

ENGLISH DEPARTMENT

UNDERGRADUATE COURSE

DESCRIPTIONS

SPRING 2016

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- Students enrolling at Duquesne in or after Fall 2013 must complete the new 36 credit English major. Students who declared an English major prior to Fall 2013 may choose to fulfill either the old or the new English major (discuss the choice with your faculty mentor).
- English majors must meet with faculty mentors. Mentors have all forms necessary for resignation and they will be submitted electronically to your advisor and email-copied to you.
- All majors are required to complete ENGL 300W and three survey courses. All English majors must complete ENGL 300W before they can take any 400-level English class.
- Some 400-level courses satisfy more than one requirement, but students in the old major must choose to meet each requirement with a different course, with the exception of the Diversity and Literature requirement.
- In addition to the concentration requirements, English Education students must also complete requirements in World Literature and History and Structure of English Language.

For more information, see *Dr. Danielle St. Hilaire, Undergraduate Director of English* (x6435; sthilaired@duq.edu).

INTRODUCTORY GENRE COURSES

ENGL 101-01 (20634)

Multi-Genre Creative Writing

MWF 12:00-12:50 pm

Cipri, A.

There are many different ways to write creatively—stories, poems, even essays—but the skills needed to write well in any of these forms share more in common than most people assume. This course is designed to introduce students to a variety of creative writing forms—poetry, fiction, and creative non-fiction—by examining various craft elements (character, voice, point of view, setting, etc.) and trying to understand how the lessons learned about these in one genre can be helpful when trying to write in another. Students will be required to read texts by published authors to discuss *how* and *why* they work; students will also write, read aloud, and workshop their own work in a supportive and constructively critical environment. Each student will fashion a polished portfolio consisting of examples of each genre and attend readings.

Fulfills the Core Curriculum Creative Arts Theme Area requirement.

ENGL 101-02 (21943)

Multi-Genre Creative Writing

TR 12:15-1:30pm

Kinnahan, L.

This course is an introduction to creative writing, intended for students with an interest in exploring the power of language in various forms. During the semester, we will focus on poetry, fiction, and creative-nonfiction (including memoir), exploring each genre through lots of reading and writing of different types. The course will require active participation in a workshop setting, wherein we will read and discuss each other's work. This course satisfies the Creative Arts theme area of the University Core. **Fulfills the Core Curriculum Creative Arts Theme Area requirement.**

ENGL 112C (24166)

TR 12:15-1:30pm

Spst: The Love of Books

Gibson, A.

From book collecting to fan fiction and from criticism to celebration, this class asks students to probe the cultural and personal meanings of books, why we read (and love) them, and how books can be used as tools for social justice. Students will explore the role books play in our culture, in other cultures, and in their own lives; they will engage in discussions about popularity, didacticism, banned books, “relatability,” guilty pleasures, and the boundaries between academic literary criticism and popular writing about books. We will look at contemporary book reviews, debate the role of books in classrooms versus beyond education, and explore the genre of “bibliophilia.” We will also explore the relationships between acts of reading, love, and violence in *The Narrative of Frederick Douglass* and *Reading Lolita in Tehran*. In addition to exams, assignments will include a mixture of short critical and personal writings, including critical reading responses, a book review, a personal non-fiction essay, and a reflective writing exercise that connects this class with the AMOR Learning Community.

ENGL 113C-01 (22833)

MWF 9:00-9:50 am

Spst: Diversity and Literature

Kinnahan, T.

This Narration Learning Community course will examine ways that authors and filmmakers from a variety of ethnic backgrounds have employed narrative as a form of cultural and artistic expression. The course will survey modes of storytelling as expressed in a variety of media and across multiple cultural traditions. Throughout the course we will address the central questions guiding the Narration Learning Community: How do stories engage us? How do we engage the world through stories? **Fulfills the Core Curriculum Global Diversity Theme Area requirement.**

ENGL 201-01 (24360)

Spst: Introduction to Fiction: Stories and Selves

TR 1:40-2:55pm

Gibson, A.

“We tell ourselves stories in order to live,” Joan Didion tells us. What does this mean? Is storytelling and fiction a part of who we are as humans? Do books make us better people? What role has fiction played in our understanding of ourselves as humans, individuals, citizens?

These are some of the questions we will ask as we begin our conversation about how fiction works, why we read it, and how it shapes our understanding of human selves. We will consider whether science can explain storytelling, investigate the art of the short story, explore the personal and critical ways in which we can respond to fiction, and evaluate the role of the novel in telling stories about identity. We will also discuss reading for pleasure, and you will get to vote in groups on a “guilty pleasure” read. Our reading journey will begin with children’s literature and short stories (by Poe, Jewett, Marquez, Baldwin, and Atwood) and continue with two novels (Mary Shelley’s *Frankenstein* and Kazuo Ishiguro’s *Never Let Me Go*) and two films. Assignments will include short written responses, two exams, and a final “Reading for Pleasure” group project.

ENGL 202-01 (23390)

Spst: Introduction to Poetry

MWF 10:00-10:50 am

Barnhisel, G.

What makes a poem a poem? How does it make its meaning? How does it give us pleasure? Why do people break sentences up into a bunch of lines in the first place? In this course, we will be reading a variety of different kinds of poems written over the course of English and American literary history, in order to gain a greater appreciation of poetry by inquiring into how individual poems work. No prior knowledge or experience reading, writing, or interpreting poetry is necessary; if you can read, then you can read poetry.

ENGL 203-01 (21944)

Spst: Introduction to Drama: Comedy and Tragedy

TR 12:15-1:30 pm

St. Hilaire, D.

The iconic masks—the one face smiling, the other appearing to cry—have come to represent drama in our culture, staking out comedy and tragedy as the two dominant dramatic forms. But what is the boundary between these two forms? And have comedy and tragedy always meant the same thing? In this course we

will survey the history of comedy and tragedy in Western literature, from Ancient Greece to the modern day, in order to think about how these forms speak to each other and how they have changed over time. Plays we examine will include Sophocles' *Oedipus Tyrannus*, Shakespeare's *Midsummer Night's Dream* and *King Lear*, and Beckett's *Waiting for Godot*.

ENGL 204-01 (22617)

MWF 1:00-1:50 pm

Spst: Psychodrama, Psychobabble: Mind, Body, and Text

Tavela, S.

From literature about hysterics to celebrity meltdowns, we are fascinated by the ways in which people act out in unexpected or crazy ways. In this course we will investigate intersections between culture, literature, psychology, gender, and sexuality to develop ideas about how the mind and body function. By engaging with a variety of texts, from Anne Finch's musings about the spleen to the real (or manufactured) dramas of reality television, such as the *Real Housewives* and *Dance Moms*, we will develop ideas about how the mind influences the ways in which the body performs. Whether it is Eminem's rap persona or Marianne Dashwood's lovesickness, we will explore how culture and psychology intersect.

ENGL 205-01 (24167)

MW 3:00-4:15 pm

Spst: War in Literature and Film

Suh, J.

War and homefront have been central subject matters of some of the world's greatest literature and film. In this class, we'll be encountering poetry, drama, fiction, and film that innovated these different genres, and simultaneously revolutionized our views of human conflict. We'll focus first on ancient Greece and then fast forward to the twentieth century to many works that are considered milestones of representation. Likely subjects include: the Greek and Trojan War, the Irish War of Independence, the Irish Civil War, World War I, World War II, the Vietnam War, the Algerian Revolution, and the Iraq War. Exams and quizzes will enable you to develop skills in film and literary analysis. Sessions will be devoted to screenings, brief lectures, and discussions.

ENGL 206-01 (24165)

Spst: Game of Thrones and Blood: Myth, Law, and Fantasy in Dark Age Europe

Adams, A.

TR 10:50am-12:05pm

HBO's *Game of Thrones* offers viewers a chance to marvel in a chaotic, heroic, and occasionally horrific world that is intentionally reminiscent of medieval Europe, in all its gory glory. This course offers you a chance to get to know the cultures that were the inspiration for *Game of Thrones*—medieval Iceland, Britain, and Ireland—while exploring the mythological and literary cultural heritage in its original ugly beauty. We will be reading sagas and stories from Iceland, Ireland, England, and Wales, and comparing their myths and motifs to our modern equivalents. We will combine Dark Age literary texts with its real cultural artifacts, and compare stories and sagas with stones, swords, and bones, in an attempt to understand this essential yet distant era.

ENGL 214-01 (22821)

MWF 11:00-11:50 am

Literature of Crime and Detection

Howard, S.

This course is an introduction to crime and detective literature. It begins with British and American nineteenth-century writers of crime and detective fiction, including Arthur Conan Doyle (Sherlock Holmes) and Edgar Allan Poe (C. Auguste Dupin). The course then moves into the twentieth and twenty-first centuries with such international writers of fiction as Raymond Chandler, Agatha Christie, Stieg Larsson, Alexander McCall Smith, and Tara French. The aims of the course are to demonstrate the breadth of the genre—including cozies; hard-boiled detective fiction; locked-room mysteries; police procedurals—, as well as its depth and its evolution, and to allow us to discuss in an informed and precise way the literature many of us have enjoyed informally.

LITERATURE SURVEYS

The following courses fulfill English major survey requirements.

ENGL 318W-01 (24363)

MWF 11:00-11:50 am

Survey of British Literature II

Suh, J.

This course will survey British literature in the major genres (poetry, essay, novel, and drama) from the late eighteenth century to the present. In closely reading individual works, we will study important practices and revisions of literary tradition and form. We will also keep one eye toward writers' common practices to group them into the following literary "movements": Romantic, Victorian, modernist, and postcolonial. Studying the works in the context of these movements will allow us to perceive the writers' broader literary representations of the ever-shifting British national imagination, especially with regard to the historical themes of class, race, and gender. The broadest goal of the course, however, is to listen to the writers' conversations—and disagreements—across and within movements in response to the following questions: How should we imagine the institution of British literature as a whole? Who should comprise its readers and writers? What are the explicit and implicit goals of a "national" body of literature?

English 319-01 (24364)

TR 1:40-2:55pm

Survey of American Literature I

Barrett, F.

This course will consider representations of American identity in writings from the early colonial period through the Civil War. Situating each work in its historical and cultural context, we will focus in particular on these writers' depictions of home spaces and of the natural world, considering how these depictions shape the writer's sense of what it means to be "American." Reflecting on the transitions from the colonial era to the new republic to the antebellum nation, we will attend to points of contact,

engagement, and conflict between different cultures and world-views, considering how differences of race, gender, and class shape these encounters. Readings will include work by writers such as Mary Rowlandson, Roger Williams, Hector St. Jean de Crèvecoeur, MaryJemison, William Apess, Lydia Maria Child, Frederick Douglass, Harriet Jacobs, Henry David Thoreau, and Emily Dickinson among others

ENGLISH 300W

Required of all English majors and minors and a prerequisite to all 400-level courses.

ENGL 300W-01 (20626)

MWF 12:00-12:50 pm

Critical Issues in Literary Studies

Howard, S.

This course is an introduction to literary studies. It is intended for those students majoring or minoring in English. During the semester, we will read works by British and American authors writing in a variety of historical periods and literary genres. These include works by William Shakespeare, Andrew Marvell, Nathaniel Hawthorne, Alice Walker, and Mary Shelley. In addition to exploring the critical issues each work raises, we will consider each work using various critical approaches, discussing how the various methodologies work and issues the criticism raises. Course requirements include an annotated bibliography, a semester project (a critical history of a work), and class participation (attendance, active participation in class discussion, homework, quizzes).

ENGL 300W-02 (22620)

TR 10:50am-12:05 pm

Critical Issues in Literary Studies

Wright, S.

This course is an introduction to the practice of literary studies, with a particular emphasis on the skills involved in close reading, research, persuasive writing, and research. By fostering a way of thinking critically and with sophistication about language, texts, and literary production, this course will teach you *how to be a student of literature*, and nurture your passion for reading. We will uncover the richness and beauty of words on the page; discover the means by which those words have been informed by social, political, aesthetic, and religious contexts; and locate your own response within the context of these discoveries. To these ends, we will consider a range of questions including:

- What is literature and what constitutes literary study?
- How and why do we read and write about literature?
- What is genre?
- What kinds of questions can we ask about poems, plays, novels, and essays?
- What do critical and literary terms teach us about engaging literature?

In this section, we will practice literary scholarship through discussions and writing on the theme of **monstrosity**. Encounters with some of literature's greatest monsters, from Grendel's mother to Frankenstein's monster, will encourage us to consider the relationship between monstrous bodies, culture, and text in ways that inform our various undertakings.

300-LEVEL LITERATURE COURSES

ENGL 306-01 (24169)

Spst: Food, Hunger, Ethics

MW 3:00- 4:15 pm

Kinnahan, T.

This semester we will explore how contemporary writers and, to a lesser degree, filmmakers grapple with issues of food and social justice. Using the lenses of literature and film, we will heighten our understanding of the ethics of food production, distribution, and consumption; economic disparities in access to food; the environmental impact of our food choices; the social and cultural implications of food ways among ethnic communities; and the spiritual dimensions of our relationship with food. We will also learn to analyze and critique the rhetorical approaches of the writers and filmmakers on our list. **Fulfills the Core Curriculum Social Justice Theme Area requirement.**

ENGL 307W-01 (24361)

MWF 12:00-12:50pm

Spirituality and Literature

Glass, K.

This class will examine the interplay of faith and reason in African American literature. Examining Black literary texts from the nineteenth century to the present, and exploring the dialogue between African American literature and culture, this course will consider intersections of faith and reason in multiple literary genres including, fiction, creative nonfiction, poetry, and drama. Our reading list will include works by Frederick Douglass, Maya Angelou, Toni Morrison, James Baldwin, Malcolm X, and many others. **Fulfills the Core Curriculum Faith and Reason Theme Area requirement.**

ENGL 316W-01 (21707)

MWF 10:00-10:50 am

Spst: Health Care and Literature

May, R.

This course explores textual representations of health care and medical knowledge in the West since the Early Modern period, with an especial emphasis on cultural constructions of the medical practitioner and his engagement with the body. We will conceive of text broadly to engage representations of medical practice in word and image. We will read historical surgical paintings and engravings as well as popular television shows about hospitals; we will study the history of human dissection and learn how this vital medical privilege was not always valorized as a legitimate medical practice; we will read fiction about

physical and mental illness, medical mismanagement, and medical heroics. We are interested in humanistic issues like the nature of humanity, the ethics of experimentation, the profession as locus of power and generator of discourse, the balance of health and illness, and the inevitability of death. Students will participate regularly in class discussions and complete several process-based analytical papers as well as a research project. This course is intended for students from the Health Sciences, the Natural Sciences, and the Liberal Arts alike; no particular background or preparation is assumed.

ENGL 308-91 (20628)
Pittsburgh Filmmakers
St. Hilaire, D.

TBA

See “Spring 2016 Pittsburgh Filmmakers Course Descriptions” pdf on Department web page. Brochures will be available on the shelf outside the English Department (637 College Hall). All classes are offered off-campus.

WRITING COURSES

The following courses fulfill Writing concentration requirements.

ENGL 314W-01 (24362)
Textual Ethics in a Digital World
Purdy, J.

TR 9:25-10:40 am

What ethical decisions do you make when you write?

Writing is not only a means to deliver social justice (e.g., through court rulings, laws); writing processes themselves necessitate choices regarding social justice, choices sometimes made more visible by the use of digital technologies to produce, circulate, deliver, and receive texts. Google’s contentious book digitization project, Napster’s brief but pronounced influence on file sharing policies, the One Laptop per Child project as a response to the Digital Divide, and Turnitin’s legal battles regarding its database of student papers are just a few examples of digital text initiatives with implications for social justice. In this course, we will discuss cases such as these as part of our study of how to make socially just and ethical choices regarding textual authorship, ownership, and accessibility in a digital world. **Fulfills the Core Curriculum Social Justice Theme Area requirement.**

ENGL 330W-01 (23385)
Fiction Workshop 1

MW 3:00-4:15 pm

Kunsa, A.

This workshop course will introduce students to the craft of writing fiction. We will read, write, read, write, and read and write some more. Specifically, we will look to the stories of established authors for models for our own writing, and we will spend considerable time reading, commenting on, and discussing the work of all members of the class. Topics will include, among other things, characterization, scene, plot, voice, and revision. Regular attendance and robust participation are absolutely essential--both for your improvement as a writer and your grade. In addition to a variety of short writing exercises, students will submit two original short stories, revisions of both, and a final portfolio showcasing their work.

ENGL 475W-01 (23404)

TR 1:40-2:55 pm

Fiction Writing Workshop 2

Fried, J.

This course is designed as a *workshop* for advanced students in fiction writing, in which students will work to develop their imaginative writing and critical skills beyond the introductory level. Students taking this course must be committed to extensive writing, careful reading, active participation in class, and extremely regular attendance. Much of the class time will be spent discussing one another's writing; as a workshop focused on writing as a process, substantial writing, revision, and group critique will be expected. In addition, students will be reading and discussing published fiction, since in learning to read well one learns much about writing. **Fulfills a Writing concentration requirement. Prerequisite: ENG 330W Fiction Writing Workshop 1, a comparable course, or permission from the English Department.**

ENGL 485W-01 (23408)

TR 1:40-2:55 pm

Fiction Writing Workshop 3

Fried, J.

This course is designed as a *workshop* for advanced students in fiction writing, in which students will work to develop their imaginative writing and critical skills beyond the introductory level. Students taking this course must be committed to extensive writing, careful reading, active participation in class, and extremely regular attendance. Much of the class time will be spent discussing one another's writing; as a workshop focused on writing as a process, substantial writing, revision, and group critique will be expected. In addition, students will be reading and discussing published fiction, since in learning to read well one learns much about writing. **Fulfills a Writing concentration requirement. Prerequisite: ENG 475W Fiction Writing Workshop 2, a comparable course, or permission from the English Department.**

ENGL 495W-01 (23412)

TR 1:40-2:55 pm

Fiction Writing Workshop 4

Fried, J.

This course is designed as a *workshop* for advanced students in fiction writing, in which students will work to develop their imaginative writing and critical skills beyond the introductory level. Students taking this course must be committed to extensive writing, careful reading, active participation in class, and extremely regular attendance. Much of the class time will be spent discussing one another's writing; as a workshop focused on writing as a process, substantial writing, revision, and group critique will be

expected. In addition, students will be reading and discussing published fiction, since in learning to read well one learns much about writing. **Prerequisite: ENG 485W Fiction Writing Workshop 3, a comparable course, or permission from the English Department.**

ENGL 331W-01 (23386)

TR 10:50-12:05 pm

Poetry Workshop 1

Barrett, F.

This course will provide you with the opportunity to develop your skills and experience in writing poetry. Through a series of structured assignments, both individual and collaborative, you'll experiment with a variety of poetic forms and writing methods. As a class, we'll aim to develop a shared vocabulary for discussing the architecture, language, and voice of the poems you are writing. Students will be required to write new work for the class each week and will also be required to take part in writing collaborative class poems. Between class sessions, you'll read and respond to one another's poems, as well as reading work by published poets. Group discussion of poems written by members of the class will enable writers at all levels of experience to improve their work and recognize the strengths of their approaches; these discussions will also help you develop your ability to respond in specific and helpful terms to other writers. Assignments for the class will include weekly individually-authored poems, as well as two final projects: the first, a collection of published work that you admire and the second, a collection of your own poems. **Fulfills the Core Curriculum Creative Arts Theme Area requirement and a Writing concentration requirement.**

ENGL 476W-01

TR 10:50-12:05 pm

Poetry Workshop II

Barrett, F.

This course will provide you with the opportunity to develop your skills and experience in writing poetry. Through a series of structured assignments, both individual and collaborative, you'll experiment with a variety of poetic forms and writing methods. As a class, we'll aim to develop a shared vocabulary for discussing the architecture, language, and voice of the poems you are writing. Students will be required to write new work for the class each week and will also be required to take part in writing collaborative class poems. Between class sessions, you'll read and respond to one another's poems, as well as reading work by published poets. Group discussion of poems written by members of the class will enable writers at all levels of experience to improve their work and recognize the strengths of their approaches; these discussions will also help you develop your ability to respond in specific and helpful terms to other writers. Assignments for the class will include weekly individually-authored poems, as well as two final projects: the first, a collection of published work that you admire and the second, a collection of your own poems. **Fulfills a Writing concentration requirement. Prerequisite: ENG 331W Poetry Writing Workshop 1, a comparable course, or permission from the English Department.**

ENGL 486W-01

TR 10:50-12:05 pm

Poetry Workshop III

Barrett, F.

This course will provide you with the opportunity to develop your skills and experience in writing poetry. Through a series of structured assignments, both individual and collaborative, you'll experiment with a variety of poetic forms and writing methods. As a class, we'll aim to develop a shared vocabulary for

discussing the architecture, language, and voice of the poems you are writing. Students will be required to write new work for the class each week and will also be required to take part in writing collaborative class poems. Between class sessions, you'll read and respond to one another's poems, as well as reading work by published poets. Group discussion of poems written by members of the class will enable writers at all levels of experience to improve their work and recognize the strengths of their approaches; these discussions will also help you develop your ability to respond in specific and helpful terms to other writers. Assignments for the class will include weekly individually-authored poems, as well as two final projects: the first, a collection of published work that you admire and the second, a collection of your own poems. **Fulfills a Writing concentration requirement. Prerequisite: ENG 331W Poetry Writing Workshop 1, a comparable course, or permission from the English Department.**

ENGL 332W-01 (23387)
Playwriting Workshop 1
Ryan, T.

TR 3:05-4:20 pm

Playwriting is one of the oldest and most versatile arts. In this class, new students will learn about dialogue, stage direction, act structure and dramatic tension. Students will see local stage productions and hear their work read aloud. Experienced thespians and curious elective-seekers welcome. **Fulfills the Core Curriculum Creative Arts Theme Area requirement and a Writing Concentration requirement.**

ENGL 477W-01 (23470)
Playwriting Workshop 2
Ryan, T.

TR 3:05-4:20 pm

This class is designed for students who are serious about dramatic writing. Students will embark on longer and more sophisticated projects. The curriculum will focus on dramatic choices, character development and story arc. Students will continue to see local productions and read aloud. Semester may culminate in a public staged reading. **Prerequisite: ENGL 332W Playwriting Workshop 1.**

ENGL 302W-01 (21102)
ENGL 302W-02 (21020)
ENGL 302W-03 (21246)
ENGL 302W-04 (22136)
Spst: Science Writing
Klucsevsek, K.

TR 9:25-10:40 am

TR 10:50-12:05 pm

TR 1:40-2:55 pm

TR 3:05-4:20 pm

In this course, students will write a scientific review that is suitable for publication in an academic journal. Students will learn how to find, read, analyze, paraphrase, and cite information from primary research articles on a topic of their choice. Students will also gain experience in scientific peer review. Several of these exercises mirror the professional process of writing and publishing journal articles in the sciences. A secondary goal of this course is to survey a range of scientific communication, including grant proposals, posters, and news articles. While being a science major is not a requirement, this course has been designed for science undergraduate students in their sophomore and junior year. To be successful, you must be willing to work through primary resources and analyze data.

ENGL 460W-01 (24544)

Spst: Public Writing

Stinnett, J.

MW 4:30-5:45pm

This course will address public writing as both a practice and a topic of study. We will explore how rhetorical construction of a “general public” shape and are shaped by the form, content, delivery, and circulation of texts intended for that public. Course materials and assignments will take up questions like: How do we define public writing? Who constitutes the public for which such writing takes place? How does a particular view of the public call forth specific kinds of texts? How might texts create the public? To what extent does a particular idea of “the public” limit the rhetorical potential of public debate and how is this expressed in public texts? What are the possibilities for texts to create new publics or even “counter” publics? Students will address these questions and others both by examining existing public texts and producing texts intended to speak to and shape what constitutes *the public*.

400-LEVEL LITERATURE COURSES

ENGL 300W Critical Issues in Literary Studies is the prerequisite for all 400-level literature courses.

ENGL 410W-61 (23394)

Spst: Renaissance Drama

Kurland, S.

W 6:00-8:40 pm

William Shakespeare is just the best known and most influential of an extraordinary group of playwrights who flourished in London during the English Renaissance. Arbitrarily excluding Shakespeare himself (except for a brief foray into *A Midsummer Night's Dream*, which will be produced this semester by The Red Masquers), this course will explore plays in various genres by writers who influenced Shakespeare, like Thomas Kyd and Christopher Marlowe, and writers whom he in turn influenced, notably Ben Jonson and Thomas Middleton. We will focus this semester on relationships between plots and places, real and imagined, including rural and small-town England, the dynamic metropolis of early modern London, and recognizably “foreign” locations like Italy. Particular attention will be paid to the historical, theatrical, and cultural contexts in which these plays were written and first performed. Class will be organized around discussion. Grading will be based primarily on a series of analytical essays of increasing length and complexity, some of which will incorporate outside research. This is a Writing Intensive Course emphasizing the writing process. Essays will be supplemented by individual and group projects and presentations. This course is intended for advanced undergraduate and graduate students from any discipline; no specific knowledge or preparation is assumed, though some previous exposure to Shakespeare is, of course, highly desirable. **Fulfills the following 400-level distribution requirements: pre-1700, British literature, drama.**

ENGL 412W-01 (24367)

Spst: Love and Violence in Renaissance Literature

TR 10:50am-12:05pm

St. Hilaire, D.

By the time of the Renaissance in England, the Medieval practice of knights jousting for the sake of their ladies had largely died out. But the attitudes that tied erotic love to prowess on the battlefield lingered far into the modern period. Thus as late as 1640, Richard Lovelace could write to Lucasta, “I could not love thee, Dear, so much, / Loved I not Honour more”—where “honor” refers to fighting a war. In this course, we will be looking at the last gasps of the courtly love tradition in English Renaissance literature in order to examine how, at the dawn of the modern age, changing concepts of the self and identity clashed with older constructions of masculinity—particularly the image of “the knight”—to produce strange and various reworkings of the traditional “love story.” Starting with Medieval romance and moving forward to works by Spenser, Shakespeare, Donne, and others, we will be discussing and writing about how authors imagine love as both an impediment to and an expression of violence (both metaphoric and literal), and how the works of the period sought thereby to reimagine masculine identity. **Fulfills the following 400-level distribution requirements: pre-1700, British literature poetry.**

ENGL 414W-01 (24368)

MW 3:00-4:15 pm

Spst: Eighteenth-century Drama, Text, and Performance

Engel, L. and Lane, J.

In 1660 King Charles II re-opened the London theatres and ushered in a new era of theatrical creativity, talent, and innovation on the British Stage. The theater became a microcosm of a rapidly changing cosmopolitan society. Actresses appeared for the first time on the public stage, coterie of playwrights (including women) re-imagined issues of politics, economics, family, class, marriage, gender nationalism, fashion, and celebrity. Taking advantage of our extraordinary new theater, this course will explore eighteenth-century plays and the cultural context in which they were produced along with an in-depth examination of these texts in performance. While you do not have to have a theater background for this class, you do need to be willing to engage in critical writing as well as intensive performance workshops. Authors may include: Behn, Wycherley, Etherege, Congreve, Gay, Goldsmith, Sheridan, and Cowley. **Fulfills the following 400-level distribution requirements: 1700-1900, British, drama.**

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ENGL 451-01 (23384)

Spst: Narratives of Displacement

TR 12:15-1:30 pm

Mirmotahari, E.

ENGL 451 “Narratives of Displacement” examines contemporary narratives of exile, immigration, and displacement, and especially those written by writers who have made North America their homes. This class uses **community engagement**—formerly known as service-learning—as a pedagogical tool. In this capacity, students will collaborate with the various refugee and immigrant resettlement and resourcing agencies in the Pittsburgh area. These include the Latino Family Center (ran by Allegheny Intermediate Unit), AJAPO (Acculturation for Justice and Peace Outreach), and Northern Area Refugee Services.

Particular emphasis will be placed on texts that reflect the communities that are coming to the Pittsburgh area—Nepali/Bhutanese, Syrians, Iraqis, Mexicans, Central Americans, Sudanese, Somalis, and Afghans. Community engagement means that course readings and the community engaged experience fill the canvas of knowledge *together*, as opposed to the notion that the texts “represent” the communities with which students work, or that community engagement “proves” or “validates” the portrayals and stories found in the texts.

Texts include: Shaun Tan’s *The Arrival*, Anna Jaramillo’s *La Linea*, Sasi Kala’s *A Longing to Belong*, Sinan Atnoon’s *I’jaam: An Iraqi Rhapsody*, Mahmoud Darwish’s *Memory for Forgetfulness*, Tomás Rivera’s *Y No Se Lo Tragó La Tierra*, and Ahmadou Kourouma’s *Allah Is Not Obligated*. **Fulfills the following 400-level distribution requirements: Post-1900, non-British/American literature, prose.**

ENGL 452W-01/ WSGS 452W (23411)

Spst: Modernist American and British Poetry

Kinnahan, L.

TR 9:25-10:40am

What is modernist poetry? In both Britain and America, the early decades of the twentieth century were marked by rapid changes in technology, industry, economics, and communication that separated the new century in decisive ways from the past. American and British poetry written between 1900 and 1950 responded to the sense of a world irreparably changed, celebrating the freedom from outworn traditions to “make it new” while also expressing uncertainty about the uncharted experience of the “modern.” Both in form and subject matter, poetry explored new territory, employing avant-garde techniques and reinventing older forms to break with past restrictions in exciting and varied ways. For many, these “past restrictions” included traditional roles for women and men and outworn assumptions about gender. Challenges to ideas about gender elicited both excitement and trepidation in society at large. How did poets approach gender in the modernist period? How did modernist poets make gender the business of poetry’s explorations of new content and modern forms?

In order to approach these questions, this course will include readings from a broad range of poets to help us establish a working vocabulary and understand central concepts, techniques, and influences shaping modernist poetry. For example, the influence of the modern city, or of visual art, or of war (both WWI and WWII) will be addressed. Within this broader survey, more in-depth study of several poets will focus the course upon how social and poetic conditions shape and reflect ideas about gender in the modernist era. In particular, we take up issues of gender in relation to formations of national, race, and class identity; and relationships between language, form, and social contexts. **Fulfills the following 400-level distribution requirements: Post-1900, poetry.**

ENGL 459W-01 (24475)

Spst: Literature and the Environment

Kinnahan, T.

MWF 11:00-11:50 am

In this course we will explore literary responses to environmental issues, concentrating largely, but not exclusively, on American texts and contexts. We will focus on modes of geographic perception, the symbolic resonances of particular environments over time, and the ideological dimensions of aesthetic responses to the natural world.

We will engage questions that not only lead us to deeper insights about our environment, but also help us discern, define, and critique broader sets of values concerning our human communities and relationships between nature and culture. In addition, we will familiarize ourselves with major directions in contemporary eco-criticism. **Fulfills the following 400-level distribution requirements: American literature, Post-1900, prose.**

ENGL 445-01 (20632)

TBA

Directed Studies

St. Hilaire, D.

Offers the opportunity for students and faculty to conduct in-depth study of a topic not covered, or covered only briefly, in other departmental courses. Admission by permission only.

ENGL 446-01 (20633)

TBA

Internship

St. Hilaire, D.

Provides a supervised observation/experience program of study in areas such as editing, technical writing, magazine and news writing, writing for business and industry, and theatrical performance and production. Admission by permission only.

FILM COURSES

ENGL 309-61 (24168)

W 5:00-9:00

Intro to Film

Suh, J.

This course will introduce you to the vocabulary and techniques of filmmaking, from cinematography to editing to sound to acting in order to enrich your appreciation and understanding of film. We will also study important movements in film history and theory as the semester proceeds. The course will require regular participation, screenings in class, and textbook readings. Exams and writing assignments will enable you to develop skills in film analysis, review writing, and academic essay reading and writing. Sessions will be devoted to viewings, lecture, and discussion.

ENGL 442W-01 (24365)

Spst: Hitchcock

M 5:00-9:00 pm

Fried, J.

This course will provide an overview of the work, life, and influence of legendary filmmaker Alfred Hitchcock. Hitchcock, whose career spanned from silent and British classical cinema to New Hollywood

and television, had a profound influence in the history of 20th century film, both aesthetically and theoretically. We'll screen many of his films with several goals in my mind: to study the shape of Hitchcock's career as a director and innovator; to use the films as tools to help students become proficient in the language of film technique and film analysis; and to study his work in relation to the development of several major concepts of film theory. We'll pay particular attention to issues of gender, class, and sexuality, as well as the theoretical concepts of genre and authorship. **Fulfills film genre requirement for the literature track**

TRAVEL COURSES

ENGL 233W

Spst: London Theater: Shakespeare and His Age
Kurland, S.

TR 3:05-4:20

This Spring Break Away course, incorporating a week-long trip to England, will focus on selected plays by William Shakespeare. We will study seven plays in the classroom and attend live performances of four of them in England. We will spend two nights in the charming town of Stratford-upon-Avon, Shakespeare's birthplace and home of the Royal Shakespeare Company, then move on to London, one of the world's most interesting and dynamic cities and the theatrical capital of the English-speaking world. Performances will include *A Midsummer Night's Dream* (by the Duquesne Red Masquers, before we leave, and by the Royal Shakespeare Company, in Stratford), *As You Like It* (at the National Theatre), and *The Winter's Tale* and *The Tempest* (both by the Shakespeare's Globe company at the intimate Sam Wannamaker Theatre). Trip highlights will include backstage tours and theatre workshops; tours of Oxford University, Hampton Court Palace, and the Tower of London; and visits to other sites of historical, cultural, and theatrical significance in Stratford and London. (Trip details are still being arranged; interested students should contact the instructor for information and updates.) Course grades will be based primarily on analytical essays (including essays based on reflective journals students will maintain during the Break Away trip), supplemented by analytical or creative individual and group projects. This course is appropriate for undergraduate students at any level from any area of the University; no particular knowledge of dramatic literature (or Shakespeare) is assumed. All enrolled students commit to participating in the Spring Break Away trip. For information about the application process and costs, contact the instructor or the Office of International Programs. **Fulfills the Core Curriculum Creative Arts Theme Area requirement and the Social Justice Theme Area requirement.**

ENGL 335W-01 /JMA 335W (24366)

Travel Writing, Paris
Magali, M.

TR 3:05-4:20

In this course, students will read and write travel essays as a means of experiencing travelling more thoughtfully and developing the skills to tell others about their travels in creative ways. Students will read a few essays on the history of and theories about travel writing, a sampling of travel narratives focusing on Paris, and some Paris guidebooks as well as engage in and present research focused on the history and cultural context of various sites in Paris and on French culture more generally. In addition, the class will focus on the practical side of how to write and structure travel writing so that students can generate their own travel writing from their experiences in Paris. Students will keep a travel journal during the spring

break trip to Paris as well as produce a substantial formal travel essay back in Pittsburgh. The course is writing intensive and satisfies the University Creative Expression Theme Area Requirement.

Students will travel as a class to Paris during spring break 2016 for the full week—February 27 to March 6—and immerse themselves in the art, culture, and history of Paris that has drawn and inspired writers for centuries. Visits of Notre Dame Cathedral and museums such as the Louvre and the Musée d’Orsay guided by art historian Professor Lev will teach students how to begin to appreciate the city’s architecture and art as well as how to seek out treasures amid the dense fields of art. The week will also offer students opportunities to wander through the Left Bank, walk down the Champs-Élysées to the Arc de Triomphe, take a boat trip on the Seine, and climb the Eiffel Tower. Excursions outside the city to the Cathedral of St. Denis as well as the Chateau of Chantilly will round out the trip. Over the course of the week, students will also enjoy delicious French cuisine and experience the tradition of lingering over multi-course meals with good company as well as take a French cooking class. It will be a week to remember! **Fulfills a Writing concentration requirement.**

ENGL 470W/570

June 11-19, 2016

**Modern Irish Literature: Yeats/Joyce/Beckett
Barnhisel, G.**

In this course we will travel to Dublin, Galway, and Sligo, Ireland, to learn how the Irish literary revival spurred by Yeats turned into Joyce’s high modernism, and then became the minimalist late modernism of Beckett’s plays and novels. We will read a few key texts by each, but more importantly we will see how these texts came from, and embody, Ireland and Irishness through a week spent in Dublin, Galway, and elsewhere. We will connect these texts and history with the particular event being celebrated in 2016: the centenary of the Easter Rebellion, the event that put into motion what eventually became Ireland’s independence from Great Britain in 1922.

Students will be expected to read all of the major texts in advance of the class, and we will conduct some asynchronous course discussions and activities via Blackboard. Students will then travel to Ireland to spend the week surrounding “Bloomsday” (June 16) with the class. The study abroad period will be June 11-19, 2016. **Fulfills the following 400-level distribution requirements: post-1900, British literature.**

400-Level Distribution Requirements

| | Prose Genre | Drama Genre | Film Genre | Poetry Genre | Pre-1700 | 1700-1900 | Post-1900 | American | British | Non-Brit/American |
|-----------|-------------|-------------|------------|--------------|----------|-----------|-----------|----------|---------|-------------------|
| ENGL 410W | | X | | | X | | | | X | |
| ENGL 412W | | | | X | X | | | | X | |
| ENGL 414W | | X | | | | X | | | X | |
| ENGL 442W | | | X | | | | | | | |
| ENGL 451W | X | | | | | | X | | | X |
| ENGL 452W | | | | X | | | X | | | |
| ENGL 459 | (X) | | | | | | X | X | | |

Core Theme Area Requirements

| | Faith and Reason | Creative Arts | Global Diversity | Social Justice |
|-----------|------------------|---------------|------------------|----------------|
| ENGL 101 | | X | | |
| ENGL 113 | | | X | |
| ENGL 233W | | | | |
| ENGL 306 | | | | X |
| ENGL 307W | X | | | |
| ENGL 314W | | | | X |
| ENGL 331W | | X | | |

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|------------------|--|----------|--|--|
| ENGL 332W | | X | | |
|------------------|--|----------|--|--|