

BLOOMSBURG UNIVERSITY

ENGLISH COURSES—SPRING 2010

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

Martin

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. This course will move a student from finding a job ad to creating a complete set of documents which will support them in a job search using 21st century technology. 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**

Noon

***20.152.01 Literature & Society: Memory and Desire**

Robinson

Under this inclusive rubric, borrowed from Eliot's "The Waste Land," we will study a range of literary works and authors, mostly modern and contemporary, and examine how artists of widely different interests and sensibilities deal with one or both of these concerns. Authors may include Hemingway, Fitzgerald, O'Connor, DeVries, Morrison, Russo, McEwen, Eggars, and Safran. It should be interesting, maybe even exciting. Class participation a must; sense of humor optional.

***20.152.03 Literature & Society**

Borlik

With literary texts as our terrain, this course charts shifting attitudes toward nature over the past three centuries, from the exuberance of the scientific revolution to the contemporary dread of ecological apocalypse. What role does literature play in constructing the natural world? How does the environmental movement draw on literary tactics to champion its cause? Does the mere act of reading distance us from the environment? Or can literature sharpen our perception of ourselves as biological beings, instilling a sense of ethical obligation to the non-human? In pursuit of answers to such questions, our readings will range from Shakespeare and Shelley to Rachel Carson and Cormac McCarthy.

***20.152.04 Literature & Society**

Barrett

Comic book artist Peter Gross claims that, “Comics are a rare blend of words and pictures, and it is a really powerful blend.” Comics have evolved into the graphic novel genre – these are highly literary works of art that combine the visual vocabulary of a movie with the physical, intimate engagement one gets when reading the printed word. Both create the complexity of character voices and image creation in the reader’s head, perhaps more viscerally than the best traditional, classic literature. In this section of Literature and Society, we will look at the graphic novel, now reaching a mainstream American audience and inspiring many recent films, such as *Watchmen* and *Ghost World*. Some questions we’ll consider: How does this medium uniquely contribute to visual arts, like paintings, sculpture and architecture? How does it contribute to written art, like novels, essays and journalism? In what ways does this medium accomplish more than these other art forms in our understanding of the society we live in? You will write two essays and complete a group project, in addition to reading quizzes on most days.

***20.152.05 & 06 Literature & Society: Crime and Literature**

Decker

Americans have long been fascinated by crime and criminals. This fascination has created an appetite for fiction, literary nonfiction, and film about crime, whether these tales were created in the United States or abroad. But what cultural work do criminal tales perform? Is crime portrayed as terrifying or sexy? As just another way to get ahead in business? Or is crime something to laugh at? To explore the impact of crime narratives on the American psyche, we will use the Library of America’s recently published *True Crime: An American Anthology*, which features writers like Benjamin Franklin, Nathaniel Hawthorne, Mark Twain, Susan Glaspell, and Zora Neil Hurston. We will supplement our reading with films like Fritz Lang’s *M*, Abbott and Costello’s *Who Done It?*, George Stevens’ *A Place in the Sun*, and Lawrence Kasdan’s *Body Heat*.

***20.152.07 Literature & Society: The Portrayal of Women by Realists in American Fiction: 1880-1925**

Asya

This course will examine the characterizations of women, and the tacit assumptions about their nature, their roles, and their destinies, in 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. Requirements will include participation, quizzes, 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.

***20.152.08 Literature & Society**

Clark

This course will explore the literature of working-class lives through short fiction, non-fiction, and poetry originating in the workplace. Student will be required to write three papers and to participate in a student-led class presentation.

***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.

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

Francis

This course will offer students an *introduction* to various critical theories used to read and analyze literature, including New Historicist, Psychological, Feminist, and Reader Response theories, just to name a few. We will read poems, short stories, and perhaps one novel to use in our practical application of these theories. Be prepared to write two critical analysis essays, an annotated bibliography, and one research paper throughout the course of the semester.

***20.204.01 & 02 Introduction to Creative Writing** [Prerequisite: 20.101]

Wemple

Students will work on poetry, short fiction, and creative nonfiction. There is an emphasis on revision in workshops, and sharing work in small and large groups. Students also become familiar with key literary terms, contemporary trends in creative writing, and publishing opportunities. This course may be used toward the university's Communication course requirement.

20.212.01 Practical Grammar & Usage

Schlitz

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

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

Whitworth

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

***20.227.01 European Literature 2** [Prerequisite: 20.101]

Riley

A course primarily in European fiction, with some attention to poetry and drama, between 1760 and 1930. The major authors include Voltaire, Goethe, Sand, Flaubert, Dostoyevsky, Tolstoy, Mann, and Pirandello. Two six-page papers, final examination, and in-class writing.

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

Bernath

This course will explore the development of American literature from the early 1600's 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, poets and public figures, native and European-Americans, slave and free. Students will discover patterns and themes in American literature through close reading of the texts, and they will become familiar with the historical and social contexts in which this literature was written. Class will be lecture-discussion and will require a reading journal, several papers, a midterm, and a final exam.

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

Entzminger

The main goal of this course is to understand how a variety of Americans have viewed and written about this country and their place in it, beginning just after the Civil War and continuing to nearly the present. To accomplish this goal, we will read literature by men and women of different ethnic groups, writing in different genres and in different styles. Students will be responsible for participation in class discussions, a group presentation, a short paper (2-3 pages), a longer paper (5-6 pages), a midterm, and a final.

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

Asya

Students will read a significant sampling of poems, plays, essays and short stories in *The Norton Anthology of American Literature: 1865 to the Present*, and a novel written by American writers from 1865 to the present. They will learn about the writers, discover the circumstances which compelled them to create this literature, explore the ensuing literary currents and place the texts in their historical contexts. Requirements will include participation, quizzes, a midterm, a comprehensive final and a paper. I would be happy to discuss the course with anyone who would like more detailed information.

***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]

McCully

Study of poetry, fiction and prose representative of the major British literary movements from Romanticism to Modernism. Lecture/discussion. Assignments include three exams and one essay.

+*20.256.01 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 vs. African religions, the experience of the African woman and other post colonial issues still relevant in contemporary African societies.

+*20.281.01 U.S. Latino Literature [Prerequisite: 20.101]

Mathews

This course will familiarize students with the diversity of literatures gathered together under the general term “U.S. Latino literature.” We will read older and more recent literature by Mexican-American, Puerto Rican, Cuban-American, Dominican-American, and other writers with a Spanish-Language background writing in the U.S. Readings will likely include novels (likely Cristina Garcia’s *Dreaming in Cuban*) and short stories (likely Junot Diaz’s *Drown*), as well as shorter texts—newspaper writing, poetry, and essays. Expect to write about what you read (in-class writing, paragraph-length close readings, and two short papers), take two exams, and participate in class discussion. No knowledge of Spanish is required.

20.302.01 Creative Writing: Non-Fiction

Wemple

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

This course focuses on literary memoir. We will read several books to make ourselves familiar with the genre. Building upon shorter exploratory writing, we will write three autobiographical essays. Attention is given to craft, invention, and, above all, revision with an eye toward creating work of publishable quality. Students will participate in workshops, sharing and critiquing each other’s work.

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. We begin by examining the influence of classical rhetoric on current writing practice and pedagogy and the impact such pedagogy has had on our development as writers; subsequent assignments explore contemporary theoretical perspectives on writing. Our projects involve investigating forms of writing pedagogy and their relationship to the way writing is taught and learned. The course is required for Secondary English Education and Creative Writing majors, but anyone interested in better understanding the complexity of writing and in improving their writing is welcome.

20.307.01 Writing for the Internet**Martin***[Prerequisite: 45 credits; 20.201 or 20.203; or permission of instructor]*

Required for the Minor in Professional Writing, the course will investigate writer and audience interaction in a hypertext environment and learn to manage a project that will be non-linear in both scope and production. Research and the creation of virtual documentation for a client will be a central element of the class. Some initial exposure to multimedia documents including movie clips, sound clips and visual image will also be explored. Student will work with actual clients and learn to manage projects during the course of the semester.

20.311.01 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**Peters***[Prerequisite: 45 credits; 20.201 or 20.203]*

Studies the development of English from its origins as a Germanic language to its present form. Questions about the origin of human language, relationship of languages spoken today, and the future of English are investigated. The course attempts to investigate why grammar is taught in school, why spelling presents some difficulty for students, what is correct or incorrect in English and why we speak in the styles we use.

20.335 Studies in American Literature**Entzminger***[Prerequisite: 45 credits; 20.201 or 20.203; or permission of instructor]*

Studies in American Literature: Contemporary Reconfigurations of American Literary Classics. This course will focus on contemporary American novels (published within the last 40 years) that reconfigure or in some significant and intentional way borrow from an American literary classic. For example, one of the novels we will read, Jon Clinch's 2006 *Finn*, tells the life story of a fictional character created by Mark Twain over a century earlier, Huckleberry's father Pap Finn. As we read these contemporary works, we will explore why the authors choose to reconfigure an already-famous text, what comments they might be making about the original and about society, how these new works are received by readers, and how the new works affect our understandings of their literary ancestors. In addition to *Finn*, we will read *March* by Geraldine Brooks, *Specimen Days* by Michael Cunningham, *Middle Passage* by Charles Johnson, *The Pale Blue Eye* by Louis Bayard, *A Month of Sundays* by John Updike, and *Flight to Canada* by Ishmael Reed. Prior familiarity with at least one of the following American literary classics will be helpful: Twain's *The Adventures of Huckleberry Finn*, Alcott's *Little Women*, Whitman's *Leaves of Grass*, Melville's *Benito Cereno* and/or *Moby Dick*, Edgar Allen Poe's short stories, Hawthorne's *The Scarlet Letter*, and/or Stowe's *Uncle Tom's Cabin*. Students will be responsible for 10 one-page papers, a small group presentation, a 4- to 5-page paper, and a 7- to 10-page final research paper.

20.344.01 Restoration and 18th Century

Broder

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

This course is an upper-level introduction to the literature of the Restoration and eighteenth century, a time period that's decorous, ribald, sentimental, satiric, and also filled with people whose concerns about life are really not that different from our own. Libertines, abducted heiresses, masquerades, women onstage for the first time, highwaymen, pirates, feminists--How much better can a century get? Not everyone knows this, but it's also the century with the best sense of humor.

We'll include a variety of genres and will look at the way one novel (a genre which, by the way, gets started in the 18th century) gets translated into film. Reading journal, response pages, the usual mid-term and final. Attendance and avid participation expected.

20.346.01 Studies in British Literature: The Queen's Body

Francis

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

The Middle Ages and Renaissance were time periods marked by patriarchal rule. As a result, female figures had few opportunities to exercise power or demonstrate authority. One exception might have been the figure of the queen, both historical and literary. This course will examine historical figures like Eleanor of Aquitaine, Hildegard of Bingen, and Elizabeth I, alongside literary figures like Isolde, Constance, Britomart, and Cleopatra, to determine ways that these females might have exercised power and authority. Using a feminist lens, one particular site of exploration will be the queen's body. How was the female body viewed scientifically? What legal recourse could women pursue? By what means did the Church define women? What restrictions were written on the feminine body? For example, the people of the Middle Ages adored the Virgin Mary, and later Elizabeth I constructed an elaborate image of herself as the Virgin Queen. Characters like Guinevere and Cleopatra were defined by their sexuality, just as Hildegard of Bingen as abbess denied her physical body. In answering questions about female power and authority, students in this course will read and present on feminist critical articles, as well as write two papers, a midterm and a final exam. Course texts will include Beroul's *Tristan & Isolde*, some *Marian Lyrics* and selections from Hildegard of Bingen's *Scivias*, Chaucer's *Many of Law's Tale*, Spenser's *The Faerie Queene: Book Three*, Shakespeare's *Titus Andronicus* and *Cleopatra*, as well as speeches by Elizabeth I.

20.363.01 Shakespeare

Borlik

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

From the fairy-haunted forests outside Athens, to the desolate heath in *Lear*, the natural world is more than a mere backdrop in Shakespearean drama: indeed, it often assumes the significance and agency of a human character. In addition to equipping students with an ability to understand and appreciate sixteenth-century English, this course will focus on Shakespeare's representations of nature. We will discuss some of the myriad ecological concerns that fired the playwright's imagination – such as cosmology, climate change, green aesthetics and ethics, forestry, animal sentience, and the nature/culture boundary – and which still enkindle controversy today.

20.372.01 Modern Novel

Riley

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

We will read works by six 20th century novelists who changed the way people in the western world thought about themselves and about literature: Thomas Mann (*Death in Venice*, 1912); Marcel Proust (excerpts from *In Search of Lost Time*, 1913 – 1927); James Joyce (*A Portrait of the Artist As a Young Man*, 1916); Franz Kafka (*The Trial*, 1920); Virginia Woolf (*Mrs. Dalloway*, 1925); and William Faulkner (*The Sound and the Fury*, 1929). Throughout the course we will supplement our reading of the novels with some historical and critical background. Two papers, take-home final examination, regular reading notes.

20.377.01 Modern Drama

Salih

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

In this course we will try to accomplish three things: 1) an understanding of Modernism as a product of cultural and ideological pressure in literature, architecture, and painting vying for hegemony in Europe, and to a lesser extent America, between 1890s and early 1950s 2) an understanding of such dramatic practices as realism, naturalism, symbolism, imagism, expressionism, and absurdism; 3) reading, interpreting, and criticizing plays as works grounded in culture, history, and their own textual repertory.

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.*

20.385.01 Literature for Young Adults

Mathews

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

This course, designed for those interested in teaching middle or high school language arts or English, will explore young adult literature: what it is, what it offers young people, what its place is in the secondary curriculum. Through our reading of a range of young adult literature and some secondary readings, we will consider definitions of literacy, questions of learning and student engagement, the reading cycle, the use of reader response and other pedagogical approaches to literary texts, the pairing of young adult literary texts with classic texts, and censorship. Expect to write about and discuss what you read, with other requirements likely including leadership of discussion, a reading journal exchange with a young adult, a book talk, and an exam and final project.

20.391.01 Literature and Film

Randall

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

In this course, students will examine texts, specifically short stories and novels, and the translation of these texts into films. We will also explore and analyze specific cinematic strategies and techniques endemic to film and literary genres. We will develop a critical vocabulary which allows one to read a film and its relationship to a literary text more concisely. As readers of films, we will especially study cinematic genre constructions and genre experimentations. This course involves learning to cultivate a visual literacy to gain an understanding of the visual arts and the translation of literature to the codes and conventions of film. Reader response position papers for class discussions, several essays, and a final exam project.

20.404.01 Creative Writing Seminar**Lawrence**

[Prerequisite: 90 credit hours; 20.204 and two 300-level creative writing genre courses; or permission of the instructor.]

This is an advanced workshop designed as a capstone experience for students in the creative writing concentration. They will have the opportunity to create a publishable body of work in their chosen genre; heavy emphasis will be placed on revision and editing in order to generate a portfolio suitable for job/graduate school interviewing. Course readings will include poetry, fiction and non-fiction as well as essays on craft and theory.

20.413.01 Language in American Society**Schlitz**

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

This course introduces students to the study of language and language variation in the United States. Through analysis of written and spoken language, including literary and non-literary texts, students will gain an understanding of America's rich and diverse linguistic landscape. The course will emphasize, in particular, how computational methods are being used to enhance understandings of language, literature, language attitudes and prejudices, and the intimate role language plays in definitions of, for example, gender, ethnicity, and geographic region.

20.434.01 Contemporary American Literature**Robinson**

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

We will explore the rich diversity in American Literature written since 1960. Primary texts may include novels, short stories, poetry, essays and non-fiction books by authors from varied social and ethnic backgrounds, whose work engages a wide range of subjects and social issues, and expands the technical resources of the literary craft in exploring contemporary American life and thought. Among the writers to be considered are Saul Bellow, John Updike, Joyce Carol Oates, Toni Morrison, Maxine Hong Kingston, Don DeLillo, Annie Proulx, Billy Collins, Cormac McCarthy, Annie Dillard, Richard Russo, David Foster Wallace, Jonathan Foer, and Charles Frazier

20.481.01 Special Topics**Agbaw**

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

This course would explore the development and impact of the Slave Narrative on African American literary tradition. We will examine the works of writers who documented their struggles to escape from slavery as well as those who have attempted to remember slavery through oral accounts or fictional representation. We will investigate the different aspects of Slave Narratives, the basic narrative technique, and the rhetorical strategies used by the different writers/narrators to tell their stories. We will also examine structural parallels between Slave Narratives and the Old Testament story of the Jews in Egypt. Focusing on *Drums and Shadows* (1940), and Toni Morrison's *Beloved* (1988), we will conclude the course by contrasting the traditional Slave Narratives with 20th century memories of slavery. The other primary texts would include: *Narrative of the Life of Olaudah Equiano* or *Gustavus Vassa, the African* (1789); *The Narrative of the Adventures and Escape of Moses Roper from American Slavery* (1838); *The Narrative of Lunsford Lane, formerly of Raleigh NC* (1842); *Narrative of the Life of Frederick Douglass* (1845); Harriett Tubman's *Incidents in the Life of a Slave Girl* (1861); Booker T. Washington's *Up From Slavery* (1901).

20.491.01 Topics in Criticism**Randall***[Prerequisite: 45 credits; 20.201 or 20.203; or permission of instructor]*

In this course, students will study the most contemporary forms of literary criticism and theory: Ecocriticism, Evolutionary and Environmental theory and criticism. Ecocriticism is literary and cultural criticism from an environmentalist perspective. Ecocritics analyze the history of concepts such as 'nature,' in an attempt to understand the cultural developments that have led to the present global ecological crisis. Evolutionary literary criticism examines how constructing narratives is a natural human process that assists individuals in adapting to their environment and in understanding the human condition. Biopoetics, or Darwinian literary theory, is the most recent critical theory to evolve and it allows more interpretive access to art than any of its more narrowly designed alternative approaches since its basic premise is simple, but (r)evolutionary: humans are biological creatures who share a universal nature which is the subject matter of most artworks. Several essays and a final project.