

BLOOMSBURG UNIVERSITY

ENGLISH COURSES—FALL 2009

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

- all courses listed meet **requirements for Group A (Humanities)***
- * indicates courses that may be used as **alternates to Composition 2 (20.201)** in fulfilling the second required writing course. Students must complete Composition 1 (20.101) before taking a writing-intensive course (*) as an alternative for Composition 2 credit.*
- Students must complete either 20.201 (Composition 2) or 20.203 (Approaches to Literary Study) before enrolling in any 300 or 400 level English course.*
- + indicates courses that fulfill the **Diversity Requirement***
- ♦ indicates courses applicable to the **Women's Studies Minor***
- # indicates courses applicable to the **Ethnic Studies in the United States Minor***

09.231.05 Technical Writing

TBA

Designed to meet the needs of students preparing to work in technical fields. Special emphasis will be placed on helping students learn to communicate specialized knowledge to non-specialist audiences. We will explore common types of technical communication—Instructions, Technical Descriptions and Definitions, Proposals, and Analytical reports. We will also study standard forms of workplace communication: letters, memos, emails, and resumes. Since most Technical Communicators work in teams when they reach the workforce, there will be several group assignments.

***20.151.01 & 02 Introduction to Literature**

Petrillo

Introduction to four literary genres—the short story, poetry, drama, and the novel—in order to foster an appreciation and understanding of literature. Requirements include student participation in the discussion of texts, essay examinations, and short papers.

***20.152.01 Literature & Society**

Mathews

This section of Literature and Society will start with the purportedly non-fictional genre of autobiography and end up at the apparently fantastical genre of speculative fiction (with some stops in muddier waters along the way), examining how text imagination and truth intertwine in each text. Our analysis of these texts will lead to writing: writing that analyzes the texts, writing that imitates them, and writing that uses research as the basis for fictional investigations of truth. Class participation and writing about the reading; two longer papers, with shorter exercises leading up to them. Texts will likely include *The Autobiography of Malcolm X*, Maxine Hong Kingston's *The Woman Warrior*, Tim O'Brien's *The Things They Carried*, Octavia Butler's *Parable of the Sower*, and M.T. Anderson's *Feed*.

***20.152.02 & 03 Literature & Society: Literature & Technology**

Decker

This class will explore the way literature depicts technology and the ways in which literature metaphorically connects technology to society. Two major arguments will be explored: technology will save us and technology will destroy us. Texts under consideration include Margaret Sanger's *Woman and the New Race*, Charlie Chaplin's *Modern Times*, James Whale's 1931 adaptation of Mary Shelly's *Frankenstein*, and Mark Twain's *A Connecticut Yankee in King Arthur's Court*.

***20.152.04 Literature & Society: Early American Medicine**

Battaglia

Today's medical treatments and technologies have become topics of controversy in many areas of our lives. Throughout the media, we find dramatizations based on medical emergencies and, frequently, underlying issues that range from the factuality of need to the financial limitations of the individual. Such issues appear in literature, too, along with their impact on society. In this course we will consider works of literature that portray and address medical practices in the United States from colonial times into the twentieth century, including blood-letting, bacteriology, "quack" medicine, phrenology, alcohol and cocaine tonics, homeopathy, "heroic" surgery, hospital management, therapies of isolation, and gender-role expectations that impact medical professionalism as well as the business of literary publications. Fifteen-minute student presentations to the class are part of the course. Writing assignments will include three papers, a mid-term exam, and a final exam.

***20.152.05 Literature & Society: Italian-American Experience in the US**

Battaglia

To begin, we will read short selections written by Italian-Americans who confide their personal experiences and that of their families. These we will see are opposed to popular assumptions often portrayed in the media. Midway in the course, we will focus on various other-American groups, most of who find their backgrounds hyphenated in some way. Then we will read and analyze a novel about an Italian-American family living in New York City during the 1930s and 1940s. Finally, we will screen a film containing elements of culture and ethnicity for analysis. Writing assignments will include three papers plus a mid-term and a final exam. All students will make a fifteen-minute student presentation to the class. The objective of these presentations will be to analyze family traditions and values along with heritage and locality.

***20.152.06 Literature & Society**

TBA

***20.152.07 Literature & Society**

Randall

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

***20.152.08 Literature & Society**

Asya

This course will examine the characterizations of women, and the tacit assumptions about their nature, their roles, and their destinies, the works of such American authors as William Dean Howells, Henry James, Kate Chopin, Edith Wharton, Theodore Dreiser and Willa Cather, who are generally regarded as literary realists. The course may include a trip to New York City, where students will be able to visit museums and develop ideas to incorporate artistic representations of women of that period in their papers. Requirements will include active participation, a midterm, a comprehensive final, and a paper. In order to be familiar with the type of fiction they are going to study, students may read two stories, William Dean Howells' "Editha" and Edith Wharton's "The Other Two," both of which appear in various anthologies including *The Norton Anthology of American Literature: 1865 to the Present* (Baym, Nina, et al. Shorter 7th ed. Vol. 2. New York: W.W. Norton, 2008). I would be happy to discuss the course with anyone who would like more detailed information.

***20.156.01 Popular Literature: Crime Fiction**

Broder

In posing questions about human nature and offering varieties of justice, detective fiction or crime fiction has ties to the (18th and 19th century) Gothic and to ancient tragedy. It offers us a view of how we deal with social disruption, often a disruption caused by murder. With attention to the Anglo-American tradition of crime stories and films, we will focus on contemporary detectives (and private investigators and bounty hunters). Attendance and participation are mandatory. Midterm, final, reading journal, and possible quizzes.

***20.156.02 Popular Literature: Cyborg Literature**

Francis

This course will take a specific look at one character type found within science fiction literature, namely the Cyborg. Most students know about cyborgs or cybernetic organisms through familiar characters like Darth Vader, the Cylons, the Terminator, RoboCop, the Borg, and even the Bionic Man and Woman. This class will certainly discuss those characters in television and film, but it will more specifically focus on the literature that introduced us to the ancestors, if you will, of such memorable figures. We will start with Mary Shelley's *Frankenstein* and consider the ripple effect of a text that introduces the idea of creation with the help of female reproductive organs. We will then delve into modern science fiction novels like Philip K. Dick's *Do Androids Dream of Electric Sheep?* And William Gibson's *Neuromancer*; manga or graphic novels like *Cyborg 009* and *Teen Titans: Cyborg*; and short stories like James Tiptree Jr.'s "The Girl Who Was Plugged In." The course work will include reading responses, a short paper, long paper, mid-term and final exams. This course will also fulfill one of the course categories for the Gender/Women Studies minor.

***20.203.01 & 02 Approaches to Literary Study [Prerequisite: 20.101]**

Randall

This course is an introduction to the major critical approaches used in the analysis of literature. We will study a number of different critical strategies, including New Criticism, Reader Response, Psychological, Feminist, New Historicism, and Deconstruction. We will also briefly consider some of the theoretical assumptions on which the above critical strategies are grounded. The application of literary critical approaches will be explored in relation to specific short stories and short novels.

***20.204.01 Introduction to Creative Writing [Prerequisite: 20.101]**

Lawrence

This course is an exploration of poetry, fiction, and creative non-fiction writing. Students new to the creative writing process or to creative writing classes will develop an ease with an understanding of the three different genres through a series of short exercises and readings. Toward the end of the class, students will be asked to develop more finished examples of their work, completing a polished short story, non-fiction essay, and several poems.

20.212.01 Practical Grammar & Usage

Peters

This is not a review of high school English grammar, nor is it a writing course. It is a new approach to analyzing the English language which will give students both insight into how the language works and confidence in their ability to make it work to their advantage.

***20.226.01 European Literature 1** [Prerequisite: 20.101]

Francis

This course will examine the major texts of the classical period and one text of the Middle Ages, including Homer's *Iliad* and *Odyssey*, the *Oresteia*, Ovid's *Metamorphosis*, Dante's *Inferno*, and a few shorter pieces. These texts establish a long-recognized foundation for Western literature by contributing genre styles, a persistent mythology, and recognizable character types, among other things. Reading quizzes, periodic reading responses, two 4-6 page essays, a mid-term and a final examination will be required.

***20.236.01 American Literature 1** [Prerequisite: 20.101]

Bernath

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

***20.237.01 American Literature 2** [Prerequisite: 20.101]

Robinson

We will read works from most major and a number of minor American writers who wrote during the period from just after the Civil War to about the 1960s, and if we're lucky, we'll get to a few contemporary authors as well. We'll study the Realist, Naturalist, and Modernist schools of writing, but the emphasis will always be on the individual works and what different authors—such as James, Twain, Hemingway, Fitzgerald, et.al.—contributed to literature and to our understanding of the American experience. It's pretty exciting stuff, so be ready. I think it was Mark Twain who said that he'd rather take American Literature 2 at Bloomsburg University than ANYWHERE!

***20.246.01 British Literature 1** [Prerequisite: 20.101]

Whitworth

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

***20.247.01 British Literature 2** [Prerequisite: 20.101]

Riley

A survey of British literature from 1800 to 1930, comprising the Romantic, Victorian, and Modernist periods. Poetry, prose works, and three novels. Two papers, final exam, and participation counted toward course grade.

+*20.256.01 & 02 Non-Western Literature 1 [Prerequisite: 20.101]

Salih

Our purpose in this introductory course is to read, discuss, and write about a variety of texts from Asia and Africa. The themes range from exile, globalization, modernization, urbanization, and westernization, to America's global reach, political violence, and cultural clashes.

+*20.257.01 Non-Western Literature 2 [Prerequisite: 20.101]

Agbaw

Since the middle of the 19th century, when European nations colonized different parts of what they viewed as the “Dark Continent,” African societies have experienced a political and cultural transformation, which continues to influence every aspect of the people’s daily life. In some parts of the continent like South Africa, this process began much earlier when the first Dutch settlers arrived at the Cape of Good Hope in 1652. Contemporary African literature and film do not only respond to the colonial experience, they dramatize the many conflicts that have resulted in the lives of individuals, families and entire nations as Africans struggle to make the transition from traditional to modern societies.

In this course we will investigate the different ways writers and film producers from Africa, South of the Sahara, have explored some of these conflicts. Using an interdisciplinary approach, we will supplement our readings and discussion of literary and visual texts with a review of the geography, art, culture, and recent historical and political trends in each sub-region. This approach will enable us to explore such themes as the impact of colonialism in traditional African life, tradition and change in modern African societies, Christianity versus African religions, the experience of the African woman, and other post colonial issues still relevant in contemporary African societies.

20.280.01 Poetry [Prerequisite: 20.101]

Robinson

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

***20.288.01 Feminist Reading of Culture** [Prerequisite: 20.101]

Asya

This course will examine the characterizations of women, and the tacit assumptions about their nature, their roles, and their destinies, the works of such American authors as William Dean Howells, Henry James, Kate Chopin, Edith Wharton, Theodore Dreiser and Willa Cather, who are generally regarded as literary realists. The course may include a trip to New York City, where students will be able to visit museums and develop ideas to incorporate artistic representations of women of that period in their papers. Requirements will include active participation, a midterm, a comprehensive final, and a paper. In order to be familiar with the type of fiction they are going to study, students may read two stories, William Dean Howells’ “Editha” and Edith Wharton’s “The Other Two,” both of which appear in various anthologies including *The Norton Anthology of American Literature: 1865 to the Present* (Baym, Nina, et al. Shorter 7th ed. Vol. 2. New York: W.W. Norton, 2008). I would be happy to discuss the course with anyone who would like more detailed information.

20.301.01 Creative Writing: Fiction

Lawrence

[Prerequisite: 20.204 Introduction to Creative Writing, or permission of instructor.]

In this course students will be introduced to the formal elements of writing fiction. The focus will be on craft; however, we will also read many different examples of and experiments with the short story form. Students will write their own short stories, which will be discussed in a workshop format. Revision and preparation for publication will also be an element of the class.

20.303.01 Creative Writing: Poetry**Wemple***[Prerequisite: 20.204 Introduction to Creative Writing, or permission of instructor.]*

Through a series of exercises students will create a portfolio of eight to ten poems, both in traditional and free verse forms. Attention is given to craft, invention, originality, 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. Additional assignments include reading and critiquing two contemporary poetry collections, and an essay on poetics.

20.306.01 Theory and Practice of Writing**Roggenbuck***[Prerequisite: 45 credits; 20.201 or 20.203]*

This course concerns the theoretical and practical implications of writing in varied rhetorical situations. Our projects require writing in different genres, on different subjects, in different styles, for different audiences. We begin by studying the influence of classical rhetoric on current writing practice and pedagogy, and subsequent assignments apply contemporary theoretical perspectives on writing. The course is required for Secondary English Education and Creative Writing majors, but anyone interested in better understanding the writing process and improving their writing skills is welcome.

20.311.02 Structure of English *[Prerequisite: 45 credits; 20.201 or 20.203]***Peters**

The students will gain a familiarity with the sound patterns of English (including some of its dialect varieties), its morphology, its word-formation processes, some of the traditions of English lexicography and usage, and its syntactic analyses. Some attention will also be paid to children's acquisition of their first language.

20.312.01 History of the English Language**Schlitz***[Prerequisite: 45 credits; 20.201 or 20.203]*

Tracing the history of a language is something like writing a biography—in this case, a biography of English. Once a little known West Germanic dialect spoken on a small island off the coast of western Europe, English has blossomed into a distinct, international language spoken as a native tongue by more than 400 million people. This course offers the opportunity to explore the dramatic ways in which the English language has changed over the past 1500 years and to consider the related cultural and sociohistorical events.

20.342.01 Renaissance**Whitworth***[Prerequisite: 45 credits; 20.201 or 20.203 and 20.246; or permission of instructor]*

This course will explore the poetry and some of the non-dramatic prose of the English Renaissance (1485-1660). We will pay particular attention to the form-consciousness of this "early modern" period, and will consider how that consciousness was related to philosophy, politics, religion, and the "collective unconscious." Background knowledge drawn from Shakespeare (20.363), the first British literature survey (20.246), or European Literature 1 (20.226) would be helpful for any student taking this class, as the course is *not introductory in nature*. Reading will include texts by Wyatt, Surrey, Sidney, Spenser, Marlowe, Donne, Herbert, Marvell, and Milton, and the class itself will function as a seminar. Student participation, one short paper, an annotated bibliography, and a research paper (8-10 pp) will be required.

20.347.01 Studies in British Literature: The Eighteenth Century on Film

[Prerequisite: 45 credits; 20.201 or 20.203 and 20.246]

Broder

We'll read novels, plays, poetry, and nonfiction prose from the Restoration and eighteenth century and look at representations of life and literature on film. Telling us almost as much about the eras in which they were produced as about the eighteenth century, the films are a history of how the eighteenth century has been imagined and interpreted in recent times. Eighteenth-century novels have been translated into film, and there are film-biographies of historical eighteenth-century people. For instance, *The Libertine*, starring Johnny Depp in a non-pirate role, is about John Wilmot, the Earl of Rochester. Films such as *Clueless* and *Metropolitan* are Jane Austen's stories with contemporary settings.

Some instruction in how to "read" a film. Films will be chosen from among the following: *Dangerous Liaisons*, *Clarissa*, a Jane Austen novel, *Tristram Shandy*, *The Libertine*, *Amadeus*, *Tom Jones*, *Moll Flanders*, *Gulliver's Travels*, *The Madness of King George*, *Restoration*, *Boswell's Journal*. Possibly *Clueless* or *Metropolitan*. Attendance and participation are expected. Journal, response pages, mid-term, final.

20.348.01 British Modernism [Prerequisite: 20.201 or 20.203 and 20.247]

Riley

Extended reading in the four most important writers in Great Britain between 1890 and 1940: William Butler Yeats, James Joyce, Virginia Woolf, and the American expatriate T.S. Eliot; some attention paid to other authors of the same period, as well as to developments in criticism, the visual arts, and music. Two papers, regular submission of reading notes, take-home final exam project.

20.363.01 Shakespeare

Borlik

[Prerequisite: 45 credits; 20.201 or 20.203 and 20.246; or permission of instructor]

Explore love, friendship, ambition, power, ethics, law, religion, history and politics in the dynamic characters, conflicts, and language of Shakespearean comedies, tragedies, and histories. Reading and discussion will focus on analysis of dramatic themes and techniques (including how those themes/techniques are reflected in performance), on exploration of relevant cultural/historical background, and on consideration of how modern commentary/performance reflects the intersection of current culture with Shakespeare's texts. *This course description is tentative and may be amended by instructor.*

20.384.01 Literature for Children

Marnella

[Prerequisite: 20.101; 45 credits or permission of instructor]

In this course we will discuss the functions of children's literature as we examine major genres, such as folk literature, fiction, poetry, and non-fiction. We will focus on multiple ways of reading literary texts, as well as identify criteria for selecting books for children. This survey course will also address pedagogical and theoretical concerns regarding popular culture, social issues, children's identity(ies) and books. *This course description is tentative and may be amended by instructor.*

20.401.01 Writing in the Professions**TBA**

[Prerequisite: 45 credits; 20.201 or 20.203; or permission of instructor]

This course is designed for students in the Humanities, Social Sciences, and Pre-Law who wish to master the most common genres of writing in professional fields. Typical projects include grant proposals, research reports, legal memos and briefs, and texts for government and corporate clients. *This course description is tentative and may be amended by instructor.*

20.433.01 American Modernism**Entzminger**

[Prerequisite: 45 credits; 20.201 or 20.203 and 237; or permission of instructor]

This course will examine the complex and sometimes uncertain characteristics of modernism in America. We will read fiction and poetry by modernist American writers and ponder what, how, and why they wrote. Students will give small-group presentations and write 10 one-page interpretive papers, a take-home essay midterm, and a final paper.

20.436.01 African-American Literature**Agbaw**

[Prerequisite: 45 credits; 20.201 or 20.203; or permission of instructor]

This course is designed to provide you with an in-depth knowledge of the development of the African-American novel. We will examine how the double consciousness, double vision, and socialized ambivalence of African Americans provide the socio-psychological roots of the African-American novel. We will also examine the impact of literary and cultural antecedents such as African oral narratives, African-American folk tradition, slave narratives, the Bible, as well as popular fiction. Through the New Historical critical approach, you will understand how the Modern and Post-modern African-American novels are interconnected with other discourses that document the historical and cultural experiences of African Americans.

20.492.01 Literary Criticism**Randall**

[Prerequisite: 45 credits; 20.201 or 20.203; or permission of instructor]

Literary Criticism is designed to acquaint students with literary critical terminology and to analyze the major movements of Western literary critical thinking from Plato to contemporary theory. Very specific questions concerning language are the points of departure for the course and lead directly to practical applications of critical writing strategies and techniques. An exploration of short fiction and the questions of “literature” from a plurality of theoretical perspectives will reveal how literary texts are illuminated by diverse critical approaches.