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# SPRING 2010 - Undergraduate English Department

## Course Descriptions

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**Prerequisites:** The satisfaction of the English 0802 requirement or its equivalent is a prerequisite for English courses numbered above 1000. The only exception is for entering freshmen who must postpone 0802 until the second semester; these students may take English 1131, or 1111 in the first semester. They may also take other General Education courses offered by the English Department.

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### Main Campus

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#### Eng 0822 Shakespeare in Movies

sec 001 TR 11:00-12:20 S. Zelnick  
Love and political ambition and violence and evil and laughter and wit and racial antagonism and the battle between the sexes and the joy and misery of being human - Shakespeare's plays are about all of that. Discover how they work in film and video. Learn to read films and understand what actors, directors, composers, set designers, cinematographers, etc. do to bring the bard's plays to life. We will view *Merchant of Venice*, *Richard III*, *Othello*, *Much Ado about Nothing*, and *Romeo and Juliet* and study how these plays got from the page to the screen. We will look at actors of the present day - Pacino, McKellen, Hopkins, Hoskins, Fishburne, Branagh, Thompson, DiCaprio, Danes, etc. and also at giants of the past, like Laurence Olivier, to see how actors create their roles. This course includes group work in reviewing film techniques, innovative writing instruction, and an introduction to research. You will have access to whole plays and to selected clips streamed to your computer.

#### Eng 0826 Creative Acts

sec 001 MWF 10:40-11:50  
sec 003 TR 1:30-3:10 L. Grunberger  
This course focuses on the art of writing, finding one's voice, and writing for different genres. In a small classroom setting, you will work with the faculty member and other students to improve your writing through work-shopping. Other readings will allow you to develop your craft. By the end of the semester, you will produce a portfolio of your work.

#### Eng 0834(1063) Representing Race

sec 004 TR 12:30-1:50  
sec 005 MWF 12:00-12:50  
From classical Greece and Rome, who saw themselves under siege by the "barbarian hordes," to contemporary America and its war on "Islamic extremism," from "The Birth of a Nation" to "Alien Nation", Western societies have repeatedly represented a particular group of people as a threat to civilization. This course will examine a wide range of representations of non-Western people and cultures in film, literature, scientific and legal writings, popular culture, and artistic expression. What is behind this impulse to divide the world into "us" and "them"?

How is it bound up with our understanding of race and racial difference? And what happens when the "barbarian hoards" talk back?.

**Note:** This course fulfills the Race & Diversity (GD) requirement for students under Gen Ed and Studies in Race (RS) for students under Core.

Students cannot receive credit for this course if they have successfully completed *AF-AM S 0834*, *English 0934*, or *History 0834*.

#### Eng 0849(0061) Dissent in America

sec 002 TR 9:30-10:50  
sec 003 MWF 1:00-1:50  
Throughout American history individuals and groups of people, have marched to the beat of a different drummer, and raised their voices in strident protest. Study the story and development of dissent in America. How has dissent shaped American society? In addition to studying the historical antecedents of dissent students will have first-hand experience visiting and studying a present-day dissent organization in the Philadelphia area to investigate connections between the history of dissent and the process of making dissenting opinion heard today.

**Note:** This course fulfills the U.S. Society (GU) requirement for students under Gen Ed and American Culture (AC) for students under Core.

Students cannot receive credit for English 0849/0949 if they have successfully completed *History 0849/0949* or *SOC 0849/0949*.

#### Eng 0868(0060) World Soc in Literature & Film

sec 001 MWF 1:00-1:50 P. Joshi  
From ganja seekers to grunge bands, hippies to hedge fund managers, India has long held a fascination for many in the West. Once an abject colonial economy, India today is the world's largest democracy and fourth largest economy in purchasing price parity that has joined the US as a nation with global reach in both culture and economics. Our class is an introduction to and exploration of India through two prolific forms: the novel and popular Hindi film, also known as Bollywood. We will pay particular attention to the manner in which the modern nation has been imagined in these two fictional forms and explore how the idea of "India" is both invented and contested in literature and film.

No knowledge of India or its languages is required for this course. All work will be read in translation and films will be viewed with English subtitles.

This course satisfies the World Society (GG) requirement for Gen Ed. Students may also take it for Core credit in International Studies (IS) or Non-Western Regions or, possibly, for credit toward an elective in their majors. Please contact Professor Joshi if you have any questions:

[pjoshi@temple.edu](mailto:pjoshi@temple.edu).

**Note:** Students cannot receive credit for this course if they have successfully completed any of the following: Arabic 0868/0968, ASIA ST 0868, English 0968, French 0868/0968, German 0868/0968, Hebrew 0868, Italian 0868/0968, LAS 0868/0968, Russian 0868/0968, Spanish 0868/0968, Chinese 0868/0968, or Japanese 0868/0968.

### Eng 0902(1977) Honors Lit/Reading/Writing

sec 001	MW	1:00-2:40	
sec 002	TR	9:50-11:30	P. McCarthy
sec 003	MW	9:00-10:40	
sec 004	TR	1:30-3:10	
sec 005	TR	3:20-5:00	

For Honors students only: register through University Honors Program.

Duplicate Courses: English 0902 may not be taken for credit by students who have successfully completed English 0802/0812.

**Note:** English 0902 is a prerequisite for MOSAIC (formerly Intellectual Heritage 1196/1996 and 1297/1997) and any upper-level writing courses in the College of Liberal Arts.

### Eng 0926 Honors Creative Acts

sec 001	MWF	11:40-1:20	K. Varrone
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For Honors students only: register through University Honors Program.

**Note:** This course fulfills the Arts (GA) requirement for students under GenEd and Arts (AR) for students under Core.

Students cannot receive credit for this course if they have successfully completed English 0826.

### Eng 0934 Honors Representing Race

sec 001	MWF	2:00-2:50	R. Wasilewski
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For Honors students only: register through University Honors Program.

**Note:** This course fulfills the Race & Diversity (GD) requirement for students under GenEd and Studies in Race (RS) for students under Core.

Students cannot receive credit for this course if they have successfully completed AF-AM S 0834, Anthropology 0834, English 0834, or History 0834.

### Eng 0949(H061) Honors Dissent in America

sec 001	TR	12:30-1:50	J. Martin
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For Honors students only: register through University Honors Program.

**Note:** This course fulfills the U.S. Society (GU) requirement for students under GenEd and American Culture (AC) for students under Core.

Students cannot receive credit for English 0849/0949 if they have successfully completed History 0849/0949 or SOC 0849.

### Eng 0975 Hon-Transnational Cinema

sec 001	TR	9:30-10:50	J. Mendenhall
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As he recently commented on the sad state of globalized affairs in which "the cosmopolitanism of international filmmaking is matched by the parochialism of American film culture," New York Times film critic A.O. Scott asked, "The whole world is watching, why aren't Americans?" This course will use Scott's question as a point of departure to investigate the ostensible reasons why Americans, or in our case, Philadelphians, aren't watching "transnational cinema" - international films that gain distribution outside of their country of production, and that depict transnational movements of people, capital, and social values. Are transnational films playing at a theatre near you? Perhaps they are, but if not, why not? Which "foreign films" are allowed to cross the border into our country? How, when, and where do we get to "see the world" and why does that matter in today's globalized, interconnected world? Learn "how to see the world" - not as a one-dimensional quaint or exotic representation of the "other" - but instead through the ways in which these films engage critical contemporary issues of nation, transnation, and globalization in an increasingly interconnected transnational public sphere.

### Eng 1009 (0004) Discovering English

sec 001	M	3:00-4:20	G. Wettach
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Designed for freshmen, sophomores, new transfer students, and those who have not declared a major, this course is an introduction to the English major at Temple. It offers an overview of the field of English Studies and the various options, resources, and opportunities available to majors, with an emphasis on academic and professional planning.

### Eng 1111(0081) Introduction to Poetry

sec 001	MWF	4:00-4:50	
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How to read and enjoy poetry. Students read various kinds of poems written in English such as the sonnet, elegy, dramatic monologue, and narrative, rather than survey the history of English and American poetry chronologically.

### Eng 1131(C083) Introduction to Drama

sec 001	TR	12:30-1:50	E. Mannion
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How to read plays and enjoy them in the theater, how to recognize their cultural and human values and how to use principles of dramatic criticism. Readings from Sophocles through the moderns.

**Note:** This course can be used to satisfy the university Core Arts (AR) requirement. Although it may be usable towards graduation university elective, it cannot be used to satisfy any of the university Gen Ed requirements.

**Eng 1197(X084) Introduction to Literature**

sec 001	TR	9:30-10:50	
sec 002	TR	11:00-12:20	E. Mannion
sec 003	TR	12:30-1:50	J. Mellis
sec 004	TR	3:30-4:50	E. Mannion
sec 005	MWF	9:00-9:50	G. Byala
sec 006	MWF	11:00-11:50	S. Davis
sec 007	MWF	1:00-1:50	P. Puchek
sec 008	MWF	3:00-3:50	A. Braidotti

This class introduces students to: prose fiction, drama, and essays, basic conventions and standard approaches to literary interpretations in the four genres; and a vocabulary of critical terms. In these ways it teaches students to distinguish several kinds of literature, to interpret beyond the subjective response, and to explain interpretations to others. Satisfies Core Curriculum requirement in the Arts; also serves towards fulfillment of writing-intensive requirement.

**Eng 1198(W082) Introduction to Fiction**

sec 001	MWF	10:00-10:50	
sec 002	MWF	12:00-12:50	
sec 003	TR	9:30-10:50	K. Graham
sec 004	MWF	1:00-1:50	
sec 005	TR	3:30-4:50	C. Rothschild

An introduction to various forms of fiction: tales, fables, stories, and novels. Focuses on close reading and analysis to develop an appreciation of creative works of fiction and skills in critical reading and writing.

**Eng 2000(0150) Special Topics: *Caribbean Literature and Culture cross-listed w/Latin American Stud. 3602:001***

sec 001	TR	2:00-3:20	R. Flood
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Caribbean: unspoiled land of white beaches, warm waters, Calypso—and poverty. But the real culture of this “continent of islands,” with more than 35 million people, is largely unknown to most North Americas, yet it is one of the richest, most influential regions of the world, due to the confluence of so many peoples: West African, English, Spanish, French, Dutch, East Indian, and the residual groups of aboriginal West Indians, to name the most important. Too often thought of as America’s back yard or playground, it is in fact home to a major world literature, one which has produced four Nobel laureates and which should be seen as a whole.

This course will focus on Caribbean artists and social movements that have had a major impact on modern culture, especially in the United States. It will introduce you to such writers as José Martí, Derek Walcott, Aimé Césaire, Jean Rhys, and V.S. Naipaul. It will confront such phenomena as slavery, Black liberation, varieties of racism, and Post-colonialism in a combination unique to this area of the world. And it will examine the role of the United States in the area as successor to the colonial powers who shaped it.

**Eng 2000(0150) Special Topics: *Transatlantic Images***

sec 002	MWF	9:00-9:50	A. Adams
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In today’s global world it makes less and less sense to talk about a “national” literature. This is and has always been especially true of the literature of England and America,

two nations whose “special relationship” meant that they shared audiences, authors, language (sort of), culture—and a lot of family squabbling. This special topics course will look at British and American literature that concerned itself directly, or sometimes indirectly, with this tense and intimate transatlantic relationship. We’ll look at nonfiction and fictional, humorous and serious, accounts and conceptions of the “New World” in England, the two nations mutual interest in the slave trade, nineteenth-century American cultural rebellion in Ralph Waldo Emerson and Mark Twain (and their British respondents in Matthew Arnold, Charles Dickens, and Henry James), the twentieth century move toward a more cosmopolitan identity for both nations’ artists, and contemporary accounts in film. In addition to the reading, assignments will include two short papers, exams, and blackboard posts.

**Eng 2012(0181) Literature & Criticism: *On the Tragic***

sec 001	MWF	11:00-11:50	D. O’Hara
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We will explore the history of the concept of the tragic from the Greeks to the moderns by reading closely major examples of the mode, including Oedipus the King, Antigone, Hamlet, The Wild Duck, Death of a Salesman, and other modern texts, as well as the important critical documents on the topic from Aristotle to Hegel, Nietzsche, Lacan, and such later critics as George Steiner and Terry Eagleton. Our aim will be determine to what extent there is a coherent concept of the tragic and if so how best it may be used nowadays.

**Eng 2014(0159) Myth & Symbol**

Sec 001	TR	2:00-3:20	K. Henry
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This course will look at how hell has been represented in Western literature, from *The Odyssey* and *The Aeneid* to contemporary novels and film. Is the descent into hell just another adventure story, or does it carry a particular significance? How are physical, psychological, and spiritual torment related? What does hell have to do with the concepts of justice and injustice, or fantasies of revenge? We will pay particular attention to the motif of hell in African-American literature. Course requirements will likely include two formal essays, and mid-term and final exams.

**Eng 2097(W100) Introduction to English Studies**

sec 001	TR	9:30-10:50	M. Kaufmann
sec 002	TR	11:00-12:20	T. Ford
sec 003	MWF	11:00-11:50	G. Gust
sec 004	TR	12:30-1:50	S. Lee
sec 005	MWF	1:00-1:50	D. Stringer
sec 006	MWF	2:00-2:50	J. O’Hara
sec 007	TR	2:00-3:20	S. Zelnick

**Required of all English majors**, to be taken in the first or second semester after declaring the major; strongly recommended for other English majors as well. This course is designed to introduce you to the foundational skills needed for English studies and to foster the habits of mind needed to analyze and write about the complex texts you will encounter throughout the English major. These skills include.

- ◆ Development of close reading skills language
- ◆ Knowledge of the methods of literary interpretation
- ◆ Ability to understand and discuss the contradictions, complexities, and ambiguities of linguistically dense texts
- ◆ Ability to discuss the relationship between form and meaning
- ◆ Development of the writing skills needed to succeed as an English major, including the ability to integrate critical readings into a discussion of literary works, the ability to generate paper topics independently, the ability to revise substantively, and the ability to sustain a critical argument over 8-10 pages.

At the heart of the class is the development of disciplinary knowledge: the ability to read and write within the discipline of English Studies.

### Eng 2111(0157) The Short Story

sec 001 TR 12:30-1:50 C. Wiley  
 What is the difference between reading for pleasure and literary analysis? Is there an overlap between recognizing the quality or value of a work of literature and enjoying it? What are some of the ways short story writers have manipulated the reader's mind, emotions, and/or expectations, and is the subsequent "pleasure" natural, or is it an acquired taste?

In exploring these questions, we will be reading short stories by a wide variety of authors, including some or all of the following: Borges, Woolf, Faulkner, Atwood, Danticat, Freeman, Marquez, Cortazar, Hawthorne, etc. Be prepared for a lot of lively discussion.

### Eng 2112 (0158) Child Literature & Folklore

sec 001 TR 9:30-10:50 A. Layman-Horn  
 A study of the literature - the folk, fairy, court, and religious tales, the poetry and drama - either adapted to or written for children. How this literature, more influential than the Bible, forms and conveys cultural and aesthetic values, language, manners, political, social, and spiritual ideals. Emphasis on the genre as it emerged in the 18th century through the Victorian period in Europe and America.

There will be a midterm examination, a final examination, and one short oral presentation. Students will also write six short (2-page) response papers, one of which will be revised into a 3-5 page paper.

### Eng 2196(W107) Creative Writing: Poetry

sec 001	TR	9:30-10:50	
sec 002	MWF	11:00-10:50	
sec 003	MWF	12:00-12:50	
sec 005	MW	5:30-6:50	
sec 006	M	5:30-8:00	L. Venuti
sec 007	W	5:30-8:00	
sec 008	T	5:00-7:30	L. Venuti

An introduction to the craft of writing poetry. Form, metrics, imagery, and other aspects of poetic expression will be discussed in a workshop atmosphere. Students will produce original work and also examine contemporary poetry critically. (Enrollment limited; register early.)

### Eng 2197(W160) Women in Literature: *cross-listed w/ Women Studies 2197*

sec 001 TR 11:00-12:20 K. Henry  
 In 1920 many Americans believed that the ratification of the Nineteenth Amendment, granting women the right to vote, would also mean an end to war. Although from our perspective that belief seems naïvely idealistic, there is still a persistent inclination to see the waging of war as a fundamentally masculine activity. In this course we will ask what underlies this persistent inclination, and what its consequences are for contemporary feminism. First, we will consider several different and often surprising ways in which military activity has been gendered, and several feminist responses to a masculinist military. Next we will examine how women tell war stories and how those stories relate to conventional narratives of war, what drives these authors to tell and to remember, and what bearing their stories have on a historical record that privileges the stories of men. Finally, we will observe the pop culture figures of the warrior mother and the warrior princess as they have been represented in children's literature, comics and film.

### Eng 2197(W160) Women in Literature: *cross-listed w/ Women Studies 2197*

sec 002 MWF 3:00-3:50 A. Woodworth  
 A study of selected literature by and about women. Variable content: consult Undergraduate Office or English webpage for details.

### Eng 2201(0114) Survey of English Lit: Beg 1660

sec 001 MWF 3:00-3:50 S. Miller  
**Required for English majors. Should be taken before most upper-level courses.**

A study of major works of English literature from the Middle Ages and the Renaissance in their historical and social settings. Readings include *Beowulf*, Chaucer, Jonson, and the Metaphysical Poets, as well as Shakespeare and Milton.

### Eng 2202(0115) Survey of English Lit: 1660-1900

sec 001 MWF 11:00-11:50 R. Beards  
**Required for English majors. Should be taken before most upper-level courses.**

A continuation of English 2201. Covers themes, genres, and major literary works in their historical and social settings from the Restoration through the 18th Century, Romantic and Victorian periods. Readings from Dryden, Pope, Johnson, Blake, Wordsworth, Keats, the Brownings, Dickens, etc.

**Eng 2296(W108) Creative Writing: Fiction**

sec 001	TR	9:30-10:50	W. Gonch
sec 002	TR	11:00-12:20	K. Houff
sec 003	MWF	2:00-2:50	
sec 004	R	5:30-8:00	
sec 005	MW	5:30-6:50	M. Ingram
sec 006	M	5:30-8:00	T. Robinson
sec 007	W	5:30-8:00	S. Ryst
sec 008	W	5:30-8:00	

Workshop in which students read and discuss one another's material and develop skills as both writers and readers. Beginning writers welcome, but thorough grounding in the conventions of grammar, spelling, and punctuation essential. (Enrollment limited; register early.)

**Eng 2297(W133) Shakespeare**

sec 001	TR	9:30-10:50	W. Cooke
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The purpose of this course is to explore the literary and dramatic sides of Shakespeare's tragedies, histories, comedies, and tragic romances. We will explore the times of Shakespeare the dramatist and the actor. You will be reading 8 (2 from each genre) plays and we will watch selected scenes and versions in class. Two critical essays (paper one: 5 to 7 pages. Paper two: 7 to 10 pages) that show a clear understanding of an aspect of a work are required. Each essay is to develop a thesis that is based on and supported by evidence in the text(s) and outside sources. The first paper will be based on the tragedies or histories, and the second paper will cover the comedies or the tragic romances. There will be a written midterm, weekly comment papers and an oral presentation.

**Eng 2301(0116) Survey of American Literature I**

sec 001	MWF	9:00-9:50	S. Salazar
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***Required for English majors. Should be taken before most upper-level courses.***

Readings in the Colonial and Federalist periods and in the New England Renaissance of the mid-19th century. The literary forms include diaries, letters, sermons, poetry, fiction, travel narratives, and historical chronicles. Authors include Bradstreet, Taylor, Edwards, Franklin, Paine, Jefferson, Irving, Hawthorne, Melville, Poe, Emerson, Thoreau, and Emily Dickinson.

**Eng 2302(0117) American Literature II**

sec 001	MWF	10:00-10:50	P. Yannella
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***Required for English majors. Should be taken before most upper-level courses.***

This course surveys American literature from the late nineteenth century to the present, focusing on such literary and cultural movements as Realism and Naturalism, Modernism, the Harlem Renaissance, the Beats, the Southern Renaissance, Feminism, Black Arts, the Absurd, new ethnic writers, and Postmodernism. We will be interested in discovering how writers have responded to changes in American society, such as the

growth of urbanization and industrialization; World War I; the Depression; World War II; the growth of ethnic and race consciousness; the changes in women's roles; issues of gender construction; and the technological culture of contemporary America. The main emphasis will be on prose and poetry, including such writers as Mark Twain, Henry James, Kate Chopin, Edith Wharton, Stephen Crane, Willa Cather, Robert Frost, Sherwood Anderson, Wallace Stevens, William Carlos Williams, T.S. Eliot, F. Scott Fitzgerald, Ernest Hemingway, Zora Neale Hurston, Richard Wright, William Faulkner, Ralph Ellison, James Baldwin, Allen Ginsberg, Jack Kerouac, Norman Mailer, Tom Wolfe, Robert Lowell, Saul Bellow, Philip Roth, Sylvia Plath, Amiri Baraka, Maxine Hong Kingston, Toni Morrison, and Don De Lillo.

Two exams (total of 40% of final grade)

Final Exam (25% of final grade)

One 8 to 10-page course paper (25% of final grade)

Participation in discussions (10% of final grade)

**Eng 2341(0124) American Playwrights**

sec 001	MWF	9:00-9:50	R. Beards
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A survey of the best, from Eugene O'Neill to August Wilson, David Mamet, and Karen Finley. We will focus on the text, its language and cultural features and relate it to its times, taking into account the biography of its author and the emphases of various productions. Two papers, several hour exams, short reading quizzes and required attendance and a subsequent report on a Temple Players' production on campus. Discussion oriented; participation expected.

**Eng 2401(R125) African-American Literature I**

sec 001	TR	11:00-12:20	R. Williams
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A chronological survey of African-American literature from its beginnings--poetry, prose, slave narratives, and fiction--including the works of authors such as Phyllis Wheatley, Frederick Douglass, W.W. Brown, Harriet Wilson, Frances E.W. Harper, Charles Chestnutt, B.T. Washington, J.W. Johnson, and W.E.B. DuBois. An examination of racial consciousness as a theme rooted in social and historical developments, with special emphasis on national, cultural, and racial identity; color, caste; oppression; resistance; and other concepts related to race and racism emerging in key texts of the period.

**Eng 2402(R126) African-American Literature II**

sec 001	TR	12:30-1:50	J. Joyce
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This course surveys African-American literature from 1915 to the present, including poetry, prose, fiction, and drama. Analysis of developments in racial consciousness, from "race pride" to the Black Aesthetic and the influences on literature brought about by interracial conflicts, social and historical concepts such as assimilation and integration, and changing notions of culture. Authors include Jean Toomer, Langston Hughes, Claude McKay, Zora Neale Hurston, Sterling

Brown, Nella Larsen, Richard Wright, James Baldwin, Lorraine Hansberry, Ralph Ellison, as well as contemporary writers Baraka, Morrison, and others.

**Eng 2496(W101) Introduction to Non-Fiction**

sec 001 MWF 1:00-1:50 T. Guarnieri  
This course introduces the varied forms of nonfiction writing, including creative nonfiction, personal profile, travel, film review, essay and memoir. Students will be reading and discussing examples of published work, as well as composing their own works and providing constructive feedback on their classmates' work.

The class will be taught as a seminar and will rely strongly on discussion. Students' active participation is key to their learning, and important in determining their final grade.

Specifically, students will write five three-page papers during the semester and 10 brief reacting to assigned readings.

**Eng 2512(0154) Modern Novel**

sec 001 TR 11:00-12:20 C. Wiley  
What happened to the novel after the Victorian age? The transition from three-volume "baggy monsters" with scores of characters, plots and sub-plots, to distilled, psychologically complex, sometimes philosophically odd examinations of hidden inner lives, is one of the more dramatic changes in literary history. With some socio-historical background, we will examine how – and perhaps why – this change occurred and how it affected the experience of reading. What, precisely, were the modernists doing that the Victorians weren't?

The reading list may include James, Faulkner, Woolf, West, Ford, Warner, Joyce, Forster.

**Eng 2596(W104) Writing for Business & Industry**

sec 001 MWF 9:00-9:50  
sec 002 MWF 11:00-11:50  
sec 003 MWF 2:00-2:50  
sec 004 MWF 3:00-3:50  
sec 005 MW 5:30-6:50  
sec 006 TR 9:30-10:50  
sec 007 MWF 10:00-10:50  
sec 008 TR 12:30-1:50  
sec 009 MWF 1:00-1:50  
sec 010 TR 3:30-4:50  
sec 011 M 5:30-8:00  
sec 012 T 5:30-8:00

Meets the writing needs of people in business and industry and students who plan professional careers. Extensive practice in various forms of writing appropriate to all levels of management, including reports, proposals, memoranda, and letters. Instruction in research techniques and the writing of a formal

researched report on a business topic. Job applications, letters of inquiry, and resumes. Some impromptu writing exercises.

**Eng 2696(W102) Technical Writing**

sec 001 MWF 10:00-10:50  
sec 002 MWF 12:00-12:50

**Prerequisite:** *College composition or equivalent.*

For students in engineering and related fields. Covers style, organization, and mechanics of technical papers, with emphasis on special problems that face the technical writer: analyses and descriptions of objects and processes, reports, proposals, business correspondence, and research papers. Students write a number of short reports and one long research paper. By the end of the course, professional standards of accuracy in mechanics and presentation are expected. Some impromptu writing exercises.

**Eng 2703(0174) Film History II: 1946-Present:--cross-listed w/ FMA 2676:001(098478)**

sec 001 T 2:00-4:50 O. Gaycken  
R 2:00-3:50

This course introduces students to the major periods and technological developments in film history from the end of World War II to the present. The course will address some of the fundamental phases and international movements in cinema history, focusing on film as a technology, institution, and art form. A range of genres and national cinemas representative of the aesthetic and economic contexts of global media cultures will be examined. The course will be framed by a variety of critical issues in film historiography.

**Eng 2711(0170) Intro to Cinema Studies**

sec 001 TR 9:30-10:50 O. Gaycken

This course introduces students to the fundamentals of film analysis. Students will learn about the construction of film narrative, as well as about formal elements of film, including principles of editing, mise-en-scene, and sound. The course also provides an introduction to issues in film studies including the meaning of film genre, the role of the film star, and authorship in the cinema. The course will focus on narrative feature films from the Classical Hollywood cinema, but will include attention to nonfiction practice as well as avant-garde European and Soviet alternatives to Hollywood. Films discussed include works by Hitchcock, Porter, Griffith, Vertov, Lang, Renoir, Hawks, Deren, and Welles.

**Eng 2821(0111) Introduction to Linguistics**

sec 001 MWF 10:00-10:50 M. Siegel

The nature and structure of human language: the universal properties of language, how languages resemble each other, how children learn languages, how sound and meaning are related to each other, how the mind processes language, and how geographic and social

factors affect language. Attention to the scientific methods linguists use to test hypotheses. Not recommended for students who have had Speech 108, Anthropology 077 or 127, or the equivalent.

**Eng 2898(W106) Texts/Cultures of Science**

sec 001 MWF 10:00-10:50 S. Wells  
Text and Cultures of Science, is intended to help become more informed and subtle readers of scientific texts and texts that work with scientific materials. In this class, you will read scientific texts, including some that are historically significant. You work with new scientific media, including various forms of online publications. You will learn something about how working scientists write and read: if you are a science major, you may learn how to do your own academic writing and reading better.

We will also reflect on scientific writing for general audiences. While we are living in a great age of scientific popularization, the public issues before us demand a high level of scientific literacy. We will read some popular scientific texts, and visit museums and other institutions intended to further popular scientific education. Our readings in these areas will focus evolution, a topic which has engaged important scientific writers for centuries and which is central to the current politics of science.

We will end with Thomas Pynchon's *The Crying of Lot 49*, a book that investigates how we organize and evaluate all the forms of information that surround us.

**Eng 2900(H190) Honors Special Topics**

sec 001 TR 3:30-4:50 Eli Goldblatt  
In this course, we will explore the social and personal contexts for reading and writing. We will ask questions that lead us to see how literacy can reinforce, elaborate, or threaten established social orders. We will peek at ourselves in the act of using the written word, and we will listen in while others are puzzling out the world through books, letters, pamphlets, flyers, newspapers, textbooks, billboards, signs, and labels. We will look at the way schooling influences the personal experience people have with the written word. In short, we will try to see that which is usually invisible--the transparent assumptions and associations that underlie literacy acts. Students will explore their own literacy histories through personal reflection. Approximately 2 hours a week students will also work with a literacy or school program off campus in a supervised arrangement called "community-based learning" as part of a new initiative at Temple.

**Eng 2900(H190) Honors Special Topics: *The Beats & The Angry Young Men (& Women)***

sec 001 MWF 1:00-1:50 A. Friedman  
Welcome to the Beat Generation. Our course will travel from the end of WWII to the heart of 1960s

counterculture America, and over to post-war England. We'll read the works and hear the voices that came to define The Beat Generation: the energetic, idiomatic, imaginative poetry and prose that challenged American mainstream culture, and the authors who insisted defiantly on a new democratization of language and writing. On our agenda are Jack Kerouac, Allen Ginsberg, Gregory Corso, Gary Snyder, Amiri Baraka (Leroy Jones), William S. Burroughs, and others. We'll read women writers from this era, including Diane di Prima, Caroline Cassady, Hettie Jones, Ann Waldman, and Joanne Kyger. In England a coinciding arts movement came to be called "The Angry Young Men." Our "Angry" texts include Kingsley Amis's comic novel of outsidership and class consciousness, *Lucky Jim*, and the John Osborne drama, "Look Back in Anger," a play which shook theatrical conventions and legitimized the so-called "kitchen sink dramas" that changed British theatre.

The aims of this seminar are to increase familiarity with American counterculture writing in the 1950s and 1960s, to further develop close-reading skills, to analyze texts in critical and historical contexts, and to locate and evaluate some of the continuing influences of Beat Generation writers.

**Eng 3002(0276) Contemporary Criticism--*Modern Sexualities***  
*cross-listed w/ Amer. Studies 3000:004(100272)*

sec 001 T 5:30-8:00 R. Kaplan  
While men have long desired other men, and women other women, the meanings ascribed to that desire have not been constant. This course will utilize literary, historical and theoretical representations of same-sex desire from nineteenth-century romantic friendship to contemporary queerness in order to examine its shifting cultural, social and political language and meanings. We will look in particular at how these representations both resist and incorporate heteronormative regulation, how they are further differentiated by gender and race, and how HIV/AIDS has contributed to both an otherizing and a familiarizing of sexual practices. Readings may include the poetry of Emily Dickinson and Walt Whitman; novelists such as Oscar Wilde, Virginia Woolf, James Baldwin, Sarah Schulman and Paul Monette; writings from gay liberation and lesbian feminism; contemporary theorists such as Eve Kosofsky Sedgwick and Judith Butler; and writers of color such as Audre Lorde, Gloria Anzaldua and Joseph Beam. Weekly short analyses, one medium-length paper and one longer paper.

**Eng 3082(0288) Independent Study**

sec 001 ARR S. Newman  
Independent study allows students in their junior or senior year an opportunity to pursue, under guidance, serious independent research in a subject which is too specialized or too advanced to appear as a regular course

offering. Independent study proposals must be approved by the Undergraduate Committee, and must therefore be submitted to the Undergraduate Committee by November 20 for spring semester registration and April 15 for summer and fall. No more than one independent study may be counted toward the seven courses above 200 needed for a major in English. Detailed instructions are available in the Undergraduate English office.

**Eng 3085(0200) Career Internship**

sec 001 ARR P. Robison  
**Permission of Instructor Required.**

On-the-job training in positions in “publishing, law, the arts, and other areas”; business, industrial, or cultural institutions for juniors and seniors with a grade point average of at least 3.0. One semester may be counted toward the English major. For additional information,

**Eng 3197(W260) Themes/Genres in Women’s Lit:** *cross-listed w/ Women Studies 3197*

sec 002 TR 3:30-4:50 J. Joyce

This course uses literature to examine the history of Black lesbian thought from the Harlem Renaissance (from the 1920s) to the present. Reading selected essays, poetry, fiction, biography, and autobiography, students explore the profundity of Black lesbian thought and/or a Black lesbian sensibility. We discuss issues such as the sexual politics in Black lesbian writing, the “place” of Black lesbians in Women’s Studies, Black lesbians’ role (s) in the feminist movement, Black lesbians’ relationship with Black gay men, homophobia in the Black community as well as Black lesbians’ reaction to sexual harassment and physical abuse. The overarching emphasis of the course is to demonstrate the ways in which the issues listed here evidence a continuum in Black lesbian literary contributions. Though the course focuses on literary texts, it is inherently interdisciplinary and cross-disciplinary.

**Eng 3213(0233) Chaucer**

sec 001 MWF 1:00-1:50 G. Gust  
War. Plague. Political unrest. Sexual Intrigue. Religious turmoil. These are the primary characteristics that mark the literary works of Geoffrey Chaucer, the “Father of English poetry” – and effectively define the author himself. Chaucer lived in a turbulent time, and had an exciting life. His works, too, are exciting, ranging in their scope and subject-matter from chivalric romance to bawdy fabliau, from pious theological narrative to pointed political critique. There is no poet in the English language who mastered so many genres and techniques, and there is no more important figure in the history of British literature. Reading Chaucer is fascinating, provocative, and highly entertaining – it is time well spent, and especially for the student of literature. To foster an appreciation for Chaucer’s achievement and an

understanding of his literary significance, students in this class will read a diverse selection of Chaucerian texts, from dream visions to short lyrics to the unparalleled *Canterbury Tales*.

**Eng 3222(0234) Advanced Shakespeare II:** *Shakespearean Misrule*

sec 001 TR 2:00-3:20 N. Miller  
As a noun, “misrule” indicates a state of political and social disorder, even anarchy. As a verb, “misrule” most simply means to govern poorly--either oneself, or others. This semester, we’ll look at the ways this term functions in relation to a variety of Shakespeare’s works. Spanning both early and late plays, including histories, tragedies, festive comedies, problem comedies, and romance, the course will provide you with a broad (as well as a deep) survey of Shakespeare. Additional readings to include selected sources and works of secondary criticism. Course requirements to include three short close reading papers (4-5 pp.); midterm essay incorporating source study and/or film critique (8-10 pp.); final essay incorporating source study and/or secondary research (13-15 pp.) NO PREVIOUS PRE-18th C. COURSEWORK REQUIRED.

**Eng 3231(0240) Restoration & 18<sup>th</sup> C. Literature**

sec 001 TR 11:00-12:20 G. Winch  
This course will examine British literature from the period of 1688 through the Long Eighteenth Century, focusing on major authors such as Dryden, Pope, Swift, Behn, Defoe, Fielding, and Burns. We will take up drama, poetry, and prose and particular emphasis will be placed on “reading” these works against the larger backdrop of the Enlightenment, colonial expansion, and the formation of a national identity. Two class presentations, and a twelve-page research paper.

**Eng 3252(0244) Victorian Novel**

sec 001 TR 9:30-10:50 S. Zelnick  
Mid-Victorian novels entertained a mass audience. Readers loved the characters and obsessed on story lines in the way today’s audiences follow Mad Men or In Treatment or The Wire. Would bad girl Becky Sharp (Thackeray’s Vanity Fair) and her cynical social adventurism be found out? Would good little Davey (Dickens’ David Copperfield) escape the wretchedness of industrial London? Would the excellent Dorothea Brooke (George Eliot’s Middlemarch) survive her pitiful marriage, the allure of a handsome foreign revolutionary, and the trap of her own idealism? While these novels entertained -- with their wide-ranging plots, memorable characters, deep emotion, and bravura styles -- they also provided rich social commentary and notable guidance in and challenge to contemporary morality. We will read also Charlotte Bronte’s Villette (another governess/teacher starved for love); Trollope’s Barchester Towers (so funny, you will LOL); and Wilkie

Collins, *The Woman in White* (one of the first detective novels, packed with eccentric characters and a delicious undercurrent of sex and violence).

**Eng 3262(0254) Irish Literature**

sec 001 TR 9:30-10:50 E. Mannion  
This course will focus on modern Irish literature (from the Literary Revival forward), using key events in the island's history as contextual backdrops. We will examine a mix of dramatic, poetry and prose works by authors including WB Yeats, Lady Gregory, JM Synge, James Joyce, Samuel Beckett, Brian Friel, Pat McCabe and Roddy Doyle.

**Eng 3296(W202) Adv. Creative Writing: Fiction**

sec 001 TR 12:30-1:50 J. Mellen  
**Prerequisite:** *Successful completion of one 2000-level creative writing course (2196, 2296, 2396), preferably 2296, and one 2000-level literature course, either an elective or one required for the major (2097, 2201, 2202, 2301, 2302) Admission by special authorization only.*

This is a fiction workshop exploring the art of the short story. Students will write at least three stories, as well as commentaries on each other's work. We will also read stories by Franz Kafka, James Joyce, Gabriel Garcia Marquez, Alice Munro and others as we consider a variety of fictional strategies relating to point of view, plot, setting, dialogue, character and other elements of the short story.

**Eng 3332(0226) Contemporary American Fiction**

sec 001 MWF 4:00-4:50 S. Brivic  
A reading and analysis of representative works of late 20th century fiction, some realistic, some experimental, some mid-way between, leading to a sense of the options available to a writer now. Texts may include Bellow, Updike, Barth, Vonnegut, and such recent writers as Morrison, Auster, Mukherjee, Cisneros, Alexie.

**Eng 3341(0224) American Literature & Society: THE JFK ASSASSINATION**

sec 001 TR 9:30-10:50 J. Mellen  
This course will explore the unsolved murder of resident John F. Kennedy, and the government's cover-up of evidence beginning on November 22nd, 1963 when the FBI removed the President's body illegally from Dallas. We will look at the Warren Commission's Report as well as novelistic and film interpretations, from Don DeLillo's novel "Libra" to "Executive Action" and Oliver Stone's "JFK." Texts will include "Not In Our Lifetime" (Conspiracy) by Anthony Summers and Jim Garrison's memoir, "On The Trail of the Assassins." Instructor is the author of "A Farewell To Justice," an investigation of the assassination from the perspective of the New Orleans evidence.

**Eng 3341(0224) American Literature & Society: Slavery and American Literature**

sec 002 MWF 1:00-1:50 M. Walsh  
From the time of the first explorers' voyages to the Americas in the sixteenth century to the middle of the nineteenth century, over ten million people were brought from Africa to the North America. Millions more were born into slavery. A major part of the political, economic, and cultural development of United States, slavery affected the production American writing from the outset of the nation's history. In this course, we will consider how American writers challenged the horrors of slavery and redefined the human condition both while slavery was taking place and long after it had ended. How has slavery shaped American literature—and ideas of what it means to be an American—and how does it continue to influence American writing even in the twenty-first century? Authors under consideration include Phillis Wheatley, Olaudah Equiano, Frederick Douglass, Harriet Jacobs, Harriet Beecher Stowe, Ishmael Reed, and Toni Morrison.

**Eng 3412(0229) The Harlem Renaissance**

**Prerequisite:** *English 2097 (W100)*  
sec 001 TR 2:00-3:20 J. Mellis  
The Harlem Renaissance is generally recognized as the first major African-American literary and artistic movement in American life. Lasting from about 1917 to around 1935, the Harlem Renaissance brought authors such as Langston Hughes, Zora Neale Hurston, Jean Toomer, Nella Larsen, Claude McKay and Countee Cullen to the attention of the reading public. This course will focus on the goals of the Harlem Renaissance, in light of W.E.B. DuBois' and Alain Locke's conception of the "New Negro," and examine the difficulties many of these authors had in writing to various African-American and white audiences and examine the lasting effects the Harlem Renaissance has had on African-American culture.

**Eng 3414(R283) Blacks/Literature/Drama/Media**

sec 001 TR 2:00-3:20 R. Williams  
**Prerequisite:** *An American literature course and preferably at least one semester of African-American literature.*  
This course concerns racial representation in stories of slavery. Students watch films like *The Littlest Rebel*, *Band of Angels*, and *Mandingo*. They also read several novels, including *Uncle Tom's Cabin*, *The Conjure Woman*, and *Kindred*. In addition, they must write three papers and complete two exams.

**Eng 3512(0258) Issues in Modern Lit: The Tragic Vision of Modern Culture: On Nietzsche, Yeats, Freud, and Lionel Trilling**

sec 001 MWF 9:00-9:50 D. O'Hara  
We will read closely the major works of the philosopher, poet, psychoanalyst, and critic who contributed most influentially to the formation to a tragic vision of modern

culture at mid-century. Our aim is to understand their reasons for this tragic vision and what roles--positive and negative--it played at the time and what it may still contain of value for us today. Depending on the class size, there will be either reports and/or shorts papers, and a final critical research paper (15-20 pp.). Required Texts: The Nietzsche Reader, The Yeats Reader, The Freud Reader, and The Moral Obligation to Be Intelligent: A Lionel Trilling Reader.

**Eng 3524(0259) Adv. Contemporary Literature:** *Reading Literature, Reading Media*

sec 001 TR 5:30-6:50 P. Benzon  
We often think of literature as solely imaginative—as a collection of ideas, characters, and images in language that just happen to exist on paper. But literature is also a form of media that exists alongside other media forms and in dialogue with them. Contemporary writers who acknowledge this condition transform and reconceptualize the aesthetic and social meaning of literature. In this course, we will explore this transformation by considering what it might mean to read contemporary literature as media. How does contemporary literature represent and respond to other technological forms? In what ways does it resemble or converge with them, and in what ways is it distinct from them? If we can see literature as media, can we also find aesthetic meaning in other media forms—a text message, a playlist, even a hard drive—in the same way that we do in literature? In order to pursue these and other questions, we will explore a wide range of contemporary texts, including print and digital literature by Jorge Luis Borges, Andy Warhol, Michael Joyce, Shelley Jackson, William Gibson, and Kevin Young and critical writing on literature and technology by Matthew Kirschenbaum, Lisa Gitelman, N. Katherine Hayles, and Paul D. Miller aka DJ Spooky that Subliminal Kid. Students will contribute regularly to a class blog, lead discussion once during the semester, and write one short paper and one longer paper.

**Eng 3711(0270) Intermediate Film** *Fans and Fandom—crosslisted w/ Amer. Studies 3021:002*

sec 001 TR 3:30-4:50 G. Wettach  
This course will focus on films about fandom and the complex relationship between stars and fans. The main goal of this course is to examine how fan-star relationships get depicted in film and to give critical attention to how they reflect, shape, and subvert cultural values. Our engagement with films that explore this relationship will center on important, interrelated issues such as the authenticity of the image, spectatorship and appropriation, the female and male body in film and culture, active consumerism, queer and heterosexual desire, identity construction, and gender and fan activity. Assignments include short 3-4 page response papers, and a 8-10 page take-home midterm and final.

**Eng 3821(0212) Linguistics & Grammar**

sec 001 MWF 3:00-3:50 B. Sammons  
*English 3821: Linguistics and Grammar* is a course that examines the rules of grammar from the perspective that language is a natural phenomenon. What constitutes “good” grammar and “bad” grammar? The truth is that when we speak of grammar, we must distinguish between the kind of rules that are natural and the kind that are artificial. To do so, we need to understand a bit of linguistics. A linguistics-based understanding of grammar will give us authentic awareness of why we speak and write the way we do. We will analyze samples of writing and speech, discover the logic underlying various grammatical structures, and apply what we learn to editing tasks. This course will help people who would like to teach language arts, who would like to expand their understanding of their own language use, and who would like vindication for every occasion in which their grammar has been called into question. Students will complete weekly homework assignments, take two mid-term exams, and write one research essay.

**Eng 3822(0214) Semantics**

sec 001 MWF 11:00-11:50 M. Siegel  
“You can’t cook eggplant too long.” English speakers understand that sentence in two different ways. It can mean either that eggplant is best eaten rare, or, quite the opposite, that eggplant can be cooked indefinitely with no bad effect. This challenging course on the scientific study of meaning will focus on using rigorous theories to analyze and explain intriguing semantic data like the eggplant sentence above. We will work with individual word meanings, metaphors, the formal logic of combining word meanings, information structure, and meanings created through our use of the rules of conversation. Students must be comfortable with scientific work. This course is not for you if you generally have trouble with English, math, or linguistics. PREREQUISITE: success in a previous linguistics course or permission of the instructor.

**All 4000-level courses are senior capstone courses designed for advanced English majors. These courses make a close study of a defined body of literary work, using current critical and research methods. Students will be engaged in independent research, reading and critical thought and may be required to write research papers.**

## **SPECIAL AUTHORIZATION REQUIRED**

**English 4197 Studies in Poetry:** *Great Poems of Early Contemporary Writing, 1940-1970*

sec 001 TR 3:30-4:50 R. DuPlessis

**Prerequisite:** *English 2097 (W100); English 2201 (0114); one other survey [either English 2202 (0115), 2301 (0116) or 2302 (0117)]; at least one 3000-level literature course.*

*Registration is by special authorization only.*

This course is a senior seminar. All English department senior seminars are designed to be writing intensive. The academic goals of the course are integrated with writing skills, because the production of a capstone essay is a key requirement. Each student will be guided to a research project based on the longer works of one of the poets whom we will study under the rubric "Great Poems of Early Contemporary Writing." The poets are Gwendolyn Brooks, Langston Hughes, Allen Ginsberg, Robert Duncan, Frank O'Hara, Denise Levertov. Staged assignments throughout the semester will build to and contribute to this final project.

**Eng 4398(W321)Studies in 19<sup>th</sup> C. American Literature:**

*Nineteenth Century Personal Writing*

sec 001 MWF 1:00-1:50 R. Beards

**Prerequisite:** *English 2097 (W100); English 2301 (0116); one other survey [either English 2201 (0114) or English 2202 (0115) or English 2302 (0117)]; at least one 3000-level literature course. Registration is by special authorization only.*

Original research by each student on a Nineteenth Century diary or memoir from the instructor's private collection of unpublished documents. Each student will work on one diary through the term, aiming to get it into publication form with an historical introduction, footnotes, etc. Class time will be devoted to research methods, difficult editing decisions, and how to make a raw document a publishable work. Subjects range from a pre-Civil War Franklin and Marshall student describing Lancaster PA life, to an Irish immigrant who becomes a business success in the Midwest. Possibilities include several Quaker memoirs, a school inspector's daybook and a glossary of criminal jargon from a would be Ohio detective. The emphasis will be on research methods, text analysis and editing and the recovery of bygone cultural moments.

**Eng 4498(W322) Studies Modern American Literature:**

*crosslisted w/ LBG 4498:001 US Gay Authors*

sec 001 MWF 10:00-10:50 K. Gumery

**Prerequisite:** *English 2097 (W100); English 2302 (0117); one other survey [either English 2201 (0114) or English 2202 (0115) or English 2301 (0116)]; at least one 3000-level literature course. Registration is by special authorization only.*

Fiction - while universal at its best - can, by being very specific, help us to understand society, social mores, and currents in culture. It can contextualize how we got to where we are now. In this senior seminar we will look at fiction that has recorded and commented on the relationship between gay men and America. Looking at fiction from the twentieth century, we will examine how the relationship between homosexuality and society has been written about in ways that reflect, reject, challenge, and embrace different situations and times in the modern era. Themes to explore will include humor, self-determination, political activism, responding to crisis, and the development of specific language. You will develop a project that will be drafted in discussion with the instructor, and present your research as part of the class on the way to producing a final research paper. Authors we will read include James Baldwin, Edmund White, John Rechy, Andrew Holleran, and Gore Vidal.

**Eng 4498(W322) Studies Modern American Literature**

sec 002 MWF 2:00-2:50 P. Yannella

**Prerequisite:** *English 2097 (W100); English 2302 (0117); one other survey [either English 2201 (0114) or English 2202 (0115) or English 2301 (0116)]; at least one 3000-level literature course. Registration is by special authorization only.*

A discussion of ethnic identity and experience as represented in American fiction published since about 1950. The first part of our study will focus on fiction which engages the earlier twentieth century immigrant experience in the United States. Here we will read such writers as Philip Roth and Bernard Malamud. The second part of our study will focus on recent immigrant experience as represented in fiction by such writers as Gish Jen, Bharati Mukherjee, and Junot Diaz.

**Eng 4797(W340)Studies in Romanticism**

sec 001 TR 2:00-3:20 T. Ford

**Prerequisite:** *English 2097 (W100); English 2202 (0115); one other survey [either English 2201 (0114) or English 2301 (0116) or English 2302 (0117)]; at least one 3000-level literature course. Registration is by special authorization only.*

This senior seminar brings together Romantic poet William Blake and twentieth-century science-fiction writer Philip K. Dick in order to theorize the use of prophecy as political discourse. Though Blake and Dick lived nearly two hundred years apart, they had at least two things in common: both of them were prophets, and both of them ran into legal trouble because of it. In this class we will explore how prophetic language can be used

to mask the political, but also how the prophetic is itself always necessarily political. Questions about who counts as the prophet's audience are also questions about who counts as a citizen; questions about where the prophet gets his authority are also questions about how social hierarchy works. In addition to Dick's *VALLIS* novels and selections from Blake's "Prophetic Books," we will read a range of critical texts about prophecy, law, and nation. Assignments will include an oral presentation and short research assignments that will prepare students to write a final 15-20 page research paper.

**Eng 4897(W350) Studies in Victorian Age: Genre Theory: The Sensation Novel**

sec 001 TR 9:30-10:50 P. Logan

**Prerequisite:** *English 2097 (W100); English 2202 (0115) and English 2302 (0117); at least one 3000-level literature course. Registration is by special authorization only*

Nothing more Victorian than the sensation novel. Bigamy, incest, murder, lunacy, seduction—they meant to raise the hair on the back of your neck and so attracted controversy about what was proper subject matter for the novel. While entertaining to read, the value of these novels for advanced English majors lies in the opportunity they present to examine the unsettled question of genre as a category; we will read Aristotle, Bakhtin, Lukács, and others on genre theory. And we'll study earlier and later novels that are related to sensationalism. We start with an examination of their predecessor, the Gothic novel, and the theory of Gothicism. With this preparation, we'll read the three "classic" sensation novels, all from the 1860s: Wilkie Collins's *The Woman in White*, Mary Braddon's *Lady Audley's Secret*, and Ellen Wood's *East Lynne*. We'll end with a look at one of the best-known examples of post-sensationalism, Bram Stoker's *Dracula*.

Students participate in oral presentations and learn how to select a research topic, how to locate primary and secondary materials, and how to develop their ideas into a substantial research paper, due at the end of the semester. Two shorter papers are due during the term.

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*SPRING 2010 -*

*undergraduate English Department*

*Center City Campus*

**Prerequisites:** *The satisfaction of the English 0802 requirement or its equivalent is a prerequisite for English courses numbered above 1000. The only exception is for entering freshmen who must postpone 0802 until the second semester; these students may take English 1131, or 1111 in the first semester. They may also take other General Education courses offered by the English Department.*

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**English 1197 Introduction to Literature**

sec 401 W 5:30-8:00

A general introduction to the main types of literature (fiction, poetry, drama) with the goal of teaching the critical enjoyment of a variety of reading. Discussion of some major ways of addressing works of literature.

**Note:** This course can be used to satisfy a university Core Arts (AR) and Writing Intensive (WI) requirement. Although it may be usable towards graduation as a major requirement or university elective, it cannot be used to satisfy any of the university Gen Ed requirements. See your advisor for further information.

**Eng 2196(W107) Creative Writing: Poetry**

Sec 401 M 5:30-8:00  
sec 403 T 5:30-8:00

An introduction to the craft of writing poetry. Form, metrics, imagery, and other aspects of poetic expression discussed in a workshop atmosphere. Students will produce original work and also examine contemporary poetry critically. (Enrollment limited; register early.)

**Eng 2201(0114) Survey English Lit Beg-1660**

sec 401 T 5:30-8:00 N. Miller

**Required for English majors. Should be taken before most upper-level courses.**

A continuation of English 114. Covers themes, genres, and major literary works in their historical and social settings from the Restoration through the 18th Century, Romantic and Victorian periods. Readings from Dryden, Pope, Johnson, Blake, Wordsworth, Keats, the Brownings, Dickens, etc.

**Eng 2296(W108) Creative Writing: Fiction**

Sec 401 W 5:30-8:00  
sec 402 R 5:30-8:00

Workshop in which students read and discuss one another's material and develop skills as both writers and readers. Beginning writers welcome, but thorough grounding in the conventions of grammar, spelling and punctuation essential. (Enrollment limited; register early.)

**Eng 2297(W133) Shakespeare**

Sec 401 R 5:30-8:00

The purpose of this course is to explore the literary and dramatic sides of Shakespeare's tragedies, histories, comedies, and tragic romances. We will explore the times of Shakespeare the dramatist and the actor. You

will be reading 8 (2 from each genre) plays and we will watch selected scenes and versions in class. Two critical essays (paper one: 5 to 7 pages. Paper two: 7 to 10 pages) that show a clear understanding of an aspect of a work are required. Each essay is to develop a thesis that is based on and supported by evidence in the text(s) and outside sources. The first paper will be based on the tragedies or histories, and the second paper will cover the comedies or the tragic romances. There will be a written midterm, weekly comment papers and an oral presentation.

**Eng 2301(0116) Survey of American Literature**

sec 401 R 5:30-8:00 C. Palumbo-DeSimone

A chronological survey of African-American literature from its beginnings--poetry, prose, slave narratives, and fiction--including the works of authors such as Phyllis Wheatley, Frederick Douglass, W.W. Brown, Harriet Wilson, Frances E.W. Harper, Charles Chestnutt, B.T. Washington, J.W. Johnson, and W.E.B. DuBois. An examination of racial consciousness as a theme rooted in social and historical developments, with special emphasis on national, cultural, and racial identity; color, caste; oppression; resistance; and other concepts related to race and racism emerging in key texts of the period.

**Eng 2496 (W101) Intro to Non-Fiction**

sec 401 R 5:30-8:00 W. McAllister

This course introduces students to the demands of writing articles and stories drawn from observation, reflection, and analysis for a public audience. Genres highlighted in the course may include travel writing, character portraits, public argument, and memoir.

**Eng 2596(W104) Writing for Business and Industry**

sec 401 T 5:30-8:00

Meets the writing needs of people in business and industry and students who plan professional careers. Extensive practice in various forms of writing appropriate to all levels of management, including reports, proposals, memoranda, and letter. Instruction in research techniques and the writing of a formal researched report on a business topic. Job applications, letter of inquiry, and resumes. Some impromptu writing exercises.

**Eng 3196(W203) Advanced Creative Writing: Poetry**

sec 402 T 5:30-8:00 P. McCarthy

**Prerequisite:** *Successful completion of one 2000-level creative writing course (2196, 2296, 2396), preferably 2196, and one 2000-level literature course, either an elective or one required for the major (2097, 2201, 2202, 2301, 2302)*

*Admission by special authorization only.*

Workshop intended to help advanced writers produce, revise, and critique poetry. The premise is that in order to learn to make poems, one needs to learn to read like a poet; in addition to producing original work, therefore, students may read and discuss work by certain contemporary poets.

**Eng 3323(0233) 19 C. American Fiction**

sec 402 T 5:30-8:00

A study of the development of American fiction from the antebellum period through the end of the century: Hawthorne, Melville, James, and others.

***All 4000-level courses are senior capstone courses designed for advanced English majors. These courses make a close study of a defined body of literary work, using current critical and research methods. Students will be engaged in independent research, reading and critical thought and may be required to write research papers.***

***SPECIAL AUTHORIZATION  
REQUIRED***

**Eng 4096 Studies in Creative Writing**

sec 401 M 5:30-8:00 D. Lee

**Prerequisite:** *English 2097 (W100); at least two of the four literature surveys [select from English 2201 (0114), 2202 (0115), 2301 (0116) and 2302 (0117)]; at least one 3000-level creative writing course.*

This course will be run as an intensive, advanced workshop in writing short stories. To develop a critical vocabulary, we will begin by reading selections from Raymond Carver's collection *Where I'm Calling From* (as well as stories by other authors) to discuss technical issues of craft, such as time and place transitions, points of view, tenses, syntax, tone. Then we will concentrate on the studio method, with roundtable discussions of student work. Both verbal and written critiques will be required. Each student will present three short stories in class and hand in a final portfolio of revisions. Literary fiction only. Our aim will be to transcend formulas and strive for invention in narrative, language, and structure.

**Eng 4098 Studies in Modern British Literature Virginia Woolf:**

sec 401 W 5:30-8:00 P. Robison

**Prerequisite:** *English 2097 (W100); English 2202 (0115); one other survey [either English 2201 (0114) or English 2301 (0116) or English 2302 (0117)]; at least one 3000-level literature course. Registration is by special authorization only.*

"Beautiful and bright it should be on the surface, feathery and evanescent, one colour melting into another like the colours on a butterfly's wing; but beneath, the fabric must be clamped together with bolts of iron. It was to be a thing you could ruffle with your breath; and a thing you could not dislodge with a team of horses" [To The Lighthouse].

Virginia Woolf's delicate, tough, and complex art is the topic of this capstone course. We will read Woolf's major novels and essays in chronological order, to follow the development of her art from early to high Modernism and beyond. The emphasis will be on the various approaches to her work -- psychological, feminist, lesbian, political, philosophic, visionary, and above all, aesthetic -- that have made her a literary and cultural icon.

In addition to the literary texts, we will read relevant critical and theoretical essays, and each student will conduct research on an aspect of Woolf's writing, culminating in a 20-page research paper.

*SPRING 2010 -*

*undergraduate English Department*

*Ambler Campus*

**Prerequisites:** The satisfaction of the English 0802 requirement or its equivalent is a prerequisite for English courses numbered above 1000. The only exception is for entering freshmen who must postpone 0802 until the second semester; these students may take English 1131, or 1111 in the first semester. They may also take other General Education courses offered by the English Department.

**Eng 1197(X084) Introduction to Literature**

sec 101 MW 9:30-10:50 B. McBride  
Prose, fiction, drama, and essays. Basic conventions and standard approaches to literary interpretations in the four genres. Vocabulary of critical terms. Teaches students to distinguish several kinds of literature, to interpret beyond the subjective response, and to explain interpretations to others. Satisfies Core Curriculum requirement in the Arts; also serves towards fulfillment of writing-intensive requirement.

**Eng 2012(0181) Literature & Criticism**

sec 101 MW 11:10-12:30  
An introduction to criticism; some of the main approaches and theories used to interpret texts, with emphasis on modern schools. Such approaches as new criticism, psychoanalysis, social criticism, feminism, poststructuralism, cultural criticism, and new historicism. Readings in theory, with some literary texts as illustration.

**Eng 2202(0115) Survey English Literature 1660-1900**

sec 101 MW 2:00-3:20 L. Cionca  
**Required for English majors. (Should be taken before most upper-level courses.)**  
A study of major works of English literature from the Middle Ages and the Renaissance in their historical and social settings. Readings include *Beowulf*, Chaucer, Jonson, and the Metaphysical Poets, as well as Shakespeare and Milton.

**Eng 2302(0117) Survey of American Literature II**

sec 101 TR 12:30-1:50  
Required for all English majors. (Should be taken before most upper-level courses.) Readings in the Colonial and Federalist periods and in the New England Renaissance of the mid-19th century. The literary forms include diaries, letters, sermons, poetry, fiction, travel narratives, and historical chronicles. Authors include Bradstreet, Taylor, Edwards, Franklin, Paine, Jefferson, Irving, Hawthorne, Melville, Poe, Emerson, Thoreau, and Emily Dickinson.

**Eng 2396 Creative Writing: Plays**

sec 101 TR 2:00-3:20  
Workshop in which students read and discuss one another's material and develop skills as both writers and readers. Students may consider dramatic and stylistic problems in selected contemporary American plays, but the main texts will be those produced by members of the class.

**Eng 2512(0152) Modern Novel**

sec 101 TR 2:00-3:20 W. Kulik  
An introduction to Modernism in the work of several major novelists, such as James, Conrad, Lawrence, Joyce, Faulkner, Proust, Mann, and Kafka. Emphasis on social and intellectual background, literary methods, and psychological, philosophical and political implications of Modernism.

**Eng 2596(W104) Writing for Business and Industry**

sec 101 M 7:40-10:10 L. Cionca  
**Prerequisite:** *College Composition or equivalent.*  
Meets the writing needs of people in business and industry and students who plan professional careers. Extensive practice in various forms of writing appropriate to all levels of management, including reports, proposals, memoranda, and letters. Instruction in research techniques and the writing of a formal researched report on a business topic. Job applications, letters of inquiry, and resumes. Some impromptu writing exercises.

**Eng 2711(0170) Intro to Cinema Studies**

101 F 9:30-12:00 Q. Jones  
This course introduces students to the fundamentals of film analysis. Students will learn about the construction of film narrative, as well as about formal elements of film, including principles of editing, mise-en-scene, and sound. The course also provides an introduction to issues in film studies including the meaning of film genre, the role of the film star, and authorship in the cinema. The course will focus on narrative feature films from the Classical Hollywood cinema, but will include attention to

nonfiction practice as well as avant-garde European and Soviet alternatives to Hollywood. Films discussed include works by Hitchcock, Porter, Griffith, Vertov, Lang, Renoir, Hawks, Deren, and Welles.

**Note:** In conjunction with English 2297 (W133), may be offered as Shakespeare in Film

**Eng 3082(0288) Independent Study**

sec 001 ARR S. Newman  
Independent study allows students in their junior or senior year an opportunity to pursue, under guidance, serious independent research in a subject which is too specialized or too advanced to appear as a regular course offering. Independent study proposals must be approved by the Undergraduate Committee, and must therefore be submitted to the Undergraduate Committee by November 20 for spring semester registration and April 15 for summer and fall. No more than one independent study may be counted toward the seven courses above 200 needed for a major in English. Detailed instructions are available in the Undergraduate English office.

**Eng 3085(0200) Career Internship**

sec 101 ARR P. Robison  
**Permission of Instructor Required.**  
On-the-job training in positions in “publishing, law, the arts, and other areas”; business, industrial, or cultural institutions for juniors and seniors with a grade point average of at least 3.0. One semester may be counted toward the English major.

**Eng 3196(W203) Adv Creative Writing: Poetry**

sec 101 R 5:00-7:30 W. Kulik  
**Prerequisite:** Successful completion of one lower-level writing course and one upper-level literature course. Admission by special authorization only.  
Workshop intended to help advanced writers produce, revise, and critique poetry. The premise is that in order to learn to make poems, one needs to learn to read like a poet; in addition to producing original work, therefore, students may read and discuss work by certain contemporary poets.

**All 4000-level courses are senior capstone courses designed for advanced English majors. These courses make a close study of a defined body of literary work, using current critical and research methods. Students will be engaged in independent research, reading and critical thought and may be required to write research papers.**

## **SPECIAL AUTHORIZATION REQUIRED**

**Eng 4097(W371) Studies in Criticism: *The Unreliable Narrator***

sec 101 TR 9:30-10:50 D. Pazicky  
Why would an author deliberately obscure his/her vision of “reality” behind a narrator who is fallible, insane, or deceitful? How can we tell if a narrator is unreliable? In what sense are all narrators unreliable? Why would an author thrust upon reader the challenge of determining the truthfulness of the narrative? What does the growing presence of the unreliable narrator suggest about the role of fiction in today’s world? How does the unreliable narrator reflect trends in contemporary literary theory?

To explore these questions and others, we will read a selection of fiction from the mid-19<sup>th</sup> through the 20<sup>th</sup> century. Texts will be chosen mostly from among the following: a short story by Edgar Allen Poe; Henry James’s *The Aspern Papers*; Charlotte Perkins Gilman’s “The Yellow Wallpaper”; Ford Madox Ford’s *The Good Soldier*; F. Scott Fitzgerald’s *The Great Gatsby*; a short story by Franz Kafka; Vladimir Nabokov’s *Lolita*; Kazuo Ishiguro’s *The Remains of the Day*; and J. C. Coetzee’s *Disgrace*.

Research will be a major ongoing component of this course and will culminate in a 15-20 page research paper.