
Fall 2011 --- Undergraduate English

Department

Course Descriptions

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.

Main Campus

Eng 0822 Shakespeare in Movies

sec 001 TR 2:00-3:20

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.

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

Eng 0824 The Quest for Utopia

sec 001 M 5:30-8:00

This course addresses the areas of human behavior that seek a utopia – an ideal society and setting that is beyond reproach and approaches perfection. Inevitably, the course is also required to address why so many concepts

of utopia become poisoned, and in fact end up representing everything that, initially, the utopia was meant to negate. Where this desire for utopia comes from, as well as the form it would take, will be addressed in a sociological, political and psychological discussion of primary literary texts. As part of the course, students will be asked to use what they have learned about utopias through readings and class discussion, and work in groups to design their own utopias. What should they have? Who would have access to it? What would it need to work? What could possibly go wrong? Possible texts include *We*, Yevgeny Zamyatin; *Fahrenheit 451*, Raymond Bradbury; *Brave New World*, Aldous Huxley; *V for Vendetta*, Alan Moore; *The Lottery*, Shirley Jackson; *Feed*,

M. T. Anderson.

Note: This course fulfills a Human Behavior requirement for students under GenEd.

Eng 0826 Creative Acts

sec 001 MW 4:00-5:40
sec 002 TR 3:20-5:00
sec 003 MWF 9:20-10:30

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.

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

Eng 0834(1063) Representing Race

sec 001 TR 9:30-10:50

sec 004 MWF 9:00-9:50

sec 005 W 5:30-8:00

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 hordes" 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 004 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 0902(1977) Honors Lit/Reading/Writing

sec 001 MW 8:00-9:40

sec 002 MW 10:00-11:40

sec 003 MW 1:00-2:40

sec 004 MW 2:00-3:40

sec 005 MW 4:00-5:40

sec 006 TR 11:40-1:20

sec 007 TR 9:50-11:30

sec 008 TR 9:50-11:30

sec 009 TR 3:20-5:00

sec 010 TR 3:20-5:00

sec 011 TR 1:30-3:10

sec 012 MW 4:00-5:40

sec 013 TR 11:40-1:20

sec 015 MW 4:00-5:40

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 0922 Honors Shakespeare in Movies

sec 001 R 5:30-8:00 C. Dennis

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: 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 0822.

Eng 0926 Honors Creative Acts

sec 001 TR 3:20-5:00 K. Varrone

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

For Honors students only: register through University Honors Program.

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

Eng 0949(H061) Honors Dissent in America

sec 002 MWF 11:00-11:50

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 1197(X084) Introduction to Literature

sec 004 TR 12:30-1:50

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 the writing intensive requirement for students in the Core.

Eng 1198(W082) Introduction to Fiction

sec 001 MWF 10:00-10:50

sec 002 MWF 1:00-1:50

sec 004 TR 12:30-1:50

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. This course helps to fulfill the writing-intensive requirement for students in the Core.

Eng 2012 (0181) Literature & Criticism:

sec 001 MWF 11:00-11:50 S. Cole

The primary purpose of this course is to teach students how to incorporate critical or theoretical arguments into their own claims about literature. While students will read essays that are based upon a variety of theoretical positions – including gender studies, new historicism, queer theory, post-colonialism, Marxism, and psychoanalysis – the goal is not to offer a general introduction to contemporary literary theory, but rather to explore ways that various theoretical positions can be seen to shape and inform the arguments that critics make about particular works of literature.

The reading for the course thus consists of three literary texts – Shakespeare's *Hamlet*, Chopin's *The Awakening*, and Conrad's *Heart of Darkness* – as well as critical essays on each of these texts, each of which is based upon a particular theoretical position. Course work will include study questions on each of the readings; two papers, the first about five pages in length and the second about eight pages in length; and a final examination.

Eng 2014 (0159) Myth & Symbol *crosslisted w/ Classics 3001*

sec 001 TR 9:30-10:50 D. Berman

An overview of the major myths of Greek and Roman antiquity including appropriate gods, heroes and heroines, and the stories told about them. The course examines the nature and social function of mythology, studying a number of different ancient and modern theories that attempt to account for this seemingly universal phenomenon. Also considered is the legacy of classical mythology in modern art and literature, including popular culture. This course provides students

with the tools to understand other myths, both ancient and modern. Students encounter ancient myths through a variety of primary sources.

Eng 2097 (W100) Introduction to English Studies

sec 001 TR 12:30-1:50 D. O'Hara

sec 002 TR 11:00-12:20 P. Joshi

sec 003 TR 9:30-10:50 S. Newman

sec 004 MWF 1:00-1:50 M. Kaufmann

sec 005 MWF 10:00-10:50 J. O'Hara

sec 006 MWF 9:00-9:50 J. Lukin

sec 007 MWF 3:00-3:50 S. Cole

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 MWF 10:00-10:50

A reading of works by major short story writers, European and American, classic, modernist, and experimental, considering their form and language, and the way in which they refract experience rather differently from other literary kinds.

Eng 2111 (0157) The Short Story

sec 003 M 5:30-8:00 S. Cole

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	R. Beards
sec 002	TR	12:30-1:50	R. Beards

We start with an anthology of folk and fairy tales, looking at some classic tales (Snow White, Little Red Riding Hood, Bluebeard), some modern and contemporary re-writes of these tales (Ann Sexton, Sarah Maitland) and some critical commentary on the child reader, the uses of folk tales and other pertinent matters.

Texts to be read include *Alice's Adventures in Wonderland/Through the Looking Glass*, *Winnie the Pooh and the House at Pooh Corners*, *Wind in the Willows*, *Cousin Ann's Stories for Children*, *Jungle Books*, *Tom Sawyer* and one or two contemporary works, perhaps *Bridge to Terabithia* and/or *Are You There God? It's Me Margaret*. A short paper on the child reader, a longer one (12 pages) on a children's book of your choice. Two hour exams and a final.

Eng 2113 (0163) Popular Fiction

sec 001	TR	11:00-12:20	R. Groner
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In this course, students will read a variety of comics and graphic novels and will learn to analyze these texts using contemporary literary and cultural theories. Books may include Art Spiegelman's *Maus I and II*, Frank Miller's *Batman: The Dark Knight Returns*, Charles Burns' *Black Hole*, Alison Bechdel's *Fun Home*, Chris Ware's *Jimmy Corrigan*, and Gene Yang's *American Born Chinese*, among others. Students should be prepared to keep up with a serious reading load, write multiple short papers, and participate often in class.

Eng 2114 (0152) Social Issues in Literature: Embodiment and disability in contemporary texts and films

sec 001	MWF	2:00-2:50	S. Walters
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This class explores themes of embodiment and disability in memoir, autobiography, film and literature. We will discuss the constructs of the body in culture and society, exploring how "normal" and "abnormal" bodies are represented and represent themselves. In particular, we will pay attention to non-verbal communication as it is described in writing or demonstrated on film. Students will participate in class discussion, write regular reaction papers and choose topics for their own argument papers. Specific topics may include physical, cognitive and psychological disabilities or illnesses and intersections with other issues such as gender, race and class.

Eng 2196 (W107) Creative Writing: Poetry

sec 002	MWF	1:00-1:50	
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sec 003	MWF	2:00-2:50	
sec 004	TR	11:00-12:20	
sec 005	TR	3:00-4:50	
sec 006	MW	4:00-5:20	
sec 007	T	5:30-8:00	
sec 009	MWF	3:00-3:50	

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.) This course helps to fulfill the writing-intensive requirement for the Core (not GenEd).

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

sec 001	MWF	1:00-1:50	
sec 002	TR	2:00-3:20	

A study of selected literature by and about women. Variable content: consult Undergraduate Office or English webpage for details. This course helps to fulfill the writing-intensive requirement for the Core (not GenEd).

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

sec 001	MW	1:00-1:50	S. Wells
	F	1:00-1:50	
sec 002	MW	1:00-1:50	S. Wells
	F	1:00-1:50	
sec 003	MW	1:00-1:50	S. Wells
	F	12:00-12:50	
sec 004	MW	1:00-1:50	S. Wells
	F	12:00-12:50	

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	MW	2:00-2:50	P. Logan
	F	2:00-2:50	
sec 002	MW	2:00-2:50	P. Logan
	F	2:00-2:50	
sec 003	MW	2:00-2:50	P. Logan
	F	1:00-1:50	
sec 004	MW	2:00-2:50	P. Logan
	F	1:00-1:50	

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 2211(0158) Arthurian Literature

sec 001 MWF 2:00-2:50 G. Gust
For most Americans, our understanding of the European Middle Ages is profoundly influenced by the legendary stories of King Arthur and his Knights of the Round Table. Narratives about Arthur and his fellows were, in fact, THE most popular type of literature during the late medieval period. Arthurian legends may have been even more popular through the nineteenth century, and continue to have a massive audience in our own day and age. In this class, therefore, we will negotiate a variety of Arthurian narratives, past and present, including versions seen in painting, on film, in music, and of course most importantly, in literary writing. In reading Arthurian literature, we will overview the central narrative traditions, such as the mythical stories of Uther Pendragon, the Lady of the Lake, the Quest for the Holy Grail, Merlin, Tristan and Isolde, Lancelot and Guinevere, and the list goes on. We will peruse works in modern English adaptations, as well as several examples in their original Middle English; and we will examine examples from a variety of genres – including romance, history, tragedy, and epic – that tell the stories of King Arthur and his courtly world. We will end the semester by contrasting modern versions to their medieval predecessors, including famous works by T.H. White and Sir Walter Scott as well as several recent films (ranging from *Monty Python and the Quest for the Holy Grail* to *Excalibur*). We will approach these various texts in a seminar-style class, working together to investigate the adaptability of Arthurian literature to the changing values of divergent locales and ages. Our readings will explore such ideas as heroism, chivalry, courtly love, the quest, as well as significant religious issues, historical ideas, and challenging gender roles – all with the idea that different Arthurian authors have offered different social concepts for consideration, while the genre of Arthurian literature itself is essentially a site of ideological struggle, a space where various histories and viewpoints productively converge. In addition to class reading and discussion, students will write two major papers over the course of the semester. Ultimately, the idea of all of these activities is that Arthurian literatures offer an important window into the life and times of the Middle Ages, but are very much still alive to us today, and studying them should be both entertaining and illuminating.

Eng 2296(W108) Creative Writing: Fiction

sec 003 MWF 2:00-2:50
sec 004 TR 3:30-4:50 B. Windhauser
sec 005 R 5:30-8:00
sec 006 MWF 4:00-4:50
sec 008 W 5:30-8:00
sec 009 T 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.) This course helps to fulfill the writing-intensive requirement for the Core (not GenEd).

Eng 2297(W133) Shakespeare

sec 001 MWF 11:00-11:50
A study of major plays of Shakespeare, usually chosen from among the comedies, tragedies, and histories. Teaches appropriate principles of literary analysis, with some attention to social and intellectual background and Elizabethan stage techniques. May focus primarily on the plays as literature, or may study them as performed texts. This course helps to fulfill the writing-intensive requirement for the Core (not GenEd).

Eng 2301(0116) Survey of American Literature I

sec 001 MW 12:00-12:50 C. Palumbo-DeSimone
F 12:00-12:50
Sec 002 MW 12:00-12:50 C. Palumbo-DeSimone
F 12:00-12:50
Sec 003 MW 12:00-12:50 C. Palumbo-DeSimone
F 1:00-1:50
Sec 004 MW 12:00-12:50 C. Palumbo-DeSimone
F 1:00-1:50

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 2301(0116) Survey of American Literature I

sec 005 TR 2:00-3:20
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 TR 9:30-10:50 M. Orvell
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 11:00-11:50 M. Kaufmann
 The course will explore three ways of interpreting plays: as literary text, as theatrical performance, and as cultural/historical event. How does an English major read a play for literary interpretation? How does an actor or director interpret a play for performance? How does a culture respond to a play to understand something about itself at a particular time and place? A central goal of the course will be to articulate the assumptions behind and interactions between these interpretive acts.

Plays to be examined will be drawn from the Fall 2011 theater season in Philadelphia, still under construction. We will read and attend at least three plays, ideally covering a range of content and style—from the classic American canon to new plays by contemporary American playwrights. Where possible, we will also meet with theater artists and administrators for discussions about the productions.

In addition to reading the plays, students will be required to attend at least three performances and discussions. We will also read materials (other plays, criticism, reviews) related to the plays. Writing will consist primarily of frequent short papers about each text/performance/discussion, and a longer integrative paper. There may also be group projects focused on researching particular aspects of the plays.

Eng 2401(R125) African-American Literature I

sec 001 MWF 9:00-9:50 R. Williams
 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) Introduction to Non-Fiction

sec 002 MWF 1:00-1:50
 sec 003 R 5:30-8:00
 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.

This course helps to fulfill the writing-intensive requirement for the Core (not GenEd).

Eng 2512(0154) Modern Novel

sec 001 TR 11:00-12:20
 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 2513(0155) Modern Drama

sec 001 MWF 11:00-11:50 E. Mannion
 Modern drama encompasses the period from roughly 1870 through the mid-twentieth century and includes the work of hundreds of playwrights from around the world. Although the hallmarks of the period will be covered, we will examine it through the works of four writers whose contributions to the period are particularly significant, including Henrik Ibsen and Bertolt Brecht. Emphasis will be placed on social and intellectual background, dramatic art, and the role of theatre in social controversy.

Eng 2521(0162) Contemporary Literature

sec 001 T 5:30-8:00 P. Barnett
 This course examines cultural crossings in selected American literary works of the late 20th and early 21st centuries. How do contemporary writers represent culture clash and intercultural connection across, for instance, culture, race, class, sexual orientation, generations? In addition to developing critical reading and thinking skills, students will develop deeper understanding about the barriers to and possibilities for

productive intercultural exchange and collaboration. This class includes a community based learning component, with students partnering with older immigrants for literacy tutoring and cultural exchange. Participants will read and analyze literary texts, whose authors may include: Sandra Cisneros, Dave Eggers, Jeffrey Eugenides, Barbara Kingsolver, Jumphah Lahiri, Chang Rae- Lee, Jonathan Lethem, Toni Morrison, Joyce Carol Oates, and Amy Tan.

Eng 2596(W104) Writing for Business & Industry

sec 001 MWF 9:00-9:50
 sec 002 MWF 11:00-11:50
 sec 003 MWF 12:00-12:50
 sec 004 MWF 3:00-3:50
 sec 005 TR 9:30-10:50
 sec 006 TR 12:30-1:50
 sec 013 MWF 10:00-10:50

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. This course helps to fulfill the writing-intensive requirement for the Core (not GenEd).

Eng 2696(W102) Technical Writing

sec 001 MWF 10:00-10:50
 sec 002 MWF 12:00-12:50
 sec 003 TR 2:00-3:20

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. This course helps to fulfill the writing-intensive requirement for the Core (not GenEd).

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

sec 001 W 3:00-5:20 P. Cagle
 F 3:00-5:20 P. Cagle

This screening-intensive course surveys the broad trends in the development of cinema as an art and as an industry. Spanning from 1950 to present, it will particularly examine how notions of film art and social protest defined national cinemas, including American film, against the traditional Hollywood studio film. Topics to include the decline of the studio system, the

international art film, the New Hollywood, oppositional counter-cinema, independent cinema, and transnational and global exchange of cinematic style and language.

Eng 2711(0170) Intro to Cinema Studies

sec 001 R 5:30-8:00 G. Kecskes

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 TR 9:30-10:50 M. Siegel
 sec 002 TR 11:00-12:20 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 2897(W105) Literacy and Society

sec 001 MWF 3:00-3:50
 sec 002 TR 9:30-10:50

An exploration of the social context for reading and writing: how concepts of literacy can reinforce, elaborate, or threaten established social orders. Experiential study of how the written word is used; self-observation of our own writing practices and observation of others engaged in puzzling out the world through books, letters, pamphlets, flyers, newspapers, textbooks, billboards, signs, and labels. The purpose is to see literacy in action, see written documents shaping lives and see lives shaping written language.

Eng 2900(H190) Honors Special Topics

sec 001 TR 12:30-1:50 A. Friedman
 sec 002 MWF 3:00-3:50 S. Walters

For Honors students only: register through University Honors Program.

Eng 3002(0276) Contemporary Criticism:

sec 001 TR 2:00-3:20 S. Brivic

This course will first survey the range of contemporary critical theories and then focus consecutively on three

kinds of psychological theory: Freudian psychoanalysis, Lacanian analysis, and cognitive psychology. We will apply these concepts to Joyce's *A Portrait of the Artist* and some lesser works. Students will write a short paper of 1200 words and a longer one of 3000 and take 2 exams.

Readings:

James Joyce, *A Portrait of the Artist as a Young Man*

Terry Eagleton, *Literary Theory: An Introduction*

The Freud Reader, ed. Peter Gay

Elizabeth Wright, *Psychoanalytic Criticism*

Jacques Lacan, *Ecrits: A Selection*

Patrick Colm Hogan, *Cognitive Science, Literature, and the Arts*

Eng 3082(0288) Independent Study

sec 001 ARR K. Henry

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 six electives 2000 and above 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, contact Dr. Paula Robison (prob@temple.edu).

Eng 3097(W275) Feminist Theory

sec 001 TR 2:00-3:20 J. Mendenhall

What is the sex/gender system; how is it created and enforced by institutions, ideologies, and discourses; and, most significantly, how is it used to dominate and oppress all of us? How does it intersect with other systems of domination? We will examine the contemporary feminist theorists who describe how the values of a culture are encoded in language and cultural artifacts, and who profoundly revise human knowledge by asking new, complex questions about the world. We will learn how to analyze and apply these complicated ideas to literature and film. Most importantly, this course is not a "memorize facts and regurgitate them" course—it is a skills course in which you will practice and become a better thinker, reader, writer, speaker, listener, and leader.

This course helps to fulfill the writing-intensive requirement for the Core (not GenEd). The prerequisite for English majors is English 2097 (W100). For everyone else, you should have completed at minimum one 1000, or preferably, one 2000-level writing intensive course in your major, to have mastered the skills to write a 5-7 page college-level paper with ease, and to read specialized, sometimes difficult reading material. This class requires significantly more reading and writing, a final research paper (12 pages), a group presentation, and plentiful class preparation and engagement. Although you may find the class very challenging, please know that I will provide high-quality, focused writing instruction, and guide you in drafting, rethinking, and revising your papers. All work (in and out of the class) builds toward the final research paper; research librarians will also be available to consult with you.

Eng 3241(0242) English Romanticism

sec 001 MWF 1:00-1:50 S. Cole

This course offers a thematic approach to English romanticism. In the first section – "Reading" – we will look closely at three poems (Wordsworth's "Resolution and Independence" and "Ode: Intimations of Immortality," and Coleridge's "Dejection: An Ode,") which were written in close connection to each other. Our focus here will be how to read a romantic poem, which in part means learning how to read more closely than is demanded by poetry from, say, the 18th Century.

In these poems, Wordsworth and Coleridge can be seen to engage in a complex dialogue about the capacity of poetry to offer a sense of purpose and meaning that seemed unavailable in the larger world. The second section – "Theory" – thus examines theoretical positions offered by romantic writers (including Wordsworth's "Preface to *Lyrical Ballads*," Coleridge's *Biographia Literaria*, Shelley's "Defense of Poetry," and selections from Keats' letters) that seek in varying ways to explain how poetry might plausibly be claimed to have such a capacity.

The third and final section – "The Real" – focuses how this romantic "project" looks when set in relation to the world which it seems in so many ways to avoid. Exploring a variety of romantic writings, including Wordsworth's "The Prelude," Blake's "Songs of Innocence and Experience" and "The Marriage of Heaven and Hell," Austen's *Mansfield Park*, and Keats' "Hyperion" and "The Fall of Hyperion," we'll try to explore possible answers to a fundamental question raised by romanticism: does romanticism fail because it retreats to a private transcendence which cannot cope with an impossible world, or does it succeed in defining ways that an impossible world might be transformed?

Eng 3252(0244) Victorian Novel

sec 001 TR 2:00-3:20 R. Beards
 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 *Barbaster 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 3261(0245) Modern British Lit: Marriage in the Novel

sec 001 TR 11:00-11:50 S. Brivic
 We will read a series of notable modern novels that deal with marriage. In addition to appreciating the art of the novels, we will examine the insights that these books generate about how marriage, love, and the family work. Among the theories we will apply are Freudian and Lacanian psychoanalysis and family systems theory. Students will write a 1200-word paper and a 3000-word one and take two exams.

Readings;

D.H. Lawrence, *The Rainbow*

Virginia Woolf, *To the Lighthouse*

Nigel Nicolson, *Portrait of a Marriage*

Malcolm Lowry, *Under the Volcano*

Jean Rhys, *Wide Sargasso Sea*

Roddy Doyle, *The Woman Who Walked Into Doors*

Jeanette Winterson, *Written on the Body*

Eng 3262(0254) Irish Literature

sec 001 MWF 9:00-9:50 E. Mannion
 This course will focus on modern Irish literature (from the Irish Literary Revival forward), using key events in the island's history as contextual backdrops. We will explore the works of several authors, including John Banville, Samuel Beckett, Marina Carr, Roddy Doyle, Lady Gregory, Seamus Heaney, Martin McDonagh, J.M. Synge and W.B. Yeats. In 15 weeks, we can explore only a fraction of Ireland's rich literary traditions; but it is hoped that your exposure to our selected plays, novels

and poems provides you with a sense of its beauty and complexity.

Eng 3296(W202) Adv. Creative Writing: Fiction

sec 001 TR 3:30-4:50

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.

This course helps to fulfill the writing-intensive requirement for the Core (not GenEd).

Eng 3341(0224) American Literature & Society:

sec 001 MWF 12:00-12:50 R. Williams

Immigrant novels form a rich tradition in American literature. They raise vital questions about identity and citizenship. Addressing the issues, selected course readings include the *Bread Givers*, *Brown Girl Brownstones*, and the *Absolutely True Diary of a Part-time Indian*. Students review the following films: *Arranged*, *Mississippi Masala*, *Come See the Paradise*. Overall, they are asked to interpret how the designated material defines an American. Several online exercises are involved in the course.

Eng 3341(0224) American Literature & Society

sec 002 TR 11:00-12:20 P. Yannella

A study of social issues as explored in U.S. literature and the social context in which literature is produced. May be offered as The Arts in America, Literature of Slavery, etc. More detailed descriptions to come.

Eng 3411(0227) Stud. in African-American Literary Genre

sec 001 MWF 2:00-2:50 R. Williams

The "novel of passing" is an African American literary genre that concerns "race" as a social construct. Readings for the course include: W. W. Brown, *Clotel*; F. Harper, *Iola Leroy*; C. Chestnutt, *House Behind the Cedars*; J. Johnson, *Autobiography of an Ex-Colored Man*; P. Hopkins, *Plume Bun*; N. Larsen, *Passing*; G. Schuyler, *Black No More*; D. Senna, *Caucasia*.

The course also involves the analysis of films like *Imitation of Life* and *Pinky*. Students must present an oral report, maintain a critical journal and produce an analytical essay.

Eng 3412(0229) The Harlem Renaissance

Prerequisite: *English 2097 (W100)*

sec 001 TR 3:30-4:50 J. Joyce
Immediately following World War 1, the Harlem Renaissance historically represents the first period of Black cultural productivity. While these Black cultural contributions include stage performances, musicians, and political figures, this course focuses primarily on a wide range of literary artists. The course then includes novelists, poets, and non-fiction writers whose works reflect lesbian, gay, and heterosexual identities. Classroom discussions will examine the opposing views of W. E. B. Du Bois and Marcus Garvey, the differences between the nature of the poetry written by Black women and Black men, Alain Locke's *The New Negro*, the nature of Black satire during this period, and the definition of Black art suggested by a wide range of genres, internecine battles, widely diverse thematic subjects, and stylistic innovations.

Eng 3711(0270) Intermediate Film (*crosslisted w/FMA 3770*)

sec 001 TR 11:00-12:20 S. Mukherjee
This course will draw significantly on Gilles Deleuze's theories based on post-1945 world cinema as these unfold in his study *Cinema 2: The Time-Image*. In this regard, we will view and discuss selected films to evaluate the impact of war on the representation of the image, space, and memory. The following are some foci of this course: treatment(s) of criminality; narrativizing catastrophe through the paradigm of love; fear of historical forgetting; montage of chronology versus the "time image;" decline of class privilege and themes of belatedness.

Texts will include, among others, French New Wave films, such as Jean-Luc Godard's *À Bout de Souffle/Breathless* and Alain Resnais' *Hiroshima, Mon Amour*; Italian Neo-Realist films, such as Michelangelo Antonioni's *La notte/The Night* and *L'eclisse/The Eclipse* and Luchino Visconti's *Il Gattopardo/The Leopard* and *Ludwig*. Other films under consideration will be Antonioni's *The Passenger*; Orson Welles' *Citizen Kane*; Satyajit Ray's *Aparajito/The Unvanquished*; and Ritwik Ghatak's *Subarno Rekha*. Print texts students are expected to familiarize themselves with include other than Deleuze, Paul Virilio, *War and Cinema: The Logistics of Perception*; Christian Metz, *The Imaginary Signifier: Psychoanalysis and the Cinema*; Kaja Silverman, *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema*; and sections from Rey Chow's work on film. Relevant selections from these texts as also pertinent articles will, in most cases, be posted online through Paley Course Reserves.

Students are required to write one critical paper that incorporates a minimum of five researched secondary sources; take a mid-semester and a final examination; and occasionally produce shorter pieces of writing to generate

discussion in class.

Eng 3823(0253) History of The English Language

sec 001 MWF 12:00-12:50 G. Gust
To quote the great novelist Henry James, "It takes a great deal of history to produce a little literature." This course will encourage students to explore the fascinating, tumultuous history of the English language as it relates to literary work, and beyond. English is now the international language of business and government, and the class will thus seek to determine how the language developed from its obscure Anglo-Saxon roots to become the ubiquitous language of the twenty-first century global marketplace. What were the major developments in each respective historical era, and what were the movements, traditions, and texts that helped to effect significant linguistic change? These are the types of questions we will seek to answer by considering such subjects as vocabulary expansion, the politics of dictionaries, slang, and hypertext. Given that our language is everywhere, this is a course that will reward English majors and non-majors alike. To foster an in-depth understanding of the history of the English language, students will explore a wide range of texts and genres, including poetry, fiction, drama, chronicles, speeches, newspapers, dictionaries, and film.

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—register in Undergraduate
Office, Anderson 1035. Email Dr. Gabe
Wettach if you have any questions
(gwettach@temple.edu).**

English 4197 Studies in Poetry: Poetry and Politics

sec 001 TR 3:30-4:50 J. Osman
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.*

In this course we will trace the path from Shelley's dictum "Poets are the unacknowledged legislators of the world" to George Oppen's "Poets are the legislators of the unacknowledged world" to Rosmarie Waldrop's "Poets are the unacknowledged life maintenance crew of the mind." Focusing mostly on contemporary American poetry and poetics, we will look at the ways poems can

communicate political content and how poetic forms can enact a politics. Because of the enormity of this topic, we will restrict ourselves to work that falls into three content categories: war, the environment, and cities.

Requirements include active presence on the Blackboard Discussion Board, attendance at two Temple poetry readings, and three short papers which will be reimagined and reconfigured into one long final paper.

Eng 4497(W331) Studies in Shakespeare

sec 001 TR 12:30-1:50 L. Venuti

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.*

This course will explore the range of problems--theoretical and formal, cultural and ideological--that are raised by **film adaptations** of Shakespeare's plays. We will consider the theory of adaptation in film studies and take into account the question of audience. The primary aim is to conceptualize film adaptation as a relatively autonomous **interpretation**, which is shaped by film form and cultural conjuncture, but can nonetheless illuminate the plays. We will read a sampling of Shakespeare's work in different dramatic genres, as well as a selection of sonnets. The films will include the work of such directors as Laurence Olivier, Franco Zeffirelli, Gus Van Sant, and Fred McLeod Wilcox.

Eng 4498(W322) Studies in Modern American Literature: Literature, Media, and the Archive

sec 001 MWF 2:00-2:50 P. Benzon

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.*

We live in a profoundly archival moment. Eric Schmidt, CEO of Google, recently claimed that the human race currently produces as much data every two days as it did from the dawn of humanity to 2003. While the validity of Schmidt's claim has been widely debated, such a statistic nonetheless suggests that our relationship to information—as producers, collectors, and consumers—is undergoing dramatic changes in both kind and degree. Such changes raise numerous questions: Is it even possible to comprehend such an archive, and if so, how might our understandings of the human condition change in response? In what ways does the digital archive represent a dramatic break from the archive of the print analog world, and in what ways does it retain the characteristics of that earlier moment in media history? How might we see collecting, maintaining, or circulating an archive as an artistic or political action? Are archivists authors? Are authors archivists?

In this course, we'll consider how these questions about the archive bear on issues of time, space, perception,

history, narrative, authorship, and the politics of identity and how authors work to harness or resist the possibilities and pressures of the archive. We'll also engage in several other activities that will give us direct experience with what it means to navigate, study, and produce these collections. We may visit several archives on and around the Temple campus, including perhaps Paley Library's Contemporary Culture Collection, the Temple Computer Services Data Center, and ENIAC, the world's first large-scale electronic computer, at the University of Pennsylvania. As part of the work for each student's capstone essay, we will also work together to produce a collective online research bibliography—a collaborative archive of our own thoughts and findings in the research process. Our readings will draw from critical and theoretical writing by authors including Jacques Derrida, Walter Benjamin, Alan Sekula, and Paul D. Miller aka DJ Spooky that Subliminal Kid, and we will read literary texts by authors such as Umberto Eco, E.L. Doctorow, Don DeLillo, Jorge Luis Borges, Kenneth Goldsmith, W.G. Sebald, Alison Bechdel, Craig Dworkin, Jonathan Harris, Jonathan Safran Foer, and Mark Z. Danielewski.

FALL 2011 - 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.

Eng 2201(0114) Survey English Lit Beg-1660

sec 401 T 5:30-8:00

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 M 5:30-8:00

sec 402 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.)

This course helps to fulfill the writing-intensive requirement for the Core (not GenEd).

Eng 2302(0117) Survey of American Literature II

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

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 Chesnut, 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 401 W 5:30-8:00 J. Mellis

A survey of 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 such as

Toomer, Hughes, McKay, Hurston, Brown, Larsen, Wright, Baldwin, Hansberry, Ellison, Baraka, Morrison and others

Eng 2596(W104) Writing for Business and Industry

sec 401 W 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

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.

This course helps to fulfill the writing-intensive requirement for the Core (not GenEd).

Eng 3512(0258) Issues in Modern Literature: Transnational Novelists

sec 402 M 5:30-8:00 P. Robison

In the last fifty years, for various reasons, writers like Vladimir Nabokov, Julio Cortazar, Marguerite Duras, Milan Kundera, Salman Rushdie, W. G. Sebald, Herta Muller, Mehdi Charef, Jamaica Kincaid, Nuruddin Farah, and many others have emigrated from one country to another, moving across national and other boundaries and inventing what Rushdie calls "imaginary homelands" and new kinds of narrative. The course will look at the effects of displacement on work by such writers: nostalgia, resistance, hybridity, affiliation; issues of identity, voice, language, audience, and narrative form.

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—register in Undergraduate Office, Anderson 1035. Email Dr. Gabe Wettach if you have any questions (gwettach@temple.edu).

Eng 4698(W350) Studies in World Literature: The Modern Bildungsroman

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

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.

In the Bildungsroman, or novel of education, a young person learns about society, love, and the ways of the world, and matures by making difficult choices and compromises. The critic Franco Moretti says this genre, familiar to most readers through novels like *Great Expectations*, was "the symbolic form of modernity" in Europe until World War I. Modernist, postcolonial, transnational, feminist, and postmodern elements, however, have altered the form radically. In education novels like Flaubert's *Sentimental Education* (France), Woolf's *Jacob's Room* (UK), Oe's *A Personal Matter* (Japan), Kureishi's *The Buddha of Suburbia* (Pakistan/UK), Dangarembga's *Nervous Conditions* (Zimbabwe), Robinson's *Housekeeping* (US), and Bolano's *The Savage Detectives* (Chile/Mexico/Spain), we will consider the relation of social context to literary form; the concept of world literature; and issues of genre, subjectivity, narrative voice, audience, and influence. A research project on one of the novels will be the major work of the course.

Eng 4898(W370) Studies in Film: Love and Violence in African Cinemas (crosslisted w/FMA 3696)

sec 401 T 5:30-8:00 S. Gauch

Prerequisite: English 2097(W100); English 2302 (0117) and English 2711 (0170); at least one 3000-level literature course. Registration is by special authorization only.

What do African cinemas have to tell us about sex, gender, and relationships? What do they have to show us beyond conflict and struggles against oppression from within and without? Taking as our focus North and West African films ranging from war films to comedies to experimental films, we will examine how they unsettle colonial and imperialist stereotypes about gender in Africa and Islam from the 1960s until today. At the same time, we will explore how African films challenge sexist structures of representation from beyond the continent, including those of mainstream Hollywood and European cinemas. Throughout, we will focus on how these films foreground gender in their narration of sweeping local and global historical changes, love and violence. Readings will include works drawn from African, postcolonial, and transnational film studies, as well as feminist film theory, and transnational gender theory. Requirements: weekly film viewings, readings, and Blackboard posts; three short papers; one final research paper of 15-20 pages.

FALL 2011 - 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 826 Creative Acts

Sec 101 TR 7:40-9:20 B. McBride

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.

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

Eng 1197(X084) Introduction to Literature

sec 101 MW 9:30-10:50 P. Finn

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 in the Core..

Eng 2097 (W100) Introduction to English Studies

sec 101 MW 9:30-10:50 P. Finn

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 101 TR 9:30-10:50

A reading of works by major short story writers, European and American, classic, modernist, and experimental, considering their form and language, and the way in which they refract experience rather differently from other literary kinds.

Eng 2301(0116) Survey of American Literature I

sec 005 TR 2:00-3:20 B. Kulik

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 3082(0288) Independent Study

sec 001 ARR K. Henry

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.

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.

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Wettach if you have any questions
(gwettach@temple.edu).**

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

sec 101 R 2:00-4:30 D. Pazicky

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.

Why would an author deliberately obscure his/her vision of “reality” behind a first-person narrator who is fallible, insane, or deceitful? How can we tell if a narrator is unreliable? In what sense are all narrators unreliable?

To explore these questions and others, we will read a selection of fiction from the mid-19th through the 21st century. Fictional texts will be selected from the following: a Poe short story; Henry James’s *The Aspern Papers*; Charlotte Perkins Gilman’s “The Yellow Wallpaper”; Ford Maddox Ford’s *The Good Soldier*; Kazuo Ishiguro’s *The Remains of the Day*; and Arvind Adiga’s *The White Tiger*. We will read numerous essays on narrative theory that deal with such questions as the ethical and epistemological role of the narrator. Also, research will be a major ongoing component of this course and will culminate in a 20-page research paper.

