

ENGLISH DEPARTMENT

UNDERGRADUATE COURSE

DESCRIPTIONS

FALL 2015

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- Students enrolling at Duquesne in Fall 2013 and later must complete the new 36 credit English major. Students who declared an English major prior to Fall 2013 may choose to fulfill either the old or the new English major (discuss the choice with your faculty mentor).
- English majors must meet with faculty mentors. Mentors have all forms necessary for resignation and they will be submitted electronically to your advisor and email-copied to you.
- 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.
- Some 400-level courses satisfy more than one requirement, but students in the old major must choose to meet each requirement with a different course, with the exception of the Diversity and Literature requirement.
- In addition to the concentration requirements, English Education students must also complete requirements in World Literature and History and Structure of English Language.

For more information, see *Dr. Kathy Glass, Undergraduate Director of English* (x1424; glassk@duq.edu).

INTRODUCTORY GENRE COURSES

ENGL 101-01 (11127)

MWF 1:00-1:50 pm

Multi-Genre Creative Writing

Begnal, M.

Creative writing is more than just “making stuff up”—it requires making choices, taking risks, and rethinking those choices and risks through the process of revision. This course will introduce students to the basics of crafting creative work in three genres: poetry, fiction, and creative nonfiction. Students are expected to write and revise at least five poems, one short story, and one non-fiction piece for their final grade. We will focus on language, image, structure, and character, among other fundamentals. Because being a good writer requires that you first be a good reader, we will devote considerable time to reading and discussing published work. Along with completing various short writing assignments, you will produce original writing in each of the three genres, as well as revisions. Our workshops give you an audience for your poems and stories. After hearing several responses, you can better gauge what kind of revisions to make. Be prepared to write every day, whether in or out of class. Attendance, participation, and a positive attitude are mandatory. No prior writing experience is necessary; all you need is a desire to write. **Fulfills the Core Curriculum Creative Arts Theme Area requirement.**

ENGL 101-02 (12107)

T/TH 1:40-2:55pm

Multi-Genre Creative Writing

Barrett, F.

This course will offer students an introduction to creative writing across three genres: short fiction, non-fiction, and poetry. Weekly individual and collaborative writing assignments will provide students with the opportunity to test out and develop their writing skills even as these assignments will also suggest different ways to keep writing going without the structure of a class and its deadlines. By developing a shared critical vocabulary for describing the rhetorical strategies of each piece, students will learn to read and respond to one another’s writing. In addition to reading one another’s pieces, students will also read and discuss published work from these three genres, using this work both as inspiration and provocation for their own pieces. This course is a great way to figure out which genre you might be most interested in exploring further later on. No prior experience with creative writing is required. **Fulfills the Core Curriculum Creative Arts Theme Area requirement.**

ENGL 112C-01

Food Ethics, Food Ethnics

Wright, S.

T/TH 10:50-12:05 pm

This TERRA learning community course will consider the ethics of food and ethnic food. We will begin by considering how Americans eat and how American food culture impacts communities at home and abroad. In so doing, we will examine cultural politics, social justice, and the rhetoric that investigative journalists and philosophers employ when they write about culinary subjects including vegetarianism, Applebee’s, and urban gardening. We will then explore the place of ethnic cuisine in American food culture through a series of novels and short essays about burnt sugar cake, fish curry, and Sichuan peppers (among other tasty treats). Reading and writing assignments will ask students to think about their

participation in sustainable and non-sustainable food systems, the links between food and personal/collective identities, and the past and future of the food on our plates.

ENGL 201-02(12738)

MWF 12:00-12:50pm

Introduction to Fiction

Magali, M.

This course will introduce students to the genre of fiction by reading and discussing a wide variety of short stories and two novels, with an emphasis on more contemporary fiction. The class will examine the ways in which fiction wrestles with the issues that dominate its cultural and historical context—issues such as identity, love, hate, violence, race, ethnicity, gender, class, and faith (among others)—and the difficulties fiction faces in trying to deal with those issues through the genre of fiction. The reading list will include an array of engaging and fun texts, and class sessions will operate as energetic discussions of the readings. The course is also intended to enhance students' experience and skills of critical thinking, reading, and writing about literature.

ENGL 201-01 (13282)

T/TH 1:40-2:55pm

Sherlock Holmes Fan Fiction

Howard, S.

Arthur Conan Doyle's detective, Sherlock Holmes, has more fans today than he did at the end of the 19 c. when public outcry caused his author to bring him back from the dead. We can see this modern interest in the many prequels, sequels, rewrites, and crossovers that are in print and film, on tv, and online in Sherlock Holmes fan fiction communities. Many of these responses to Doyle's detective are in novel form, including Graham Moore's *The Sherlockian* Mitch Cullen's *A Slight Trick of the Mind*, and Anthony Horowitz's *The House of Silk*. Some are in short story form, such as Neil Gaiman's stories. Films which incorporate Sherlock Holmes and his world and comment on his modern cult status include Guy Ritchie's recent films and on tv, PBS's Sherlock series, now in its 4 season and CBS's Elementary are both popular adaptations of Doyle's characters. Online writings take many forms: chapters, letters, diary entries, etc. In this new fiction, Doyle's plots and characters are either followed closely or only loosely, and often in order to play out various imagined scenarios, "what-ifs" that Doyle's stories may not even have suggested. This course explores the cult of Sherlock Holmes by examining Doyle's novels and stories that have Sherlock Holmes at their center as well as some of the films/tv shows and online fiction produced by the character's fans in order to consider how Sherlock Holmes is used by fans and why the character has inspired such an enthusiastic following. Students will give a presentation on film/tv treatments of Sherlock Holmes, and write three papers: one on Doyle's works; one on a published sequel or continuation or reimagining; and one a creative piece akin to those contributed to established online Sherlock Holmes fan fiction communities.

ENGL 202-01 (13286)

MWF 11:00-11:50am

Introduction to Poetry

St. Hilaire, D.

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.

ENGL 203-01 (11674)

MWF 10:00-10:50 pm

Introduction to Drama: Family and Gender

Engel, L.

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

ENGL 204-01 (10209)

MWF 12:00-12:50pm

Popular Culture and Literature

Kinnahan, T.

Students will examine how a variety of writers and filmmakers have represented and responded to popular music from the mid-nineteenth century to the present day. Beginning with slave songs and their adaptation by America's first hit songwriter, Pittsburgh's own Stephen Foster, students will examine the aesthetic and social dimensions of popular music, trace its power to both shape and reflect social vision, and survey the uses to which it has been put in literature and film. **This course fulfills the Social Justice Theme Area.**

LITERATURE SURVEYS

The following courses fulfill English major survey requirements.

ENGL 317-01 (12591)

MW 3:00-4:15pm

Survey of British Literature I

St. Hilaire, D.

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 320-01 (12594)**Survey of American Literature II****Kinnahan, T.****T/TH 12:15-1:40pm**

This course will introduce students to American literature written from the end of the Civil War in 1865 to the present. Particularly interested in literary, social, cultural, and political change over the course of this period, the course will consider how a representative group of texts has been shaped by and helped to shape American culture and conceptions of identity. Our reading list will include canonical and non-canonical works of fiction, nonfiction, drama, and poetry. Writing assignments, participation in class discussion, small group work, and examinations will enable students to engage with literary texts in a critical and creative manner.

ENGL 322-01 (13285)**Global Literature Survey****Mirmotahari, E.****MWF 12:00-12:50pm**

The question “Is world literature an inventory of foreign/non-domestic literatures?” will be answered in the negative in this course. Instead, we will explore world literature as a set of active critical practices that call attention to the frameworks and categories of reading. Selected texts will invite the reader to engage the various definitions, conceptions, and uses of the very idea of “world.” Selected texts include Moacyr Scliar’s *Centaur in the Garden* (Brazil), Mohammad Naseehu Ali’s *Prophet of Zongo Street* (Ghana), Lafcadio Hearn’s *Chita* (USA), Marjan Satrapi’s *Persepolis* (Iran), Caryl Phillips’ *Crossing the River* (England), and Guillermo Verdecchia’s *Fronteras Americanas* (Argentina). **Fulfills the World Literature requirement for English-Education students. This class fulfills the Global Diversity Theme Area.**

ENGLISH 300W

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

ENGL 300W-01 (10210)**Critical Issues in Literary Studies****Adams, A.****MWF 12:00-12:50pm**

What does it mean to do literary analysis? What skills are involved in the project of literary scholarship? These questions are the main focus of this course. Assignments will represent the range of types of writing and research that you will be asked to do in upper-level English classes. We will reflect on the purpose of these tasks, the role they play in research, and how our study of the material is changed

or enhanced by the information you discover. What, for example is the value of reading reviews of a text from the time of its publication? Or perhaps the critical history of a particular question asked about a favorite novel? Answering these questions will be the main task of our semester. **This course is a requirement for ALL English majors.**

ENGL 300W-02 (10211)

T/TH 9:25-10:40pm

Critical Issues in Literary Studies

Glass, K.

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

300-LEVEL LITERATURE COURSES

ENGL 316W (13283)

MWF 12:00-12:50 pm

Health Care and Literature

Kurland, S.

This course is an exploration of writing about health care. Covering a broad range of historical periods and kinds of writing, particularly literary fiction and non-fiction, the course examines the variety of ways writers have conceived of the human body in its ideal state and when distressed by accident, disease, disability, or age. We are interested in medical science, of course, particularly as it has developed over time (and continues to develop), as well as humanistic issues like the nature of human beings, the balance between health and illness, and the practice of medicine and the systems within which health care is delivered. Class sessions will be organized, for the most part, around discussion. This course is intended for students from the Health Sciences, the Natural Sciences, and the Liberal Arts alike; no particular background or preparation is assumed.

ENGL 308-91 (10214)

Pittsburgh Filmmakers

Glass, K.

See Pittsburgh Filmmakers course descriptions at

<http://www.pghfilmmakers.org/education/classsschedules.html>. Brochures will be available on the shelf

outside the English Department (637 College Hall). All classes are offered off-campus. **At least 3 credits required of all Film Minors.**

WRITING COURSES

ENGL 323W-01 (13587)

Life Writing

MWF 10:00-10:50am

Gibson, A.

In this course we will consider the genre of life writing in theory and in practice. We will consider how writers construct the story of a life or an experience and how we tell stories about ourselves. How do we use writing to construct our own or other people's identities? How are these stories affected by place and relationships or by gender, sexuality, race, nationality, and/or social status? How true are these stories, and how do we evaluate the relationship between storytelling and truth? We will read excerpts and essays from a range of memoirs and autobiographies, which will likely include those by St. Augustine, Virginia Woolf, Anne Frank, James Baldwin, André Aciman, J.M. Coetzee, M.F.K. Fisher, Anne Fadiman, Ruth Reichl, Maya Angelou, Annie Dillard, Frank McCourt, and Augusten Burroughs. We will also read a few biographical "Profiles" from *The New Yorker* and watch a film adaptation of a memoir. Your assignments in this class will be both critical and creative. You will keep a portfolio of short writing exercises, including journals, short memoir pieces, and responses to our reading, and you will write one critical essay and one original piece of life writing. We will regularly workshop our writing together in class, and you will have opportunities to revise your writing. **Fulfills a Writing concentration requirement.**

ENGL 330W-01 (12595)

Fiction Workshop 1

MW 3:00-4:15pm

Magali, M.

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 extremely 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 the Core Curriculum Creative Arts Theme Area requirement and a Writing concentration requirement.

ENGL 330W-02 (13296)

Fiction Workshop I

T/TH 12:15-1:30pm

Fried, J.

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

ENGL 331W-01 (12596)

T/TH 3:05-4:20pm

Poetry Workshop 1

Kinnahan, L.

This course will provide students with the opportunity to develop their skills and experience in writing poetry. Through a series of structured assignments, both individual and collaborative, students will experiment with a variety of poetic forms and writing methods. The class as a whole will aim to develop a shared vocabulary for discussing the architecture, language, and voice of the poems written by students in the class. Students will be required to write new work for the class each week and will also be required to take part in writing collaborative class poems. Between class sessions, students will read and respond to one another's poems as well as read work by published poets. Group discussion of poems written by members of the class will enable writers at all levels of experience to improve their work and recognize the strengths of their approaches; these discussions will also help students develop their ability to respond in specific and helpful terms to other writers. Assignments for the class will include weekly individually-authored poems, as well as two final projects: the first, a collection of published work that the student admires and the second, a collection of the student's own poems. **Fulfills the Core Curriculum Creative Arts Theme Area requirement and a Writing concentration requirement.**

ENGL 476W-01 (13588)

T/TH 3:05-4:20pm

Poetry Workshop 2

Kinnahan, L.

This course will provide you with the opportunity to develop your skills and experience in writing poetry. Through a series of structured assignments, both individual and collaborative, students will experiment with a variety of poetic forms and writing methods. The class as a whole will aim to develop a shared vocabulary for discussing the architecture, language, and voice of the poems written by students in the class. Students will be required to write new work for the class each week and will also be required to take part in writing collaborative class poems. Between class sessions, students will read and respond to one another's poems, as well as reading work by published poets. Group discussion of poems written by members of the class will enable writers at all levels of experience to improve their work and recognize

the strengths of their approaches; these discussions will also help students develop their ability to respond in specific and helpful terms to other writers. Assignments for the class will include weekly individually-authored poems, as well as two final projects: the first, a collection of published work that the student admires and the second, a collection of the student's own poems. **Fulfills a Writing concentration requirement. Prerequisite: ENG 331W Poetry Writing Workshop 1, a comparable course, or permission from the English Department.**

ENGL 486W-01 (13589)

T/TH 3:05-4:20pm

Poetry Workshop 3

Kinnahan, L.

This course will provide you with the opportunity to develop your skills and experience in writing poetry. Through a series of structured assignments, both individual and collaborative, students will experiment with a variety of poetic forms and writing methods. The class as a whole will aim to develop a shared vocabulary for discussing the architecture, language, and voice of the poems written by students in the class. Students will be required to write new work for the class each week and will also be required to take part in writing collaborative class poems. Between class sessions, students will read and respond to one another's poems, as well as reading work by published poets. Group discussion of poems written by members of the class will enable writers at all levels of experience to improve their work and recognize the strengths of their approaches; these discussions will also help students develop their ability to respond in specific and helpful terms to other writers. Assignments for the class will include weekly individually-authored poems, as well as two final projects: the first, a collection of published work that the student admires and the second, a collection of the student's own poems. **Fulfills a Writing concentration requirement. Prerequisite: ENG 476W Poetry Writing Workshop 2, a comparable course, or permission from the English Department.**

ENGL 496W-01 (13590)

T/TH 3:05-4:20pm

Poetry Workshop 4

Kinnahan, L.

This course will provide you with the opportunity to develop your skills and experience in writing poetry. Through a series of structured assignments, both individual and collaborative, students will experiment with a variety of poetic forms and writing methods. The class as a whole will aim to develop a shared vocabulary for discussing the architecture, language, and voice of the poems written by students in the class. Students will be required to write new work for the class each week and will also be required to take part in writing collaborative class poems. Between class sessions, students will read and respond to one another's poems, as well as reading work by published poets. Group discussion of poems written by members of the class will enable writers at all levels of experience to improve their work and recognize the strengths of their approaches; these discussions will also help students develop their ability to respond in specific and helpful terms to other writers. Assignments for the class will include weekly individually-authored poems, as well as two final projects: the first, a collection of published work that the student admires and the second, a collection of the student's own poems. **Fulfills a Writing concentration requirement. Prerequisite: ENG 486W Poetry Writing Workshop 3, a comparable course, or permission from the English Department.**

ENGL 437W-01 (13291)

Feature Writing**T/TH 4:30-5:45pm****Fried, J.**

In this course we will study the art and craft of writing for magazines. To do so, students will: read different articles from various genres and types of magazines; study several of the various standard forms associated with types of publications (the feature, the profile, the review, the how-to piece, and so on); and try their own hand at writing, editing, and revising several of these forms. In doing so, students will practice the art of both writing *and* reporting, both crucial skills if one wants to successfully write for any kind of magazine, blog, or corporate website. While I often will evaluate work individually, we will spend a lot of time workshopping each other's writing in class as a group because the ability to make and absorb suggestions/criticisms is a reality of the editorial process. Time allowing, students will be asked to collaborate in groups to produce a modest, online publication as a final project. Outside editors will be brought in on several occasions to offer advice based on their expertise and to evaluate student work. **This course satisfies the 300/400-level writing course requirement for undergraduate English majors in the Writing concentration.**

ENGL 302W-01 (10212)**T/TH 9:25-10:40 am****ENGL 302W-02 (10213)****T/TH 10:50-12:05 pm****ENGL 302W-03 (11169)****T/TH 1:40-2:55 pm****ENGL 302W-04 (11914)****T/TH 3:05-4:20 pm****Science Writing****Klucsevsek, K.**

In this course, students will write a scientific review that is suitable for publication in an academic journal. Students will learn how to find, read, analyze, paraphrase, and cite information from primary research articles on a topic of their choice. Students will also gain experience in scientific peer review. Several of these exercises mirror the professional process of writing and publishing journal articles in the sciences. A secondary goal of this course is to survey a range of scientific communication, including grant proposals, posters, and news articles. While being a science major is not a requirement, this course has been designed for science undergraduate students in their sophomore and junior year. To be successful, you must be willing to work through primary resources and analyze data. **Fulfills a Writing Concentration requirement.**

400-LEVEL LITERATURE COURSES

ENGL 300W Critical Issues in Literary Studies is the prerequisite for all 400-level literature courses.

ENGL 406W-01 (12105)**Medieval Comedy: Irony, Parody, Play****MWF 11:00–11:50am****Adams, A.**

Under the guise of learning to laugh at (*and* with) medieval literature, we will be exploring general notions of comedy, satire, irony, farce, wit, game, play, and parody applicable to any and all periods of literary study; we will also be delving into darker subjects such as obscenity, kitsch, horror, the carnivalesque, and the grotesque. Although often overlooked in discussions of comic literature, study of the Middle Ages offers powerful insights to any serious study of comedy. In contrast to the stricter confines of genre in Antiquity or the Renaissance, in opposition to the narrow definition of the Neo-

Classical, the medieval comic existed in a more nebulous, anarchic, and often transgressive relation to the better-known modes of didactic instruction, religious devotion, romance, or epic. In fact, one could argue that in contrast to the period's expressions of tragedy, sanctity, or realism, comedy is the form that translates most easily for, and is most readily appreciated by, modern readers. The medieval comic form encompassed religious and class satire, didactic parody, wit, grotesque humor, obscenity, riddles, ribald romance, and many other varieties. **Old Major: Fulfills the 400-level British literature requirement. New Major: Fulfills the pre-1700 Historical requirement and the British Cultural requirement.**

ENGL 407W-61 (13304)

Chaucer

Wright, S.

W 6:00-8:40pm

For centuries Chaucer has been celebrated as the father of the English language. His contemporary Thomas Hoccleve called him the “first finder” of English, and John Lydgate later described him as the “lodestar... of our language.” In this course, we will read a selection of Chaucer’s oeuvre in Middle English, including *Troilus and Criseyda*, *The Legend of Good Women*, and *The Canterbury Tales*. We will also consider Chaucer’s place in an authorial tradition by examining his literary sources and successors (including Virgil’s *Aeneid*, Ovid’s *Metamorphoses*, and Shakespeare’s *The Two Noble Kinsmen*). In so doing, we will answer the following questions: Whom does Chaucer memorialize in his texts and who memorializes him? How does he enter into dialogue with the poets and philosophers of his past, and how does he excite the imaginations of those of his future? How does he invent new texts out of old ones? And how does this process of invention represent a uniquely medieval notion of authorship? **Old Major: Fulfills the 400-level British literature requirement. New Major: Fulfills the pre-1700 Historical requirement, the British Cultural requirement, and the Poetry Genre requirement.**

ENGL 418W-01 (13287)

MW 3:00-4:15pm

Nineteenth-Century British Poetry

Gibson, A.

“Poets are the unacknowledged legislators of the world.” So wrote Percy Shelley in 1821, hopeful about the capacities of poetry to get at the heart of what he called the “spirit of the age.” In this class we will explore nature and functions of poetry in the Romantic and Victorian periods of Britain in order to better understand the relationship between poetry and the “spirit of the age.” We will read this poetry closely and critically, unpacking its form and considering its aesthetic, social, and even political impacts. How does poetry grapple with everything from imagination to industrialization, from the natural world to the nation state? How do poets craft new ways to think about gender and class in a time of shifting boundaries and new ways to explore the relationship between God and humans in a time of increased skepticism? Among the poets we will encounter are Blake, Wordsworth, Coleridge, Shelley, Keats, Byron, Tennyson, the Brownings, Arnold, the Rossetts, Morris, Swinburne, Meynell, Michael Field, Webster, Hopkins, and Hardy. You will write a series of short responses and close readings, a critical response paper, and a research paper. **Old Major: Fulfills the 400-level British literature requirement. New Major: Fulfills the 1700-1900 Historical requirement, the British Cultural requirement, and the Poetry Genre requirement.**

ENGL 428W-01 (13290)

T/TH 10:50-12:05pm

Civil War Literature

Barrett, F.

This course will read the American Civil War through close examination of four modes of cultural production: abolitionist prose, Civil War poetry, two Northern memoirs of war-time service, and battlefield photography. Putting these four kinds of representation in conversation with one another, we will consider both how these texts and images reflect the events of the war and how they worked to shape the ideologies that fueled the conflict. In the first part of the course, we'll read three abolitionist texts: Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), Frederick Douglass's novella "The Heroic Slave" (1852), and Elizabeth Keckley's autobiographical narrative *Behind the Scenes or Thirty Years a Slave and Four Years in the White House* (1868). The second part of the course will offer an extended examination of American poetry written in response to the Civil War, including well-known poets of this era (Dickinson, Whitman, and Melville), poets whose work has only recently begun to receive attention (Sarah Piatt, Frances Harper, and George Moses Horton), and poets who have been all but forgotten since the nineteenth century. In the third section, we'll read Louisa May Alcott's memoir of her service in the Washington DC military hospitals, *Hospital Sketches* (1863) as well as selections from Thomas Wentworth Higginson's *Army Life in a Black Regiment* (1870). We'll finish out the course with a close study of Gardner's *Photographic Sketch Book of the Civil War* (1866). Students will write a final research paper comparing two different kinds cultural production (text and image, text and music, or two different kinds of texts). **Old Major: Fulfills the 400-level American literature requirement and the 400-level Literature and Diversity requirement. New major: Fulfills the American Cultural requirement; the 1700-1900 Historical requirement, and the Non-British/American or writers from minority/marginalized communities requirement**

ENGL 434W-01 (13732)

Literary Theory

Speese, E.

TTH 3:05-4:20pm

In this class, we'll consider some of the key theoretical movements of the twentieth century: structuralism, psychoanalysis, post-structuralism, Marxism, critical race theory, postcolonial theory, gender studies, and queer theory. Any one of these theoretical schools could comprise an entire course; this particular class, however, will offer you an overview of these critical developments. As we work our way through these theoretical movements, we'll want to consider points of overlap and disjunction between and among these theorists, tracing lines of influence, response, and rebellion. A crucial component of any critical theory method is the process of calling into question fundamental frameworks. Our own task as readers then will be to consider the ways that these thinkers unsettle narratives of foundational unity and continuity.

The phrase "literary theory" might seem to suggest literary criticism, a primary activity of literary scholars. In this context, however, the term "literary theory" extends beyond the parameters of literary analysis to suggest a process of thinking about thinking. In some ways the phrase "literary theory" is interchangeable with the phrase "philosophy of literature," provided that we think of "philosophy" as a field that draws our attention to "representation" and if we think of "literature" as including a broad range of cultural practices, extending well beyond the kinds of texts we might designate as "novels," "poems," or "stories." Our readings will thus lead us to interrogate disciplinary boundaries, including the boundaries of literary studies. **Old major: Fulfills the 400-level Literature and Diversity requirement. This course is REQUIRED for English and Philosophy double majors.**

ENGL 438W-01 (13284)**MWF 10:00-10:50am****Black Britain
Mirmotahari, E.**

In 1948, the S. S. Windrush brought the first group of Afro-Caribbean immigrants to London, forever changing what it means to be British. This course will investigate the relationship between colonial subject-hood, nationality, citizenship, and race in a British context. Specifically, it will examine blackness as a political category in the broader expanse of the British map—the British Isles, its Empire, and its modern incarnation, the Commonwealth. Writers include Olaudah Equiano, Salman Rushdie, V. S. Naipaul, Abdulrazak Gurnah, George Lamming, C. L. R. James, Andrew Salkey, Edward Kamau Brathwaite, Caryl Phillips, Hanif Kureishi, Buchi Emecheta, Jackie Kay, and Zadie Smith. **Old major: Fulfills the World Literature requirement for English-Education students and the 400-level Literature and Diversity requirement. New major: Fulfills the post-1900 Historical requirement; the Non-British/American or writers from minority/marginalized communities requirement, and the Prose Genre requirement. Fulfills the World Literature requirement for English-Education students.**

ENGL 440W-01 (13289)**TH 5:00-9:00pm****20th Cent. British Literature and Film
Suh, J.**

In this course, we will encounter twentieth-century British culture by engaging with its films and some literature. Turbulent transformations in the lived experience of class, gender, sexuality, and imperialism found their way into the works we will screen, read, and discuss. In some ways, over the course of the century, film became a primary storytelling medium for the nation. In our explorations, which will range from documentary to expressionism, from pre-World War II to contemporary works, our focus will be on what makes British film and literature so stylistically and historically distinctive. No previous knowledge of film techniques is required; we'll build that as we go along. Sessions will be devoted to viewings, lecture, and discussion, and will run from 5 to 8:30 pm. Requirements include regular class participation, quizzes, presentations, reviews, and essays of various lengths. **Old Major: Fulfills the 400-level British literature requirement and the 400-level Literature and Diversity requirement. New Major: Fulfills the Film Genre requirement, the British Cultural requirement, and the Non-British/American or writers from minority/marginalized communities requirement.**

ENGL 449W-01 (13288)**T/TH 1:40-2:55pm****19/20th Cent. African American Literature and Music
Glass, K.**

This course explores the rich intersections between African-American literature and music. Studying texts from the nineteenth century to the present through frameworks of race, class, and gender, students will examine key themes such as national identity, social justice, spirituality, and love. We will read slave narratives, autobiographies, novels, poems, and plays, and examine the dialogue between black written and oral traditions. Namely, we will study musical forms including the spirituals, blues, gospel music, jazz, and hip hop; we will examine the sociopolitical concerns shaping black creative expression, and listen to recordings of musical performance. Looking at literature and music, students will acquire a nuanced understanding of diverse black cultural forms and literary genres. Readings include works by

Toni Morrison, Maya Angelou, Malcolm X, James Baldwin, August Wilson, and many others. **Old Major:** Fulfills the Literature and Diversity and 400-level American literature requirement. **New Major:** Fulfills the Non-British/American or writers from minority/marginalized communities requirement and the American Cultural requirement.

ENGL 445-01 (10215)

TBA

Directed Studies

Glass, K.

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 (10216)

TBA

Internship

Glass, K.

Provides a supervised observation/experience program of study in areas such as editing, technical writing, magazine and news writing, writing for business and industry, and theatrical performance and production. Admission by permission only.

400-LEVEL ENGLISH/EDUCATION COURSES

ENGL 433-62 (12854)

M 6:00-8:40 pm

History and Structure of the English Language

Wright, S.

How does *The horse raced past the barn fell* function as a grammatically correct sentence? Where do the nine pronunciations of the combination *ough* come from? Why do we spell the word receipt with a p? In this course, we will answer such questions through an introductory exploration of linguistics and the history of English. We will examine how culture, political power, and geography profoundly affect spelling, grammar, and pronunciation. We will also consider the structure of sentences and words, debates over what constitutes “standard” English, the impact of language guides (such as grammars and dictionaries), and the influence of recent technologies on the way we communicate. **Old and new majors:** Fulfills a requirement of English Education majors.

THEATER COURSES

THEA 100-01 (11413)**Creative Dramatics: Beg Act****Love, N.****T/TH 1:40-2:55pm**

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

THEA 151-01 (10946)**Intro to Theatre Studies****Vigilante, R.****MWF 1:00-1:50pm**

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

THEA 203-01 (13309)**Acting for the Camera****Love, N.****T/TH 12:15-1:30pm**

An introduction to the Art of Acting. Students will concentrate on voice, diction and movement. Students will also learn basic character analysis and performance techniques. This is a good class for the non-major who wishes to explore their more creative side. This class is a pre-requisite for all other acting classes offered in the Theater program.

THEA 210-01 (13308)**History of Theater I****Lane, J.****T/TH 10:50-12:05pm**

This course is the survey of the development of western drama and theater (Ancient Greeks to the Renaissance) to increase our understanding of how drama, theatrical performance, and society combine to form unique and diverse expressions of cultures. Students will read representative dramatic literature and

discuss its related performance conditions and conventions, apply relevant theory, styles, and information in Response Essays, and solidify their understanding through examinations and quizzes.

THEA 305-01 (13307)

Directing I

Lane, J.

T/TH 3:05-4:20pm

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

400-Level Distribution Requirements

	Prose Genre	Drama Genre	Film Genre	Poetry Genre	Pre-1700	1700-1900	Post-1900	American	British	Non-Brit/American
ENGL 406W					X				X	
ENGL 407W				X	X				X	
ENGL 418W				X		X			X	
ENGL 428W						X		X		X
ENGL 438W	X						X			X
ENGL 440W			X						X	X
ENGL 449W								X		X

Core Theme Area Requirements

	Faith and Reason	Creative Arts	Global Diversity	Social Justice
ENGL 101		X		
ENGL 204				X
ENGL 322W			X	
ENGL 330W		X		
ENGL 331W		X		
THEA 100		X		
THEA 151		X		