the Professional Writing Minor and serves to help writers understand how the ever growing choices in media production affect the creation and distribution of texts. Understanding communication as a combination of oral, written and visual choices, students in the class will be asked to critically evaluate multiple forms of texts as well as create texts in multiple mediums, demonstrating a clear synthesis of theory and application. Issues of intellectual property and ethical usage will be a strong component of the course.

404.01  Creative Writing Seminar  
Lawrence

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

This course is intended for Creative Writing majors and minors. As the capstone experience for these programs, it will focus on fostering students’ professional identity as writers. Class members will create a significant, publishable body of work in a genre of their choosing and
explore the avenues available for its performance and/or publication. Three workshopped sections
of the project, a presentation, and completion of the English department ePortfolio will be required.

*412.01  Topics in Linguistics:  Language, Gender & Sexuality in the USA  Durian

[Prerequisite:  45 credits; ENG 101 and 203; or permission of instructor]

This semester, we will deal in depth with the topic of **language, gender, and sexuality**. We will examine the relationship between language use, gender, and sexuality as social constructs, and we will place particular emphasis on examining the ways sex, gender, and language interact specifically in speech communities in the United States. In particular, we will:

- Consider various theories of gender, sex, and sexuality.
- Consider how concepts of gender, sex, and sexuality are shaped by discourse.
- Use language analysis of conversational interaction to examine some of the ways gender, sex, and sexuality influence language use.
- Examine and evaluate a diverse body of research from sociolinguistics, anthropology, gender studies, and psychology.
- Evaluate various explanations for gender-differentiated language use and related issues of gender inequality in language use.

As we do so, you will develop your own views on language, gender, sex, and sexuality by critical evaluation of the course materials and outside materials, class discussion, and your own insights and personal experiences.

463.01  Shakespeare:  Shakespeare and the Language of Poetry  Whitworth

[Prerequisite:  45 credits; ENG 201 or 203 and 246; or permission of instructor]

In this course, we’ll study Shakespeare’s poetry and plays as reflective of the sociocultural context in which he lived. Shakespeare and the authors of his time, we’ll find, understood the rhetorical and grammatical rules that govern the relationships between poetic “figures” *also* governed the relationships between *human* figures or “bodies.” We’ll read a large number of the Sonnets; “A Lover’s Complaint;” RICHARD III; AS YOU LIKE IT; CORIOLANUS; a romance of the class’s choice; and more plays the class chooses if we have the time. Students will be asked to write one short paper (4-6 pp), one longer research-oriented paper, and will take a final examination. Enthusiastic and regular classroom participation is exceptionally important in this class, which will be run as a seminar. Priority enrollment (until April 18) for secondary education English majors. Contact department secretary, chair, or assistant chair to be enrolled.
480.01 Special Topics: American Working-Class Literature

This course examines the tradition of writing by and about America’s working people. What is work? Why do it? How do working-class experiences shape literary expression? To address these and other questions, a wide range of subjects will be addressed including slave poetry and songs, women’s work in the nineteenth century, proletarian literature, the American labor song tradition, prison literature, and depictions of class struggle in film. Because working-class writing has often been suppressed, the course will consider several little-known or anonymous authors as well as writers like Frederick Douglass, Walt Whitman, Rebecca Harding Davis, Tillie Olson, Clifford Odets, and Maxine Hong Kingston. In addition to two major papers, examinations, and quizzes, students will write and share informal responses to the assigned readings.

INTSTUDY 231.98 & 99 Technical Writing

This class will polish your critical thinking and reasoning skills as it introduces you to strategies working writers employ in a technical workplace. We will also explore document design and visual rhetoric. This class is offered online.