

ENGLISH DEPARTMENT

UNDERGRADUATE COURSE

DESCRIPTIONS

FALL 2019

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- **ENGLISH MAJORS MUST MEET WITH FACULTY MENTORS.** Mentors have all forms necessary for registration, which will be submitted electronically to your advisor and will be ccd to you. The mentoring period begins **Monday 03/11** Please email your mentor to arrange a time to meet (the list of mentors can be found on page 19 of this document).
- 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.
- 400-level courses may satisfy more than one distribution requirement.
- In addition to the concentration requirements, English Education students must also complete requirements in World Literature, Film/Media, and History and Structure of the English Language.

For more information, see *Dr. Sarah Wright, Director of Undergraduate Studies* (x1278; wrights3@duq.edu).

Learning Community Courses

The following courses are open to incoming Freshmen only

ENGL 113C-01 (14256)

Literature and Diversity: NARRATIO

MWF 12-12:50

Kinnahan, T.

This NARRATIO Learning Community course will examine ways that authors and filmmakers from a variety of ethnic and national 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 NARRATIO Learning Community: How do stories engage us? How do we engage the world through stories?

NARRATIO Learning Community. Fulfills Global Diversity Theme Area Requirement. Counts toward the World Literature Minor (WDLI)

ENGL 201C-01 (16405)

Confronting the Eco-Apocalypse: TERRA

TR 12:15-1:30

Wright, S.

Imagine the streets of NYC transformed into canals... a sea of dunes stretching across the American West... a world where bio-terrorism is a tool for corporate profit. This class will explore these worlds and more in dystopian novels and films including Disney's *Wall-E*, Nathaniel Rich's *The Odds Against Tomorrow*, and Paolo Bacigalupi's *The Windup Girl*. As we explore these hypothetical futures, we will consider how they comment on current environmental, social, and economic choices, and how they imagine future individuals and societies contending with apocalyptic floods, draughts, and genetically-modified organisms. We will also partner with GTECH (gtechstrategies.org) to learn about the steps Pittsburgh is taking toward a more sustainable future, and to help the city take those steps in neighboring communities including the Hill District and Uptown.

TERRA Learning Community. Foundational Community Engaged Learning (FCLE)

ENGL 203C-01 (15444)

Intro to Drama: SPECTACULUM

MWF 12:00-12:50

Lane, J.

From Shakespeare's *Winter's Tale* to Arthur Miller's *Death of a Salesman* to Sam Shepard's *True West*, playwrights across centuries have grappled with staging the complexities of family relationships and the paradoxes inherent in the connections between gender roles and domestic life. This course is an introduction to dramatic literature with a specific focus on plays that explore the conflicts, betrayals, jealousies, passions, and joys within families. We will also pay close attention to the various ways in which gender is defined, invented and manipulated through family dynamics and structures. The goal of the class is to introduce students to both the literary and performative aspects of dramatic texts and the cultural contexts in which they were produced. We will watch films, stage scenes, do presentations, and have lively lectures, discussions, and debates.

**SPECTACULUM Learning Community. Fulfills Theater Arts major/minor requirement
ENGL 204C-01 (15443)**

Theatrical Portraits: ARTES

MWF 3:00-4:15

Engel, L.

In this class on “Theatrical Portraits” we will be reading plays that emphasize the dynamic nature of particular characters as well as the prevalence of the portrait as a significant object on stage. We will also be discussing the ways in which art intersects with theater at particular time periods. We will explore how portraits have promoted the careers of actresses and actors in the past and present, paying close attention to the intersections between portraiture and celebrity. Particular attention will be paid to issues of gender, class, race, sexuality, and nationality in relation to performance and visual culture. Although you do not need to have any prior theater experience to take this class, the class will meet in the theater and we will be doing several assignments that are centered on performance. Plays may include: Henrik Ibsen’s *Hedda Gabler*, William Shakespeare’s *Macbeth*, George Bernard Shaw’s *Pygmalion*, Yasmina Reza’s *Art*, John Guare’s *Six Degrees of Separation*, Sarah Treem’s *Mirror, Mirror*, Anna Devereaux Smith’s *Fires in the Mirror*, and Lynne Nottage’s *Sweat*. **ARTES Learning Community**

200 Level Courses

All 200-level classes fulfill elective requirements for the ENGL major/minor

ENGL 201-01 (13282)

Introduction to Fiction

MWF 3:00-4:15

Kinnahan, T.

We will read a selection of fictional works from the past two centuries, with special emphasis on literature from the late-20th and early-21st centuries. We will focus on short fiction for the most part, although the course will also include two novels. We will learn to read fiction (and by extension other forms of writing) with heightened critical and historical awareness, develop a vocabulary of essential terms that will allow us to express our thoughts about fiction in a clear and insightful fashion, and deepen our appreciation and enjoyment of each writer’s artful use of language to tell compelling tales and offer insights into the human condition. To enrich our responses to the literature on our list, we will view selections from documentary films on selected writers and literary movements, and we will view clips from cinematic adaptations of several fictional narratives.

ENGL 201-02 (12738)

Introduction to Fiction

MWF 10:00-10:50

Mirmotahari, E.

What is fiction? Does it mean “lie” or “falsehood”? Where does it come from? Why do we need it? What are the fictions that shape our histories, communities, and values? What does literary fiction have to say about these things? What—if at all—is the relationship between literary/written fiction and oral storytelling, folklore, fairytales? We will read short stories and short novels from various parts of the world. We will also explore methods through which to read fiction critically, analyze it,

and to arrive at informed interpretations. This class will require a midterm exam, formal essay, final, and reading quizzes.

ENGL 202-01 (13286)

Introduction to Poetry: Social Protest

MWF 11:00-11:50

Kinnahan, L.

What is poetry? How does it work? What work does it do in the world? Focusing on poetry of social protest, this course explores the historically important role that poetry has played in speaking truth to power. From William Blake to the Beats, from Emily Dickinson to Claudia Rankine, from sonnets to digital poetry, how do the particulars of poetic form and content work together to express ideas about justice and injustice? We will explore how poets harness elements of poetry – such as image, sound, line, rhythm, voice, media, and language – toward a necessary witnessing that words and their power can activate.

ENGL 203-01 (11674)

Introduction to Drama

TR 1:40-2:55

Kurland, S.

This course is an introduction to world drama from the classical period to the present. Play texts, in English or English translation, will be read as dramatic literature—and with an eye to how they could serve as scripts for performance. Considerable attention will be paid to issues of dramatic form and technique and to the ways particular playwrights have responded to, and shaped, the sensibilities and dramatic conventions of the societies in which they lived. Where possible, assigned readings will be supplemented with brief selections from filmed performances or film, video, or TV adaptations. Class sessions will be primarily discussion. Requirements will include several brief critical essays, midterm and final exams, and attendance at one or more live dramatic performances. No particular knowledge or background in literature or theater is assumed.

ENGL 204-01 (17137)

Monsters & Children of the Night

MWF 1:00-1:50

Aceto, N.

This course will examine some of the most famous (and infamous) monsters of literary and film history. The class will examine the ways in which monsters represent society's deepest fears and anxieties about race and gender roles. We will be analyzing the ways in which these monstrous characters and their (often) female victims challenge bodily "norms" and traditional sexuality. Some of the texts examined will include Frankenstein, Dracula, and Aliens.

ENGL 204-02 (17177)

Gender and Social Justice

TR 10:50-12:05

Speese, E.

This course will examine the interdisciplinary field of Women's and Gender Studies, paying particular attention to the construction of gender both in the past and in our contemporary moment. We will examine the ways social justice is intimately tied to discussions of gender, and our focus

will be in tracing the historical and cultural narratives that eventually produced the concept of intersectionality. We will be particularly attuned to discussing the ways gender intersects with other identities, like race, class, sexuality, and ability. We will trace the development of Women's Studies by examining texts associated with the three waves of the women's movement as well as work from the 21st century. Ultimately, this course will study multiple viewpoints related to gender as well as its many intersections and ask students to thoughtfully engage these topics with both empathy and open-mindedness. This course will include works by Lucretia Mott, Sojourner Truth, Sarah Grimké, Margaret Sanger, Pauli Murray, Simone de Beauvoir, Fannie Lou Hamer, Gloria Steinem, Angela Davis, bell hooks, Kimberlé Crenshaw, Roxane Gay, Malala Yousafzai, Chimamanda Ngozi Adichie, and many others.

ENGL 205-01 (16404)

Introduction to Film

W 5:00-9:00

Fried, J.

We tend to think of watching a film as a passive activity—we sit back, relax, and hope to be entertained. And yet, we're often much more engaged with the film than we're even aware. We anticipate turns in the plot; we react to characters; we even notice recurring themes. In other words, we're actively involved in the way a film is put together and in the way meaning is often created. This course is designed to take that awareness a step further, teaching students become "active readers" of film as a text. To do so, we will study the various elements of the cinematic form (cinematography, editing, sound, and so on), learning how they function and how they convey meaning within a single scene and over the course of an entire feature film. We'll study important landmarks in the history of film and the film industry, including some of the major innovations in film technology and the history of several film genres. The four-hour class will be divided between lecture, discussion, and a screening.

Fulfills ENGL-ED Media/Film requirement

ENGL 205-61 (15438)

Asian American Film

TR 5:00-9:00

Suh, J.

This course will explore key Asian-American films made by and/or centering on Asians and Asian-Americans of various ethnicities alongside readings in history, political science, and literary/film theory. Topics will include interminority race relations, immigration, and intersections of race, ethnicity, class, gender, and sexuality. Directors will likely include: Wayne Wang (Chan Is Missing); Justin Lin (Better Luck Tomorrow); Joyce Wu (She Lights up Well); Xi Yan (The Wedding Banquet); Justin Chon (Gook); John Chu (Crazy Rich Asians); Mira Nair (Mississippi Masala); Alice Wu (Saving Face); So Young Kim (In Between Days); Aneesh Chaganty (Searching); Hari Kondabolu (The Problem with Apu); and Cherien Dabis (Amreeka). Requirements include regular class participation, weekly journal entries, and exams.

Fulfills ENGL-ED Media/Film requirement. Counts towards the Film Studies minor

Literature Surveys

All surveys fulfill English major survey requirements

ENGL 318-01 (16989)

Survey of British Lit II

TR 3:05-4:20

May, R.

This course surveys British literature in the major genres (poetry, essay, novel, and drama) from the late-eighteenth century to the present, with a particular focus on how writers across the Romantic, Victorian, modern, and postmodern periods conceive of and represent the human, animal, machine, and nature singularly and as concepts that inform, harmonize with and antagonize each other. We will situate our readings of major literary texts within their cultural contexts to explore how they reflect what Raymond Williams calls the “structures of feeling” of *a* time and *a* place and yet draw on formal conventions to navigate enduring questions and concerns in familiar ways.

ENGL 320-01 (13844)

Survey of American Literature II

MWF 9-9:50

Barnhisel, G.

This course will survey a wide range of American fiction, poetry, drama, and nonfiction prose written between the Civil War and the present day. We will read a diverse collection of authors and study major literary movements such as realism, modernism, and postmodernism within their broader cultural contexts. In several thematic and historical units, we will give particular attention to ways in which literature relates to developments in music and the visual arts.

ENGL 322-01 (16400)

Global Literature Survey

MW 3:00-4:15

Mirmotahari, E.

The question “Is world literature an inventory and survey of foreign/non-domestic literatures?” will be answered in the negative in this course. Instead, we will explore world literature as a set of active critical practices that call attention to the way we categorize literary texts and the assumptions that inform that categorization. This course will emphasize the idea of world literature and its development through the various scholarly debates and relationships that have shaped it. These include world literature’s relationship to translation, “ethnic”/minority literatures, immigration, the “culture wars” (debates over canons), as well as colonialism and globalization. Literary texts are chosen to facilitate and highlight these relationships and conversations. Texts include Tabish Khair’s *How to Fight Islamic Terror from the Missionary Position*, Shaun Tan’s *The Arrival*, Salman Rushdie’s *East, West*, and Chinua Achebe’s *Things Fall Apart*, and Dinaw Mengestu’s *How to Read the Air*.

Fulfills Core Curriculum Global Diversity and Social Justice Theme Area requirements. Required in the World Literature Minor

English 300W

Required of all English majors/minors

ENGL 300W-01 (10210)

Critical Issues in Literary Studies

MWF 12:00-12:50

Glass, K.

What is literature? What is literary criticism? Which tools enable us to think critically about literature as a discipline? This course explores these questions, introducing students to multiple literary genres (fiction, drama, the short story, the essay). Students will conduct research on literary texts, collect critical material, and reflect on how our views of literature are informed by such reviews. Readings include works by Harriet Jacobs, Henry James, F. Scott Fitzgerald, Tennessee Williams, and others. This course is designed to prepare students for upper-level English courses.

ENGL 300W-02 (10211)

Critical Issues in Literary Studies

TR 1:40-2:55

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 (drama, poetry, and fiction). Readings include works by William Shakespeare, Alice Walker, Nathaniel Hawthorne, Mary Shelley, and numerous poets. In addition to exploring the critical issues each work raises, we will consider each work using various critical approaches. Students will choose a literary text to analyze; they will also collect criticism on that text, and compose an annotated bibliography and critical history that considers how the scholarly criticism on the text influences our views of it. This work is meant to prepare students for 400-level English courses. Course requirements include an annotated bibliography, a 5-7-page analytical paper, a final project (a critical history), an oral presentation, and class participation (regular attendance; active, consistent participation in class discussion; daily discussion questions; homework).

300-Level Literature Courses

All 300-level classes fulfill elective requirements for the ENGL major/minor

ENGL 316W-01 (13283)

MWF 12:00-12:50

ENGL 316W-02 (17117)

TR 9:25-10:40

Spst: Health Care & Literature

May, R.

This course explores representations of healthcare and medical knowledge in the West since about 1800 with an emphasis on cultural constructions of the medical practitioner and his engagement with the body. We will discuss representations of medical practice in word and image. We interpret illustrations from 19th century anatomical textbooks and paintings of surgeries by Thomas Eakins alongside episodes of *The Knick*; 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 non-fiction and fiction about physical and mental illness, disability, medical mismanagement, and medical heroics, including Fanny Burney's 1812 account of her radical mastectomy, Dalton Trumbo's *Johnny Got His Gun*, Sylvia Plath's *The Bell Jar* and Bernard Pomerance's *The Elephant Man*. A guest speaker in physical therapy will visit to discuss PT and chronic pain, and you will have an opportunity to visit the campus cadaver lab.

We are interested in the nature of humanity, the ethics of experimentation, the profession as locus of power and generator of discourse, patient-provider communication challenges, spectacles of disability, stigmas surrounding illness, and the inevitability of death. You will participate regularly in class discussions and complete two process-based analytical papers, some in-class writing assignments, a few informal reflections, and a research project.

Writing Courses

All Writing Courses fulfill Writing Concentration requirements

ENGL 101-01 (11127)

Multi-Genre Creative Writing

MWF 11:00-11:50

Martin, J.

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.

Fulfills Creative Arts Theme Area requirement

ENGL 101-02 (12107)

Multi-Genre Creative Writing

TR 12:15-1:30

Ussia, M.

This course is designed to introduce students to a variety of creative writing forms: poetry, fiction, and creative non-fiction. Everyone will be expected to produce works in these various genres. We will be exploring texts by established authors in order to master elements such as: character, voice, point of view, setting, etc. Special emphasis will be placed on reflection and revision. Students will also write, read aloud, and workshop their own work in a supportive and constructively critical environment.

Fulfills Creative Arts Theme Area requirement

ENGL 302W-02 (10213)**TR 12:15-1:30****ENGL 302W-03 (11169)****TR 1:40-2:55****ENGL 302W-04 (11914)****TR 3:05-4:20****ENGL 302W-55 (10212)****OL****Scientific Writing****Klucevsek, K.**

This course covers topics in scientific writing, science writing, and scientific information literacy. Students practice communicating research concisely to a scientific audience and translating research for a public audience. To accomplish these goals, this writing-intensive course surveys several types of writing, including journal articles, grants, posters, and news articles. By the end of this course, students will be able to read, write, cite, and peer review professional scientific writing.

ENGL 330W-01 (13659)**Fiction Workshop I****TR 12:15-1:30****Fried, J.**

This course is a *workshop* for students interested in fiction writing. To develop their creative writing potential, students in this course must be committed to careful reading, extensive writing, active participation in class, and regular attendance. Although a certain degree of talent helps, much good fiction writing is the product of labor and practice. The course aims to develop students' reading as well as writing skills, for in reading well one learns much about writing. Through reading and responding thoughtfully to the writing of their classmates, students will contribute significantly to their classmates' improvement while also learning something about the craft of good writing.

Fulfills Creative Arts Theme Area requirement**ENGL 330W-02 (16019)****Fiction Workshop I****MW 3:00-4:15****Martin, J.**

This course is a *workshop* for students interested in fiction writing. In order to develop their creative writing potential, students in this course must be committed to careful reading, extensive writing, active participation in class, and regular attendance. The course aims to develop the students' reading as well as writing skills, for in reading well one learns much about writing. Through reading the writing of their classmates carefully and responding to them thoughtfully, students will contribute significantly to their classmates' improvement while also learning something about the craft of good writing.

Fulfills Creative Arts Theme Area requirement**ENGL 331W-01 (12596)****Poetry Workshop I****TR 1:40-2:55****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, an edited collection of published work that you admire and the second, a collection of your own poems.

Fulfills Creative Arts Theme Area requirement

ENGL 331W-02 (16020)

Poetry Workshop I

MWF 10:00-10:50

Brodsky, N.

This course offers you an introduction to the craft elements, forms, and processes of writing poetry. Through reading texts and writing your own, you will explore the ways poets do their work, as translators of experience, as activists, as witnesses, as collaborators with texts of all kinds, written or otherwise. Employing the tools of poetry, you will draft, workshop, revise, and reflect in order to help you find your own voice. It is primarily through close reading, engagement with individual authors, and practice that you will hone your art. On days we are "in the lab," you will joyfully experiment, generating rough ideas for your poems in reaction to an array of art forms. For example, you may explore symbolism in your own writing by investigating the eye-shaped lightbulb in Picasso's painting "Guernica." On days we workshop, you will collaborate to help your fellow poets fulfill their projects, applying the lexicon of poetry to strengthen your communication and your craft. The semester will culminate with a revised collection of your poems, a class anthology, and a poetry reading.

Fulfills Creative Arts Theme Area requirement

ENGL 275W-01 (14263), Fiction Workshop II

TR 3:05-4:20

ENGL 485W-01 (14264), Fiction Workshop III

TR 3:05-4:20

ENGL 495W-01 (14283), Fiction Workshop IV

TR 3:05-4:20

Fried, J.

This is an advanced fiction writing workshop designed to build on your work and experience in previous fiction writing classes. We'll delve deeper into issues of craft and technique (character, point of view, plot, etc), read published stories, as well as spend great time on revision – where the writer moves beyond inspiration to decision making. As always, workshop is the heart of the class. We'll spend a considerable amount of time critiquing student work. The course may include students from multiple levels of fiction writing courses and expectations may be slightly different between the various levels.

Prerequisite: ENG 330W Fiction Writing Workshop 1, a comparable course, or permission from the English Department

ENGL 476W-01 (13588), Poetry Workshop II **TR 1:40-2:55**
ENGL 486W-01 (13589), Poetry Workshop III **TR 1:40-2:55**
ENGL 496W-01 (14274), Poetry Workshop IV **TR 1:40-2:55**

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, an edited collection of published work that you admire and the second, a collection of your own poems.

Prerequisite: ENG 331W Poetry Writing Workshop 1, a comparable course, or permission from the English Department

400-Level Literature Courses

Prerequisite: ENGL 300W Critical Issues in Literary Studies (or by permission of instructor)

All "W" courses fulfill the University Writing-Intensive Core Requirement

ENGL 403W-61 (17118)

The Eighteenth-Century on Film

M 5:00-9:00

Engel, L.

From Norma Shearer's portrayal of the doomed Marie Antoinette in the lavish 1938 Hollywood film, to Stanley Kubrick's epic evocation of interiors and landscapes in *Barry Lyndon* (1975) to Whit Stillman's witty reimaging of Jane Austen's wickedly funny novella *Lady Susan* in his 2016 film *Love and Friendship*, filmmakers have been fascinated by the history, literature, culture and visual landscape of the eighteenth century. This course will look at the eighteenth century on film in the 21st century paying close attention to theories of adaptation, genre, nostalgia, and revision inherent in translating material from the past to the present. In some cases we will read the original text that inspired the film and in others we will examine a range of primary materials relevant to the context of the film to get a sense of how the film is engaged in the process of interpreting and re-imagining history and/or bringing the past into the present. We will explore how the particular context of specific moments in the 21st century informed the making of these films and the ways in which they were marketed to particular audiences. Films may include: *Stage Beauty* (2004), *The Libertine* (2004), *The Favourite* (2018), *Marie Antoinette* (2006), *Gulliver's Travels* (2010), *Belle* (2013), *Amazing Grace* (2006), *Austenland* (2013), and *Love and Friendship* (2016). Primary texts

may include works by: George Etherege, John Wilmont, Earl of Rochester, Susanna Centlivre, Jonathan Swift, Mary Robinson, Mary Wollstonecraft, and Jane Austen.

Fulfills 1700-1900 distribution, ENGL-ED Media/Film requirement. Counts toward the Film Studies Minor

ENGL 411W-01 (16988)

Love & Death in Shakespeare

T 6:00-8:40

Kurland, S.

Employing a thematic approach to some of Shakespeare's best-known plays, this discussion-based course will encourage students to take a fresh look at plays they may have read previously (e.g., *Romeo and Juliet*, *Hamlet*, *Othello*, *King Lear*) alongside others, in a variety of genres, that they may not have encountered before (e.g., *The Merchant of Venice*, *Measure for Measure*, *Richard III*, *Titus Andronicus*, *Antony and Cleopatra*, *Pericles*, and *The Winter's Tale*). These plays lend themselves to consideration from a variety of methodological or theoretical perspectives, including gender-oriented, historical, and political, sociological, or economic. Class discussions, and individual and group presentations, in this cross-listed course will be structured primarily around student interests. Course requirements for undergraduates will include one or more presentations, two brief critical essays, midterm and final exams, and a substantial analytical essay informed by research.

Fulfills pre-1700 distribution requirement. Counts toward the Medieval and Renaissance Studies Minor (MARS)

ENGL 418W-01 (16986)

Romantic Novels

R 6:00-8:40

Howard, S.

This course explores novels written during the Romantic period in Britain, beginning with Walpole's *Castle of Otranto*, published in 1764 and ending with Emily Bronte's *Wuthering Heights*, first published in 1847. We will also read novels by Austen, Edgeworth, Hogg, Radcliffe, Scott, Shelley, and Godwin. The level of experimentation with generic boundaries, which Amanda Gilroy and Wil Verhoeven refer to as "generic promiscuity," varies in these texts: some follow in the line of the realistic, often domestic 18 c. novel of Defoe, Richardson, or the Burney while others make what Robert Kiely calls "A deeply serious efforts to stretch or break through old conventions and to probe areas of experience not approached by earlier novelists." We will read these novels within their cultural, historical, literary, and national contexts, and we will consider them from a variety of perspectives, using any methodologies which seem appropriate and helpful. Course requirements include active class participation, an oral presentation, an analytical short paper and long paper, and a comprehensive final exam. Students wishing to use this course to meet requirements for the certificate in Women's and Gender Studies should write their course paper(s) on issues of gender in the novel(s).

Fulfills 1700-1900 distribution requirement

ENGL 421W-01 (16990)**British Modernism****TR 12:15-1:30****Suh, J.**

Virginia Woolf claimed that human nature changed “on or about December 1910.” Some of the shocking and exciting cultural influences responsible for this remark include the introduction of automobiles, airplanes, the cinema, and the machine gun, to name just a few technological advances in this era that unsettled social relations across Europe. Greater mobility and communications also facilitated women’s and workers’ demands for better conditions and equity on a massive level. In this context, some British writers were ambitiously optimistic about the future and the possibilities of cultural transformation, and others cautious and reverential toward the past. In this class, we will seek ways to connect highly original British modernist writing with some of the social upheavals of the time. Some of the overarching themes we will work with include: the “avant garde” as a concept and practice; the changing definitions of sexuality and gender; and the relationship between modernism and popular culture/new media. We will also assess modernism’s cultural legacy in our own context. Requirements include regular class participation, quizzes, position papers, and a research essay.

Fulfills post-1900 and Diversity distribution requirements**ENGL 428W-01 (16028)****Slave Narratives****MWF 11:00-11:50****Glass, K.**

Navigating sentimental, antislavery, and abolitionist discourses, slave narratives highlight the dignity and humanity of the slave. Calling for abolition in these narratives, black narrators also mobilized this form to document extreme hardships and craft triumphant tales of freedom. Using frameworks of race, class, and gender, students in this course will examine iterations of the slave narrative from 1845-1868. In particular, we will historicize early black autobiographies and examine their formal and sociopolitical concerns. Readings will include critical essays and primary texts by Frederick Douglass, Ellen and William Craft, Harriet Jacobs, Solomon Northup, Elizabeth Keckley, and many others. In this course, students will acquire a nuanced understanding of African-American slave narratives and relevant black critical/theoretical traditions.

Fulfills 1700-1900 and Diversity distribution requirements. Fulfills Women’s and Gender Studies requirements (WSGS)**ENGL 433-62 (12854)****History and Structure of the English Language****M 6:00-8:40****Wright, S.**

How does *The horse raced past the barn fell* function as a grammatically correct sentence? Where do the nine pronunciations of the combination *ough* come from? Why do we spell the word *receipt* with a *p*? In this course, we will answer such questions through an exploration of grammar, linguistics, and the history of English. We will begin by reviewing modern English grammar, which will help us develop a shared vocabulary that we can apply to our diachronic study of the English language. We will then examine how culture, political power, and geography affected spelling,

grammar, and pronunciation from the Anglo-Saxon period to today. In so doing, we will debate what constitutes “standard” English, consider the impact of language guides (such as grammars and dictionaries), discuss the influence of recent technologies on the way we communicate, and explore how language defines our selves and our world.

Fulfills ENGL-ED requirement. Counts toward the Medieval and Renaissance Studies Minor (MARS)

ENGL 434W-01 (17159)

Feminist Theory

TR 4:30-5:45

Barrett, F.

This course will introduce students to feminist methodologies, exploring how these methodologies might be useful to the analysis of literary texts and other forms of representation. We will consider developments in feminist theory from the 1960’s through the contemporary moment, beginning with foundational texts from Second Wave US feminism and French feminist theory. While mapping the relationship between different currents in feminist thought, we will also consider the ways that feminist theory has been shaped by the methods of Marxism, Freud, post-structuralism, cultural criticism, and radical feminisms. We will study the ways that feminist theory has served as a foundation for queer and trans theory, and we will also consider how feminist theory has worked to shape post-colonial theory. Readings for the class will be drawn from the work of Simone DeBeauvoir, Luce Irigaray, Hélène Cixous, Monique Wittig, bell hooks, Adrienne Rich, Audre Lorde, Donna Haraway, Chandra Mohanty, Gloria Anzaldua, Lauren Berlant and Sara Ahmed among others. Class meetings will be spent discussing critical/theoretical essays and will require active intellectual engagement and exchange among all participants. Students will be given the opportunity to write a final paper that is informed by feminist theories within the context of their particular field of interest.

ENGL 472W-01 (16984)

Ethics, Culture, & Writing

MWF 10:00-10:50

Barnhisel, G.

This course will examine the relationship between public writing and questions of ethics. How has social media changed the impact of public writing? Can a writer misrepresent him or herself to the public? What is the nature of plagiarism, and who owns ideas? How “true” must something be to be “nonfiction”? What is the difference between ethnography and journalism? When a writer is reporting on illegal activity, is he or she complicit in that activity? What is permissible when a writer of one social or ethnic group writes about another? Texts studied will include Farhad Manjoo’s *True Enough*, Siva Vaidhyanathan’s *Antisocial Media*, Phillippe Bourgois’ *In Search of Respect*, Sudhir Venkatesh’s *Gang Leader for a Day*, Rigoberta Menchu’s *I, Rigoberta Menchu*, David Stoll’s *Rigoberta Menchu and the Story of All Poor Guatemalans*, and a collection of essays. Students will produce two papers and a multimedia presentation.

Fulfills Writing Concentration requirement

ENGL 445-01 (15571)**Directed Studies****TBA****Wright, S.**

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 (15572)**Internship****TBA****Wright, S.**

This variable credit (1-3) course is an academic correlate to a vocational internship. Students are asked to contribute to the “Applying the English Major” blog (<https://applyingtheenglishmajor.wordpress.com/>), and produce a series of professional documents including resumes, cover letters, progress reports, and a final project. Two partnerships with **ACH Clear Pathways** and the **Gumberg Library** offer internships **exclusively** to Duquesne ENGL majors. If you have an internship or are looking for an internship for FA19, please contact Dr. Sarah Wright (wrights3@duq.edu).

Theater Courses

THEA 100-01 (11413)

Beginning Acting

TR 1:40-2:55

Love, N.

This class is geared towards students with little or no acting experience. Students will experiment with improvisation, theatre games, acting exercises, and text analysis. Students will also read, watch, and discuss a variety of plays. Along the way, they will explore and develop their own physical and vocal awareness, in preparation for rehearsing and performing scenes and/or monologues from published plays. In addition, students will begin to develop a vocabulary of theatre and acting terminology. This class is open to Majors and Non-majors.

Fulfills Creative Arts Theme Area requirement

THEA 151-02 (15546)

Intro to Theater Studies

TR 12:15-1:30

Sines, J.

This introductory course in theater studies is designed to combine an overview of the art with as much creative and practical experience as possible. It will take the point of view that theater is the most collaborative of the arts. It will look primarily at the theater in our time and will address a number of questions. "What is the 'stuff' of theater?" "How does it affect us?" "How does the theater serve people?" "What uses do people make of the theater?" "Who are the participants in this very collaborative art?" "How are the efforts of the participants organized?" The course will present theory and a small amount of history which students will be required to absorb from readings, lectures, discussions, and in-class assignments. The course will emphasize practical experience, requiring students to experiment and produce work in both the creative and managerial domains.

Fulfills Creative Arts Theme Area requirement

THEA 151C-01 (15586)

Introduction to Theater

MWF 11:00-11:50

Jeffrey, J.

This introductory course in theatre studies is designed to combine an overview of the art with as much creative and practical experience as possible. It will utilize methods and practices that allow for a collaborative learning experience. It will look primarily at the theatre in our time and will address a number of questions: "What is the 'stuff' of theatre?" "How does it affect us?" "How does the theatre serve people?" "What uses do people make of the theatre?" "Who are the participants in this very collaborative art?" "How are the efforts of the participants organized?" The course will present theory and a relatively small amount of history which students will be required to absorb from lectures and discussions. The course will emphasize creative, hands-on learning, allowing students to experiment and produce work in both the creative and managerial domains.

Fulfills Creative Arts Theme Area requirement

THEA 210-01 (16991)**History of Theater I****MW 3:00-4:15****Lane, J.**

This course surveys the development of western drama and theater (Ancient Greeks to the Renaissance) to increase our understanding of how drama, theatrical performance, and society combine to form unique and diverse expressions of cultures. Students will read representative dramatic literature and discuss its related performance conditions and conventions, apply relevant theory, styles, and information in Response Essays, and solidify their understanding through examinations and quizzes.

THEA 305-01 (16992)**Directing I****TR 3:05-4:20****Lane, J.**

This is an advanced course dealing with the principles and techniques of directing that takes the student through the process of directing a play. The class will offer step-by-step instruction that deciphers the major technical and visual issues of stage directing including script analysis, communication and style. The course will teach students how to construct a Director's Notebook and culminate in a public performance of a selection of the student's work.

THEA 497-01 (15542)**Theater Mgmt Practicum****Lane, J.****THEA 498-01 (15543)****Technical Theater Practicum****Lane, J.****THEA 499-01 (15544)****Performance Practicum****Lane, J.**

400-Level Distribution Requirements

	Pre-1700	1700-1900	Post-1900	Diversity
ENGL 403W: 18 th C on Film		X		
ENGL 411W: Shakespeare	X			
ENGL 418W: Romantic Novels		X		
ENGL 421W: British Modernism			X	X
ENGL 428W: Slave Narratives		X		X

Core Theme Area Requirements

	Creative Arts	Global Diversity	Social Justice	F/ACEL
ENGL 101-01/2: Multi-Genre	X			
ENGL 113C: Lit & Diversity		X		
ENGL 201C: Eco-Apocalypse				X
ENGL 330W-01/2: Intro Fiction	X			
ENGL 331W-01/2: Intro Poetry	X			
ENGL 322: Global Lit Survey		X	X	
THEA 100: Beginning Acting	X			
THEA 151-01/2: Intro Theater	X			

ENGL-ED Requirements

	Global Lit	Media/Film	History and Structure of ENGL
ENGL 205-01: Intro Film		X	
ENGL 205-61: Asian American Film		X	
ENGL 322: Global Lit Survey	X		
ENGL 403W: 18 th C on Film		X	
ENGL 433: HSEL			X

Film Studies Minors:

- ENGL 205-01: Intro to Film*
- ENGL 205-61: Asian American Film
- ENGL 403W: The Eighteenth-Century on Film

*ENGL 205 is a **requirement** in the Film Studies Minor

World Literature Minors (WDLI):

- ENGL 113C: Literature and Diversity
- ENGL 332: Global Literature Survey*

*ENGL 322 is a **requirement** in the World Literature Minor

Medieval and Renaissance Studies Minors (MARS):

- ENGL 411W: Life & Death in Shakespeare
- ENGL 433: History and Structure of the English Language

Women and Gender Studies Minors (WSGS):

- ENGL 428W: Slave Narratives
- ENGL 434W: Feminist Theory

Mentor / Mentee List

Name	Mentor	Room
Agnoni, Cori M.	Kinnahan, Linda	623
Alsaif, Maha H.	Kinnahan, Tom	630A
Anthony, Christopher D.	Engel, Laura (see Susan Howard)	622
Arnold, Hope	Engel, Laura (see Susan Howard)	622
Auchincloss, Thomas M.	Glass, Kathy	629
Baker, Peyton C.	Kurland, Stuart	621
Barboza, Vienza	Barrett, Faith	628
Barkefelt, Travis J.	Engel, Laura (see Susan Howard)	622
Barr, Nicholas M.	Mirmotahari, E.	630B
Barrett, Doriana M.	Howard, Susan	622
Beaver, Augusta A.	Kinnahan, Linda	623
Benna, Renvie E.	Fried, John (see Sarah Wright)	631A
Bittner, Sean T.	Kinnahan, Linda	623
Bova, Jackson R.	Barrett, Faith	628
Brown, Ashley C.	Lane, John	623A/B
Buehler, Elsa C.	Engel, Laura (see Susan Howard)	622
Buley, Alexandra K.	Kinnahan, Tom	630A
Byrne, Andrew J.	Fried, John (see Sarah Wright)	631A
Caridi, Brianna M.	Kurland, Stuart	621
Cavaliere, Carley E.	Mirmotahari, E.	630B
Chisom, Imani Jai	Barrett, Faith	628
Christinis, Cateri M.	Suh, Judy	619
Crow, Jamie	Fried, John (see Sarah Wright)	631A
Dalzell, Elyse V.	Lane, John	623A/B
Demsko, Dana M.	Kurland, Stuart	621
Dietrick, Hannah L.	Kurland, Stuart	621
Dodd, Kaitlin, F.	Kinnahan, Linda	623
Dolak, Patrick T.	Kinnahan, Linda	623
Domingos, Jacqueline M.	Wright, Sarah	631A
Donia, Olivia	Engel, Laura (see Susan Howard)	622
Donnelly, Katelyn E.	Lane, John	623A/B
Donohue, Owen R.	Engel, Laura (see Susan Howard)	622
Duffy, Dane K.	Suh, Judy	619

Ennis, Kristy M.	Fried, John (see Sarah Wright)	631A
Evans, Catherine A.	Fried, John (see Sarah Wright)	631A
Evans, Christine L.	Mirmotahari, E.	630B
Fields, Max J.	Kurland, Stuart	621
Fochler, Mary C.	Mirmotahari, E.	630B
Folwell, Steven	Suh, Judy	619
Forrest, Peter B.	Glass, Kathy	629
Fregly, Lauren	Wright, Sarah	631A
Gatenby, Mary E.	Kinnahan, Linda	623
Geesaman-Napper, Kamryn N.	Kinnahan, Tom	630A
Gensel, Morgann E.	Howard, Susan	622
Gerega, Gillian A.	Barrett, Faith	628
Germinario, Marisa M.	Barrett, Faith	628
Gilmer, Mikayla	Mirmotahari, E.	630B
Green, Diamen N.	Howard, Susan	622
Grzeczka, Hannah	Engel, Laura (see Susan Howard)	622
Hall, Rebecca M.	Wright, Sarah	631A
Hauser-Carter, Ayana K	Kinnahan, Linda	623
Herbstritt, Kathleen M.	Howard, Susan	622
Hersh, Alexander F.	Fried, John (see Sarah Wright)	631A
Hess, Katheryn B.	Lane, John	623A/B
Hoey, Casey N.	Mirmotahari, E.	630B
Hoffman, Cayley	Barrett, Faith	628
Humphreys, Lauren J.	Kinnahan, Linda	623
Ianachione, Margaret L.	Kurland, Stuart	621
Jobes, Sara R.	Howard, Susan	631A
Kalin, Amanda L.	Howard, Susan	622
Kizina, Emily L.	Howard, Susan	622
Kolencik, Gabrielle M.	Fried, John (see Sarah Wright)	631A
Kronenwetter, Elizabeth A.	Kurland, Stuart	621
Kurtzman, Sadie	Lane, John	623A/B
Lanzelotti, Abigail M.	Barrett, Faith	628
LeSuer, Olivia J.	Engel, Laura (see Susan Howard)	622
LeSuer, Olivia J.	Lane, John	623A/B
Lincoln, Jessica	Kinnahan, Linda	623
Llewellyn, Vanessa M.	Fried, John (see Sarah Wright)	631A

Loesch, Julie M.	Lane, John	623A/B
Lucente, Nicolas	Kurland, Stuart	621
Lynch, Kiah R.	Glass, Kathy	629
Mabon-Connor, Jasmine O.	Suh, Judy	619
Malcolm, Jillian A.	Howard, Susan	622
Malizia, Katelyn	Glass, Kathy	629
Mangone, Raymont R.	Suh, Judy	619
March, Austin M.	Kinnahan, Tom	630A
Martello, Anthony F.	Kurland, Stuart	621
Martorelli, Paul A.	Howard, Susan	622
Mastrangelo, Gina N.	Glass, Kathy	629
Matten, Jessica M.	Fried, John (see Sarah Wright)	631A
Maurer, Sydney C.	Wright, Sarah	631A
McBride, Kelly	Kurland, Stuart	621
McGinnis, Megan G.	Suh, Judy	619
McGlory, Diana	Wright, Sarah	631A
McGraw, Elana N.	Kurland, Stuart	621
McKay, Elizabeth P.	Kinnahan, Tom	630A
Merritt, Maura	Kinnahan, Tom	630A
Migliaccio, Nicholas	Fried, John (see Sarah Wright)	631A
Mikeska, Madison E.	Kinnahan, Linda	623
Misak, Sydney E.	Suh, Judy	619
Mudrick, Laura E.	Wright, Sarah	631A
Neff, Evan B.	Suh, Judy	619
Neiberg, Claire	Suh, Judy	619
Norton, Patrick B.	Mirmotahari, E.	630B
Pegher, Paige E.	Suh, Judy	619
Pernice, Michael	Kinnahan, Linda	623
Perry, Ryan	Howard, Susan	628
Philipp, Jonah R.	Engel, Laura (see Susan Howard)	622
Pontzloff, Ryan C.	Fried, John (see Sarah Wright)	631A
Powell, Tara C.	Mirmotahari, E.	630B
Primack, Krystina N.	Barrett, Faith	628
Radcliffe, Haley M.	Glass, Kathy	629
Retton, Margaret J.	Engel, Laura (see Susan Howard)	622
Revo, Jaycee E.	Wright, Sarah	631A
Ribeau, Annie V.	Kinnahan, Tom	630A

Rosello, Grace	Barrett, Faith	628
Saula, Rachel A.	Mirmotahari, E.	630B
Schmidt, Jennifer E.	Glass, Kathy	629
Schmidt, Nikolas V.	Kurland, Stuart	621
Seibel, Leah E.	Mirmotahari, E.	630B
Selfridge, Janeen Y.	Kurland, Stuart	621
Shirey, Emma E.	Suh, Judy	619
Solarczyk-Wallace, Gabrielle R.	"Fried, John (see Sarah Wright)"	631A
Steen, Audrey L.	Mirmotahari, E.	630B
Stewart, Sean A.	Kinnahan, Tom	630A
Studebaker, Elizabeth	Glass, Kathy	629
Studnicki, Darren C.	Glass, Kathy	629
Sunday, Skyler O.	Kinnahan, Linda	623
Swaney, Alexandria B.	Glass, Kathy	629
Tambellini, Brianna M.	Kinnahan, Tom	630A
Thirion, Emily J.	Glass, Kathy	629
Tiani, Olivia M.	Glass, Kathy	629
Todd, Rachel M.	Kinnahan, Tom	630A
Tomaswick, Lea H.	Suh, Judy	619
Vayansky, Cameron S.	Kinnahan, Tom	630A
Venesky, Elizabeth M.	Lane, John	623A/B
Vora, Amber M.	Kinnahan, Tom	630A
Waligorski, Alexis	Glass, Kathy	629
Wigney-Hartz, Caitlin	Suh, Judy	619
Wilber, Colleen R.	Kinnahan, Tom	630A
Williams, Nayelle P.	Glass, Kathy	629
Wright, Dannyelle D.	Mirmotahari, E.	630B
Zema, Nathan C.	Kinnahan, Tom	630A
Zulick, Liza M.	Engel, Laura (see Susan Howard)	622
Zwigart, Zachary T.	Glass, Kathy	629
Giglia, Elizabeth	Howard, Susan	622