

# ENGLISH DEPARTMENT

## UNDERGRADUATE COURSE

### DESCRIPTIONS

### SPRING 2019

#### **Table of Contents:**

<b>Introductory Genre Courses</b>	<b>2</b>
<b>100-200 Level Classes</b>	<b>3</b>
<b>Literature Surveys</b>	<b>6</b>
<b>English 300W</b>	<b>7</b>
<b>300-level Literature Courses</b>	<b>7</b>
<b>Writing Courses</b>	<b>8</b>
<b>400-level Literature Courses</b>	<b>13</b>
<b>Theater Courses</b>	<b>17</b>
<b>Travel Abroad Courses</b>	<b>18</b>
<b>Summer 2018 Courses</b>	<b>19</b>
<b>400 Level Distribution Requirements</b>	<b>20</b>
<b>Mentor / Mentee List</b>	<b>22</b>

- **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 10/15** Please email your mentor to arrange a time to meet (the list of mentors can be found on page 22 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).

## Introductory Genre Courses

### **ENGL 201-01 (24360)**

**Spst: Introduction to Fiction**

**MWF 12:00-12:50**

**S. Howard**

In this course we will read short stories and novels by women and men from diverse backgrounds. We will explore both the short story genre and the novel genre by examining the elements of fiction in each, reading commentaries on the art of writing the short story and novel, viewing and analyzing film adaptations of the course texts, considering the viewpoints of literary critics on the stories and novels, and writing critically about the fiction. Course novels include Raymond Chandler's *The Big Sleep*, Zora Neale Hurston's *Their Eyes Were Watching God*, Kazuo Ishiguro's *Never Let Me Go*, and Barbara Kingsolver's *The Bean Trees*. Course Requirements will include a midterm exam, a final exam, reading quizzes, and a course project.

### **ENGL 201-02 (25185)**

**Spst: Introduction to Fiction**

**TR 1:40-2:55**

**J. Hadlock**

In this course, we will study fiction that asks: what do we do with stories and what do stories do with us? In order to do so, we will read "metafiction," or fiction about fiction. We will read writers from across the globe, including William Faulkner, Toni Morrison, Gabriel Garcia Marquez, Kurt Vonnegut, Haruki Murakami, and Zadie Smith, and we will encounter many different forms and genres of fiction. In doing so, we will consider how fiction allows us to think about identity, society, history, and art.

### **ENGL 202-01 (25184)**

**Spst: Introduction to Poetry: Social Protest**

**TR 12:15-1:30**

**L. Kinnahan**

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 (21944)****Spst: Introduction to Drama****TR 10:50-12:05****S. Kurland**

This course is an introduction to drama from the classical period to the present. Play texts 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. All plays will be read in English or English translation. Where possible, assigned readings will be supplemented with brief selections from film or video adaptations. Class sessions will be primarily discussion. Attendance at one or more live performances outside of class will be requirements of the course. No particular knowledge or background in literature or theater is assumed.

## 100- & 200-Level Classes

**ENGL 204-01 (25186)****SPST: Literature and Pop Music****TR 9:25-10:40****T. Kinnahan**

In this course we will examine how a variety of writers and filmmakers have represented and responded to popular music from the mid-nineteenth century to the present day, with special attention to blues and jazz cultures of the 1920's and youth cultures of the 1950's and 1960's. We will examine the aesthetic and social dimensions of popular music, trace its power to both shape and reflect social vision, and survey the uses to which it has been put in literature and film.

**ENGL 204-02 (26845)****SPST: Children's Literature: A Wrinkle in Time: Pausing for Girlhood in Children's Fantasy Books and Films****MWF 9:00-9:50****B. Kaser**

Girlhood is a complicated "period" for any girl, but what happens when she is thrown into the spotlight or even a complex fantasy tale where she is the heroine? Why does life seem to stand still during girlhood? Why is fantasy or an extraordinary life so appealing to young girls during this time of their lives? How does childhood impact womanhood and what particular experiences shape a girl's future? In this course, we will explore girlhood from the nineteenth century into modern day via popular children's texts and films. We will question what models of girlhood influenced girls in different generations while also questioning what famous girls inspire our own generation. We will pay particular attention to the heroines of fantasy texts, such as *A Wrinkle in Time's* Meg Murray and *The Hunger Games'* Katniss Everdeen, while comparing these texts to their film adaptations. We will consider why we keep bringing back these same examples of girlhood generation after generation through a wide variety of formats including

movies, TV series, and toys. We will also study girls in the spotlight and how celebrity takes a toll on growing up. Ultimately, we will consider constructions of girlhood and what the "real" girl is versus the "ideal" girl.

Texts will include J.M. Barrie's *Peter and Wendy*, Madeleine L'Engle's *A Wrinkle in Time*, C.S. Lewis' *The Lion, the Witch and the Wardrobe*, Lewis Carroll's *Alice's Adventures in Wonderland*, Suzanne Collins' *The Hunger Games*, and excerpts from J.K. Rowling's *Harry Potter* series, amongst others. Works by Frances Hodgson Burnett, Robin McKinley, Edith Nesbit, and additional token authors of children's literature will also be considered. We will further examine Shirley Temple, Emma Watson, and other girls that have grown up in the public's gaze. Finally, we will inform these readings and observations with critical theory from feminist, fantasy, film, and childhood studies.

**ENGL 204-03 (26846)**

**SPST: American Humor Writing**

**TR 12:15-1:30**

**N. Stanger**

Horace Walpole famously said that life is “a comedy *to those who think*,” and Mark Twain told us that “against the assault of laughter, nothing can stand.” Humor can be very powerful, but while we tend to enjoy humor, how often do we think about the way it influences our thought processes and world views? Currently, in our country, people under 30 are equally as likely to get their news from Comedy Central as from a major news network like ABC, CBS, or NBC. Is this a relatively new trend or has humor always played a role in major power struggles? In what ways can humor be divisive and in what ways does humor bring us together and reinforce our humanity? How does humor even work? Can we define it or do we simply know it when we see it? Does our taste in humor tell us anything about ourselves? Is there a strain in our collective sense of humor that can be defined as uniquely American? In this course, we will explore humor theory and discuss the evolution of humor throughout American history. We will review humor writing in a variety of media, including essays, short fiction, dramatic literature, and television and engage with questions regarding the social, cultural and intellectual functions and effects of humor.

**ENGL 233W-B01 (27206)**

**SPST: London Theater**

**TR 3:05-4:20**

**S. Kurland**

Students enrolled in this Spring Break Away course, incorporating a trip to London and Stratford-upon-Avon, will study selected plays by William Shakespeare in the classroom and attend live performances of several of these plays in London, the acknowledged theatrical capital of the English-speaking world, and in the quiet town of Stratford-upon-Avon, Shakespeare's birthplace and home of the Royal Shakespeare Company. We will attend four plays, including one by Christopher Marlowe, and participate in theater tours and workshops; we will also visit a variety of historical and cultural sights, including Windsor Castle, Oxford University, the Tower of London, Westminster Abbey, and the British Museum. Course grades will be based primarily on

analytical essays and group projects/presentations. This course is appropriate for students from any area of the University; no particular knowledge of Shakespeare or dramatic literature is assumed. **Fulfills the Writing-Intensive Course requirement. Fulfills the University Core Theme Area requirements in both Creative Arts and Social Justice.**

**ENGL 250-01 (26919)**

**SPST: WTF: A History of Bad Language**

**TR 3:05-4:20**

**S. Wright**

If you've always wanted to own a textbook titled "The F Word", this is your chance. This class will examine linguistic change from the Middle Ages through the twenty-first century, but we will root our studies in the sh\*t we're not supposed to say. From obscenities to invectives, we will examine the origin of bad language, what constitutes a bad word, why some individuals can use bad words with impunity while others cannot, and what we stand to gain from cursing. A consideration of various media (including print, film, and music) will inform how context and genre affect our assessment of bad language, and we will examine historical confrontations with censorship (including banned books) from a socio-linguistic perspective. Separate units will address the history of swearing, four letter words, and racial/sexual slurs. This is not your typical "History of the English Language" course.

**ENGL 251W-01 (27202)**

**Nursing and Narrative**

**TR 1:40-2:55**

**R. May**

This class is for and about nurses, and it considers how narrative form intersects with the profession. The class is divided into four units. First, we will study how nurses have been depicted in works of literature and film. Texts include *Cherry Ames, Student Nurse*; *Sue Barton, Senior Nurse*; *One Flew Over the Cuckoo's Nest* and an episode of *The Knick*. Second, we examine stories that patients tell about their illnesses. We will discuss how illness, trauma, and disability affect a person's identity and their place in their social network. We will contrast physical and mental illness. Texts include Frances Burney's 1811 account of her radical mastectomy without anesthesia, "The Yellow Wallpaper," Dalton Trumbo's *Johnny Got His Gun*, and the short film *Emma Wants to Live*. Third, we read narratives written by nurses about their work and identities. Narratives surround nurses as patients share their stories, nurses chart their shiftwork and explain differently for doctors, colleagues, patients and their families. Moreover, nurses build personal narratives as they reflect on their trajectory from student to practitioner. Thus, we will read texts about how communication and language are central to nursing and how nurses use narrative to affirm the work they do. Finally, we examine how dementia and dying affect language in profound ways and present nurses with unparalleled listening and interpreting challenges. How can we listen for the intention within the speech to increase demented patients' quality of life, and how can we help their families to learn to listen and interpret?

This class is designated writing intensive. This means that you will write four major papers as well as a series of short reflections. Class time will regularly be set aside to discuss the writing assignments and the rubrics, to plan and workshop, and to draft in class. **Fulfills the Writing-Intensive Course requirement.**

## Literature Surveys

*The following courses fulfill English major survey requirements.*

**ENGL 318-01 (27121)**

**MW 3:00-4:15**

**Survey of British Literature II**

**Suh, J.**

This course will survey British literature in the major genres (poetry, essay, novel, and drama) from the late eighteenth century to the present. In closely reading individual works, we will study important practices and revisions of literary tradition and form. We will also keep one eye toward writers' common practices to group them into the following literary "movements": Romantic, Victorian, modernist, and postcolonial. Studying the works in the context of these movements will allow us to perceive the writers' broader literary representations of the ever-shifting British national imagination, especially with regard to the historical themes of class, race, and gender. The broadest goal of the course, however, is to listen to the writers' conversations—and disagreements—across and within movements. The course will enable you to employ literary terms associated with modern British literature, analyze literature in its historical context, form theories about the study of literature in national and international frameworks, and analyze texts closely. Requirements include regular class participation, exams, and essays of various lengths.

**ENGL 319-01 (27120)**

**TR 1:40-2:55**

**Survey of American Literature I**

**Kinnahan, T.**

In this course, we will survey some of the major texts, authors, and themes associated with American literature from the early age of European exploration and colonization to the Civil War. We will survey aesthetic and thematic developments in American literature during these periods, while also examining the historical contexts in which the works under discussion were written and read. We will be especially attentive to relationships between literature and visual culture, using visual representations such as paintings and photographs to illuminate our readings of literary texts.

# English 300W

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

**ENGL 300W-01 (20626)**

**TR 3:05-4:20**

**Critical Issues in Literary Studies**

**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. **Fulfills the Writing-Intensive Course requirement.**

## 300-Level Literature Courses

**ENGL 316W-01 (27122)**

**MWF 10:00-10:50**

**ENGL 316W-02 (27201)**

**TR 9:25-10:40**

**SPST: Studies: Health Care & Lit**

**R. May**

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 conceive of text broadly to engage representations of medical practice in word and image. We interpret illustrations from 19<sup>th</sup> 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 1811 account of her radical mastectomy, H.G. Wells' *The Island of Dr. Moreau*, Dalton Trumbo's *Johnny Got His Gun*, Sylvia Plath's *The Bell Jar* and Bernard Pomerance's *The Elephant Man*. Guest speakers in nursing and physical therapy visit, 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. Students will participate regularly in class discussions and complete several process-based analytical papers as well as a research project. **Fulfills the Writing-Intensive Course requirement.**

# Writing Courses

*All courses fulfill writing concentration requirements*

## **ENGL 101-01 (20634)**

### **Multi-Genre Creative Writing**

**MWF 10:00-10:50**

#### **J. 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 101-02 (21943)**

### **Multi-Genre Creative Writing**

**TR 10:50-12:05**

#### **A. Cipri**

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

## **ENGL 101-55 (26844)**

### **Multi-Genre Creative Writing**

**OL**

#### **J. Fried**

This *eight-week online course* is designed to introduce students to two specific creative writing genres: poetry and short fiction. Students will be expected to generate their own work in both genres, but also read the work of published authors to better understand what makes an effective poem or an engaging short story. In doing so, we'll gain a more nuanced understanding of various technical elements of both genres, whether it's line breaks and rhythm in poetry or character construction and point of view in fiction. All of these lessons can help you not only

become a better creative writer, but a better writer and reader in general by making you more aware of the choices that go into constructing any kind of written work. Lastly, students will be expected to read and critique each other's writing in a peer-critique/workshop format. **Fulfills Creative Arts Theme Area requirement.**

<b>ENGL 302W-02 (21020), Spst: Scientific Writing</b>	<b>TR 10:50-12:05</b>
<b>ENGL 302W-03 (21246), Spst: Scientific Writing</b>	<b>TR 1:40-2:55</b>
<b>ENGL 302W-04 (27032), Spst: Scientific Writing</b>	<b>TR 12:15-1:30</b>
<b>ENGL 302W-55 (21102), Spst: Scientific Writing</b>	<b>TBA</b>

**K. Klucevsek**

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. **Fulfills the Writing-Intensive Course requirement.**

**ENGL 330W-02 (25995)**

**Fiction Workshop I**

**MWF 3:00-4:15**

**STAFF**

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. 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 the Core Curriculum Creative Arts Theme Area requirement and Writing-Intensive Course requirement.**

**ENGL 330W-01 (23385)**

**Fiction Workshop I**

**MWF 12:00-12:50**

**J. Martin**

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 the Core Curriculum Creative Arts Theme Area requirement and Writing-Intensive Course requirement.**

**ENGL 475W-01 (23404), Fiction Workshop II** (Prerequisite ENGL 330W) **MW 3:00-4:15**  
**ENGL 485W-01 (24372), Fiction Workshop III** (Prerequisite ENGL 475W) **MW 3:00-4:15**  
**ENGL 495W-01 (25206), Fiction Workshop IV** (Prerequisite ENGL 485) **MW 3:00-4:15**  
**J. Martin**

Welcome to Fiction Workshop 2/3/4. In this advanced course we will create inter-connected stories, using Place as the primary connectors for your work. You'll see clearly this notion of Place exemplified in the published story collections we'll read. In your previous courses, you worked on the basic elements of imaginative writing (image, voice, character, setting, etc.). We'll continue to build these skills, while actively broadening our view to include longer, book-length manuscripts. **Fulfills Writing-Intensive Course requirement.**

**ENGL 331W-01 (23386)**

**Poetry Workshop I**

**MWF 11:00-11:50**

**F. 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 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 and Writing-Intensive Course requirement.**

**ENGL 331W-02 (25996)**

**Poetry Workshop I**

**TR 3:05-4:20**

**L. Kinnahan**

**work-shop** (wɜrk'shɒp) n. 1. An area, room, or establishment in which manual or industrial work is done. 2. A group of people who meet regularly for a seminar in a specialized field.

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 and Writing-Intensive Course requirement.**

**ENGL 476W-01 (24613), Poetry Workshop II** (Prerequisite ENGL 330W) **TR 3:05-4:20**  
**ENGL 486W-01 (24614), Poetry Workshop III** (Prerequisite ENGL 475W) **TR 3:05-4:20**  
**ENGL 496W-01 (25207), Poetry Workshop IV** (Prerequisite ENGL 485W) **TR 3:05-4:20**  
**L. Kinnahan**

What is the work that poetry does in the world? Through a semester of writing, reading, and talking, we will explore this question and its meaning for each poet. This course is a workshop for students interested in writing poetry who have already had significant experience in reading, writing, and discussing poetry. (Students must have taken Poetry Workshop I or the equivalent or receive the permission of the instructor). A workshop is a collective, in which we commit to sharing written work, critiques, and our readings of poetry with each other, collaboratively exploring the potential of language and poetry. In addition to writing and discussing our own work, 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 the workshop include: developing numerous writing strategies; focusing upon different stages of the writing process; exploring numerous elements of poetry, both through the reading of poetry and the writing and discussion of poems; developing skills in critique, both oral and written; putting together a manuscript of poems, as a short "chapbook"; heightening understanding of interactions of language, form, and content in poetry; exploring differing poetics; and remaining attentive to the world and to language and to yourself. **Fulfills the Writing-Intensive Course requirement.**

**ENGL 332W-01 (25189)**

**Playwriting Workshop I**

**TR 10:50-12:05**

**T. Ryan**

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

**ENGL 477W-01 (25190), Playwriting Workshop II** (Prerequisite ENGL 332W) **TR 10:50-12:05**  
**ENGL 487W-01 (25191), Playwriting Workshop III** (Prerequisite ENGL 447W) **TR 10:50-12:05**  
**T. Ryan**

This class is designed for students who are serious about dramatic writing. Students will embark on longer and more sophisticated projects. The curriculum will focus on dramatic choices, character development and story arc. Students will continue to see local productions and read aloud. Semester may culminate in a public staged reading. **Fulfills Writing-Intensive Course requirement.**

**ENGL 460W-01(26857)**

**SPST: Authorship and Ownership in Digital Writing:  
 Copyright, Crime, and Creative Appropriation**

**MW 4:30-5:45**

**J. Purdy**

Digital technologies complicate notions of authorship and ownership. They raise questions about what intellectual property is and means. In particular, the creation, use, circulation, and reception of digital texts poses challenges to current copyright law. For instance, can robots be authors? Can monkeys make money from their selfies? Who holds the copyright to machine-written novels? Who owns the writing posted to and data created from engagement with social media? Is it a crime to publish an online video remixing copyrighted publications?

This course will explore these questions and challenges and prepare students to make informed decisions about digital writing practices for their own academic, public, and personal work. Students will learn to analyze and produce texts that show awareness of ways in which intellectual property decisions affect the work of writing in a networked, digital world.

For students interested in literature and creative writing, we will address authorship practices and ownership issues for creative literary work published online, including remix, found poetry, use of copyrighted material in video compositions, and other acts of creative appropriation. For students interested in pedagogy, we will discuss pedagogical theories of collaboration, the Fair Use exception to copyright law, movements for students' rights to their own texts, evolving definitions of plagiarism, and the use of plagiarism detection technologies. For students interested in writing and technology, we will examine practices of file sharing and their impact on notions of textual delivery. We will also explore cultural shifts in ideas about copyright and intellectual property as propelled by advances in digital technologies, including alternative approaches to copyright, such as copyleft, open access, and Creative Commons licenses. **Fulfills the Writing-Intensive Course requirement. Fulfills 400-level writing course requirement in the writing concentration.**

## 400-Level Literature Courses

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

**ENGL 403W-61(26847)**

**SPST: Transatlantic 18th C Lit**

**W 6:00-8:40**

**S. Howard**

This course explores narratives written during the long (and now “wide”) 18th century (1660-1832) that move the reader between Europe, Africa, and the Americas across the Atlantic Ocean, including works by Defoe, Equiano, Rowson, Behn, Brown, and Rowlandson. These novels, memoirs, and captivity narratives, written by men and women of various nations and races, chart the interactions between diverse peoples brought together by trade, exploration, religious settlement, leisure travel, and colonial endeavors, and explore the effects on all parties of such interactions. They deal with both secular and religious subjects, with politics, economics, gender, race, and class, and chronicle the ways in which the new worlds of Africa and the Americas loomed large in the imaginations of Europeans and vice versa. We will discuss these works within their cultural and literary contexts, examining such issues as generic boundaries, slavery, the abolitionist movement, “discovery” narratives, travel, interactions between first peoples and settlers, empire and nation building, the gothic, and geography. Students enrolled in English 403W-61 will be asked to write 3 short papers and take a final exam, as well as present on critical articles, author biography, and literary and social contexts. **Fulfills the Writing-Intensive Course requirement. Fulfills the 1700-1900 distribution requirement**

**ENGL 406W-01 (26005)**

**SPST: Medieval Drama**

**TR 12:15-1:30**

**J. Lane**

This course surveys the various types of medieval drama from its earliest beginnings in the 11th and 12th centuries through to the middle of the 16th century. Some non-English texts are read in translation, but the focus is on the English drama of the medieval and early Tudor period, through its full development into miracles, moralities, mysteries, or pageants performed outside the church and managed jointly by the church, the cities and trade guilds. The study further looks at medieval modes of performance and theatre organization. The course will contextualize medieval drama and theatre on the basis of several motives: to establish religious orthodoxy; to expand new-found leisure time into recreation; and to use resources to finance public events. Additionally, attention will be given to the ingenuity of medieval staging devices. This course will combine classroom lecture and discussion, independent research, a great deal of collaborative work, and the production of a Medieval play. **Fulfills the Writing-Intensive Course requirement. Fulfills the pre-1700 distribution requirement**

**ENGL 412W-61 (26856)****SPST: Faith in the Renaissance****R 6:00-8:40****D. St. Hilaire**

One of the greatest epistemological upheavals in the history of the West, and the intellectual shift that ushered in the modern era, was the Protestant Reformation. Martin Luther's great break with Rome was created by and then in turn fueled a crisis of interiority—the anxiety, in Hamlet's words, that we all have “that within which passes show”—that in large part defined the Renaissance, particularly in England, where religious changes affected everything from the workings of monarchy and parliament to personal meditations. In this sense, questions of faith in the Renaissance were inextricably linked to questions about interiority, individual autonomy and responsibility, the formation of communities, and political authority. This course will look at how Renaissance writers grappled with such questions in explicitly religious terms in a variety of genres, from prose tracts and debates to drama, lyric, and epic poetry. In writers from Erasmus and Luther to Donne and Milton, we will examine the relationship between theology and the distinctly “modern” concerns of the period in order to question how religious thought affected both personal and political action in the period, as well as how the theological problems of the Renaissance remain relevant today. **Fulfills the Writing-Intensive Course requirement.**

**Fulfills the pre-1700 distribution requirement****ENGL 428W-01 (26388)****SPST: Tech & Representation****MWF 12:00-12:50****F. Barrett**

This course will consider three powerful technologies that transformed US culture in the nineteenth century: 1) the railroad, 2) photography, and 3) automated manufacturing (ie steel, textile, and paper mills). Our readings will focus on writers' responses to these technologies and their representation of the ways they radically altered daily life. The railroad will be a central site of exploration for our inquiries: some writers use the railroad as a metaphor for the progress of civilization, while others lament the ways that it devastates the rural farm. Texts on the syllabus will include Hawthorne's “Celestial Railroad,” Melville's “The Paradise of Bachelors” and “The Tartarus of Maids,” selections from Thoreau's *Walden*, Rebecca Harding Davis' *Life in the Iron Mills*, as well as selected poems by Dickinson, Whitman, Frances Harper and Joshua McCarter Simpson, among others. In addition to studying Alexander Gardner's *Photographic Sketchbook of the Civil War*, we will also consider photographs representing the labor of African American men for the US Army Corps of Engineers and photographic representations of the institution of slavery. We will also consider photographs of some of these authors, as well as their responses to them. **Fulfills the Writing-Intensive Course requirement. Fulfills the 1700-1900 distribution requirement.**

**ENGL 432W-01 (26849)****SPST: Documentary Poetics****TR 9:25-10:40****L. Kinnahan**

How does poetry document the world? How does poetry make use of documents, including written documents, photographs, visual media, or other means of documenting? How does poetry offer witness, through both visual and verbal texts? Looking primarily at 20th century N. American poetry, this course will focus on the diverse approaches, materials, and forms through which poetry explores the concept of “documentary” and “witness.”

We will lay a foundation for this focus through looking at poetry and photo-documentary books from the first half of the century and then move to the contemporary period (especially the 1990s to the present). We will read works that challenge us to think about intersectional relations between gender, race, and class. In particular, the course will explore the following:

- Relationships between photography and poetry, as well as the relationship of visual culture, visual art, and poetry
- Uses of documents, documentary material, & archives
- Relationship of documentary approaches to social ideas about gender, race, class
- Poetic documentary stances of “witness” – to poverty & economic changes, social migrations, social movements (Civil Rights, Women’s Movement, etc), and socio-historical contexts & narratives (capitalism & industry; N. American histories of marginal groups/voices such as women, African-Americans, and working class; media and the dominance of the image; and more).

Poets we will tentatively read include Claudia Rankine, Natasha Trethewey, Muriel Rukeyser, Pattie McCarthy, Terrance Hayes, Rachel Blau DuPlessis, Keven Young, Mark Nowak, and Chris Lewylan. We will also consider the genre of the photo-documentary book, including collaborative works by writers and photographers from the 1930s to the present. **Fulfills the Writing-Intensive Course requirement. Fulfills the post-1900 distribution requirement.**

**ENGL 438W-61 (26848)****SPST: 20th C Brit Lit and Film****W 5:00-8:00****J. Suh**

In this course, we will encounter important social struggles in twentieth-century British culture by studying its national literature and cinema. These works will range from documentary to expressionist style, from World War I to contemporary historical contexts, and from colonial to postcolonial contexts and settings. We will place these texts and films alongside considerations of a changing class and race structures, gender roles, and sexualities. Sessions will be devoted to viewings, lecture, and discussion. Requirements include regular class participation, quizzes, and essays of various lengths. **Fulfills the post-1900 distribution requirement.**

**ENGL 445-01 (20632)** **TBA**  
**Directed Studies**  
**S. Wright**

**ENGL 446-01 (20633)** **TBA**  
**Internship**  
**S. Wright**

**ENGL 451W-01 (26850)**  
**SPST: Narratives of Displacement** **TR 10:50-12:05**  
**E. Mirmotahari**

“Narratives of Displacement” examines contemporary narratives of exile, immigration, and displacement, and especially those by writers who have made North America their homes. This class uses community-engagement—formerly known as service-learning—as a pedagogical tool. In this capacity, students will collaborate with the various refugee and immigrant resettlement and resourcing agencies in the Pittsburgh area. These include the Latino Family Center (Allegheny Intermediate Unit), Casa San Jose, and Literacy Pittsburgh. Particular emphasis will be placed on texts that reflect the communities that are coming to the Pittsburgh area—Mexicans, Central Americans, Nepali/Bhutanese, Syrians, Iraqis, Somalis, and Afghans. Community engagement means that course readings and the community-engaged experience contribute to your knowledge together, as opposed to the notion that the literary texts “represent” the communities with which students work, or that community engagement “proves” or “validates” the portrayals and stories found in the texts. **Fulfills the post-1900, diversity distribution requirements. Cross-listed as WDLI 451.**

**ENGL 468W-61 (26855)**  
**SPST: Lit of the Americas** **T 6:00-8:40**  
**E. Mirmotahari**

This course will take a broadly hemispheric approach to literatures produced in the Americas that are written in English, Spanish, and French. It will engage the relatively recent development of “Inter-American Studies” as a category of inquiry. Is there a literature of the Americas? If so, what are its parameters and characteristics? Is such a category useful, culturally and institutionally? What is at stake in reading North American/English-speaking literary production in a wider, inter-national, and inter-linguistic community? More specifically, we will examine texts that address American borders, political, cultural, and ideological. Writers include Lafcadio Hearn, Ernest Hemingway, Álvaro Nuñez Cabeza de Vaca, Carlos Fuentes, Mayrse Condé, Guillermo Verdecchia, Jose Martí, and Diego Sarmiento. **Fulfills post-1900, diversity distribution requirements. Fulfills the WDLI minor.**

## Theater Courses

### **THEA 100-01 (24674)**

#### **Spst: Beginning Acting**

**TR 12:15-1:30**

**N. Love**

An introduction to the craft of Acting. The emphasis in class will be on character research, development and performance as it can be explored through the rehearsal process. The student will work on scenes, monologues, improvisation, theatre games, and Stanislavsky-based acting exercises.

### **THEA 151-01 (22029)**

#### **Intro to Theater Studies**

**MWF 11:00-11:50**

**J. 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 take the point of view that theatre is the most collaborative of the arts. 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 readings, lectures and discussions. The course will emphasize practical experience, requiring students to experiment and produce work in both the creative and managerial domains. **Fulfills the University Core Creative Arts Theme Area requirement.**

### **THEA 301-01 (24177), Acting II**

**TR 1:40-2:55**

### **THEA 3020-01 (25212), Acting III**

### **THEA 303-01 (26302), Acting IV**

**N. Love**

In this class, students will delve deeply into Script and Character Analysis, and explore the ways in which this work informs and enhances the actor's performance. Students will study, rehearse and perform scenes from 20th and 21st century American plays and playwrights.

### **THEA 405-01 (26862)**

#### **Directing II**

**TR 3:05-4:20**

**J. Lane**

This class is a hands-on exploration of advanced directing techniques. As a compliment to Directing 1, which was analysis based, this class will take student's analysis of plays and translate them to the stage in a hands-on, practical manner. Students will be presented with various theatrical problems that they will need to solve through active staging.

**THEA 497-91 (20638)**  
**Theater Mgmt Practicum** TBA  
**J. Lane**

**THEA 498-01 (20636)**  
**Technical Theater Practicum** TBA  
**J. Lane**

**THEA 499-91 (20639)**  
**Performance Practicum** TBA  
**J. Lane**

## **TRAVEL COURSES**

**ENGL 233W-B01 (27206)**  
**SPST: London Theater** TR 3:05-4:20  
**S. Kurland**

Students enrolled in this Spring Break Away course, incorporating a trip to London and Stratford-upon-Avon, will study selected plays by William Shakespeare in the classroom and attend live performances of several of these plays in London, the acknowledged theatrical capital of the English-speaking world, and in the quiet town of Stratford-upon-Avon, Shakespeare's birthplace and home of the Royal Shakespeare Company. We will attend four plays, including one by Christopher Marlowe, and participate in theater tours and workshops; we will also visit a variety of historical and cultural sights, including Windsor Castle, Oxford University, the Tower of London, Westminster Abbey, and the British Museum. Course grades will be based primarily on analytical essays and group projects/presentations. This course is appropriate for students from any area of the University; no particular knowledge of Shakespeare or dramatic literature is assumed. **Fulfills the Writing-Intensive Course requirement. Fulfills the University Core Theme Area requirements in both Creative Arts and Social Justice.**

**ENGL 470W**  
**Modern Irish Literature** June 9-June 20  
**Barnhisel, G**  
 Study abroad

## SUMMER 2018

<b>ENGL 101-55</b> <b>Multi-genre Creative Writing (8 weeks)</b> Fried, J. Online	<b>May 13-May 31</b>
<b>ENGL 203</b> <b>Intro. to Drama (3 weeks)</b> Lane, J. MTWRF 1:00-3:55	<b>May 13-May 31</b>
<b>ENGL 317</b> <b>Survey of British Lit. 1 (5 weeks)</b> May, R MWF 9:00-12:25	<b>May 20-June 21</b>
<b>ENGL 302W-55 Scientific Writing (8 weeks)</b> Klucsevsek, K. Online	<b>May 13-July 5</b>
<b>ENGL 470W Modern Irish Literature</b> Barnhisel, G Study abroad	<b>June 9-June 20</b>

## 400-Level Distribution Requirements

	Pre-1700	1700-1900	Post-1900	Diversity
ENGL 403W		<b>X</b>		
ENGL 406W	<b>X</b>			
ENGL 412W	<b>X</b>			
ENGL 428W		<b>X</b>		
ENGL 432W			<b>X</b>	
ENGL 438W			<b>X</b>	
ENGL 451W			<b>X</b>	<b>X</b>
ENGL 468W			<b>X</b>	<b>X</b>

## Core Theme Area Requirements

	Faith and Reason	Creative Arts	Global Diversity	Social Justice
ENGL 233W		<b>X</b>		<b>X</b>
ENGL 101		<b>X</b>		
ENGL 330W		<b>X</b>		
ENGL 331W		<b>X</b>		
ENGL 332W		<b>X</b>		

## ENGL-ED Requirements

	Global Lit	Media/Film	History and Structure of ENG
ENGL 438W		<b>X</b>	
ENGL 451W	<b>X</b>		
ENGL 468W	<b>X</b>		

### Film Studies Minors:

- ENGL 445-61: 20<sup>th</sup> C British Literature and Film

### World Literature Minors (WDLI):

- ENGL 451W: Narratives of Displacement
- ENGL 468W: Literature of the Americas

### Medieval and Renaissance Studies Minors (MARS):

- ENGL 406W: Medieval Drama
- ENGL 412W: Faith in the Renaissance

## Mentor / Mentee List

<b>Alsaif, Maha H.</b>	Kinnahan, Tom	630A
<b>Anthony, Christopher D.</b>	Engel, Laura	632A
<b>Auchincloss, Thomas M.</b>	Glass, Kathy	629
<b>Baker, Peyton C.</b>	Kurland, Stuart	621
<b>Barkefelt, Travis J.</b>	Engel, Laura	632A
<b>Barr, Nicholas M.</b>	Mirmotahari, E.	630B
<b>Barrett, Doriana M.</b>	Howard, Susan	622
<b>Benigni, Leslie A.</b>	Suh, Judy	619
<b>Benna, Renvie E.</b>	Fried, John	624
<b>Bittner, Sean T.</b>	Kinnahan, Linda	623
<b>Bova, Jackson R.</b>	Barrett, Faith	628
<b>Brown, Ashley C.</b>	Lane, John	629
<b>Buehler, Elsa C.</b>	Engel, Laura	632A
<b>Buley, Alexandra K.</b>	Kinnahan, Tom	630A
<b>Byrne, Andrew J.</b>	Fried, John	624
<b>Caridi, Brianna M.</b>	Kurland, Stuart	621
<b>Cavaliere, Carley E.</b>	Mirmotahari, E.	630B
<b>Chandler, Devin S.</b>	Suh, Judy	619
<b>Chisom, Imani Jai</b>	Barrett, Faith	628
<b>Constantine, Gavrielia</b>	Suh, Judy	619
<b>Crow, Jamie</b>	Fried, John	624
<b>Dalzell, Elysse V.</b>	Lane, John	632A
<b>Demsko, Dana M.</b>	Kurland, Stuart	621
<b>Dolak, Patrick T.</b>	Kinnahan, Linda	623
<b>Domingos, Jacqueline M.</b>	Wright, Sarah	631A
<b>Donnelly, Katelyn E.</b>	Lane, John	624
<b>Ennis, Kristy M.</b>	Fried, John	624
<b>Evans, Catherine A.</b>	Fried, John	624
<b>Evans, Christine L.</b>	Mirmotahari, E.	630B
<b>Fochler, Mary C.</b>	Mirmotahari, E.	630B
<b>Forrest, Peter B.</b>	Glass, Kathy	629
<b>Foster, Jenna E.</b>	Suh, Judy	619
<b>Gatenby, Mary E.</b>	Kinnahan, Linda	623
<b>Geesaman-Napper, Kamryn N.</b>	Kinnahan, Tom	630A
<b>Gensel, Morgann E.</b>	Howard, Susan	622
<b>Gerega, Gillian A.</b>	Barrett, Faith	628
<b>Germinario, Marisa M.</b>	Barrett, Faith	628
<b>Gilmer, Mikayla</b>	Mirmotahari, E.	630B
<b>Grzeczka, Hannah</b>	Engel, Laura	632A

<b>Hall, Rebecca M.</b>	Wright, Sarah	631A
<b>Herbstritt, Kathleen M.</b>	Howard, Susan	622
<b>Hersh, Alexander F.</b>	Fried, John	624
<b>Hess, Katheryn B.</b>	Lane, John	621
<b>Hoey, Casey N.</b>	Mirmotahari, E.	630B
<b>Hoffman, Cayley</b>	Barrett, Faith	628
<b>Ianachione, Margaret L.</b>	Kurland, Stuart	621
<b>Jobes, Sara R.</b>	Howard, Susan	622
<b>Kennedy, Grace D.</b>	Suh, Judy	619
<b>Kolencik, Gabrielle M.</b>	Fried, John	624
<b>Kronenwetter, Elizabeth A.</b>	Kurland, Stuart	621
<b>Lanzelotti, Abigail M.</b>	Barrett, Faith	628
<b>LeSuer, Olivia J.</b>	Lane, John	632A
<b>Lincoln, Jessica</b>	Kinnahan, Linda	623
<b>Llewellyn, Vanessa M.</b>	Fried, John	624
<b>Loesch, Julie M.</b>	Lane, John	629
<b>Lynch, Kiah R.</b>	Stinnett, Jerry	637E
<b>Mabon-Connor, Jasmine O.</b>	Purdy, James	620
<b>Malcolm, Jillian A.</b>	Howard, Susan	622
<b>Malizia, Katelyn</b>	Glass, Kathy	629
<b>Mangone, Raymont R.</b>	Purdy, James	620
<b>March, Austin M.</b>	Kinnahan, Tom	630A
<b>Martello, Anthony F.</b>	Kurland, Stuart	621
<b>Martorelli, Paul A.</b>	Howard, Susan	622
<b>Marzzacco, Nicole M.</b>	Suh, Judy	619
<b>Mastrangelo, Gina N.</b>	Stinnett, Jerry	637E
<b>Matten, Jessica M.</b>	Fried, John	624
<b>Maurer, Sydney C.</b>	Wright, Sarah	631A
<b>McGraw, Elana N.</b>	Mirmotahari, E.	630B
<b>McKay, Elizabeth P.</b>	Kinnahan, Tom	630A
<b>Migliaccio, Nicholas</b>	Fried, John	624
<b>Mudrick, Laura E.</b>	Wright, Sarah	631A
<b>Murray, Hannah</b>	Suh, Judy	619
<b>Neff, Evan B.</b>	Purdy, James	620
<b>Novosel, Victoria L.</b>	Suh, Judy	619
<b>Oberhauser, Larissa S.</b>	Barrett, Faith	628
<b>Philipp, Jonah R.</b>	Engel, Laura	632A
<b>Pontzloff, Ryan C.</b>	Fried, John	624
<b>Powell, Tara C.</b>	Mirmotahari, E.	630B
<b>Primack, Krystina N.</b>	Barrett, Faith	628
<b>Radcliffe, Haley M.</b>	Glass, Kathy	629

<b>Retton, Margaret J.</b>	Engel, Laura	632A
<b>Revo, Jaycee E.</b>	Wright, Sarah	631A
<b>Ribeau, Annie V.</b>	Kinnahan, Tom	630A
<b>Rosello, Grace</b>	Barrett, Faith	628
<b>Saula, Rachel A.</b>	Mirmotahari, E.	630B
<b>Schmidt, Jennifer E.</b>	Glass, Kathy	629
<b>Schmidt, Nikolas V.</b>	Kurland, Stuart	621
<b>Seibel, Leah E.</b>	Mirmotahari, E.	630B
<b>Selfridge, Janeen Y.</b>	Kurland, Stuart	621
<b>Shirey, Emma E.</b>	Purdy, James	620
<b>Simpson, Sara</b>	Kurland, Stuart	621
<b>Solarczyk-Wallace, Gabrielle R.</b>	Fried, John	624
<b>Steen, Audrey L.</b>	Mirmotahari, E.	630B
<b>Stewart, Alexa</b>	Suh, Judy	619
<b>Stewart, Sean A.</b>	Kinnahan, Tom	630A
<b>Studebaker, Elizabeth</b>	Stinnett, Jerry	637E
<b>Studnicki, Darren C.</b>	Stinnett, Jerry	637E
<b>Sunday, Skyler O.</b>	Kinnahan, Linda	623
<b>Swaney, Alexandria B.</b>	Glass, Kathy	629
<b>Tambellini, Brianna M.</b>	Kinnahan, Tom	630A
<b>Thirion, Emily J.</b>	Stinnett, Jerry	637E
<b>Tiani, Olivia M.</b>	Glass, Kathy	629
<b>Todd, Rachel M.</b>	Kinnahan, Tom	630A
<b>Tomaswick, Lea H.</b>	Purdy, James	620
<b>Traum, Andreea S.</b>	Glass, Kathy	629
<b>Vayansky, Cameron S.</b>	Kinnahan, Tom	630A
<b>Venesky, Elizabeth M.</b>	Lane, John	629
<b>Vora, Amber M.</b>	Kinnahan, Tom	630A
<b>Waligorski, Alexis</b>	Glass, Kathy	629
<b>Wilber, Colleen R.</b>	Kinnahan, Tom	630A
<b>Williams, Nayelle P.</b>	Glass, Kathy	629
<b>Wilson, Victoria L.</b>	Suh, Judy	619
<b>Zapach, Samantha L.</b>	Suh, Judy	619
<b>Zema, Nathan C.</b>	Kinnahan, Tom	630A
<b>Zulick, Liza M.</b>	Engel, Laura	632A
<b>Zwigart, Zachary T.</b>	Glass, Kathy	629