

ENGLISH DEPARTMENT

UNDERGRADUATE COURSE

DESCRIPTIONS

FALL 2016

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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 registration 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. Danielle St. Hilaire, Undergraduate Director of English* (x6435; sthilaired@duq.edu).

INTRODUCTORY COURSES

ENGL 101-01 (11127)

MWF 12:00-12:50 pm

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 101-02 (12107)

TR 9:25-10:40am

Multi-Genre Creative Writing

Kishbaugh, J.

In this course you will get your hands dirty. You will be required to Windex the lenses of your perception and attempt to accurately record what the subsequent experiences reveal to you. Although we will read the work of others as well as accounts of what other writers think and feel about prose and poetry, you must put down the manual and create works of your own. Through the processes and experience gained through reading, writing, work-shopping, and revision (and revision), we will develop our literary interests, knowledge of craft, and writing skill levels to the extent that we will move beyond our current areas of authorial comfortability and create singularly imaginable complexes of word-art. You will write. You will revise. You will be open to criticism, and you will attempt to provide others with valuable insight into their work. This course will be both an individual and communal, as well as a progressive and regressive writing experience. This course will demand renewal and commitment, and will reward you with written texts that document your time, growth, and imagination. Specifically, I expect you to learn and employ many techniques of literary craft to create four polished poems and both a short fiction and creative nonfiction piece. You will also need to accept and provide criticism and feedback from the members of your class. I require you to respect both those for whom you provide feedback as well as those whom provide feedback for you. **Fulfills the Core Curriculum Creative Arts Theme Area requirement.**

ENGL 112C-01 (13777)

TR 9:25-10:40am

SPST: Food Ethics, Food Ethnics

Wright, S.

In this class we will consider the ethics of food and ethnic food. We will begin by considering how Americans eat and how American food culture impacts local and national communities. In so doing, we'll

read about journalists breaking into chicken farms in the dead of night, and undercover investigations into California vegetable harvesting, pandemics and epidemics, and cannibalism. 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, Fried Green Tomatoes, and Sassafrass (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. **TERRA Learning Community students ONLY** (FCEL designation TBD)

ENGL 113C-01 (14256)
SPST: Diversity and Literature
Kinnahan, T.

TR 9:25-10:40am

This Narratio Learning Community course will examine ways that authors and filmmakers from a variety of ethnic and national backgrounds have employed narrative as a form of cultural and artistic expression. The course will survey modes of storytelling as expressed in a variety of media and across multiple cultural traditions. Throughout the course we will address the central questions guiding the Narratio Learning Community: How do stories engage us? How do we engage the world through stories? **NARRATIO Learning Community students ONLY. Fulfills the Core Curriculum Global Diversity Theme Area requirement.**

ENGL 115C-01 (14254)
SPST: Love of Books
Gibson, A.

MW 3:00-4:15pm

Why do we read books? Why and how do we love (or hate) books? And how can we use books as tools for social justice? AMOR students will explore these questions as we investigate the cultural meaning of books, from criticism to celebration and from book collecting to book burning. We will discuss popularity, “relatability,” critical interpretation, and the difference between reading for fun and literary criticism. We will delve into some book history, consider the impact of technology on books and reading, and discuss access to books. A central component of this class will be how books function in the face of violence and oppression. We will read Ray Bradbury’s *Fahrenheit 451*, *The Narrative of Frederick Douglass*, and Azar Nafisi’s *Reading Lolita in Tehran* to examine the relationships between reading, love, and violence, and we will also work with Book’Em, an organization in Pittsburgh that sends books to prisoners throughout Pennsylvania. **AMOR Learning Community students ONLY.**

ENGL 201-01(13282)
Introduction to Fiction
Howard, S.

MWF 12:00-12:50pm

In this course we will read short stories and novels by women and men from diverse backgrounds. We will explore both the short story genre and the novel genre by examining the elements of fiction in each work, reading commentaries on the art of writing the short story and novel, viewing and analyzing film adaptations of the course texts, considering the viewpoints of literary critics on the stories and novels, and writing critically about the fiction. Course requirements will include a midterm exam, a final exam, daily discussion questions, and an oral presentation.

ENGL 201-02 (12738)
Introduction to Fiction
Weddell, L.

TR 12:15-1:30pm

In Intro to Fiction we will read a selection of fictional works ranging from the 19th century to present day, focusing primarily on works by American authors. The course will largely be centered around short fiction, although the class will include one novel. In this course we will aim to read fiction through a heightened critical and historical awareness, to develop a vocabulary of essential terms that will allow us to express our thoughts about fiction in a clear and insightful fashion, and to deepen our appreciation and understanding of each writer's artful use of language. This course will pay specific attention to the major elements of fiction (such as voice, character, setting, plot, etc.), the major aesthetic movements that shape various genres of fiction, and a variety of critical perspectives that help us read more critically. This course is largely a discussion based course and will require completion of all reading and in-class participation; other requirements will include informal short writing assignments, formal writing assignments, a midterm and final examination, and an oral presentation.

ENGL 202-01 (13286)
Introduction to Poetry
St. Hilaire, D.

TR 10:50-12:05pm

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)
Introduction to Drama: Love and Madness
Engel, L.

MWF 11:00-11:50am

Betrayal, seduction, jealousy, forbidden romances, thwarted desires, and mysterious passions have been the subject of some of our most beloved dramatic texts. This course will look closely at the intersection between love and madness in plays across centuries in order to examine how playwrights have struggled to represent the extreme nature of human conflicts and desires. How does love in its many forms (romantic, familial, spiritual, narcissistic) lead to the condition of madness (personally, politically, metaphorically)? When is love considered to be dangerous and threatening? How have playwrights tackled the problem of representing powerful emotions theatrically? Plays will include Ibsen's *Hedda Gabler*, Shakespeare's *Othello*, Williams' *Streetcar Named Desire*, Guare's *Six Degrees of Separation*, Mann's *Still Life* and others. **This course is a requirement for Theater Arts majors, and fulfills an elective for Theater Arts minors.**

ENGL 205-01 (14257)
SPST: War in Film and Literature
Suh, J.

R 5:00-9:00pm

War and homefront have been central subject matters of some of the world's greatest literature and film. In this class, we'll be encountering poetry, drama, fiction, and film that innovated these different genres, and simultaneously revolutionized our views of human conflict. We'll focus first on ancient Greece and then fast forward to the twentieth century to many works that are considered milestones of

representation. Subjects include the Greek and Trojan War, the Irish War of Independence, the Irish Civil War, World War I, World War II, the Algerian War of Independence, the Vietnam War, and the Iraq War. Exams and quizzes will enable you to develop skills in film and literary analysis. Sessions will be devoted to screenings, brief lectures, and discussions. **This course fulfills the Core Curriculum Social Justice Theme Area.**

ENGL 214-01 (14255)
Literature of Crime and Detection
Howard, S.

MWF 10:00-10:50am

This course is an introduction to crime and detective literature. It begins with British and American nineteenth-century writers of crime and detective fiction, including Arthur Conan Doyle and Edgar Allan Poe. The course then moves into the twentieth and twenty-first centuries with such international writers of detective fiction as Raymond Chandler, Agatha Christie, Stieg Larsson, Alexander McCall Smith, and Tana French. The aims of the course are to demonstrate the breadth of the genre (which includes cozies, hard-boiled detective fiction, locked-room mysteries, and police procedurals), as well as its depth and its evolution, and to allow us to discuss in an informed and precise way the literature many of us have enjoyed informally.

ENGL 228-01 (14417)/ WSGS 228-01 (14504)
SPST: Sex, Violence, and Comics
Maverick, C.

MWF 1:00-1:50pm

One constant throughout the history of the American comic is the interplay of violence and sexuality. Teen romance titles like *Archie* encode (and sometimes challenge) traditional gender roles, while hypersexualized superheroes solve problems through physical conflict. The conflation of sex and violence in so-called children's comics led to a 1950s Congressional inquiry that shaped the industry for decades that followed. This course aims to explore the sex/violence relationship in texts ranging from mainstream comics like *Batman* through Alison Bechdel's LGBTQ graphic memoir *Fun Home*, to comics-influenced films and TV shows like *Sin City* and Marvel's *Jessica Jones*. Students will be expected to take part in class discussions and will produce two written papers and a group project.

LITERATURE SURVEYS

The following courses fulfill English major survey requirements.

ENGL 317-01 (13843)
Survey of British Literature I
Wright, S.

TR 12:15-1:30pm

This course offers a survey of masterworks of English literature from the ninth through the eighteenth centuries. In addition to serving as an introduction to a major literary tradition, this course will raise questions about the nature and constitution of that tradition, such as: what values are enshrined (or denigrated) in this tradition? How are "literature" and "authorship" defined at different historical

moments and in different genres? How do religion and religious difference factor into that process of construction? And how do women contribute to or appear within a primarily masculine tradition?

ENGL 320-01 (13844)

TR 10:50-12:05pm

Survey of American Literature II

Kinnahan, T.

We will survey a wide range of American fiction, poetry, drama, and nonfiction prose written between the Civil War and the present day. We will read a diverse collection of authors and study major literary movements such as realism, modernism, and postmodernism within their broader cultural contexts. In several thematic and historical units, we will give particular attention to ways in which literature relates to developments in music and the visual arts.

ENGL 322W-01 (13285)

TR 3:05-4:20pm

Global Literature Survey

Mirmotahari, E.

The question “Is world literature an inventory and survey 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. This course will emphasize the idea of world literature and its development through the various scholarly debates and relationships that have shaped it. These include world literature’s relationship to translation, “ethnic”/minority literatures, immigration, the “culture wars” (debates over canons), as well as colonialism and, later, globalization. Literary texts are chosen to facilitate and highlight these relationships and conversations. We’ll begin right here in Pittsburgh, and end up learning about the life and experiences of a Russian-French-Jewish-Brazilian migrant who is also half horse. Course texts include August Wilson’s *Gem of the Ocean* (USA), Lafcadio Hearn’s *Chita: Memory of Last Isle* (USA), Moacyr Scliar’s *The Centaur in the Garden* (Brazil), M. G. Vassanji’s *Book of Secrets* (Kenya/Canada), and Tabish Khair’s *How to Fight Islamist Terror From the Missionary Position* (Denmark/India/England). **Fulfills Core Curriculum Social Justice and Global Diversity theme area requirements; also fulfills requirements for World Lit minor and African Studies.**

ENGLISH 300W

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

ENGL 300W-01 (10210)

MWF 12:00-12:50pm

Critical Issues in Literary Studies

Engel, L.

This course will introduce students to the exciting world of literary studies. Using a variety of texts, we will explore the strategies and techniques involved in literary analysis, historical research, and critical thinking. Readings will include texts by authors such as Angela Carter, Tennessee Williams, Ian McEwan, Jane Austen, Claudia Rankine, Rebecca Skloot and others. We will focus on the theme of “memory,” investigating how intricacies of the past impact the creation, subversion, and destruction of identities in these texts. **This course is a requirement for ALL English majors.**

ENGL 300W-02 (10211)
Critical Issues in Literary Studies
Suh, J.

TR 10:50-12:05pm

This course will introduce you to the activity of literary criticism: What is it? Why do it? How to pursue it? During the semester, we will consider these larger questions by focusing on various genres and texts. For each text, we will spend time talking about it as a class and then reading a range of critical essays, paying careful attention to how and why different arguments, points of view, materials, and rhetorical strategies shape a critic's reading. Students will be expected to read carefully and discuss enthusiastically. Research assignments and analytical essays will comprise the writing in the course. **This course is a requirement for ALL English majors.**

300-LEVEL LITERATURE COURSES

ENGL 306W-01 (14577)/ WSGS 306W-01 (14578)
Spst: Gender and Drama
Lane, J.

TR 3:05-4:20pm

Meyerhold wrote, "Women should take over men's roles on stage as well as in real life, by acting parts written for male actors. Give me the actresses, and I'll make a Khlestakov and Hamlet of them, a Don Juan or a Chatsky!" In this course we will examine how gender and sexuality have been expressed in Drama and Theater. Using both Literary Theories and Performance Theories, we will investigate how playwrights and performers have altered societal perceptions of gender. We will study the difference between men writing (playing) women's roles, women writing (playing) men's roles, stereotyping, and stock characters. We shall study how the feminist movement started in theater, fostered by some of the art form's greatest playwrights, and the effect those plays had on society and future playwrights. We will also look at the burgeoning Gay Theater in America and its impact on gender. Playwrights examined include Ibsen, Shaw, Hellman, Wilson, Ludlam, Merriam, Ensler and others. We will also look at the writings of Meyerhold, Grotowski, Stanislavski, Brecht and other theorists. **Fulfills World Literature requirement for English/Education majors.**

ENGL 316W-01 (13283)
Spst: Health Care and Literature
May, R.

MWF 12:00-12:50pm

This course explores textual representations of health care and medical knowledge in the West since the Early Modern period, with an especial emphasis on cultural constructions of the medical practitioner and his engagement with the body. We will conceive of text broadly to discuss representations of medical practice in word and image. We will read historical surgical paintings and engravings as well as popular television shows about hospitals; we will study the history of human dissection and learn how this vital medical privilege was not always valorized as a legitimate medical practice; we will read fiction about physical and mental illness, medical mismanagement, and medical heroics. We are interested in humanistic issues like the nature of humanity, the ethics of experimentation, the profession as locus of

power and generator of discourse, the balance of health and illness, and the inevitability of death. Students will participate regularly in class discussions and complete several process-based analytical papers as well as a research project. 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.

WRITING COURSES

ENGL 101-01 (11127)

MWF 12:00-12:50 pm

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 101-02 (12107)

TR 9:25-10:40am

Multi-Genre Creative Writing

Kishbaugh, J.

In this course you will get your hands dirty. You will be required to Windex the lenses of your perception and attempt to accurately record what the subsequent experiences reveal to you. Although we will read the work of others as well as accounts of what other writers think and feel about prose and poetry, you must put down the manual and create works of your own. Through the processes and experience gained through reading, writing, work-shopping, and revision (and revision), we will develop our literary interests, knowledge of craft, and writing skill levels to the extent that we will move beyond our current areas of authorial comfortability and create singularly imaginable complexes of word-art. You will write. You will revise. You will be open to criticism, and you will attempt to provide others with valuable insight into their work. This course will be both an individual and communal, as well as a progressive and regressive writing experience. This course will demand renewal and commitment, and will reward you with written texts that document your time, growth, and imagination. Specifically, I expect you to learn and employ many techniques of literary craft to create four polished poems and both a short fiction and creative nonfiction piece. You will also need to accept and provide criticism and feedback from the members of your class. I require you to respect both those for whom you provide feedback as well as those whom provide feedback for you. **Fulfills the Core Curriculum Creative Arts Theme Area requirement.**

ENGL 324W-01 (14617)
Spst: Professional Writing
Stinnett, J.

MWF 10:00-10:50am

Professional Writing aims to introduce students to the strategies, processes, and resources necessary to become successful communicators in a range of professional contexts. Students will practice informative and analytical writing genres common to business—such as formal and informal reports, various types of inter- and intra-institution correspondence, as well as collaborative and multimedia writing—while gaining expertise in professional research strategies and sources. Students can expect a writing intensive experience and should be motivated to learn about the principles and practices of professional and institutional writing. **Fulfills a Writing concentration requirement.**

ENGL 330W-01 (13659)
Fiction Workshop I
Fried, J.

TR 1:40-2:55pm

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 (14262)
Fiction Workshop I
Martin, J.

MW 3:00-4:15pm

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 475W-01 (14263)
Fiction Workshop II
TBA

MW 3:00-4:15pm

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.**
Prerequisite: ENGL 330W Fiction Workshop I, a comparable course, or permission from the English Department.

ENGL 485W-01 (14264)

MW 3:00-4:15pm

Fiction Workshop III

TBA

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.**
Prerequisite: ENGL 475W Fiction Workshop II, a comparable course, or permission from the English Department.

ENGL 495W-01 (14283)

MW 3:00-4:15pm

Fiction Workshop IV

TBA

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.**
Prerequisite: ENGL 485W Fiction Workshop III, a comparable course, or permission from the English Department

ENGL 331W-01 (12596)

MWF 11:00-11:50am

Poetry Workshop 1

Barrett, F.

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

poems. **Fulfills the Core Curriculum Creative Arts Theme Area requirement and a Writing concentration requirement.**

ENGL 476W-01 (13588)

MWF 11:00-11:50am

Poetry Workshop II

Barrett, F.

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 the Core Curriculum Creative Arts Theme Area requirement and a Writing concentration requirement. Prerequisite: ENGL 331W Poetry Writing Workshop I, a comparable course, or permission from the English Department.**

ENGL 486W-01 (13589)

MWF 11:00-11:50am

Poetry Workshop III

Barrett, F.

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 the Core Curriculum Creative Arts Theme Area requirement and a Writing concentration requirement. Prerequisite: ENGL 476W Poetry Writing Workshop II, a comparable course, or permission from the English Department.**

ENGL 496W-01 (14274)

MWF 11:00-11:50am

Poetry Workshop IV

Barrett, F.

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 the Core Curriculum Creative Arts Theme Area requirement and a Writing concentration requirement. Prerequisite: ENGL 486W Poetry Writing Workshop III, a comparable course, or permission from the English Department.**

ENGL 333W-01 (14418)

TR 10:50-12:05pm

Creative Nonfiction

Fried, J.

Creative nonfiction denotes a broad category of prose works such as personal essay and memoir, profiles, nature and travel writing, as well as narrative essays, observational or descriptive essays, general-interest technical writing, and more. In this course, you will learn how to translate personal experience and research into effective pieces of creative nonfiction. In addition, we will strive to define the term "creative nonfiction" by reading work across a broad spectrum of content and form. We will also delve into the ethical considerations that come into play when writing from "real" life. **Fulfills the Core Curriculum Creative Arts Theme Area requirement and a Writing concentration requirement.**

ENGL 302W-01 (10212)

TR 9:25-10:40am

ENGL 302W-02 (10213)

TR 10:50-12:05pm

ENGL 302W-03 (11169)

TR 1:40-2:55pm

ENGL 302W-04 (11914)

TR 3:05-4:20pm

Spst: 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.**

FILM COURSES

ENGL 205C-01 (14260)

T 5:00-9:00pm

Spst: Introduction to Film

Suh, J.

This course will introduce you to the vocabulary and techniques of filmmaking, from cinematography and editing to sound to acting in order to enrich your appreciation and understanding of film. We will also study important movements in film history and theory as the semester proceeds. The course will require regular participation, screenings in class, and textbook readings. Quizzes and exams will enable you to develop skills in film analysis and review writing. Sessions will be devoted to viewings, lecture, and discussion. **ARTES Learning Community Students ONLY.**

ENGL 308-91 (10214)

Pittsburgh Filmmakers

St. Hilaire, D.

See Pittsburgh Filmmakers course descriptions at <http://filmmakers.pfpca.org/school/classes>. 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.**

ENGL 398-01 (13857)

Pittsburgh Filmmakers II

St. Hilaire, D.

See Pittsburgh Filmmakers course descriptions at <http://filmmakers.pfpca.org/school/classes>. 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.**

400-LEVEL LITERATURE COURSES

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

ENGL 406W-01 (12105)

R 6:00-8:40pm

Spst: Medieval Drama

Adams, A.

This cross-listed graduate and undergraduate seminar will examine one of the most popular and polysemous art forms of the Middle Ages, the dramatic play and its performance. We will consider the medieval drama from a variety of perspectives, including those of performance history, sociology, anthropology, literary history, and cultural studies, and will discuss plays in and out of their social context. We will discuss medieval drama as literary texts, performances, spectacles, and games, and our readings will take us from the earliest texts to the Renaissance. **Fulfills the Pre-1700 distribution requirement.**

ENGL 412W-01 (14261)

TR 12:15-1:30pm

Spst: Shakespeare and Politics

Kurland, S.

For Americans, 2016 is a Presidential election year. 2016 also marks the 400th anniversary of the death of the English playwright and poet William Shakespeare. This course will explore the connections between these seemingly unconnected phenomena. Specifically, in considering Shakespeare as a political thinker, that is, as a careful reader and observer of human nature and society, we will hope to come to a better understanding of ourselves and our world.

The world Shakespeare lived in was, of course, vastly different from our own. His England was a rigid and hierarchical (and rigidly patriarchal) society where an individual's place was determined largely by birth: family circumstances (particularly social class and wealth), birth order, and, of course, gender. Wealth, power, and prestige were concentrated in the hands of an extremely small minority, at the pinnacle of which sat a hereditary monarch answerable—in theory—only to God. Shakespeare's England was the antithesis of the post-Enlightenment, democratic, secular, and egalitarian republic that we enjoy—in theory. And yet Shakespeare seems to understand us and our world better than many of our politicians seem to.

Organized thematically, this course will consider issues related to politics and power in selected plays from a variety of genres. These will include international relations; forms of government (particularly monarchy); the acquisition, exercise and transmission of power; patronage and factionalism; rhetoric (including demagoguery and manipulation); loyalty and rebellion; and patriarchal authority within families. Readings from Shakespeare may include *Richard III*, *Richard II*, and *Henry V*; *Julius Caesar*, *Antony and Cleopatra*, and *Coriolanus*; and *Hamlet*, *King Lear*, and *Macbeth*. Readings may also include selections from classical and contemporary political thinkers (e.g., Buchanan, Machiavelli). Students taking this course will be encouraged to maintain some familiarity with current events (i.e., election coverage). **Fulfills the Pre-1700 distribution requirement.**

ENGL 424W-01 (14266)
Spst: The Gothic
Gibson, A.

MWF 12:00-12:50pm

Strange events, gloomy villains, persecuted heroines, crumbling mansions, the occasional vampire – these are the tropes we tend to associate with gothic fiction. But what exactly is the gothic, and why was (and is) it so popular? In this class we will be investigating the rise of the gothic from the late eighteenth and into the nineteenth century in Britain, with a brief foray into our twenty-first century future. We'll explore what the gothic is and does, what it has to do with "Realism," and whether fiction can expose dark and hidden aspects of modern psychology and society that we might not otherwise confront. We'll begin our reading with the "first" gothic story, Walpole's *The Castle of Otranto*; spend a little time with Romantic poets writing about dangerous and persecuted women; and then enter the nineteenth century with Jane Austen's parody of gothic fiction, *Northanger Abbey*. As we move into the Victorian era we will see how gothic tropes make an appearance on the Yorkshire moors in *Wuthering Heights*, investigate the psychological horror of Edgar Allan Poe, and look at what happens when the gothic meets science in sensation and detective stories. We'll end the semester with a masterpiece of late-gothic fiction, *Dracula*, before skipping forward to a modern movie adaptation of gothic romance, *Crimson Peak*. **Fulfills the 1700-1900 distribution requirement.**

ENGL 428W-01 (13290)/ WSGS 430W-01 (14486)
Spst: Women and the Literary Marketplace
Barrett, F.

MW 3:00-4:15pm

This course will consider the changing shape of the US literary marketplace in the nineteenth century, as more and more women begin to publish their work and to define themselves in relation to the profession

of authorship. Writing to his publisher in January of 1855, Nathaniel Hawthorne complained about the “damned mob of scribbling women,” whose work he felt would negatively impact reception of his own novels and stories. Reading works by both male and female writers, this course will consider what factors led more and more women to begin publishing in this era and how male writers responded to this development. Over the course of the semester, we will consider the following questions: How does the increase in women’s participation in the marketplace revise traditional gender roles for men and women? When do women writers endorse traditional roles, and when do they call for change? And how do male writers respond to these developments? We will also consider how women writers contribute to two of the most important reform movements of the nineteenth century, namely abolition and women’s rights.

Readings for the course will include selections from the poetry of Phoebe Cary, Lydia Sigourney, Sarah Piatt, Frances Harper, Lucy Larcom, and Emily Dickinson. We will also consider how Walt Whitman responds to the women’s rights movement and how he represents female desire in his 1855 *Leaves of Grass*. In terms of non-fiction prose, we will read from the essays and journalism of Margaret Fuller, Sarah Josepha Hale, and Fanny Fern; we will also read from the speeches and writings of Elizabeth Cady Stanton. Finally, we will read novels by Nathaniel Hawthorne (*The Blithedale Romance*), Fanny Fern (*Ruth Hall*), and Hannah Crafts (*The Bondswoman’s Narrative*) considering how the form of the novel shapes these writers’ representations of female autonomy. **Fulfills 1700-1900 and Diversity distribution requirements.**

ENGL 432W-01 (14265)

MWF 10:00-10:50am

**Spst: American Modernism
Barnhisel, G.**

“On or about December 1910, human nature changed,” or so Virginia Woolf believed. In American Modernism we will look at how that change in “human nature” was expressed in American art and literature. Through a close study of major authors such as Ezra Pound, William Faulkner, Gertrude Stein, Marianne Moore, Langston Hughes, Ralph Ellison, T.S. Eliot, and Eugene O’Neill, and a secondary focus on artists and filmmakers from Charlie Chaplin to Charles Sheeler to Georgia O’Keeffe, in this course we will try to come to an understanding of exactly what “modernism” or “the modern movement” was in America. Texts may include: Faulkner, *Sound and the Fury*, Dos Passos, *Manhattan Transfer*, Ellison, *Invisible Man*, Stein, “Melanctha” from *Three Lives*, Eliot, “Waste Land” and “Prufrock”, O’Neill, *The Hairy Ape*, Jean Toomer, *Cane*, Katherine Ann Porter, stories, Stevens, poems, Eudora Welty, stories, Hughes, poems, Pound, poems, Williams, poems, Moore, poems. **Fulfills the Post-1900 distribution requirement.**

ENGL 433-62 (12854)

M 6:00-8:40pm

**Spst: History and Structure of 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 exploration of grammar, linguistics, and the history of English. The course will begin with a three week grammar boot camp, during which students will work through a series of exercises and puzzles to build grammar proficiency, which will be applied to historical linguistics for the duration of the semester. In considering historical linguistics, we will examine how culture, political power, and geography profoundly affect spelling, grammar, and pronunciation. We will also debate what constitutes “standard” English, consider the impact of language guides (such as grammars and dictionaries), and explore the influence of recent technologies on the way we communicate. **Fulfills the Grammar/Linguistics requirement for English-Education students.**

ENGL 434W-01 (13732)
Spst: What is Literature?
St. Hilaire, D.

TR 1:40-2:55pm

What is literature, and why should anyone read it? As long as long as literature has been written, people have also written *about* it—defending it, castigating it, defining it. In this course, we will explore the history of what is sometimes called “literary aesthetics”—that is, writing that seeks to explain that category of texts we now call “literature” (and that in past times was called “poetry”). Starting with Plato and moving forward into the 20th century, we will look at how both philosophers (such as Aristotle and Kant), and literary authors (such as Sidney and Percy Shelley) have grappled with the question of what literature is, and why it should be valued. Along the way we will examine how ideas about literature have changed over time and what ideas have remained constant, as we inquire into both what people have thought about literature, and how such thinking might inform our own understanding today. **Fulfills theory requirement for English-Philosophy double-majors.**

ENGL 451-01 (14279)
Spst: Narratives of Displacement
Mirmotahari, E.

TR 12:15-1:30pm

“Narratives of Displacement” examines contemporary narratives of exile, immigration, and displacement, and especially those by writers who have made North America their homes. This class uses community-engagement—formerly known as service-learning—as a pedagogical tool. In this capacity, students will collaborate with the various refugee and immigrant resettlement and resourcing agencies in the Pittsburgh area. These include the Latino Family Center (Allegheny Intermediate Unit), Casa San Jose, Greater Pittsburgh Literacy Council, and Northern Area Refugee Services. Particular emphasis will be placed on texts that reflect the communities that are coming to the Pittsburgh area—Mexicans, Central Americans, Nepali/Bhutanese, Syrians, Iraqis, Somalis, and Afghans. Community engagement means that course readings and the community engaged experience fill the canvas of knowledge together, as opposed to the notion that the texts “represent” the communities with which students work, or that community engagement “proves” or “validates” the portrayals and stories found in the texts. Texts include Shaun Tan’s *The Arrival*, Dinaw Mengestu’s *The Beautiful Things That Heaven Bears*, and Guillermo Verdecchia’s *Fronteras Americanas*. **Fulfills the Post-1900 and Diversity distribution requirements; also an ACEL course.**

ENGL 445-01 (10215)
Directed Studies
St. Hilaire, D.

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)

Internship

St. Hilaire, D.

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 322W-01 (13285)

TR 3:05-4:20 pm

Global Literature Survey

Mirmotahari, E.

The question “Is world literature an inventory and survey 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. This course will emphasize the idea of world literature and its development through the various scholarly debates and relationships that have shaped it. These include world literature’s relationship to translation, “ethnic”/minority literatures, immigration, the “culture wars” (debates over canons), as well as colonialism and, later, globalization. Literary texts are chosen to facilitate and highlight these relationships and conversations. We’ll begin right here in Pittsburgh, and end up learning about the life and experiences of a Russian-French-Jewish-Brazilian migrant who is also half horse. Course texts include August Wilson’s *Gem of the Ocean* (USA), Lafcadio Hearn’s *Chita: Memory of Last Isle* (USA), Moacyr Scliar’s *The Centaur in the Garden* (Brazil), M. G. Vassanji’s *Book of Secrets* (Kenya/Canada), and Tabish Khair’s *How to Fight Islamist Terror From the Missionary Position* (Denmark/India/England). **Fulfills Core Curriculum Social Justice and Global Diversity theme area requirements; also fulfills requirements for World Lit minor and African Studies. Fulfills the World Literature requirement for English-Education students.**

ENGL 433-62 (12854)

M 6:00-8:40pm

Spst: History and Structure of 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 exploration of grammar, linguistics, and the history of English. The course will begin with a three week grammar boot camp, during which students will work through a series of exercises and puzzles to build grammar proficiency, which will be applied to historical linguistics for the duration of the semester. In considering historical linguistics, we will examine how culture, political power, and geography profoundly affect spelling, grammar, and pronunciation. We will also debate what constitutes “standard” English, consider the impact of language guides (such as grammars and dictionaries), and explore the influence of recent technologies on the way we communicate. **Fulfills the Grammar/Linguistics requirement for English-Education students.**

THEATER COURSES

THEA 100-01 (11413)

TR 1:40-2:55pm

Spst: Beginning Acting

Love, N.

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 Core Curriculum Creative Arts Theme Area Requirement.**

THEA 151-01 (10946)

MWF 12:00-12:50pm

Introduction to Theater Studies

Lane, J.

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. Required for all Theater Arts majors.**

THEA 203-01 (13309)

TR 12:15-1:30pm

Acting for the Camera

Love, N.

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. **This course fulfills an elective for the Theater Arts major and minor.**

SUMMER 2016

ENGL 101-55 (33440)

Online: Multi-Genre Creative Writing

Fried, J.

May 9-June 17

Online Course

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 six-week, online course will introduce students to the basics of crafting creative work in two genres: poetry and fiction. Students will be expected to write and revise multiple poems and at least one short story. We will focus on language, image, structure, and character, among other fundamentals. In addition to writing original work, students will read a series of published works because being a good writer requires that you first be a good reader. **IMPORTANT:** this is a six-week online course. As such, our interactions will be primarily digital, through discussion boards, journal responses, and “chats” of various different forms. While I’ll be available for “office hours” at weekly designated times, we won’t “see” each other as much as we might in a traditional class. In other words, there will be greater pressure on the students to complete the coursework in a less-structured environment. And because this is a six week class, the amount of work expected on a weekly basis will be greater than students typically see in a regular semester. **Fulfills the Core Curriculum Creative Arts Theme Area requirement.**

ENGL 203-01 (32434)

Introduction to Drama

Lane, J.

MTWRF 1:00-3:55 pm

May 9 – May 27

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 fulfills an elective for Theater Arts minors.**

ENGL 308-91 (32995)

Pittsburgh Filmmakers

St. Hilaire, D.

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.**

ENGL 318-01 (33491)
Survey of British Literature II
May, R.

MWF 10:00-12:15
June 20-July 29

This course will survey British literature in the major genres (poetry, essay, novel, and drama) from the late-eighteenth century to the present, with a particular focus on how writers across the Romantic, Victorian, modern, and postmodern periods conceive of and represent the human, animal, machine, and nature singularly and as concepts that inform, harmonize with and antagonize each other. We will situate our readings of major literary texts within their cultural contexts to explore how they reflect what Raymond Williams calls the “structures of feeling” of *a* time and *a* place and yet draw on formal conventions to navigate enduring questions and concerns in familiar ways.

ENGL 411W-01 (33441)/511-01 (33344)/611-01 (33345)
Spst: Shakespeare’s London
Kurland, S.

TR 5:00-8:30
May 9 – June 17

This course will explore the relationships between plays and places in Shakespeare, focusing in particular on the dynamic and diverse early modern city of London. For readers and theater audiences alike, the settings of Shakespeare’s plays have always been part of the experience: Othello’s (or Shylock’s) Venice, Macbeth’s castle, Rosalind’s Forest of Arden. But despite London’s importance for Shakespeare’s England, and for Shakespeare’s own life and career, the place where Shakespeare spent so much of his life and career rarely makes an explicit appearance in his plays. If it was safer and no less compelling to portray tyranny or corruption at a historical or geographical remove, in the Rome of *Julius Caesar* or the enchanted island of *The Tempest*, the themes and issues Shakespeare explored in his works were grounded in the world he experienced, and that was London.

Readings will include six to eight of Shakespeare’s plays, from different genres and periods, including perennial favorites like *Romeo and Juliet* and *Hamlet*, and two plays by other dramatists satirizing contemporary London and Londoners. Background and contextual readings in geography and history will help bring early modern London to life.

ENGL 468W-01 (33341)/569-01(33342)/669-01 (33343)
New Approaches to World Literature
Mirmotahari, Emad

MW 5:00-8:30
May 9- June 17

This course will focus on the *idea* of world literature, starting with its supposed earliest iteration by Johann von Goethe (it was actually the philologist Christopher Martin Wieland who first used the term *weltliteratur*), to the present day. We will examine the impact of the culture wars on world literature, world-systems theory (Franco Moretti, Pascale Casanova, Emily Apter), Marxist theory (Neil Lazarus and Terry Eagleton), translation theory (Lawrence Venuti, Walter Benjamin), and we will conclude by considering various models for world literature pedagogy and course design. Literary texts will be chosen to illustrate and to challenge some of the critical/scholarly reading in the course, and we’ll begin locally, with August Wilson.

ENGL 470W-91 (33346)/570-91 (33347)

International Study: Modern Irish Literature

June 11-19

Barnhisel, G.

The Irish Literary Revival (or Celtic Twilight) started in the late 1800s with William Butler Yeats (and, tangentially, with native Irishman Oscar Wilde) and then reached its apex in the modernist period with John Millington Synge, Yeats' great late period, and the founding of the Abbey Theatre in Dublin. But these writers, who wanted to revive Irish history, were not the only great Irish writers of the twentieth century. James Joyce rejected the revivalism of Yeats and the rest and became the greatest novelist in the English language. Samuel Beckett, Joyce's secretary for a time, rejected not only the trappings of Ireland but also the English language itself—and at times language itself.

In this course we will focus on these three great writers to trace how the Irish literary revival became the minimalist late modernism of Beckett's plays and novels. We will read a few key texts by each, but more importantly we will see how these texts came from, and embody, Ireland and Irishness through a week spent in Dublin, Galway, and elsewhere. We will connect these texts and history with the particular event being celebrated in 2016: the centenary of the Easter Rebellion, the event that put into motion what eventually became Ireland's independence from Great Britain in 1922.

Students will be expected to read all of the major texts in advance of the class, and we will conduct some asynchronous course discussions and activities via Blackboard. Students will then travel to Ireland to spend the week surrounding "Bloomsday" (June 16) with the class. The study abroad period will be June 10-19, 2016. On Bloomsday we will take the all-day tour of the novel's landmarks in Dublin. With the rest of our week, we will have lectures by guest scholars, visit other sites of interest in Dublin (National Library, Abbey Theatre, etc), and travel to at least one location outside Dublin—Galway—to visit sites relevant to our three writers. **Fulfills post-1900 distribution requirement.**

ENGL 445-01 (31459)

Directed Studies

St. Hilaire, D.

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 (30603)

Internship

St. Hilaire, D.

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 Distribution Requirements

	Pre-1700	1700-1900	Post-1900	Diversity
406W	X			
412W	X			
424W		X		
428W		X		X
432W			X	
451			X	X

Core Theme Area Requirements

	Faith and Reason	Creative Arts	Global Diversity	Social Justice
ENGL 101-01		X		
ENGL 101-02		X		
ENGL 113C-01			X	
ENGL 205-01				X
ENGL 322W-01			X	X
ENGL 330W-01		X		
ENGL 330W-02		X		
ENGL 333W-01		X		
ENGL 475W-01		X		
ENGL 485W-01		X		
ENGL 495W-01		X		
ENGL 331W-01		X		
ENGL 476W-01		X		
ENGL 486W-01		X		
ENGL 496W-01		X		
THEA 100-01		X		
THEA 151-01		X		