

ENGLISH DEPARTMENT

UNDERGRADUATE COURSE

DESCRIPTIONS

FALL 2020

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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, March 16th.** Please email your mentor to arrange a time to meet (the list of mentors can be found on page 21 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

Open only to incoming Freshmen

ENGL 113C-01 (14256)

NARRATIO: Diversity & Literature

MWF 12:00-

12:50

T. Kinnahan

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? **Fulfills Global Diversity Theme Area requirement, World Literature Minor requirement (WDLI).**

ENGL 201C-01 (16405)

TERRA: Confronting the Eco-Apocalypse

TR 12:15-1:30

Wright

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. **Foundational Community Engaged Learning Course.**

ENGL 203C-01 (15444)

SPECTACULUM: Intro to Drama

TR 12:15-1:30

Lane

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. **Fulfills Theater Arts major/minor requirement**

ENGL 204C-01 (15443)

ARTES: Fashion, Literature, and Culture: Seeing Through Clothes MW 3:00-4:15
Engel

From fans and swords to mini-skirts, leather jackets, and sweat pants, fashion has historically been connected to complex questions of identity, audience, community, and transgression. This course will look closely at clothing in plays, novels, art, film and television in order to highlight moments of crisis, innovation, and change across historical periods. Students will have the opportunity to design their own final projects.

Introductory Genre Courses

ENGL 200-01

Introduction to Film

T 5:00-9:00

Fried

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 201-02 (12738)

SPST: Intro to Fiction: Social Inequality and Political Conflict in Contemporary American Fiction MWF 1:00-1:50

Mullis

Social issues—including gender inequity, racial discrimination, gun violence, climate change, immigration, mental health, disability, and LGBTQ rights—have defined the first two decades of the 21st century in the United States. These issues shape the political landscape and the lived experiences of individuals. Through reading and analyzing Jesmyn Ward's *Salvage the Bones*, Rhiannon Navin's *Only Child*, Jeffrey Eugenides' *Middlesex*, Ocean Vuong's *On Earth We're*

Briefly Gorgeous, Cristina Henríquez's *The Book of Unknown Americans*, short stories by numerous American authors, and secondary texts from feminist theory, queer theory, critical race theory, border studies, disability studies, and environmental studies, this class will consider how contentious social issues affect the material realities of America's most vulnerable inhabitants, and how literary representations can effect social change. **Fulfills WSGS major/minor requirement**

ENGL 202-01 (13286)

SPST: Intro to Poetry: The Poetics of Protest and Social Activism **MWF 10:00-10:50**
Jack

What is poetry? How does it work? What work does it do in the world?

Welcome to Introduction to Poetry: Social Protest & Critique. In this class, we will be focusing on poetry of social protest to explore the role that poetry has played in speaking truth to power. From Emily Dickinson to Claudia Rankin, from Walt Whitman to Gloria Anzaldúa, how do the particulars of poetic form and content work together to express ideas about justice and injustice? How does poetry intervene upon and imagine new social realities? 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. **Fulfills WSGS major/minor requirement**

ENGL 203-01 (11674)

SPST: Intro to Drama **TR 10:50-12:05**
Kurland

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.

100-200 Level Courses

ENGL 204-01 (17137)

SPST: Women and the Bible

MWF 2:00-2:50

Gasson

The Bible as Literature: This is a special topics course designed around culturally recognizable Old Testament (Abrahamic) bible stories and how they function as literature. We will read and study the bible as a “living text,” because it can still be actively read, interpreted, and re-constructed through a modern lens—giving a renewed importance to how biblical parables function in our lives and in society. Specifically, we will learn, discuss, and write about how different cultural moments and literary movements are reflected and function in biblical narratives; for example, reading the story of Eve and Lilith as a feminist text, open for re-interpretation. We will also explore how literary genres (fiction, non-fiction, and poetics) are employed in biblical texts to elevate meaning. Exploring biblical texts like the *Song of Songs* and the *Psalms*, we will open new discussions, (re)interpretations, and (re)applications of how these significant narratives build on our expectations of love, desire, and redemption as we work toward a more peaceful world.

ENGL 205-61 (15438)

SPST: Race and Film

W 5:00-9:00

Suh

Although Hollywood film has a racist history and has contributed to racist ideology in this country and abroad, this course will explore some significant films that are made by and/or focus on people of color, and approach film as an imaginative tool to analyze and confront racism and its intersections with class, sexuality, and gender. In this course, you will:

- Develop an ability to discuss and analyze film as a tool for creating debate and analyzing racism
- Assess the capacity of film for creating and changing dialogues about race
- Understand current debates about cultural equity and cultural activism as components of social justice
- Become familiar with the multifaceted diagnosis of racism and its effects locally and nationally
- Learn the definitions of and differences between overt racism, unconscious racism, implicit bias, implicit associations, and microaggressions.

(Please email Prof. Suh suhj@duq.edu if you would like to take this course as a 400-level Independent Study to fulfill a Literature and Diversity or post-1900 requirement.) **Fulfills Film Studies Minor requirement, ENGL-ED Media/Film Requirement.**

ENGL 210-01 (17954)**SPST: Jane Austen****TR 1:40-2:55****Howard**

Jane Austen is one of the most popular novelists of the early nineteenth century in Britain. Recent film and tv adaptations of her work speak to their relevance and enjoyment for modern audiences. In this course we will read Jane Austen's *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1816), *Northanger Abbey* (1817), and *Persuasion* (1818). In addition to exploring how the novels work as novels, we will also study the literary, political, and cultural contexts in which Austen was writing. This will allow us to discuss general textual issues (e.g., narrative technique, characterization, setting, etc.), as well as acknowledge the impact race, class, and gender had on the lives of Austen's characters. In particular, we may consider such issues as Austen's depiction/subversion of the conventional feminine ideal; her representation and valuation of domesticity; her exploration of female empowerment in a patriarchal society; and her take on courtship and marriage. We will also view several of the film adaptations of these novels (in their entirety or in short clips) in order to further consider how we "read" Austen today. Course Requirements: Class participation, quizzes, an oral presentation, several short papers, and a final exam.

Literature Surveys

ENGL 317-01 (17729)**Survey of British Lit I****TR 9:25-10:40****Kurland**

This course will survey British literature from its beginnings through the early eighteenth century. Alongside our readings of selected classic literary texts, we will consider the conventions of British literary forms like epic, narrative poetry, lyric poetry, and drama that are essential for understanding these works, and we will explore historical, cultural, and literary contexts that may be helpful for appreciating them. Readings will include generous selections from various periods and genres, tentatively including Chaucer's *Canterbury Tales*, selected plays from Shakespeare and his contemporaries, epic poems of Spenser and Milton, and Eighteenth Century satire. **Fulfills MARS minor requirement.**

ENGL 320-01 (13844)**Survey of American Lit II****TR 12:15-1:30****Speese**

Why do we read the texts we do? How did they become culturally important? Why are some voices heralded while others are marginalized? Why do we read so many dead, white men? These are the questions that we will be exploring this semester as we read through the second half of the American Literature Survey. To that end, we will read both canonical and lesser

known texts in an effort to explore why we are expected to read who we do and to question whether canonical texts still have as much to offer in light of increasing awareness of issues of race, gender, sexuality, and disability. Ultimately, by the end of the semester, I hope that we will be able to discuss the potential values and pitfalls of the canon as well as compile (in our own class) our canon of late American Literature for the twenty-first century subject.

ENGL 322-01 (16400)

Global Literature Survey

MWF 11:00-11:50

T. Kinnahan

This course will entail comparative study of 20th- and 21st-century literary texts in a variety of genres, including the traditional novel, the graphic novel, short fiction, poetry, and possibly drama. In order find a manageable and productive focus within the impossibly broad scope of “global literature,” we will concentrate on several selected themes and cultural contexts, thereby developing methodologies and skills of literary analysis we might transfer to texts beyond the limits of our reading list. Readings will be selected from outside the American and British literary traditions for the most part. Our aim will be to not only enhance our appreciation for and understanding of literary works and traditions beyond these categories, but also to provide lenses through which might further explore our own various cultural contexts and identities in relation to those of individuals from a diverse range of backgrounds. In the process, we will approach 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.

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

English 300W

ENGL 300W-01 (10210)

Critical Issues in Literary Studies

MWF 12:00-12:50

L. Kinnahan

This course introduces students to the activity of literary criticism: what is it? Why do it? How to pursue it? During the semester, we will consider these larger questions through focusing on four authors, who will include 19th and 20th century novelists Mark Twain (*Pudd'nhead Wilson*) and Nella Larsen (*Passing*); and 20th century poets Mina Loy (selected poems) and Chris Llewyllyn (*Fragments from the Fire*). For each text, we will spend time talking about it as a class and then reading a range of critical essays about the text, paying careful attention to how and why different arguments, points of view, materials, and rhetorical strategies shape a critic's reading. We will also explore the role of the Digital Humanities and uses of the digital environment in rethinking literary research and writing, and we will trace literary relationships with visual artwork, photography, and culture in these works.

ENGL 300W-02 (10211)**Critical Issues in Literary Studies****TR 1:40-2:55****Glass**

What is literature? What is literary criticism? Which tools enable us to think critically about literature as a discipline? This course explores these questions and introduces students to multiple literary genres. 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, Willa Cather, Henry James, Tennessee Williams, and others. This course is designed to prepare students for upper-level English courses.

300-Level Literature Courses

ENGL 306W-01 (17728)**Anatomy & Archive****TR 3:05-4:20****Maatta**

Early anatomy textbooks featured cadavers flaying their own skin and capering through barren landscapes. It was not until Henry Gray's 1859 *Anatomy Descriptive and Surgical* that anatomy textbooks took on the features with which we are familiar today. In this class, we will study the history of anatomy and surgery in order to curate and launch two exhibitions of anatomical textbooks from library archives. Why are early anatomy texts so strange? How does technology change how bodies are shown? How do changes in medicine affect how the textbooks are designed? Who made these books – artists, anatomists, surgeons? Who used these books? Our exhibits will work to answer these questions.

The exhibits will take place in Pittsburgh and on the University of Colorado, Boulder campus in February 2021. We will collaborate with archivists, museum curators, health sciences faculty, and faculty in liberal arts; we will read texts on book history and how to design exhibits; we will work in archives and study texts from 1600 to 1900. This class is designed for students in health sciences and the liberal arts alike.

Finally, in addition to planning the exhibit, students will complete a series of informal reflections and formal papers as well as participate in writing the exhibit catalogue.

ENGL 316W-01 (17727)**MWF 12:00-12:50****SPST: Health Care & Literature****Maatta**

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

Hunter

No one is born a phenomenal writer. Just like with riding a bike, all things take practice and determination. This course is designed to introduce students to short fiction, poetry, and creative nonfiction genres where we will examine various craft elements (character, tone, voice, point-of-view, etc.) to try to understand how these components work within our own writing. Students will write, read aloud, and workshop, their own pieces with one another in a supportive and constructive environment. In addition, students can expect to read the work of published authors to discuss how and, more importantly, *why* they work. Writing, especially, creative writing, can be scary. It's even scarier to share your own personal work with others. Take no fear. According to Stephen King, "The scariest moment is always just before you start." **Fulfills the Creative Arts Theme Area requirement.**

ENGL 101-02 (12107)

Multi-Genre Creative Writing

TR 12:15-1:30

Martin

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 302W-02 (10213)

TR 12:15-1:30

ENGL 302W-03 (11169)

TR 10:50-12:05

ENGL 302W-05 (17214)

TR 1:40-2:55

ENGL 302W-55 (10212)

OL

Spst: Scientific Writing

Klucsevsek

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

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

TR 3:05-4:20

Martin

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. Much of the class time will be spent discussing one another's writing; as a workshop, the class depends upon each and every individual's active engagement in all processes of the workshop (writing, reading, critique, revision, etc.). **Fulfills Creative Arts Theme Area requirement**

ENGL 331W-01 (12596)

Poetry Workshop I

MWF 11:00-11:50

Brodsky

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 331W-02 (17951)

Poetry Workshop I

MW 3:00-4:15

TBA

This course is a workshop for students interested in writing poetry. Prior experience in writing poetry is not necessary. A workshop is a collective, in which we all take seriously responsibilities to be involved in the various dimensions of the workshop: careful reading, consistent writing, active participation, and regular attendance in class. Much good poetry writing is the product of labor and practice, both in the act of writing and the act of careful reading. In a workshop, we read and discuss each other's work in a collaborative spirit of learning together. In addition, we will read works by published poets. Our readings of various poets will coincide, when possible, with readings presented by them on campus through the monthly Coffee House Series, and we hope to have poets visit class to talk and workshop with us. Goals and objectives of Poetry Workshop I include: practicing various writing strategies; exploring numerous elements and forms of poetry; developing skills in critique, both oral and written; developing a final portfolio or collection of poems; heightening understanding of the interactions of language, form, and content in poetry. Be attentive to the world and to language and to yourself. **Fulfills Creative Arts Theme Area requirement**

ENGL 332W-01 (25189)**Playwriting Workshop I****TR 10:50-12:05****Ryan**

This course is a workshop for students interested in playwriting. **Fulfills Creative Arts Theme Area requirement**

ENGL 475W-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**

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 10 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. **Prerequisite: ENG 330W Fiction Writing**

Workshop 1**ENGL 476W-01 (13588), Poetry Workshop II****MW 3:00-4:15****ENGL 486W-01 (13589), Poetry Workshop III****MW 3:00-4:15****ENGL 496W-01 (14274), Poetry Workshop IV****MW 3:00-4:15****ENGL 498W-01 (17526), Poetry Workshop V****MW 3:00-4:15****Barrett**

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 two final projects. Options for the final projects include assembling an edited collection of published work that you admire, reviewing a recent single-author collection of poetry and/or assembling a collection of your own poems. **Prerequisite: ENG 331W Poetry Writing**

Workshop 1

400-Level Literature Courses

Prerequisite: ENGL 300W Critical Issues in Literary Studies (or permission of instructor)
All “W” courses fulfill the University Writing-Intensive Core Requirement

ENGL 411W-61 (16988)

SPST: Spenser

R 6:00-8:40

St. Hilaire

In a survey of American professors of English literature, participants were asked what work of literature they were most ashamed of never having read. The work that won this ignominious distinction was Edmund Spenser’s *The Faerie Queene*. To be sure, it is a daunting work: six books of densely-packed allegory written in a pseudo-archaic idiom. But it is also one of the strangest, wildest pieces of poetry the English tradition has to offer. One part religious allegory, one part national epic, and three parts fantasy, *The Faerie Queene* is a thought experiment gone mad, joining a tale of knights and (sometimes cross-dressing) damsels with a world full of monsters, group sex, and one man made of iron wielding a giant flail. In this course, we’ll be doing our part to move Spenser’s epic—along with some of his shorter work—out of the “to read” pile and into a living discourse about nationhood, religion, gender, justice, and literary form. **Fulfills Pre-1700 distribution, MARS minor requirements**

ENGL 421W-01 (16990)

SPST: Modern War in Literature and Film

M 5:00-9:00

Suh

War and homefront have been central subject matters of some of the world’s greatest literature and film. In this class, we’ll encounter poetry, drama, fiction, and film from Europe, the U.S., Africa, and Asia that were milestones in 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 still considered innovative representations of war. Subjects include the Greek and Trojan War, the Irish War of Independence, the Irish Civil War, World War I, World War II, the Cold War, Vietnam War, the Iraq War, and the American War in Afghanistan. You do not need to have taken any film courses to enroll in this course. **Fulfills Diversity distribution, Post-1900 distribution, ENGL-ED Media/Film, Film Studies Minor requirements.**

ENGL 430W (17917)

20th Century Drama

MWF 12:00-12:50

Lane

American playwrights have made enormous contributions to world drama during the last century, and their works are widely read and performed. The 20th century gave us some of

America's greatest plays and playwrights. This course will explore the masterpieces of playwrights whose careers were at their zenith during the last century. Authors covered include Tennessee Williams, Arthur Miller, Clifford Odets, Edward Albee, Eugene O'Neill, Lillian Hellman, August Wilson, and others, each with a distinct American voice, writing on distinctly American themes. This course is reading and writing intensive. **Fulfills Post-1900 distribution requirement**

ENGL 433-62 (12854)

SPST: History and Structures of the English Language

M 6:00-8:40

Wright

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, MARS minor requirements**

ENGL 438W (17912)

Social Protest Literature

TR 12:15-1:30

Howard

This course explores the social protest literature produced in Britain in the eighteenth and nineteenth centuries. We begin with Jonathan Swift's 1729 satiric essay, "A Modest Proposal," in which he addresses the issue of urban poverty, and end with Charles Dickens's *Hard Times* (1854), a critique of Utilitarianism. We will also consider Oliver Goldsmith's poem, "The Deserted Village" (1770), and George Crabbe's response, "The Village" (1783), which offer two contrasting views of the effects of the Enclosure Acts on agricultural life. We will also read the 1789 abolitionist text, *The Interesting Narrative of the Life of Olaudah Equiano*, by Olaudah Equiano, known as Gustavus Vassa during his lifetime, as well as William Blake's *Songs of Innocence and of Experience* (1789-94), an illustrated series of poems that captures Blake's evolving sense of outrage against social injustice. Additionally, we will read William Godwin's 1794 *Caleb Williams*, a novelistic treatment of the concerns he voiced in his essay *Political Justice*, and alongside this, Mary Wollstonecraft's *Maria* (1792), a short novel that enacts some of the feminist themes she works with in her essay, *A Vindication of the Rights of Women*. Following Wollstonecraft, we will read selections from writers such as Anna Laetitia Barbauld, Harriet Martineau, and Elizabeth Barrett Browning who, in the first half of the 19 c., brought

women's issues to the fore in their poetry and essays. We will read these texts within both their sociological and literary contexts, examining them as literary responses to specific social situations. We will also be concerned to discover whether there are any generalizations we can make about the changing nature of the literary responses made to social problems over the course of the period we are studying, in terms of rhetorical approaches and societal response, as well as about ways in which the works speak to one another and how the conversations that emerge affect the problems they address. Course Requirements: Class participation, several short papers, an oral presentation, a final exam, and reading quizzes. **Fulfills Diversity distribution, 1700-1900 distribution requirements**

ENGL 441W (17913)

Film Musicals

M 6:00-8:40

Lane

This course is an exploration of the film musical. We will take particular interest in the musical as a form of American folk art. We will look at musicals that incorporate folk themes and how Hollywood expanded the definition of what is folk art. We will also look at how the musical film changed the world's perspective on what is folk art. We will concentrate on original film musicals over films derived from Broadway source materials. Students will learn about the earliest musical films and trace the careers of famous directors, actors, and writers of the genre. This class is writing intensive and students will produce many different types of writing culminating in a large research project. **Fulfills Post-1900 distribution requirement**

ENGL 449W-01 (17953)

SPST: 20th and 21st Century Feminist Writers

TR 1:40-2:55

Speese

This course will examine twentieth- and twenty-first-century feminist writers. In particular, we will look at nonfiction texts that shaped feminist thought throughout the twentieth century alongside literary texts that present their work through a feminist lens. We will examine the following key questions: How has feminism influenced literary texts in the twentieth and twenty-first centuries? What place do feminist texts have in the canon? How has intersectional feminism broadened the parameters of feminism? Some of the nonfiction texts will include: Anzaldúa and Moraga's *This Bridge Called My Back*, hooks's *feminism is for everybody*, Lorde's *Sister Outsider*, Woolf's *A Room of One's Own*, Friedan's *The Feminine Mystique*, and Beauvoir's *The Second Sex*. Some of the literary texts will include: Walker's *The Color Purple*, Shamieh's *The Black Eyed*, Blume's *Are You There God? It's Me, Margaret.*, Kingston's *Woman Warrior*, Bechdel's *Fun Home*, Rankine's *Citizen*, Smith's *Odalisque in Pieces*, Shire's *Teaching My Mother to Give Birth*, and Beyoncé's *Lemonade*. **Fulfills Post-1900 distribution, Diversity distribution, WSGS major/minor requirements.**

ENGL 460W-01 (17911)**SPST: Theories of Composition****TR 4:30-5:45****Purdy**

How can we understand and explain the practices involved in writing? What ways of writing are most effective?

This course will explore theories of composition that work to answer these questions. We will discuss theories that seek to account for the complex and recursive nature of writing, new textual genres, and changing writing technologies. Together, we will consider the historical contexts in which these theories arose, how they respond to one another, and their educational and social implications. The course will be organized around roughly chronological units, from process theory to genre theory, that focus on particular theoretical perspectives and practical applications of them. Through discussion of course readings and writing projects, you will get a fuller picture of English studies by learning about one of its subfields, writing studies; learn—and enact—strategies for teaching yourself and others to write effectively; and become acquainted with the prevailing theoretical approaches that shape writing policies and pedagogies. **Fulfills a 400-level Writing Concentration requirement.**

ENGL 445-01 (15571)**Directed Studies****Wright**

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****Wright**

This course requires that you complete vocational and academic work for variable credit (1 credit: 2 vocational hours/week, 2 credits: 4 vocational hours/week, 3 credits: 6 vocational hours/week). The vocational work will occur with the organization for which you are interning. The following internships are available through the English department or through *exclusive partnerships* with area organizations:

- **After School Arts Program Interns:** ACH Clear Pathways, an organization committed to providing enriching experiences to underserved youth and families through visual and performing arts
- **Scientific Communications Interns:** *The D.U. Quark*, Duquesne's scientific writing journal
- **Humanities Librarian Interns:** The Gumberg Library (*position filled for SP20*)
- **Social Media Intern:** The Duquesne Department of English and Theater Arts
- **Marketing & Communications Intern:** The Duquesne Medieval and Renaissance Studies (MARS) program

Students have also interned with publishing presses, government agencies, and writing camps in the Pittsburgh area.

The academic work includes composing blog posts for *Writing, Reading, Working*, producing a collection of professionalization documents (resumes, cover letters, etc.), and completing and a final project of your own design. Students have developed portfolios, proposals, papers, film series, and more. **Fulfills a 400-level Writing Concentration requirement.**

Theater Courses

THEA 100-01 (11413)

Spst: Beginning Acting

TR 12:15-1:30

Love

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 151-01 (15546)

Intro to Theater Studies

MWF 10:00-10:50

Sines

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 the Creative Arts Theme Area requirement**

THEA 151C-01 (15586)

SPECTACULUM: Intro to Theater

MWF 11:00-11:50

Jeffrey

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

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

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 497-91 (20638)

Theater Mgmt Practicum

Lane

THEA 498-01 (20636)

Technical Theater Practicum

Lane

THEA 499-91 (20639)

Performance Practicum

Lane

400-Level Distribution Requirements

	Pre-1700	1700-1900	Post-1900	Diversity
ENGL 411W: Spenser	X			
ENGL 421W: Modern War in Literature and Film			X	X
ENGL 430W: 20th Century Drama			X	
ENGL 438W: Social Protest Literature		X		X
ENGL 441W: Film Musicals			X	
ENGL 449W: 20 th & 21 st Century Feminist Writers			X	X

Core Theme Area Requirements

	Global Diversity	Social Justice	Creative Arts
ENGL 113C: Diversity & Lit	X		
ENGL 101: Multi-Genre			X
ENGL 330W: Fiction 1			X
ENGL 331W: Poetry 1			X
ENGL 332W: Playwriting 1			X
ENGL 322: Global Literature	X	X	
THEA 100: Beginning Acting			X
THEA 151: Intro Theater Studies			X

ENGL-ED Requirements

	Media/Film	World Literature	History/Structure of ENGL
ENGL 200-01: Intro to Film	X		
ENGL 205-61: Race and Film	X		
ENGL 322: Global Lit Survey		X	
ENGL 421W: Modern War in Literature and Film	X		
ENGL 433: History and Structure of ENGL			X

Film Studies Minors:

- ENGL 200: Intro to Film
- ENGL 205-61: Race and Film
- ENGL 421W: Modern War in Literature and Film

World Literature Minors (WDLI):

- ENGL 113C: Diversity and Literature
- ENGL 322: Global Literature Survey (*required*)

Medieval and Renaissance Studies Minors (MARS):

- ENGL 317: Brit Lit 1 Survey
- ENGL 411W: Spenser
- ENGL 433: History and Structure of the English Language

Women's and Gender Studies (WSGS):

- ENGL 201-02: Intro to Fiction: Social Inequality and Political Conflict in Contemporary American Fiction
- ENGL 202-01: Intro to Poetry: The Poetics of Protest and Social Activism
- ENGL 449W: 20th and 21st Century Feminist Writers

Mentor / Mentee List

Name	Mentor	Room
Agnoni, Cori M.	Kinnahan, Linda	623
Alsaif, Maha H.	Barnhisel, Greg	632B
Anthony, Christopher D.	Engel, Laura	632A
Arnold, Hope	Engel, Laura	632A
Aregnano, Nicholas	Glass, Kathy	629
Auchincloss, Thomas M.	Glass, Kathy	629
Baker, Peyton C.	Kurland, Stuart	621
Barboza, Vienza	Barrett, Faith (See Dr. Sarah Wright for Spring 2020 -- 631 A)	628
Barkefelt, Travis J.	Lane, John	623A/B
Barr, Nicholas M.	Mirmotahari, E.	630B
Barrett, Doriana M.	Howard, Susan	622
Beaver, Augusta A.	Kinnahan, Linda	623
Beers, Alexandra	Wright, Sarah	631A
Behar, Arielle	Kinnahan, Linda	623
Benigni, Leslie A.	Suh, Judy	619
Benna, Libby	Fried, John	624
Benna, Renvie E.	Fried, John	624
Bittner, Sean T.	Kinnahan, Linda	623
Boone, Sarah E.	Lane, John	623A/B
Bova, Jackson R.	Barrett, Faith (See Dr. Sarah Wright for Spring 2020 -- 631 A)	628
Brown, Ashley C.	Lane, John	623A/B
Buehler, Elsa C.	Engel, Laura	632A
Buley, Alexandra K.	Kinnahan, Linda	623
Byrne, Andrew J.	Fried, John	624
Cadamore, Kaitlin	Kurland, Stuart	621
Cammerata, Kaya	Engel, Laura	632A
Caridi, Brianna M.	Kurland, Stuart	621
Cavaliere, Carley E.	Mirmotahari, E.	630B
Chandler, Devin S.	Suh, Judy	619

Cheek, Alexander R.	Fried, John	624
Chisom, Imani Jai	Barrett, Faith (See Dr. Sarah Wright for Spring 2020 -- 631 A)	628
Christinis, Cateri M.	Purdy, James	620
Constantine, Gavrielia	Suh, Judy	619
Crow, Jamie	Fried, John	624
Dalzell, Elysse V.	Lane, John	623A/B
DeMauro, Thomas	Suh, Judy	619
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	632A
Donnelly, Katelyn E.	Lane, John	623A/B
Donohue, Owen	Engel, Laura	632A
Donovan, Kelly A.	Howard, Susan	622
Dufala, Madeline	Engel, Laura	632A
Duffy, Dane	Purdy, James	620
Ennis, Kristy M.	Fried, John	624
Evans, Catherine A.	Fried, John	624
Evans, Christine L.	Mirmotahari, E.	630B
Fields, Max J.	Fried, John	624
Fochler, Mary C.	Mirmotahari, E.	630B
Folwell, Steven R.	Barrett, Faith (See Dr. Sarah Wright for Spring 2020 -- 631 A)	628
Forrest, Peter B.	Glass, Kathy	629
Foster, Jenna E.	Suh, Judy	619
Fregly, Lauren	Wright, Sarah	631A
Fulton, Erin J.	Lane, John	623A/B
Gatenby, Mary E.	Kinnahan, Linda	623
Geesaman-Napper, Kamryn N.	Barnhisel, Greg	632B
Gensel, Morgann E.	Howard, Susan	622

Gerega, Gillian A.	Barrett, Faith (See Dr. Sarah Wright for Spring 2020 -- 631 A)	628
Germinario, Marisa M.	Barrett, Faith (See Dr. Sarah Wright for Spring 2020 -- 631 A)	628
Giglia, Elizabeth L.	Engel, Laura	632A
Gilmer, Mikayla	Mirmotahari, E.	630B
Green, Diamen N.	Purdy, James	620
Grzeczka, Hannah	Engel, Laura	632A
Hall, Rebecca M.	Wright, Sarah	631A
Hammond, Colleen C.	Lane, John	623A/B
Hauser-Carter, Ayana K	Kinnahan, Linda	623
Herbstritt, Kathleen M.	Howard, Susan	622
Hersh, Alexander F.	Fried, John	624
Hess, Katheryn B.	Lane, John	623A/B
Hipkiss, Trevor J.	Wright, Sarah	631A
Hoey, Casey N.	Mirmotahari, E.	630B
Hoffman, Cayley	Barrett, Faith (See Dr. Sarah Wright for Spring 2020 -- 631 A)	628
Humphreys, Lauren J.	Kinnahan, Linda	623
Ianachione, Margaret L.	Kurland, Stuart	621
Jaronski, Simon	Fried, John	624
Jobes, Sara R.	Wright, Sarah	631A
Kalin, Amanda L.	Howard, Susan	622
Kelly, Nico	Suh, Judy	619
Kennedy, Grace D.	Suh, Judy	619
Kizina, Emily L.	Howard, Susan	622
Kolencik, Gabrielle M.	Fried, John	624
Kronenwetter, Elizabeth A.	Kurland, Stuart	621
Kurtzman, Sadie	Lane, John	623A/B
Lanzelotti, Abigail M.	Barrett, Faith (See Dr. Sarah Wright for Spring 2020 -- 631 A)	628
LeSuer, Olivia J.	Lane, John	623A/B
Lincoln, Jessica	Kinnahan, Linda	623

Llewellyn, Vanessa M.	Fried, John	624
Loesch, Julie M.	Lane, John	623A/B
Lucente, Nicolas	Kurland, Stuart	621
Lynch, Kiah R.	Glass, Kathy	629
Mabon-Connor, Jasmine O.	Purdy, James	620
Malcolm, Jillian A.	Howard, Susan	622
Malizia, Katelyn	Glass, Kathy	629
Mangone, Raymont R.	Purdy, James	620
March, Austin M.	Barnhisel, Greg	632B
Martello, Anthony F.	Kurland, Stuart	621
Martorelli, Paul A.	Howard, Susan	622
Marzzacco, Nicole M.	Suh, Judy	619
Mastrangelo, Gina N.	Glass, Kathy	629
Matten, Jessica M.	Fried, John	624
Maurer, Sydney C.	Wright, Sarah	631A
McBride, Kelly	Kurland, Stuart	621
McDonagh, Brianna	Kinnahan, Linda	623
McGinnis, Megan G.	Howard, Susan	622
McGlory, Diana	Wright, Sarah	631A
McGraw, Elana N.	Kurland, Stuart	621
McKay, Elizabeth	Barnhisel, Greg	632B
Merritt, Maura	Barnhisel, Greg	632B
Migliaccio, Nicholas	Fried, John	624
Mikeska, Madison E.	Kinnahan, Linda	623
Misak, Sydney E.	Purdy, James	620
Mudrick, Laura E.	Wright, Sarah	631A
Muller, Luke	Kurland, Stuart	621
Murphy, Michael	Lane, John	623A/B
Murray, Hannah	Suh, Judy	619
Natale, Sienna D.	Howard, Susan	622
Neff, Evan B.	Purdy, James	620
Neiberg, Claire	Purdy, James	620
Norton, Patrick B.	Mirmotahari, E.	630B
Novosel, Victoria L.	Suh, Judy	619

Oberhauser, Larissa S.	Barrett, Faith (See Dr. Sarah Wright for Spring 2020 -- 631 A)	628
Pegher, Paige E.	Purdy, James	620
Pernice, Michael	Kinnahan, Linda	623
Perry, Jessica	Howard, Susan	622
Perry, Ryan	Barrett, Faith (See Dr. Sarah Wright for Spring 2020 -- 631 A)	628
Philipp, Jonah R.	Engel, Laura	632A
Pontzloff, Ryan C.	Fried, John	624
Powell, Tara C.	Mirmotahari, E.	630B
Pugh, Robert	Mirmotahari, E.	630B
Radcliffe, Haley M.	Glass, Kathy	629
Retton, Margaret J.	Engel, Laura	632A
Revo, Jaycee E.	Wright, Sarah	631A
Ribeau, Annie V.	Barnhisel, Greg	632B
Rosello, Grace	Barrett, Faith (See Dr. Sarah Wright for Spring 2020 -- 631 A)	628
Saula, Rachel A.	Mirmotahari, E.	630B
Sbeitan, Jenna	Suh, Judy	619
Schmidt, Jennifer E.	Glass, Kathy	629
Schmidt, Nikolas V.	Kurland, Stuart	621
Seibel, Leah E.	Mirmotahari, E.	630B
Selfridge, Janeen Y.	Kurland, Stuart	621
Sendek, Griffin J.	Lane, John	623A/B
Sheckard, Erin C.	Purdy, James	620
Shirey, Emma E.	Purdy, James	620
Sims, Bailey	Howard, Susan	622
Skwaryk, Sara J.	Purdy, James	620
Smajda, Troy	Barrett, Faith (See Dr. Sarah Wright for Spring 2020 -- 631 A)	628
Solarczyk-Wallace, Gabrielle R.	Fried, John	624
Sosso, Maria C.	Suh, Judy	619
Steen, Audrey L.	Mirmotahari, E.	630B

Stewart, Alexa	Suh, Judy	619
Stewart, Sean A.	Barnhisel, Greg	632B
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.	Barnhisel, Greg	632B
Thirion, Emily J.	Glass, Kathy	629
Tiani, Olivia M.	Glass, Kathy	629
Todd, Rachel M.	Barnhisel, Greg	632B
Tomaswick, Lea H.	Purdy, James	620
Traum, Andrea	Glass, Kathy	629
Umbel, Heather E.	Lane, John	623A/B
Vayansky, Cameron S.	Barnhisel, Greg	632B
Venesky, Elizabeth M.	Lane, John	623A/B
Vora, Amber M.	Barnhisel, Greg	632B
Waligorski, Alexis	Glass, Kathy	629
Wigney-Hartz, Caitlin	Purdy, James	620
Wilber, Colleen R.	Barnhisel, Greg	632B
Williams, Nayelle P.	Glass, Kathy	629
Wilson, Victoria L.	Suh, Judy	619
Wright, Dannyelle D.	Mirmotahari, Emad	630B
Zapach, Samantha L.	Suh, Judy	619
Zema, Nathan C.	Barnhisel, Greg	632B
Zulick, Liza M.	Engel, Laura	632A
Zwigart, Zachary T.	Glass, Kathy	629