

ENGLISH DEPARTMENT UNDERGRADUATE COURSE DESCRIPTIONS SPRING 2021

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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, October 19.** 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* (wrights3@duq.edu).

Course Registration in the time of COVID

As with everything else these days, some adjustments will have to be made in our mentorship process and in your reading of this document. Special instructions for SP21 follow:

Mentorship: Mentorship will take place *virtually* from M 10/19-F 10/30. We ask that you contact your mentor to schedule an appointment during that time - *it is not your mentor's responsibility to contact you*. These meetings should *precede* your meeting with your college advisors. They are also important as a means by which to communicate with the department: What classes would you like to see offered? What successes and challenges have you experienced this semester? What are some of your long-term goals and how can we help you achieve them? Mentorship is a unique feature of the English program at duquesne - *please take advantage of it!*

Mentoring Office Hours: Dr. Sarah Wright will hold open office hours to support SP21 registration at the following zoom link <https://duq.zoom.us/j/98036904661>. Office hours will be held:

W 10/21 9:30-11:30

R 10/22 1:30-2:30

M 10/26 9:30-11:30

F 10/30 1-2

New Information about delivery method: You will note that each of the course descriptions below includes a designation relevant to delivery method. The categories follow:

- **OL Synchronous:** class takes place online with synchronous zoom meetings occurring at the times listed.
- **OL Asynchronous:** class takes place online *without* any synchronous zoom meetings.
- **HyFlex:** class takes place in person in a limited capacity. This could mean being in the classroom one day a week and attending via zoom another day. You are encouraged to contact the instructor if you have questions regarding the structure of their HyFlex classroom.

Introductory Genre Courses

ENGL 200-61 (28627)

Introduction to Film

W 5:00 - 9:00

Suh, J.

OL Synchronous

This course will introduce you to the vocabulary and techniques of filmmaking, from cinematography to editing to sound to acting in order to enrich your appreciation and understanding of film. We will also study important movements in film history and theory. The course will require regular participation in discussions, journals, and exams that will enable you to develop skills in film analysis and review writing. This course will be conducted online on Bb and zoom. Sessions will be devoted to lecture, discussion, and screening. **Fulfills a Film Studies minor requirement.**

ENGL 201-01 (24360)

Spst: Introduction to Fiction

MWF 11:00-11:50

Howard

OL Synchronous

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 work, 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 texts include Jane Austen's *Pride and Prejudice*, Jo Baker's *Longbourn*, Kazuo Ishiguro's *Never Let Me Go*, and Mary Shelley's *Frankenstein*. Course Requirements will include a midterm exam, a final exam, reading responses, and a short, analytical paper.

ENGL 201-02 (25185)

Spst: Introduction to Fiction

TR 3:05 - 4:20

Wright

OL Synchronous

In this course we will travel to alien places and times, question the ethics of intergalactic wargames, and explore the line that divides human from machine. We'll be doing so through a study of science fiction, including works by Octavia Butler, Ray Bradbury, and Ursula LeGuin. We'll ask questions like, "what does it mean to be human?" "How is a world constructed?" "How does (sometimes alien) language affect our reading of a story?" And "how does science fiction offer commentary on contemporary issues like race, gender, and sexuality?" In so doing, we will reflect on how fiction both shapes and reflects our world, and identify how you can contribute to the conversation as reader, writer, and critic.

ENGL 202-01 (25184)**Spst: Introduction to Poetry****Barrett**

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

MW 3:00-4:15**HyFlex****ENGL 203-01 (27820)****Spst: Intro to Drama****Barnhisel, G.**

Drama is one of the oldest of human art forms. In this class, we will talk about the elements of drama, briefly cover the history of Western drama by reading one Greek and one Shakespeare play, and then focus on 20th-century and contemporary American drama. Plays covered may include Beckett's *Waiting for Godot*, Lorraine Hansberry's *A Raisin in the Sun*, Bruce Norris' *Clybourne Park*, August Wilson's *Fences*, Lynn Nottage's *Sweat*, Sam Shepard's *Curse of the Starving Class*, Yasmina Reza's *God of Carnage*, and David Auburn's *Proof*. Students will complete two exams, write one short paper, and stage one short scene as a group.

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

100-200 Level Courses

ENGL 204-01 (28633)**Spst: Civil Rights Literature****Glass, K.**

This course highlights the speeches and writings of Martin Luther King, Jr., James Baldwin, and Malcolm X. A profound commitment to social justice united these activist authors, yet their texts offer distinct reflections on spirituality, politics, and love. This semester, we will explore these authors' powerful texts, focusing on their "literary" and sociopolitical dimensions. Students will also have an opportunity to participate in lively conversations, listen to recordings, and watch documentaries dramatizing key developments in the civil rights era.

MWF 12:00-12:50**OL Synchronous****ENGL 204-02 (28645)****Spst: Cowboys, Pioneers, Aliens, and Water Protectors: The American West in Literature and Culture****Recker, I.**

This course will explore the American West in the literature and culture of the 20th century from a variety of perspectives, voices, and frameworks. We will use a cultural studies approach to consider the people and communities that have occupied the Western United States and engage

MWF 2:00 - 2:50**HyFlex**

with a variety of texts that represent these communities including literature and poetry, pop culture, art and social media. We will consider claims by early historians and authors that westward expansion across North America was one of the most defining aspects of American national identity and chart the development of these ideas through to our present moment. We will also engage with theories of settler colonialism to think more deeply about the complex historical relationship between US and Native American communities while also analyzing events like the Standing Rock protests as contemporary iterations of indigenous sovereignty. As a cross-listed course in the Women and Gender Studies program, one of the guiding frameworks for this class is that gender, gender identity, and intersectionality have always played a fundamental role in the Western experience and our critical and scholarly readings will reflect this. The American West looms large in the cultural imagination of the United States from cowboy films and country music to video games like *Oregon Trail* to environmental activism and presidential rhetoric—this class will explore these cultural texts as they relate to the physical spaces and lived experiences in the West while also making connections to the broader field of American Literature. **Counts toward WSGS minor.**

ENGL 205-01 (27999)

Spst: Teaching in Film (AKA Reel Teachers)

Ussia, M.

TR 10:50-12:05

OL Synchronous

This special topics course explores the representation of teachers in film. Teachers can be portrayed as savior, menace, indoctrinator, or iconoclast, among other popular tropes in movies. We will seek to uncover popular mythologies about teaching through looking at biases, fantasies, stereotypes, and policies surrounding education and educators on the screen. This class will try to find where cinematic fantasy meets the reality of the classroom, and will be valuable for future teachers to think about how parents and policymakers might perceive you and your work. We will explore popular films like *Dead Poets Society* and *Freedom Writers*, as well as more obscure films, in conjunction with some light scholarship about schooling and educational culture. A basic background of film studies will also be included. Major assignments include making a podcast and writing a research paper. **Counts toward Film Studies minor. Fulfills ENGL-ED Media/Film Requirement.**

ENGL 206-01 (28909)

Travel Narratives

Mirmotahari, E.

TR 12:15 - 1:30

HyFlex

The German philosopher Walter Benjamin wrote that the best storytellers are travellers. This course will follow the spirit of his observation and explore the ancient relationship between travel and writing. We will examine travel in its various forms (exploration, nomadism, immigration, refuge seeking, etc.) and various types of travel writing (fiction, memoirs, travelogues). The objectives of this course are to understand how the intersection of travel and writing has historically shaped the way societies perceive different and distant peoples,

perceptions that persist to this day. We will focus specifically on travel writing in the Americas, our common American hemisphere. We will explore how Europeans represented the Americas, how North Americans have represented Latin/South America, and how Latin/South Americans have represented North America. **This class was originally offered as ENGL 233, Spring Breakaway (Perú), but was cancelled due to COVID. It will be re-offered as a Spring Breakaway (Perú) in Spring of 2022. **Counts toward the WDLI minor. Fulfills ENGL-ED World Literature Requirement.**

ENGL 210-01 (28836)

SPST: Shakespeare & Italy

MW 4:25 - 5:40

Kurland, S.

OL Synchronous

Like many of his contemporaries, the English playwright William Shakespeare (1564-1616) was fascinated by Italy and its rich history, culture, and politics. Although Shakespeare never visited Italy (or traveled outside of England), so far as we know, four of his tragedies were based on classical Roman history, and he used “modern” Italian settings, from Sicily to Venice, for numerous other plays. This course will focus on selected plays with Italian settings by Shakespeare (*Romeo and Juliet*; *The Taming of the Shrew*; *Much Ado about Nothing*; *Julius Caesar*; *The Merchant of Venice*; and *Othello, the Moor of Venice*) and by three less-well-known contemporaries: Ben Jonson (*Volpone*), Thomas Middleton (*The Revenger’s Tragedy*), and John Webster (*The Duchess of Malfi*). Classes will be organized primarily by discussion. Where possible, we will view selections from modern stage productions and film adaptations. Course grades will be based primarily on analytical essays, exams, and group presentations.

Originally designed as a Spring Break Away course incorporating a trip to Italy (visiting Rome, Verona, Padua, Vincenza, and Venice), “Shakespeare and Italy” is appropriate for students from any area of the University. No particular knowledge of Shakespeare, Renaissance drama, or Italian history and culture is assumed.

Please note: (1) Because of the COVID-19 pandemic, all 2021 Spring Break Away trips have been canceled. This course will be offered again, incorporating a trip to Italy, in Spring 2022. Interested students taking the course in Spring 2021 will be eligible to participate in the 2022 Spring Break Away trip to Italy. (2) It is possible that “Shakespeare in Italy” may be taken in fulfillment of either the University Core Creative Arts Theme Area or the Bridges CLE Communication and Creative Expression Competency requirement. Please contact the instructor for updated information. **Counts toward the MARS minor.**

ENGL 251W-02 (27822)

Nursing and Narrative

MWF 10:00 - 10:50

Maatta, R.

HyFlex

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. Are they realistic? What made nursing a stereotypically feminine profession, and have present-day nurses escaped the gender stereotypes that have hounded them for more than a century? Second, we examine stories that patients tell about their illnesses: pathographies. We will discuss how illness, trauma, and disability affect a person's identity and their place in their social network. How is illness disempowering and how does it challenge a patient's ability to communicate? What kinds of illness experiences exceed language? How do patients view their nurses and the caregiving institution? How do race, class, and gender affect a person's experience of illness, treatment, and recovery? We will contrast physical and mental illness. Third, we read narratives written by nurses about their work and identities. Narratives surround nurses as patients their stories, nurses chart their shiftwork and narrate differently for doctors, colleagues, patients and their families. We will understand nurses as people who receive, interpret, and create narratives in the unique and critical context of intervening with illness. Finally, we examine how dementia and dying affect language and present nurses with unparalleled listening and interpreting challenges. The actively dying frequently speak in metaphors. How can nurses respond to those metaphors and advocate for the dying? Similarly, demented patients can speak in fragmented, seemingly nonsensical ways. 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?

Finally, 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. I will also regularly hold extended office hours to support you through the writing assignments.

Literature Surveys

ENGL 318-01 (28626)

Survey of British Lit II

Suh, J.

TR 3:05 - 4:20

OL Synchronous

This course will survey British literature in the major genres (poetry, essay, short story, and novel) 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 categories of class, race, and gender. The broadest goal of the course, however, is to listen to the writers' conversations—and disagreements—across and within movements in response to the following question: how do we imagine the institution of British literature?

ENGL 319-01 (27120)**Survey of American Lit I****Kinnahan, T.****TR 3:05-4:20****HyFlex**

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

ENGL 300W-01 (20626)**Critical Issues in Literary Studies****Howard, S.****MWF 9:00 - 9:50****OL Synchronous**

This course is an introduction to literary studies. It is intended for those students majoring or minoring in English. During the semester, we will read works by British and American authors writing in a variety of historical periods and literary genres (drama, poetry, and fiction). Readings include works by William Shakespeare, Mary Shelley, and numerous poets and short story writers. In addition to exploring the critical issues each work raises, we will consider each work using various critical approaches. Students will choose a literary text to analyze; they will also collect criticism on that text, and compose an annotated bibliography and critical history that considers how the scholarly criticism on the text influences our views of it. This work is meant to prepare students for 400-level English courses.

Course requirements include an annotated bibliography, a 5-7-page analytical paper, a final project (a critical history), an oral presentation, and class participation (regular attendance; active, consistent participation in class discussion; reading responses).

300-Level Literature Courses

ENGL 306W-01 (28645)**Spst: LOL Masterpiece****Lane, J.****MWF 11:00 - 11:50****HyFlex**

From the start, comedy functioned as a vehicle both for social criticism and escapism. This class will introduce students to the great comic traditions of the Theater. We will explore different theories of comedy and discover what makes people laugh. Students will read a variety of styles of comedy with a critical eye as to why they are funny. Reflecting upon a sampling of a wide

range of *comedy*—that is, beginning with its origin and tracking its transformations through time and cultures to contemporary forms—we will partake in an investigation that address the plays as reflections of the politics, social climate and religious beliefs of the societies that produced them. To what degree is their humor culturally specific? This is a reading and writing intensive course. All course materials will be posted on Blackboard and will be offered in a HiFlex modality.

ENGL 306-01 (28758)

TR 10:50-12:05

Institutional Narratives of (Trans)gender

HyFlex

Rodemeyer, L.

What are the narratives we tell about our gender? What are the narratives that various institutions—medical, psychological, psychiatric, and other specialists—tell about our gender? How do those narratives get used to form ideas about what is “normal” or “acceptable? And what is the effect of these narratives on a global scale? In this class, we will strive to address of these questions as well as examine our own presumptions about our gender, class, race and other identities—and how these presumptions affect how we see and treat others.

ENGL 316W-01 (27122)

MWF 11:00-11:50

ENGL 316W-02 (27201)

TR 9:25-10:40

Spst: Health Care & Literature

Maatta

HyFlex

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 (20634)

Multi-Genre Creative Writing

TBA

MWF 11:00-11:50

HyFlex

This course offers you an introduction to the craft elements, forms, and processes of writing poetry, short fiction, and creative non-fiction. Through reading diverse texts and writing your own, you will explore the ways writers employ craft, workshop drafts, revise, and reflect on their processes and products. It is primarily through close reading, engagement with individual authors, and practice writing that you will hone your art and consider: Am I a poet? A fiction writer? A memoirist or essayist? Or all of the above? On days we are “in the lab,” you will joyfully experiment, generating rough ideas for your writing. On days we workshop, you will collaborate to help your fellow writers fulfill their projects. The semester will culminate with a multi-genre anthology of your favorite work. **Fulfills Creative Arts Theme Area requirement.**

ENGL 101-02 (21943)

Multi-Genre Creative Writing

Barrett

TR 12:15 - 1:30

OL Synchronous

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 (21020)

ENGL 302W-03 (21246)

ENGL 302W-04 (27032)

ENGL 302W-55 (21102)

Spst: Scientific Writing

Klucevsek

TR 10:50-12:05, OL Synchronous

TR 1:40-2:55, OL Synchronous

TR 12:15-1:30, OL Synchronous

OL Asynchronous

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 326W

Legal Writing

Tedjeske, J. and Sprowls, C.

TR 1:40-2:55

Hyflex

This course will introduce students to the basics of researching and writing for the legal professions. Students will engage in assignments that develop critical reading, analytical reasoning, and persuasive writing skills.

ENGL 330W-01 (27829)

Fiction Workshop I

Martin

TR 3:05 - 4:20

OL Synchronous

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 330W-02 (28637)

Fiction Workshop I

Fried

TR 12:15-1:30

OL Synchronous

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 (25996)**Poetry Workshop I****Brodsky****MW 3:00-4:15****HyFlex**

A study of the process and product of poetry, this class offers you an introduction to the craft elements and processes involved in creating poems. Through reading others' texts and writing our own, we will explore the ways writers do their work, as translators of experience, as activists, as witnesses, as collaborators with texts of all kinds, written or otherwise. Utilizing the tools of poetry, you will do lots of stretching exercises meant to limber your writing muscles, to help you find your own processes, projects, voices. It is primarily through close reading, engagement with individual authors, and practice that we, as writers, become most aware, attentive, flexible. So we will read poems. And we will make them. **Fulfills Creative Arts Theme Area requirement**

ENGL 331W-02 (29012)**Poetry Workshop I****Kinnahan, L.****MW 3:00-4:15****OL Synchronous**

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 475W-01 (23404), Fiction Workshop II**TR 1:40 - 2:55****ENGL 485W-01 (24372), Fiction Workshop III****TR 1:40 - 2:55****ENGL 495W-01 (25206), Fiction Workshop IV****TR 1:40 - 2:55****Fried****OL Synchronous**

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, a comparable course, or permission from the English Department.**

ENGL 476W-01 (24613), Poetry Workshop II	MW 3:00 - 4:15
ENGL 486W-01 (24614), Poetry Workshop III	MW 3:00 - 4:15
ENGL 496W-01 (25207), Poetry Workshop IV	MW 3:00 - 4:15
Kinnahan, L.	OL Synchronous

work-shop (wurk'shop') *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.

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

ENGL 477W-01 (25190), Playwriting Workshop II	TR 10:50 - 12:05
ENGL 487W-01 (25191), Playwriting Workshop III	TR 10:50 - 12:05
ENGL 497W-01 (28646) Playwriting Workshop IV	TR 10:50 - 12:05
Ryan, T.	HyFlex

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

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 406W-61 (28636)

SPST: Medieval Romance

R 6:00-8:40

Wright

OL Synchronous

Who was King Arthur? Did Robin Hood really steal from the rich to give to the poor? This class will read the texts that made the Round Table and the Merry Men who they are today. We will start by examining the origins of medieval romance as a genre meant to satisfy the desire for a readable national past, an authorizing foundation myth, and a fantasy of gender relations. We will then explore how, by the 15th century, romance came to challenge traditional theological, social, and political structures. As we explore this shift, we will consider critical issues including class irritation, gender and sexuality, and the more-than-human world. Loathly ladies complicate male-dominated foundation myths; monks and noblemen fall victim to woodland games; and cross-dressing confuses established courtly love traditions. As if this wasn't enough, these literary worlds are also rife with magic, inexplicable gigantism, and a surprising number of lions.

Pre-1700 distribution requirement. Counts toward the WSGS and MARS minors.

ENGL 411W-01 (28629)

Spst: Shakespeare and Performance

MW 3:00 - 4:15

Kurland, S. & Lane, J.

HyFlex

Shakespeare and Performance asks us to consider the links between Shakespeare's texts and performance, both in his day and ours. We are particularly concerned with the ways Shakespeare's plays represented and shaped identity in the Renaissance—and the ways they continue to do so today. Team-taught by two professors with different expertise, Theater Arts and English Literature, Shakespeare and Performance will explore a range of Shakespeare's plays, including some of the best known, alongside adaptations by the playwrights John Dryden and George Bernard Shaw. Class discussions will focus on the differences between textual meanings and performance—both the ways the text is translated in performance and the ways performance can alter our interpretations of textual meaning. Class sessions, which may include viewings of selections from live stage performances and theatrical adaptations, will be primarily organized around discussion. For students who are attending in person, this HyFlex class will meet in the Rehearsal Room of the Genesis Theater, whose resources will be available to us. This course is appropriate for students in any discipline, though it may be of particular interest to students in the Liberal Arts and Education. No particular knowledge of Shakespeare or English Literature, or experience in Theater Arts, is assumed. **Pre-1700 distribution requirement.**

Fulfills a literature requirement for Theater Arts majors/minors. Counts toward the MARS minor.

ENGL 428W-61 (26388)**SPST: American Literature, Landscape, and Environment****TR 1:40 - 2:55****Kinnahan, T.****HyFlex**

This course, subtitled “Space, Place, and Identity,” will survey representations of the American landscape in a wide range of literary texts, with forays into the visual arts, especially painting, as well. We will focus on modes of geographic perception and literary representation, exploring the intersections between nature and culture in a variety of American landscapes and cultural contexts. Our emphasis will be on notions of wilderness, the frontier, and the “middle ground” of American pastoralism (and its inverse, the “anti-pastoral” slave plantation), as well as the environmental implications of the landscapes we encounter. We’ll examine both the aesthetic and ideological dimensions of how these landscapes are represented, with particular attention to the relationship between landscape and identity. Our reading list will emphasize early American and nineteenth-century texts, although several later works will be included, and primary readings will be supplemented by secondary selections from Greg Garrard’s *Ecocriticism*. **1700-1900**

Distribution Requirement.**ENGL 432W-61 (28653)****SPST: 20th C. African American Poetry: Politics of Form****M 6:00 - 8:40****Kinnahan, L.****OL Synchronous**

Over the past century or more, African American poets have bodied forth a poetic diversity that richly attends to words and the shaping power of poetic form. In our readings of African American poetry, we will explore diverse aesthetics, forms, and genres in relationship to intersectional politics of race, gender, class, and sexual orientation. Our readings of 20th and 21st-century poetry, prefaced by a selective look at late 19th-century poets, will be organized around specific forms, genres, and conventions, contextualized within socio-historical and political conditions. Although our readings will span from the late-19th century through the 20th and 21st centuries, rather than following a linear chronology, we will cluster our readings around several formal distinctions in poetry, including the following: the sonnet & metrical forms; the lyric; dialect & vernacular; voice; serial or long poem forms; experimental and/or hybrid forms; prose-lyric hybrids; intercultural and inter-arts exchanges. We will ask: How does poetry do work in the world? What is the labor of poetic language and form? How does form speak? How can form be political?

Tentative poets include: Frances Ellen Watkins Harper, Paul Laurence Dunbar, Georgia Douglas Johnson, Langston Hughes, Claude McKay, Gwendolyn Brooks, Audre Lorde, Rita Dove, Amiri Baraka, Nikki Giovanni, Terrance Hayes, Robin Coste Lewis, Harryette Mullen, Kevin Young, Cameron Barnette, Jeffrey Bolden, Erica Hunt, and Tyehimba Jess. (Some poets will be studied more in depth, with book collections, while others will be read in selected clusters of poems). The course will also include critical readings in race and gender studies and in poetics. **Post-1900 and Diversity distribution requirements. Counts toward the WSGS minor.**

ENGL 437W-01 (27949)**Spst: Writing, Teaching, and Transfer****Knutson****MW 4:25-5:40****OL Synchronous**

Questions regarding the phenomenon known as “learning transfer” have long vexed educational researchers. How do people take learning they have acquired in one context and adapt it to another? Does learning specific skills (e.g., Latin, computer programming) increase one’s general intelligence? What prevents people from seeing potential connections between learning environments, and what can teachers do to support learners in locating and acting on similarities across contexts?

Required First-Year Writing (FYW) courses at U.S. universities assume a degree of learning transfer: required college writing courses (e.g., UCOR 101/102) are intended to prepare students to write for a wide range of majors. However, because specific academic disciplines (and even individual instructors) call for diverse (and at times idiosyncratic) types of writing knowledge, FYW instructors often feel obligated to prepare students for any and all possible writing scenarios. This challenge is exacerbated when students struggle to see the value of general education or the relevance of what they perceive as humanities or liberal arts instruction to their respective majors and/or career goals.

As a result, over the past fifteen years there has been a sharp uptick in Writing Studies research on the transfer of writing knowledge. This research has been conducted in a range of learning environments, including high school, FYW, disciplinary writing, professional writing, extracurricular writing, civic/activist writing. Generally, the goal of this research is to understand barriers to transfer and to propose and/or test pedagogical strategies for increasing the likelihood that learners will transfer writing knowledge across contexts.

In this course, we will examine the Writing Studies literature on learning transfer with the goal of developing independent research projects and/or pedagogical approaches and materials. Students will be coached in formulating specific questions about writing, learning, and transfer that may be addressed through research and/or pedagogical design. This course will be most relevant for individuals who teach or plan to teach writing at the high school or college levels, but it is also of interest to those who are passionate about learning and writing. **Fulfills Writing Concentration requirement.**

ENGL 445-01 (20632)**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 (20633)**Internship****Wright****OL Asynchronous**

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:

- **Community Writing Center Interns:** ACH Clear Pathways and Duquesne Community Writing Center. Interns will provide literacy instruction for youth and professional writing workshops for adults in the Hill District. (1-3 credits)
- **After School Arts Program Interns:** ACH Clear Pathways. Interns will develop programming in creative writing and visual/performing arts for youth enrolled in the ACH Clear Pathways after-school program. (1-3 credits)
- **Scientific Communications Interns:** *The D.U. Quark*, Duquesne's scientific writing journal. Interns will review and write work to be published in the *D.U. Quark*. (1-3 credits).
- **Humanities Librarian Interns:** The Gumberg Library (*position filled for SP21*)
- **Social Media Intern:** The Duquesne Department of English and Theater Arts. Intern will manage instagram and facebook sites, and develop social media campaigns. (1 credit)
- **Marketing & Communications Intern:** The Duquesne Medieval and Renaissance Studies (MARS) program. Intern will manage outreach and help develop a brand for the program. (1 credit)

You may also earn credit for an internship you have found independently. Students have interned with publishing presses, government agencies, and non-profit organizations 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 Writing Concentration requirement.**

ENGL 468W-01 (26855)**Spst: Coming of Age Novel****T 6:00 - 8:40****Mirmotahari****HyFlex**

Since Karl Morgenstern coined the term coming-of-age (*bildungsroman*) in 1819, the genre (if it is one) has enjoyed traction in academic and non-academic readerships. It appeals to many age groups, often defies the “popular”/“literary” distinction, and lends itself well to the literary marketplace. In this class we will explore coming-of-age narratives for the purpose of engaging the following questions: what is the relationship between coming-of-age narratives and other forms of self-writing like memoir, autobiography, etc.? Why fiction? Are childhood and coming-of-age “universal” experiences? How are "loss" and "innocence"---so commonly ascribed to

coming-of-age narratives, loaded with historically and socially mediated factors? What is the relationship between coming-of-age narratives and national(ist) narratives and "origin" narratives? How do coming-of-age narratives make and re-make allegory? How do they capture social conformity and transgression? To what degree does sexuality underpin them? In navigating these questions, we will explore American coming-of-age narratives as well as those written elsewhere. Texts include John Fried's *Martin Chronicles*, Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian*, Jeanette Winterson's *Oranges Are Not the Only Fruit*, Ahmadou Kourouma's *Allah Is Not Obligated*, Jaquira Díaz's *Ordinary Girls*, and Mira Jacob's *Good Talk*. **Post-1900 and Diversity distribution requirements. Counts toward the WDLI minor. Fulfills the ENGL-ED World Literature requirement.**

Theater Courses

THEA 151-01 (28631) Intro to Theater Studies

MWF 10:00-10:50

THEA 151-02 (28632) Intro to Theater Studies

TR 10:50 - 12:05

Jeffrey, J.

HyFlex

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 201-01 (28628), Acting I

TR 1:40 - 2:55

THEA 301-01 (24177), Acting II

TR 1:40 - 2:55

THEA 302-01 (25212), Acting III

TR 1:40 - 2:55

THEA 303-01 (26302), Acting IV

TR 1:40 - 2:55

Love, N.

HyFlex

This course is geared towards students with some experience in Acting. This semester, the class will focus on "The American Canon," including plays by Tennessee Williams, Arthur Miller, William Inge, Clifford Odets, Eugene O'Neill, and Lillian Hellman, among other mid-20th century playwrights. We will examine the artistic traditions these playwrights were reacting to, as well as the cultural and political currents that were present during time period in which these plays were first written and produced. We will explore the ways in which these plays were viewed and "acted" in their own time. And, finally, we will look at the ways in which we continue to interpret and re-interpret them today. Students will work on scenes and monologues.

THEA 310-01

Technical Theater

TR 3:05 - 4:20

Sines

HyFlex

This is a one of a kind class in technical theater and stagecraft. Using the state of the art Genesis Theater the class will study fundamental practices in Sets, Costumes, and Lighting. Both in class lectures and demonstrations will be used to gear the students toward practical applications of skills in an ever changing theater world.

THEA 405-01 (28630)

Directing II

Lane, J.

MWF 3:05 - 4:20

HyFlex

THEA 497-91 (20638)

Theater Mgmt Practicum

Sines, J.

THEA 498-01 (20636)

Technical Theater Practicum

Sines, J.

THEA 499-91 (20639)

Performance Practicum

Sines, J.

SUMMER 2021

Note that SU21 registration won't occur until SP21. This information is meant to help you plan ahead for the coming year. If you're interested in learning more/acquiring course descriptions, please contact Dr. Wright at wrights3@duq.edu

ENGL 101-55 (34149) Multi-Genre Creative Writing Fried, J.	5/10-6/18 OL
ENGL 203-01 (33680) Intro to Drama Lane, J.	5/10-5/28 MTWRF 1-3:55 OL Synchronous
ENGL 204-55 (34353) SPST: Gender & Social Justice Parish, M.	5/10-6/18 OL
ENGL 210 SPST: Intro to Shakespeare Kurland, S.	5/10-6/18 OL Synchronous
ENGL 302W-1 (33586) Scientific Writing Klucvsek, K.	5/10-7/2 OL Asynchronous
ENGL 406W Early Period Ecocriticism (AKA Early Modern Elements) Wright, S.	5/10-6/18 OL Synchronous

400-Level Distribution Requirements

	Pre-1700	1700-1900	Post-1900	Diversity
ENGL 406W: Medieval Romance	X			
ENGL 411W: Shakespeare and Performance	X			
ENGL 428W: Lit and the Environment		X		
ENGL 432: African American Poetry			X	X
ENGL 468: Coming-of-Age Narratives			X	X

Core Theme Area Requirements

	CREATIVE ARTS (TACA)
ENGL 101: Multi-Genre Creative Writing	X
ENGL 210: Shakespeare and Italy	X (pending)
ENGL 330W: Fiction 1	X
ENGL 331W: Poetry 1	X
THEA 151: Intro to Theater Studies	X

ENGL-ED Requirements

	History and Structure of the English Language	Media/Film	World Literature
ENGL 200-61: Introduction to Film		X	

ENGL 205: Reel Teachers		X	
ENGL 233: Travel Narratives			X
ENGL 468W: Coming-of-Age Narratives			X

Film Studies Minors:

- ENGL 200-61: Introduction to Film
- ENGL 205: Reel Teachers

World Literature Minors (WDLI):

- ENGL 233: Travel Narratives
- ENGL 468W: Coming-of-Age Narratives

Medieval and Renaissance Studies Minors (MARS):

- ENGL 210: Shakespeare and Italy
- ENGL 406W: Medieval Romance
- ENGL 411W: Shakespeare and Performance

Women's and Gender Studies Minors (WSGS):

- ENGL 204: The American West in Literature and Culture
- ENGL 406W: Medieval Romance
- ENGL 432W: African American Poetry