

ENGLISH DEPARTMENT
UNDERGRADUATE COURSE DESCRIPTIONS
SUMMER AND FALL 2010

SUMMER 2010

ENGL 203-01

Introduction to Drama

Dr. Anne Brannen

MTWR 10:00-12:40 May 10-June 4 (4 weeks)

This course will cover Western drama, from an historical perspective; we will examine issues of historical, social, and political context, focusing on how it is that staging creates meaning. If you're unfamiliar with drama, either as literature or in performance, you will have a chance to appreciate it both in the context of your own time and in its own context; if you're already familiar with drama, you will have a semester to think about it deeply, and to think about it in complex ways.

ENGL 440W-01

The Brontes: Literature and Film

Dr. Susan Howard

TR 5:00-8:25 May 10-June 18 (6 weeks)

Course Description:

In this course we will read Charlotte Bronte's *Jane Eyre* (1847), Emily Bronte's *Wuthering Heights* (1847), and Anne Bronte's *The Tenant of Wildfell Hall* (1848) as literary texts, analyzing such things as methods of characterization, treatment of place, narrative techniques, plotting, and the historical context of the novels; and we will study many of the film adaptations of these three novels, examining them cinematically, with attention to such basics as casting, costuming, lighting, and set design, but as well to the ways in which these films create their visual and emotional effects through special effects, camera motion, the positioning of characters within frames, and so on. While we will look at each medium individually, we will also of course explore how the films interpret the novels, adding another "textual surface" to the mix of what it is we see the text of the novels to be. A major focus of the class will be an exploration of how gender is treated in the novels and films, including such issues as the function of the male gaze; the Brontes' depictions of the male and female hero and subversion of the conventional feminine and masculine ideals; the representation and valuation of women's work (that of the governess as well as the artist); configurations of family, motherhood, and romantic relationships; and the cinematic representations of the conflicting Romantic and Victorian world views.

Course Objectives:

Through this course students will come to better understand the literary, historical, and cultural attributes of the Brontes' fiction as well as appreciate and critique the interpretive aspect of the film adaptations of the novels. Students will become familiar with the specialized vocabulary used to talk about novels and films and some of the many critical approaches one can use to analyze these media so that in their written and oral analysis of both novels and films, students will be able to utilize the appropriate terms and methodologies of their choice. **Fulfills: Departmental Film requirement (FT) and 400-level British Literature requirement (LT).**

400 level REQUIREMENTS FOR LITERARY STUDIES TRACK (LT):* +

- British Lit. courses: 440W-01 The Brontes: Literature and Film (SUMMER) 419W-01 Jane Austen, 423W-01 Tolkien, 450W-02 Shakespeare
- American Lit. courses: 403W-01 American Women Poets 1700-Present, 450W-01 Modern American Novel
- Diversity and Lit. courses***: 403W-01 American Women Poets 1700-Present, 419W-01 Jane Austen, 424W-01 African and European Novels in Dialogue
- Senior Seminar: 450W-01 Modern American Novel, 450W-02 Shakespeare

300/400 level REQUIREMENTS FOR WRITING TRACK (WT):* +

- Creative Writing: 301W-01 Fiction Workshop I, 301W-02 Fiction Workshop I, 301W-03 Poetry Workshop I, 301W-61 Screenwriting Workshop I, 400W-01 Fiction Workshop II, 404W-01 Fiction Workshop III
- Critical & Professional Writing: 302W-01 Writing Memoir, 302W-02 Science Writing, 302W-03 Science Writing, 302W-04 Science Writing
- Senior Seminar: 450W-01 Modern American Novel, 450W-02 Shakespeare

300/400 level REQUIREMENTS FOR FILM STUDIES TRACK (FT):* +

- Filmmaking: 308-91 Pittsburgh Filmmakers
- Departmental Film: 440W-01 The Brontes: Literature and Film (SUMMER), 204-01 Shakespeare & Film, 205-61 Introduction to Film, 443W-01 Classics of Modern European Cinema
- Senior Seminar: 450W-01 Modern American Novel, 450W-02 Shakespeare

REQUIREMENTS FOR ENGLISH EDUCATION MAJORS:++

- Grammar & Linguistics: 433-61 Modern English Grammar
- World Literature: 206-01 The Immigrant Experience Through Literature, 424W-01 African and European Novels in Dialogue

* Some courses satisfy more than one requirement, but students must choose to meet each requirement with a different course.

+ All majors are required to complete ENGL 300W and 3 Am/Brit Lit Survey courses.

** ENGL 450, Senior Seminar, is open only to English Majors (including Engl/Ed. Majors) in the senior or second-semester junior years. YOU MUST HAVE A SPECIAL PERMISSION FORM TO REGISTER FOR THIS COURSE. See Gabrielle Kokanos in 637 College Hall for the form.

++ In addition to the concentration requirements English Education students must also complete requirements in World Literature and Grammar & Linguistics.

*** The Diversity and Literature Requirement may be satisfied simultaneously with any other 400-level requirement.

For more information, see *Dr. Judy Suh, Undergraduate Director of English* (1426;suhj@duq.edu). English majors must meet with faculty mentors. All English majors must complete ENGL 300W before then can take any 400-level English class.

FALL 2010

ENGL 101-01 **Multi-Genre Creative Writing**
Craig Bernier **MWF 11:00-11:50**

In this course we will discover and hone the craft of writing creatively by utilizing an intense kind of class methodology called the workshop process. With the workshop process we will create works of fiction, poetry, and creative nonfiction. The workshop process emphasizes both group and individual accomplishments through writing exercises, reading and mimicry of diverse examples, the production of our own works, and frank, constructive conversations about each other's work. We will develop a portfolio, attend local readings, and look to other genres (visual art and performing arts) to improve our creativity.

Students should be committed to careful reading, extensive writing, active participation, and regular class attendance (as we learn *in* workshop—day-to-day, minute-to-minute—often more than out of it). Through diligent reading of classmates' work, as well the crafting of thoughtful and lengthy responses to it, we not only contribute significantly to our peers' improvements, but better learn our own craft in the process. If you use writing as an avenue of discovery and expression then you should consider this class. **This course is a Creative Arts Theme Area course for the University Core Curriculum.**

ENGL 112C-01 **Pop Culture & Literature**
Dr. Thomas Kinnahan **TR 12:15-1:30**

In this course we will explore the social, political, and aesthetic dimensions of American popular music as represented in selected works of literature and film. Through careful textual analysis of literary, theoretical and cinematic works--*and* through reflections upon our own experiences--we will explore popular music's role in shaping and reflecting both individual and collective identities (in other words, how we imagine ourselves and others). We will give particular attention to cultural influence and exchange in contexts of international immigration and American regional migration, especially the movement of African-Americans out of the South. Along the way, we will investigate questions of cultural authenticity, appropriation, and cross-fertilization. Ultimately, we will use the lens of literature to help us better understand what the study of popular culture in general, and of popular music in particular, can reveal to us about our society and ourselves. **Open to students in the Populus learning community in the McAnulty College of Liberal Arts.**

ENGL 113C-01 **Diversity and Literature**
Dr. Kathy Glass **MWF 9:00-9:50**

"Literature and Diversity," part of the Litterae learning community, fulfills the Duquesne University Core Curriculum Global Diversity requirement. As stated in the curriculum guidelines, "[t]he focus of this theme area is on concepts of cultural and social identity. The purpose is to investigate diversity within global, national, and local contexts, thereby enabling students to engage issues from different points of view." This semester we will therefore engage a diverse range of literary works within their specific historical, cultural, and social contexts. In particular, we are going to examine various forms of American literature, by reading the works of some of our nation's most diverse and celebrated authors. We will consider how literature engages society, how it shapes the self, and also how it explores such issues as spirituality, inner growth, and social change.

While this course focuses primarily on published literary works, it is also designed to sharpen your own writing skills; we will therefore devote a significant portion of class time to various writing activities including workshopping, and revising your papers. The Service-Learning dimension of this course, which will give students an opportunity to serve as "conversation partners" for ESL students enrolled at the Greater Pittsburgh Literacy Council, will allow us to explore the complexity of diversity both within and beyond the academic setting. **Open to students in the Litterae learning community in the McAnulty College of Liberal Arts. Fulfills: University Core Curriculum Global Diversity Requirement.**

ENGL 201-01 **Introduction to Fiction**
Dr. Thomas Kinnahan **TR 9:25-10:40**

This course is designed to help students understand, analyze, evaluate, reflect upon, and write about fiction; it is also designed to enrich students' enjoyment of fiction and illuminate the value of literature in general. The reading list will include a selection of short stories and one or two short novels, with special (but not exclusive) attention given to American literature from the nineteenth century to the present. The course will be arranged around several themes, including "What We Talk About When We Talk About Love," "Matters of Faith and the Problem of Evil," and "Questions of Identity," among others. Literary readings will be supplemented with brief critical commentaries, overviews of critical approaches, and contextualizing background materials.

ENGL 201-02 **Mystery Fiction**
Dr. Frederick Newberry **MWF 10:00-10:50**

The course will begin with considerations of fundamental conventions of the detective fiction genre established by Edgar Allan Poe, go on to notice how they are elaborated and extended by Arthur Conan Doyle and Agatha Christie, and then undertake examinations of the conventions and permutations found in such representative American genres as hard-boiled detective novels by Dashiell Hammett, Raymond Chandler, Mickey Spillane, and Ross MacDonald; the culturally attuned detective novels of John D. McDonald, Tony Hillerman, and Robert B. Parker; and the procedural police novels of James Lee Burke and Michael Connelly. Students will be evaluated on the basis of class participation, two mid-term exams, and a final exam.

ENGL 202-01 **Introduction to Poetry**
Dr. Daniel Watkins **MWF 11:00-11:50**

This course is a general introduction to the forms and techniques and aims and ideas found in poetic expression. We will examine several abiding questions bearing on the study of poetry: What is poetry? Why might we want to read poetry? How might we usefully distinguish poetic expression from other forms of literature? We will also examine a range of poetry from various nationalities and historical moments in an effort to capture both the cultural specificities of poetry and its underlying and enduring consistencies. The course is organized with the general student in mind; no special training in critical practice is required.

ENGL 203-01 **Introduction to Drama**
John Lane **MWF 1:40-2:55**

The student will learn how to read and analyze a play. The course will introduce the student to a variety of genres and styles from the classics to the modern concentrating of different types and styles of comedy. Plays will include *Lysistrata*, *The Haunted House*, *Tartuffe*, *Waiting for Godot*, *The Taming of the Shrew*, and others. **The course is a requirement of Theater Arts majors and minors.**

ENGL 204-01 **Shakespeare & Film**
Dr. Stuart Kurland **TR 10:50-12:05**

This introductory course explores the many ways Shakespeare's plays have been adapted for the modern media of film and television. Our primary focus will be on the play texts themselves, from various genres, considered as potential scripts for performance and film or TV production, and on the efforts of various directors to interpret and reinterpret these classic works for contemporary audiences. Less concerned with adaptations or tie-ins (like *10 Things I Hate About You* or *Scotland, PA*) than efforts to present the plays themselves on film, we will view selections or entire films by directors such as Welles, Olivier, Kozintsev, Nunn, Polanski, Zeffirelli, Nunn, Branagh, Luhrmann, Taymor, and Almereyda. Plays/films may include *Richard III*, *Part 1 of Henry IV*, *Henry V*, *The Taming of the Shrew*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Much Ado About Nothing*, *Twelfth Night*, *Romeo and Juliet*, *Hamlet*, *Othello*, *King Lear*, and *Macbeth*. This course does not presume any particular background in either Shakespeare or film studies. Possible texts: *The Necessary Shakespeare*, ed. David Bevington, and *Shakespeare and Film: A Norton Guide*, by Samuel Crowl. Course requirements will include reading/viewing numerous plays/films; writing several brief analytical essays; and taking midterm and final exams. **Fulfills: Departmental Film requirement (FT)**

ENGL 205-61**Introduction to Film****Dr. John Fried****R 5:30-9:00**

Students will learn basic film terminology and be introduced to production techniques through a combination of textbook readings, movie viewings, and classroom discussions. Students will become conversant about the production process and the roles of various key artists and craftspeople on a film. In addition, through work outside class, students will be introduced to many of the most critically acclaimed films in cinema history. **Fulfills: Departmental Film requirement (FT)**

ENGL 206-01**The Immigrant Experience Through Literature****Dr. Emad Mirmotahari****TR 12:15-1:30**

This course examines the figure of the immigrant and how writing and the literary text help reconcile the immigrant to her/his conditions away from her/his country of origin. The themes this course will explore include, but are not limited to, racism, nostalgia for home, the different forms of exile, living in between national spaces, memories, and languages, as well as the mutual influence of the immigrant and their adopted country. We will assess a broad range of texts from the Caribbean, Asia, Africa, and Latin America. Likely authors are V.S. Naipaul, Buchi Emecheta, and Guillermo Verdecchio. The course will also underline the relationship between the themes and motifs of these works and their very forms (narrative styles, genre, etc). **Fulfills: World Literature requirement for English Education students.**

ENGL 217W-01**Survey of British Literature I****Dr. Bernard Beranek****MWF 9:00-9:50**

The British literary tradition is one of the world's richest. This course provides a sampling of masterpieces from the Anglo-Saxon period to the dawn of the romantic age, in the framework of British and European intellectual and political history.

ENGL 217W-02**Survey of British Literature I****Dr. Danielle St. Hilaire****TR 12:15-1:30**

This survey course is designed to give you a working knowledge of the first half of the English literary tradition. Spanning the Medieval period, the Renaissance, the Restoration, and the 18th century, we will be focusing on some of the major works and literary genres of those periods in order to gain an understanding not only of the individual works themselves, but of their relation to the greater literary history of which they are a part. What this history is, how we might constitute it, how (or if) it makes sense as a whole, and what role individual works play in this thing we call a "tradition," will be persistent questions over the course of the semester.

ENGL 218W-01**Survey of British Literature II****Dr. Judy Suh****MWF 12:00-12:50**

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

ENGL 219W-01 **Survey of American Literature I**

Dr. Frederick Newberry **MWF 12:00-12:50**

The course has three broad aims: first, to help students become familiar with significant writers, literary forms, theological and philosophical perspectives, and cultural issues in America from the English migration in the early seventeenth century through the Civil War; second, to elevate students' knowledge of and interpretive skills at language; third, to increase students' rhetorical skills at writing persuasive, interpretive essays that demonstrate coherent arguments supported by textual evidence. Along the way, it seems worth hoping that the course might well result in a fair amount of fun involving the ever-fascinating, sometimes playful, other times serious use of words.

To foster these aims, the course will entail students' participation in class discussion, unannounced quizzes on assigned readings, two out-of-class essays, a mid-term and final examination. Instruction on and both topics and requirements for the essays will be communicated at the appropriate time. Both essays must be submitted and the mid-term and final exams must be taken to pass the course, even though fulfilling these requirements implies no guarantee of a final passing grade.

ENGL 220W-01 **Survey of American Literature II**

Dr. Linda Kinnahan **MWF 9:00-9:50**

In this course, we will read literature written in America since 1865, considering the development of literary movements and the work of a diversity of authors within a historical context. We will explore literature's relationship to socio-historical conditions, aesthetic ideas, and national concerns. The course will introduce major literary movements while also including writers who stand outside of such recognized literary formations, necessarily covering a breadth of literature intended to help you attain a sense of the complexities of this material in its relationship to history, culture, and society.

ENGL 220W-02 **Survey of American Literature II**

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

This course will explore the broad strokes of American literature from the Civil War to the present by tracing chronological aesthetic and thematic developments. We will consider how literature of this period represents and challenges its larger social, historical, and cultural contexts. As this is a survey course, our reading list will be diverse and varied, covering a number of authors and genres in order to make connections between authors, texts, and time periods. Through quizzes and exams, group work, informal and formal papers, and presentations, we will sharpen our ability to read, discuss, and write about literary texts.

ENGL 300W-01 **Critical Issues in Literary Studies**

Dr. Dan Watkins **MWF 12:00-12:50**

English 300 is the gateway course to the major in English. As such, its objective is to teach students how to read, think, and write critically about literary texts. It also introduces students to the standard research methods in the field, including the proper means of quoting and citing primary and secondary texts. The course is designed for majors, but under special circumstances non-majors may be admitted. Texts: Shakespeare, Othello; Shelley, Frankenstein; Rossetti, "Goblin Market" and Other Poems; Langston Hughes, Complete Poems. Requirements: four papers of moderate length (3 - 5 pp.); final exam.

ENGL 300W-02 **Critical Issues in Literary Studies**

Dr. Stuart Kurland **TR 9:25-10:40**

Designed for English majors or minors, this course is a practical exploration of the methods used by scholars and critics to understand literary works and communicate their findings and insights to others. Students' skills as readers and writers will be developed through close examination of five major literary texts from various genres (including a major play by Shakespeare, a memoir, a long poem, and two novels), through analysis of relevant published scholarship and criticism, and through the preparation of analytical essays of various lengths. The course will also cover various aspects of literary criticism and scholarship, including the use of computerized databases and standard reference works and the incorporation of material gleaned from outside sources into student essays. Possible readings: Shakespeare, *The Tempest*; Austen, *Pride and Prejudice*; Thoreau, *Walden*; Eliot, *The Waste Land*; and Atwood, *Oryx and Crake*.

ENGL 301W-01 **Fiction Workshop I**

Dr. John Fried **TR 12:15-1:30**

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

ENGL 301W-02 **Fiction Workshop I**

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

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

ENGL 301W-03 **Poetry Workshop I**

Dr. Anne Brannen **MWF 12:00-12:50**

This class is an introduction to the public side of writing poetry. If you are new to writing poetry, you will be given many avenues by which to enter the practice; if you write poetry already but are unused to sharing it you will get practice in both those activities; if you're a seasoned veteran of poetry workshops you will get yet more poetry out of the semester, and more practice in editing. We will constantly be writing poems, reading poems, revising poems, talking about poems. It is all poetry, all the time. **Fulfills: Creative Writing requirement (WT).**

ENGL 301W-61 **Screenwriting Workshop I**

Dorothy Spangler **T 6:00-8:40**

This course will prepare students to the process of writing for various kinds of film production. Students may receive instruction in such issues as form, character, story development, and dramatic structure. **Fulfills: Creative Writing requirement (WT), Departmental Film requirement (FT).**

ENGL 302W-01 **Writing Memoir**

Dr. Laura Callanan **TR 1:40-2:55**

Memoir is memory shaped into story. In this class we will work with the raw materials of life experience and explore the ways in which it can be formed into a compelling narrative or engaging story. We will discuss such topics as, what is the line between truth and fiction? Why has this genre become such an obsession for American culture? What makes this genre unique? Along with daily writing, we will read a representative array of memoirs and talk about how they structure memory and experience in interesting and original ways. Students will each produce a fully developed 12-15 page memoir by the end of the semester. **Fulfills: Writing requirement (WT).**

ENGL 302W-02 **Science Writing**

Dr. Gerra Bosco **TR 8:00-9:15**

This class will give students practical, hands-on experience with the types of writing that professionals in the sciences are expected to produce: grant applications, lab reports, journal articles, and proposals. In addition, students will learn to write about science for a non-specialist audience. The class is aimed both at advanced students in the sciences who wish to improve their writing skills and at English, Communications, and Journalism majors who are interested in writing about science in their careers. **Fulfills: Critical and Professional Writing requirement (WT).**

ENGL 302W-03 **Science Writing**

Dr. Gerra Bosco **TR 10:50-12:05**

This class will give students practical, hands-on experience with the types of writing that professionals in the sciences are expected to produce: grant applications, lab reports, journal articles, and proposals. In addition, students will learn to write about science for a non-specialist audience. The class is aimed both at advanced students in the sciences who wish to improve their writing skills and at English, Communications, and Journalism majors who are interested in writing about science in their careers. **Fulfills: Critical and Professional Writing requirement (WT).**

ENGL 302W-04 **Science Writing**

Dr. Gerra Bosco **TR 12:15-1:30**

This class will give students practical, hands-on experience with the types of writing that professionals in the sciences are expected to produce: grant applications, lab reports, journal articles, and proposals. In addition, students will learn to write about science for a non-specialist audience. The class is aimed both at advanced students in the sciences who wish to improve their writing skills and at English, Communications, and Journalism majors who are interested in writing about science in their careers. **Fulfills: Critical and Professional Writing requirement (WT).**

ENGL 306W-01 **Literature for the Scientifically Inclined**

Dr. Bernard Beranek **MWF 10:00-10:50**

The course will examine a miscellany of literature about science and scientists, avoiding the clichés of the “mad scientist,” and popular science fiction. There is no shortage of novels about the trials of musicians; there are few about the anxieties of a life that depends on research grants. Science, technology, and mathematics are acknowledged to be at the core of modern life, but they are not often the focal point of serious literature. This course is an exploration of literature that takes science seriously, and finds it exciting; literature for which having an interest in science is an advantage. Science fiction? Well, we will read *Jurassic Park*, but more for the mathematics rather than the dinosaurs. Also look for plays by Tom Stoppard and Michael Frayn, as well as novels about light and quantum theory.

ENGL 308-91 **PGH Filmmakers: SPTP**

See Pittsburgh Filmmakers course descriptions at end. **Fulfills Filmmaking requirement (FT).**

ENGL 400W-01**Fiction Workshop II****Dr. John Fried****TR 3:05-4:20**

This course is designed as a **workshop** for advanced students in **fiction writing**, in which students will work to develop their imaginative writing and critical skills beyond the introductory level. Students taking this course must be committed to extensive writing, careful reading, active participation in class, and extremely regular attendance. Much of the class time will be spent discussing one another's writing; as a workshop focused on writing as a process, substantial writing, revision, and group critique will be expected. In addition, students will be reading and discussing published fiction, since in learning to read well one learns much about writing. **Required prerequisite for the course is ENG 301W, SPST: Fiction Writing I or a comparable course, or permission from the English Department. Fulfills: Creative Writing requirement (WT).**

ENGL 400W-02**Poetry Workshop II****Dr. Linda Kinnahan****MW 3:00-4:15**

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 who have already had significant experience in reading, writing, and discussing poetry. Typically, students should have completed Poetry Workshop I before entering Poetry Workshop II (and Poetry II before registering for Poetry III). A workshop is a collective, requiring commitment to participation and writing. The quality of the course and the development of each student's work depends upon a high degree of involvement in the various dimensions of the workshop. Students will be expected to complete weekly writing assignments, usually a poem a week (although this can vary). Students will also read and write diverse kinds of poetry, study and practice various poetic forms, discuss how poems work, keep a writing journal, and produce a chapbook as a final product. The chapbook will involve, in part, a long-term project that focuses on developing a cluster of poems around a topic or issue, or a serial/long poem. The course format will include writing exercises, discussions of reading assignments, and -- in large part -- workshops in which we focus on each others' work. Through sharing and reading each others' poetry, students will collaboratively work to develop the craft of good writing. Writing poetry means being attentive to the world and to language and to yourself. **Required prerequisite for the course is ENG 301W, SPST: Poetry Workshop I or a comparable course, or permission from the English Department. Fulfills: Creative Writing requirement (WT).**

ENGL 403W-01**American Women Poets 1700-Present****Dr. Linda Kinnahan****MWF 11:00-11:50**

Beginning with the colonial period but focusing most heavily upon the 19th- and 20th-centuries, this course will consider the rich and varied production of poetry by women in America while exploring the social and historical contexts affecting its reception by popular audiences, academic readers, and literary critics. The focus of our class will be on the complex relationships between poetry and gender that poetic texts by women suggest, involving some of the following questions: how have women poets responded to roles assigned them, as women, at various points in history? how have women poets used poetry to assert a voice? how have women poets made use of poetry to express social or political concerns? how have women poets made use of language, form, and subject matter to suggest a gendered perspective, sensibility, or experience? how has poetry by women been critically regarded and why? what relationship might traditions of women's poetry have to canonical and predominately male traditions? how have women poets engaged questions of identity, voice, and poetic practice in relationship to race, class, and ethnicity? We will read a range of poets; some poets will be represented with just a few poems, while we will go into more depth with others. Poets we will encounter include (but are not limited to): Anne Bradstreet, Phillis Wheatley, Lydia Sigourney, Emily Dickinson, France Ellen Watkins Harper, H.D., Amy Lowell, Edna St. Vincent Millay, Gertrude Stein, Marianne Moore, Muriel Rukeyser, Mina Loy, Adrienne Rich, Sylvia Plath, and Harryette Mullen. **Fulfills: 400-level American Literature requirement (LT), Literature & Diversity requirement (LT).**

ENGL 404W-01**Fiction Workshop III****Dr. John Fried****TR 3:05-4:20**

This course is designed as a workshop for advanced students in fiction writing, in which students will work to further develop their imaginative writing and critical skills. Students taking this course must be committed to extensive writing, careful reading, active participation in class, and extremely regular attendance. Much of the class time will be spent discussing one another's writing; as a workshop focused on writing as a process, substantial writing, revision, and group critique will be expected. **Required prerequisites for the course are ENGL 301W, Fiction Writing I AND ENGL 400W, Fiction Writing II. Fulfills: Creative Writing requirement (WT).**

ENGL 404W-02**Poetry Workshop III****Dr. Linda Kinnahan****MW 3:00-4:15**

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.

This course is a workshop for students interested in writing poetry who have already had significant experience in reading, writing, and discussing poetry. Typically, students should have completed Poetry Workshop I before entering Poetry Workshop II (and Poetry II before registering for Poetry III). A workshop is a collective, requiring commitment to participation and writing. The quality of the course and the development of each student's work depends upon a high degree of involvement in the various dimensions of the workshop. Students will be expected to complete weekly writing assignments, usually a poem a week (although this can vary). Students will also read and write diverse kinds of poetry, study and practice various poetic forms, discuss how poems work, keep a writing journal, and produce a chapbook as a final product. The chapbook will involve, in part, a long-term project that focuses on developing a cluster of poems around a topic or issue, or a serial/long poem. The course format will include writing exercises, discussions of reading assignments, and -- in large part -- workshops in which we focus on each others' work. Through sharing and reading each others' poetry, students will collaboratively work to develop the craft of good writing. Writing poetry means being attentive to the world and to language and to yourself. **Required prerequisites for the course are ENGL 301W, Poetry Workshop I AND ENGL 400W, Poetry Workshop II. Fulfills: Creative Writing requirement (WT).**

ENGL 419W-01**Jane Austen****Dr. Laura Engel****MW 3:00-4:15**

Although Jane Austen wrote six novels over two hundred years ago, she is still everywhere. From zombie novels to film adaptations, board games to action figures, Austen has reached an astonishing variety of audiences in many different capacities. Why has Austen remained so popular and what makes her novels so relevant to contemporary readers? In this course we will read almost all of Austen, all about Austen, and finally some works based on Austen. While reading *Northanger Abbey*, *Sense and Sensibility*, *Pride and Prejudice*, *Emma*, *Mansfield Park*, and *Persuasion*, we will pay close attention to the cultural contexts in which they were produced and also to the elusive figure of Austen herself. Readings will be paired with critical articles and film adaptations. We will end the course with a contemporary revision of Austen: *The Three Weissmans Of Westport*, Cathleen Schine's latest novel, which is based on *Sense and Sensibility*. **Fulfills: 400-level British Literature requirement (LT), Literature & Diversity requirement (LT).**

ENGL 423W-01**Tolkien****Dr. Bernard Beranek****MWF 12:00-12:50**

This course will be a reading *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion* in the broader contexts of J.R.R. Tolkien's academic expertise in medieval English and Germanic literature. Tolkien's experience of heroism and horror in World War I, his resolute Catholicism, and the changing world of the 1930's will provide additional contexts for a fuller understanding of the his epic saga of Middle-earth. This course will also serve as an introduction to scholarly attention that has been bestowed on these broadly popular works. The course will also include opportunities to watch and discuss

Peter Jackson's translation of Tolkien's narrative into film. Christopher Tolkien has published many volumes of his father's drafts, and early, variant, and discarded versions; students will be encouraged to study the growth and development of myth in process. **Fulfills: 400-level British Literature requirement (LT).**

ENGL 424W-01 **African and European Novels in Dialogue**

Dr. Emad Mirmotahari **TR 3:05-4:20**

This course explores how African novels are in conversation with European literary texts. More specifically, we will address how these African novels function as “histories,” by revising European colonial representations of Africa. In the process of examining these dialogues on a thematic, conceptual, and historical level, we will also address the genealogy of the novel in Africa as a genre and how African novelists reinvent it. To these ends, the course is built around four literary pairings. We will focus on four key African novels including Chinua Achebe's *Things Fall Apart* and J.M. Coetzee's *Life and Times of Michael K*, as well as those texts in the English literary canon to which they “speak,” including *Alice in Wonderland* and ‘Bartleby the Scrivener.’ **Fulfills: Literature & Diversity requirement (LT), World Literature requirement for English Education students.**

ENGL 443W-01 **Classics of Modern European Cinema**

Dr. Karl Skutski **TR 3:05-5:40**

The major movements of Western European cinema, including Italian Neorealism, French New Wave, British Social Realism, Art Cinema, New German Cinema, Spanish Surrealism and Postmodernism, illustrated with the works of DeSica, Godard, Truffaut, Reisz, Fellini, Bunuel, Bergman, Wenders, Leigh, and others. **Fulfills: Departmental Film requirement (FT).**

ENGL 433-61 **Modern English Grammar**

Dr. Jeannine Fontaine **M 6:00-8:40**

This course will delve into a full range of issues in modern linguistics, emphasizing topics that have particular relevance for the English language. Areas to be covered will include phonology (sound systems), morphology (word forms) and syntax (phrase and sentence patterns), as well as the sociolinguistic and pragmatic considerations that affect everyday usage. Participants will explore topics of immediate social relevance, such as the relationship between language and gender, the status of non-standard dialects, the growing global presence of English, and the emergence of creole varieties based on English. Elements from the history of English will be covered selectively as they relate to the topics listed here. Implications for the teaching of English, as both first and second language, will be regularly incorporated into our discussions; participants with a special interest in literature will be encouraged to explore applications of linguistic concepts to the analysis of literary works. **Fulfills: Linguistics/Grammar requirement for English Education students.**

ENGL 450W-01 **Modern American Novel**

Dr. Frederick Newberry **MW 4:30-5:45**

The course will introduce students to issues of modernism, particularly as they apply to fiction and react against the conventions often ascribed to the Genteel Tradition preceding the modernist movement. The novels likely to be read are Sherwood Anderson's *Winesburg, Ohio*, Ernest Hemingway's *The Sun Also Rises*, F. Scott Fitzgerald's *The Great Gatsby*, William Faulkner's *The Sound and the Fury*, Caroline Gordon's *None Shall Look Back*, Richard Wright's *Native Son*, and Robert Penn Warren's *All the King's Men*. One short paper (5–6 pp.), one critically informed paper (10–12 pp.), and a final exam will comprise the main assignments, yet 10% of the course grade involve active participation in class discussion. **Fulfills: Senior Seminar requirement (ALL TRACKS), 400-level American Literature requirement (LT).**

ENGL 450W-02 **Shakespeare**

Dr. Stuart Kurland **TR 1:40-2:55**

For 21st century readers and theatregoers, the plays of the English dramatist William Shakespeare may seem both familiar and strange, products of a very different time and culture that still speak in various ways to our own lives and interests. This senior seminar will explore selected Shakespeare plays in relation to the life experiences, beliefs, and concerns of

Shakespeare's contemporaries—insofar as they can be reconstructed from surviving documents. By taking a historical approach to selected plays from various genres, we will attempt to understand these works more fully than if we were to read them from a strictly modern perspective.

Seminar members will read six to eight plays along with contemporary non-literary documents and selected modern scholarship and criticism. Each student will write two analytical essays and a substantial seminar paper informed by research; make an oral presentation and lead discussion of a classmate's seminar paper; and take midterm and final exams. Seminar papers will be shared with the group and discussed in depth, receiving both oral and written feedback; papers may then be revised for grading. Class sessions will be organized around discussion in which seminar members will be expected to take the lead.

Course texts will include *The Bedford Companion to Shakespeare: An Introduction with Documents*, ed. Russ McDonald, and individual volumes in the Texts and Contexts series published by Bedford/St. Martin's. Plays may include *Henry IV, Part 1*, *The Taming of the Shrew*, *The Merchant of Venice*, *Twelfth Night*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *Macbeth*, *The Winter's Tale*, or *The Tempest*. **Fulfills: Senior Seminar requirement (ALL TRACKS), 400-level British Literature requirement (LT).**

Attention, Film Studies Concentrations! The following courses fulfill requirements in the Film Studies curriculum.

ENGL 205-61	<u>Introduction to Film</u>
ENGL 440W-01	<u>The Brontes: Literature and Film (Summer)</u>
ENGL 204-01	<u>Shakespeare & Film</u>
ENGL 433W-01	<u>Classics of Modern European Cinema</u>

In addition the following Pittsburgh Filmmakers courses are available to you to fill the **ENGL 308-91** requirement in the Film Studies track. Please pick up full course descriptions/catalogues from the English Department and make appointments with Judy Suh (suhj@duq.edu) to sign up.

Motion Picture Fundamentals: Film and Digital Video (choose one: M, 2-5; M, 6-9; W, 10-1; W, 6-9; or Th 2-5)

Motion Picture Fundamentals: Filmmaking Emphasis T, 6-9

Motion Picture Fundamentals: Digital Video Emphasis Th, 6-9

Motion Picture Fundamentals is a hands-on introduction to key photographic concepts and the core concepts of self-expression with moving images. Students shoot photographs, digital video and motion picture film to learn the basic principles and techniques of light, composition, camerawork, editing and storytelling. All equipment is provided, including 35mm still cameras, mini-DV video cameras, super-8 film cameras and digital workstations with Apple's Final Cut Express editing program. Familiarity with Mac OS recommended but not required. *No prerequisites.*

Introduction to Digital, M, 6-9 or Th, 6-9

This course introduces beginners to the Macintosh Operating System and familiarizes them with some of the possibilities digital technology offers for the manipulation of still images, sound and motion pictures. Students will use Final Cut Express and Photoshop as they discover how computers are radically changing the way image-makers create and present their work. *No prerequisites.*

Acting for the Camera M, 6-9

This course is designed for actors who would like to improve their craft by better understanding the differences between acting for the stage and acting for the camera, and for film and television directors who would like to work more effectively with actors. Contrasts between stage and screen acting in specific shooting scripts are examined and followed with appropriate script study, character analysis and exercises in film acting techniques. Each class includes a lecture, videotaped examples of performances for analysis and practical experience in working before a camera. *No prerequisite although filmmaking or acting experience highly recommended.*

American Film History M, 6-9

Audiences first watched motion pictures flicker across the screen in 1895. Since then film has evolved into a complex art form and a multi-billion-dollar industry. This course examines American cinema, from the earliest films of Thomas Edison and visionaries like Orson Welles, to the work of contemporary directors like the Coen brothers. Movies from each decade in film history are screened including: *Little Caesar*, *Citizen Kane*, and *Easy Rider*. Class discussion centers on film genres, technological advances and their implications, self-censorship, and the political, social and economic influences on the development of American film. *No prerequisites.*

American Independents: Cassavetes, Todd Haynes and the Coen Brothers Th, 6-9

This course looks at the history of American independent cinema, focusing on three directors whose work has been particularly influential. Beginning with the 'father' of the independent movement, John Cassavetes, and his daring and often highly improvised films, the course considers the nature of doing work that is at odds with the mainstream movie industry. It moves to the eccentric Todd Haynes (*Poison*, *Far from Heave*, *I'm Not There*), before concluding with a look at the current position of independent cinema in the Coen brothers' eclectic body of work, ranging from the low-budget *Blood Simple* to recent films like *No Country for Old Men* and *A Serious Man*. Alongside these figures, the course will also include other historically important American independent films such as *Easy Rider*, *sex, lies and videotape* and *The Blair Witch Project*. *No prerequisites.*

Film Production I M, 2-5 or T, 6-9

This course is designed to develop proficiency in the standard procedures of filmmaking and the use of equipment. Students participate in shooting two 16mm films, editing, and building soundtracks. Basic aspects of cinematography, lighting, sound and editing are covered, including the use of 16mm cameras, sound equipment and digital editing software (Final Cut Pro). Student projects are viewed and critiqued in class. Outside work is necessary for planning, shooting and editing. All equipment is provided, but students pay for their own film and lab expenses. *Prerequisite: Motion Picture Fundamentals*

Video Production I T, 6-9 or Th 2-5

In this hands-on course students acquire the skills required to design, shoot and edit video. The class combines demonstrations, lecture exercises, projects and critiques. Emphasis is placed on visual and aural expression through technical mastery of the video medium. Topics include digital camera operation, lighting, audio recording, scripting, non-linear editing, special effects and audio mixing. Students are expected to focus on designing and producing an effective final project. Grading is based on the quality of work produced and performance on written exams. *Prerequisite: Motion Picture Fundamentals*

Other courses include:

Animation Production

Digital Effects and Compositing

Advanced Digital Editing Techniques

Introduction to Web Design

Intermediate Web Design

Cinematography

Technical Directing

Sound for Film and Video

Script Development

CRN	Prog.	Course No.	Sec.	Course Title	Cr.	Instructor	Days	Start/End
10525	ENGL	112C	01	Pop Culture & Literature	3	Kinnahan, Tom	TR	12:15-1:30
15378	ENGL	113C	01	Diversity & Literature	3	Glass, Kathy	MWF	9:00-9:50
10526	ENGL	201	01	Intro to Fiction	3	Kinnahan, Tom	TR	9:25-10:40
13724	ENGL	201	02	Detective Fiction	3	Newberry, Frederick	MWF	10:00-10:50
10527	ENGL	202	01	Intro to Poetry	3	Watkins, Daniel	MWF	11:00-11:50
10528	ENGL	203	01	Intro to Drama	3	Lane, John	MWF	1:40-2:55
10530	ENGL	204	01	Shakespeare & Film	3	Kurland, Stuart	TR	10:50-12:05
14585	ENGL	205	61	Intro to Film	3	Fried, John	R	5:30-9:00
15379	ENGL	206	01	Immigrant Experience Through Literature	3	Mirmotahari, Emad	TR	12:15-1:30
10532	ENGL	217W	01	Brit Lit 1	3	Beranek, Bernard	MWF	9:00-9:50
10533	ENGL	217W	02	Brit Lit 1	3	St. Hilaire, Danielle	TR	12:15-1:30
10534	ENGL	218W	01	Brit Lit 2	3	Suh, Judy	MWF	12:00-12:50
10536	ENGL	219W	01	American Lit 1	3	Newberry, Frederick	MWF	12:00-12:50
10537	ENGL	220W	01	American Lit 2	3	Kinnahan, Linda	MWF	9:00-9:50
13726	ENGL	220W	02	American Lit 2	3	Rentschler, Erin	TR	10:50-12:05
10539	ENGL	300W	01	Critical Issues	3	Engel, Laura	MWF	12:00-12:50
10540	ENGL	300W	02	Critical Issues	3	Kurland, Stuart	TR	9:25-10:40
10541	ENGL	301W	01	Fiction Workshop I	3	Fried, John	TR	12:15-1:30
10542	ENGL	301W	02	Fiction Workshop I	3	Staff	MW	3:00-4:15
13727	ENGL	301W	03	Poetry Workshop I	3	Brannen, Anne	MWF	12:00-12:50
15580	ENGL	301W	61	Screenwriting	3	Spangler, Dorothy	T	6:00-8:40
15581	ENGL	302W	01	Writing Memoir	3	Callanan, Laura	TR	1:40-2:55
10544	ENGL	302W	02	Science Writing	3	Staff	TR	8:00-9:15
10545	ENGL	302W	03	Science Writing	3	Staff	TR	10:50-12:05
14871	ENGL	302W	04	Science Writing	3	Staff	TR	12:15-1:30
14589	ENGL	306W	01	Lit. for the Scientifically Inclined	3	Beranek, Bernard	MWF	10:00-10:50
10548	ENGL	308	91	PGH Filmmakers: SPTP	3	Staff	TBA	TBA
14976	ENGL	400W	01	Fiction Workshop 2	3	Fried, John	TR	3:05-4:20
15582	ENGL	403W	01	American Women Poets 1700-Present	3	Kinnahan, Linda	MWF	11:00-11:50
15004	ENGL	404W	01	Fiction Workshop 3	3	Fried, John	TR	3:05-4:20
15578	ENGL	419W	01	Jane Austen	3	Engel, Laura	MW	3:00-4:15
15583	ENGL	423W	01	Tolkien	3	Beranek, Bernard	MWF	12:00-12:50
15579	ENGL	424W	01	African and European Novels in Dialogue	3	Mirmotahari, Emad	TR	3:05-4:20
13037	ENGL	433	61	Modern English Grammar	3	Fontaine, Jeannine	M	6:00-8:40
15661	ENGL	443W	01	Classics of Modern European Cinema	3	Skutski, Karl	TR	3:05-5:40
10555	ENGL	445	01	Directed Studies		Staff	TBA	TBA
10556	ENGL	446	01	Internship		Staff	TBA	TBA
10557	ENGL	450W	01	Modern American Novel	3	Newberry, Frederick	MW	4:30-5:45
14094	ENGL	450W	02	Shakespeare	3	Kurland, Stuart	TR	1:40-2:55