

ENGLISH DEPARTMENT

UNDERGRADUATE COURSE

DESCRIPTIONS

FALL 2017

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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. Sarah Wright, Undergraduate Director of English* (x1278; wrights3@duq.edu).

100- & 200-LEVEL CLASSES

ENGL 113C-01 (14256)

TR 12:15-1:30pm

Diversity & Literature, NARRATIO

Kinnahan, T.

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? **Fulfills the Core Curriculum Global Diversity Theme Area requirement.**

ENGL 116C-01 (15442)

MWF 10:00-10:50am

Travel Narratives, VIA

Mirmotahari, E.

The German philosopher Walter Benjamin wrote that the best storytellers are travelers. This VIA Learning Community course will follow the spirit of his observation and explore the ancient relationship between travel and writing. We will examine travel in its various forms (exploration, exile, immigration), and various types of writing (fiction, memoirs, and historicism). One of the wider objectives of this course is to understand how the intersection of travel and writing shapes the way societies understand different and distant peoples, and how they act toward them. Course readings include Homer's *Odyssey*, Chaucer's *Canterbury Tales*, Che Guevara's *Motorcycle Diaries*, and Robert Louis Stevenson's, *In the South Seas*. **Fulfills the Core Curriculum Global Diversity and Social Justice Theme Area requirements.**

ENGL 117C-01(15441)

TR 9:25-10:40am

Love and Dystopia, AMOR

Gibson, A.

In this AMOR Learning Community class we will explore fiction that images how love suffers, survives, and even flourishes in dystopia. Our readings each create fictional worlds that are strangely like our own but amplify the worst possibilities for our societies, economies, institutions, and environments. In each case we will ask what happens to love—romance; sex; love between friends and family; love for nation and creed; and love for objects and places—in a world that seems hostile and frightening. We'll begin with some young adult and children's dystopian fictions you might have encountered before (e.g. *The Hunger Games* and *WALL*E*) and then broaden our horizons to read some classic dystopian fiction (e.g. George Orwell's *1984* or Aldous Huxley's *Brave New World*, Ray Bradbury's *Fahrenheit 451* or Margaret Atwood's *The Handmaid's Tale*) and films. We will examine how dystopian fictions interrogate our own social and institutional structures and our cultural responses to gender, class, race, sexuality, and disability.

ENGL 201-01(13282)

TR 10:50-12:05pm

Introduction to Fiction

Howard, S.

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, viewing and analyzing film adaptations of the course texts, considering the viewpoints of literary critics on the stories and novels, and writing critically and creatively about the fiction. Specifically, we will be reading

2 sets of fiction: the first connects Doyle's Sherlock Holmes short stories with Stoker's *Dracula*, as both writers were contemporaries and friends, and both appear in Moore's fan fiction, *The Sherlockian*; the second uses Austen's *Pride and Prejudice* as its central text, and includes two examples of fan fiction based on that novel: Baker's *Longbourn* and Hockensmith's *Dawn of the Dreadfuls*. We will begin our discussions of each set with traditional literary analysis, considering issues of narration, characterization, plot, conflict, etc. Along with achieving an understanding of how Austen's, Stoker's, and Doyle's texts work, we will explore the opportunities they offer for fan fiction. Our discussions of Moore's, Baker's, and Hockensmith's novels will center on how they fill the gaps in the original texts—the minor characters whose lives might be made more of, the events that could be seen from another perspective, and the relationships between characters that might be investigated further. Studying these interactions amongst texts will show us that reading is a deeply exciting process wherein we appreciate originating texts and recognize their potential afterlives. Course Requirements will include a midterm and final exams (objective and essay), daily discussion questions, and homework (often of a creative kind).

ENGL 201-02 (12738)

MWF 1:00-1:50pm

Introduction to Fiction

Staff

This course will explore short stories and novels by considering issues including narration, characterization, plot, and conflict. Students will also read commentaries on writing fiction, view multimedia adaptations of the stories and novels, consider the viewpoints of literary critics, and write critically about fiction.

ENGL 202-01 (13286)

MWF 10:00-10:50am

Introduction to Poetry

Watkins, S.

What is poetry? How is it different from prose, the form of language in which we usually speak, write, read, and why does this difference matter? How does poetry create meaning? In this course, we will try to answer these questions by examining a wide sample of poems from the British and American literary traditions. We will consider strategies for reading, understanding, and memorizing poetry. Most importantly, we will consider poetry's relevance for our own historical moment. No prior knowledge or experience reading, writing, or interpreting poetry is necessary. This course is largely a discussion-based course and will require you to come to class prepared to share your thoughts about the assigned readings; other course requirements include several (short!) written assignments, memorizing a poem of your choice, a midterm exam, and a final creative project.

ENGL 203-01 (11674)

TH 1:40-2:55pm

Introduction to Drama

Kurland, S.

This course is an introduction to drama from the classical period to the present. Play texts will be read as dramatic literature—and with an eye to how they could serve as scripts for performance. Considerable attention will be paid to issues of dramatic form and technique and to the ways particular playwrights have responded to, and shaped, the sensibilities and dramatic conventions of the societies in which they lived. All plays will be read in English or English translation. Where possible, assigned readings will be supplemented with selections from film or video adaptations. Class sessions will be primarily discussion. Course requirements will include quizzes and exams, short critical essays, and attendance at one or more live play performances. No particular knowledge or background in literature or theater is assumed. **Required for Theater Arts majors.**

ENGL 203C-01 (15444)
Introduction to Drama, SPECTACULUM
Lane, J.

MWF 12:00-12:50pm

From Shakespeare's *The 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. **Required for Theater Arts majors.**

ENGL 204C-01 (15443)
Fashion & Literature, MATERIAE
Engel, L.

TR 12:15-1:30pm

From fans and swords to mini-skirts, leather jackets, and sweat pants, fashion has historically been connected to complex questions of identity, audience, community, and transgression. This course will look closely at clothing in plays, novels, art, film and television in order to highlight moments of crisis, innovation, and change across historical periods. Text may include William Shakespeare's, *As You Like It*, Eliza Haywood's *Fantomina*, F. Scott Fitzgerald's *The Great Gatsby*, Denzy Senna's *Caucasia*, as well as episodes of *Game of Thrones*, *Downton Abbey*, and *The Bachelor*.

ENGL 205-61 (15438)
Race and Film
Suh, J.

R 5:00-9:00pm

This course will explore films that are created by and/or focus on people of color, and approach film as an imaginative tool to analyze and confront racism and its intersections with class, sexuality, and gender. Readings on visual culture and film will be assigned each week alongside film screenings that will cover a range of genres, from documentary to historical drama, melodrama, action, horror, sci-fi, and comedy. Likely films include: *Within Our Gates*, *The Imitation of Life*, *Do the Right Thing*, *Mississippi Masala*, *Daughters of the Dust*, *Live-In Maid*, *Set It Off*, *Rush Hour 2*, *Harold and Kumar Go to White Castle*, *Fruitvale Station*, *Sleep Dealer*, *Moonlight*, *I Am Not Your Negro*, *Get Out*, and *Fences*. **Fulfills elective requirement for the Film Studies Minor.**

ENGL 205C-01 (14260)
Intro to Film, ARTES
Fried, J.

W 5:00-9:00pm

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

ENGL 212-01 (15445)**MWF 12:00-12:50pm****What Did The Founders Read?****Specter, G.**

Many of us are interested in knowing more about the Founding Fathers and the world in which they lived. This tendency can border on obsession and hero-worship. We focus on the places they slept, the things they touched, the locations they visited, and the volumes they wrote. Across the political spectrum people want to know what the Founders thought and how they might address the pressing issues of our own times. Often the focus on getting to know the Founders centers on what they read, specifically the legal, political, and historical works that shaped many of our founding documents. In this course we'll explore several of these works, in addition to works that capture the vividness of the Founders' era and our own. History, philosophy, and political and legal writings were a significant part of what the Founding Fathers read, but their world of reading was much more than that: it included plays, fiction, poetry, and personal correspondence. We'll start our journey by considering how the musical *Hamilton* has created a popular interest in what the Founders wrote and read. We'll then move backwards through the eighteenth century to explore the dynamic world of the Founders and their reading. We will also have an opportunity to visit Heinz History Center in order to explore first-hand primary sources related to the course topic.

ENGL 240-01 (15446)**TR 3:05-4:20pm****The Future is (Still) Female****Rush, J.**

The course focuses on famous science fiction works by women writers and also interrogates the place of women in science fiction literature and popular culture. While the course will anchor itself in science fiction novels by women, it will also explore television shows, films, online spaces, and other multimodal expressions of the science fiction genre, created by and/or featuring women. Throughout the semester students will explore the role of science fiction in contemporary American culture (what should/can women's science fiction do?), and how science fiction interacts with gender, sexuality, and visions of the future as well as conceptualizations of the past.

LITERATURE SURVEYS

The following courses fulfill English major survey requirements.

ENGL 317-01 (13843)

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 (13844)

TR 10:50-12:05pm

Survey of American Literature II

Barnhisel, G.

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 322-01 (13285)

MWF 11:00-11:50am

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 way we categorize literary texts and the assumptions that inform that categorization. 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 globalization. Literary texts are chosen to facilitate and highlight these relationships and conversations. Readings include Dinaw Mengestu's *The Beautiful Things That Heaven Bears*, Moacyr Scliar's *The Centaur in the Garden*, Salman Rushdie's *East, West*, Alejo Carpentier's *The Kingdom of This World*, and Kamau Brathwaite's poetry trilogy *The Arrivants*. **Fulfills a Writing concentration requirement; Core Curriculum Global Diversity and Social Justice Theme Area requirements.**

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

Glass, K.

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

ENGL 300W-02 (10211)

TR 9:25-10:40am

Critical Issues in Literary Studies

Barrett, F.

This course will offer students an introduction to the practice of literary criticism, combining close analysis of primary texts with analysis and discussion of scholarly essays representing a range of critical perspectives. In addition to reading both primary and secondary texts, students will also propose, draft, and revise their own critical essays, developing skills which will prove essential in upper-division English classes. The course will introduce students to the methods of scholarly research, including current critical and theoretical approaches in literary studies. **Fulfills a Writing concentration requirement.**

300-LEVEL LITERATURE COURSES

ENGL 316W (13283)

MWF 12:00-12:50pm

Health Care and Literature

May, R.

This course explores textual representations of healthcare and medical knowledge in the West since about 1800 with an emphasis on cultural constructions of the medical practitioner and his engagement with the body. We will conceive of text broadly to engage representations of medical practice in word and image. We will read paintings and engravings of medical procedures 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, disability, medical mismanagement, and medical heroics. Some of our texts include Fanny Burney's 1811 account of her radical mastectomy, Thomas DeQuincey's *Confessions of an English Opium Eater*, H.G. Wells' *The Island of Dr. Moreau*, Sylvia Plath's *The Bell Jar*, Dalton Trumbo's *Johnny Got His Gun*, and Bernard Pomerance's *The Elephant Man*. 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. **Fulfills the University writing-intensive course requirement.**

ENGL 308-01 (15573)
Pittsburgh Filmmakers
Wright, S.

TBA

See Pittsburgh Filmmakers course descriptions at <http://www.pghfilmmakers.org/education/classchedules.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 101-01 (11127)
Multi-Genre Creative Writing
Martin, J.

MWF 12:00-12:50pm

In this course, we will devote our time and energy to studying the craft of short fiction, creative nonfiction, and poetry. We will work on mastering the elements of craft (e.g. imagery, voice, character, setting, etc.). Your written work will be shared regularly with your classmates in small-group and whole-class discussions. Some students are excited by this prospect. Some get nervous. Don't be nervous.

In addition to reading each other's material, we'll read material by published authors to see how their stories, essays, and poems work. Consider it this way: If you wanted to be a painter, you'd look at various paintings. You'd watch how an artist made sunlight play across a field of corn, how she caught that perfect angle on a man's hooked nose, how the brushstrokes themselves seem to lift the details right off the canvas. So it goes with us writers. It's no mystery that often the most skilled writers are also the most skilled readers. In this course we will learn to read like writers, which means, in part, paying attention to how a piece is put together, and to the elements of imaginative writing at work. **Fulfills the Core Curriculum Creative Arts Theme Area requirement.**

ENGL 101-02 (12107)
Multi-Genre Creative Writing
Barrett, F.

TR 1:40-2:55pm

This course will offer students an introduction to creative writing across three genres: poetry, non-fiction, and short fiction. 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 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
Staff

MW 3:00-4:15pm

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.**

Fiction Workshop II, ENGL 475W-01 (14263) (Prerequisite ENGL 330W)
Fiction Workshop III, ENGL 485W-01 (14264) (Prerequisite ENGL 475W)
Fiction Workshop IV, ENGL 496W-01 (14283) (Prerequisite ENGL 485W)
Fried, J.

MW 3:00-4:15pm

This course is designed as a *workshop* for advanced students in fiction writing, in which students will work to develop their imaginative writing and critical skills beyond the introductory level. Students taking this course must be committed to extensive writing, careful reading, active participation in class, and extremely regular attendance. Much of the class time will be spent discussing one another's writing; as a workshop focused on writing as a process, substantial writing, revision, and group critique will be expected. In addition, students will be reading and discussing published fiction, since in learning to read well one learns much about writing. **Fulfills a Writing concentration requirement.**

ENGL 331W-01 (12596)
Poetry Workshop I
Kinnahan, L.

MWF 12:00-12:50

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

This course is a workshop for students interested in writing poetry. Prior experience in writing poetry is not necessary. A workshop is a collective, in which we all take seriously responsibilities to be involved in the

various dimensions of the workshop: careful reading, consistent writing, active participation, and regular attendance in class. Much good poetry writing is the product of labor and practice, both in the act of writing and the act of careful reading. In a workshop, we read and discuss each other's work in a collaborative spirit of learning together. In addition, we will read works by published poets. Our readings of various poets will coincide, when possible, with readings presented by them on campus through the monthly Coffee House Series, and we hope to have poets visit class to talk and workshop with us. Goals and objectives of Poetry Workshop I include: practicing various writing strategies; exploring numerous elements and forms of poetry; developing skills in critique, both oral and written; developing a final portfolio or collection of poems; heightening understanding of the interactions of language, form, and content in poetry. Be attentive to the world and to language and to yourself. **Fulfills the Core Curriculum Creative Arts Theme Area requirement and a Writing concentration requirement.**

ENGL 331W-02 (15447)

TR 12:15-1:30pm

Poetry Workshop I

Staff

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

Poetry Workshop II, ENGL 476W-01 (13588) (Prerequisite ENGL 331W)

Poetry Workshop III, ENGL 486W-01 (13589) (Prerequisite ENGL 476W)

Poetry Workshop IV, ENGL 496W-01 (14274) (Prerequisite ENGL 486W)

Barrett, F.

TR 12:15-1:30pm

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

ENGL 302W-02 (10213)

ENGL 302W-03 (11169)

ENGL 302W-04 (11914)

ENGL 302W-55 (10212)

Science Writing

Klucevsek, K.

TR 10:50-12:05pm

TR 1:40-2:55pm

TR 3:05-4:20pm

OL

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

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

ENGL 411W-61/511-61 (15425/15426)

W 6:00-8:40pm

Shakespeare and Ethics

St. Hilaire, D.

What do plays like *King Lear* and *Measure for Measure* have to tell us about justice? How might *Titus Andronicus* force us to rethink the value of family bonds? And what can we do with the fact that, though he announces from the beginning that he's "determined to prove a villain," Richard III is so damned likeable? This class will consider Shakespeare's plays in the context of larger ethical questions. More than one critic has noted that Shakespeare's work has tended to challenge both common and philosophical thinking about ethical categories. Over the course of the semester, we will take a closer look at some of these challenges, looking at some of the ethical debates that the plays have inspired among critics, and reading Shakespeare alongside several philosophical texts to show how the plays offer critiques of and alternatives to traditional ways of thinking about right action in the world. **Fulfills the University writing-intensive course requirement; Pre-1700 distribution requirement.**

ENGL 416W-61/529-61 (15093/15094)

T 6:00-8:40pm

Performing Spaces: Self-fashioning in 18 c. British Literature

Howard, S.

This course explores how space is understood, occupied, and used by writers of various genres in the eighteenth century in Britain to fashion a sense of self (in the case of diaries and memoirs) or depict the creation of identity by characters within fictional or poetic works in order to entertain and educate their audiences eager for vicarious immersion in such spaces. These spaces most commonly include spaces in nature, such as gardens, parks, farmland, islands; the interior and exterior of the home; the court; public places such as streets, museums, graveyards, monuments, prisons, castles, the theater and concert hall; even the heavens. Some of these spaces are traditionally gendered or classed spaces, but within the memoirs, diaries, novels, or poems we are reading in the course, the nature of these spaces is often in contention. Our

discussions will be informed by readings of theoretical works on spatiality and identity by such writers as Soja, Tally, Williams, Habermas, de Certeau, Lefebvre, Miller, Said, Bakhtin, Foucault, and McDowell. Primary course texts include novels by Defoe, Richardson, Burney, and Smollet; poems by Swift, Pope, Gray, Barbauld, and Leapor; selections from the letters, journals, and memoirs of Delany, Burney, Papendiek, and from Caroline Herschel's writings on astronomy. In addition, we will read maps, guidebooks, blueprints, auction catalogues, etc. to better understand the spaces we are studying and how they are inhabited and affected by the authors and their characters. Course requirements include an oral presentation with visuals; a short paper that explores how space works in one course text; a long paper that captures the student's investigation into a particular space and its effect on an author/character, as informed by theoretical and critical readings; and journal entries. **Fulfills the University writing-intensive course requirement; 1700-1900 distribution requirement.**

ENGL 420W-01 (15490)
Victorian Sensation
Gibson, A.

TR 1:40-2:55

In this course we will investigate a peculiar Victorian phenomenon: sensation! At the heart of our syllabus will be the genre of fiction that came to be known in the 1860s and 70s as "sensation fiction," epitomized by Wilkie Collins's *The Woman in White* and Mary Elizabeth Braddon's *Lady Audley Secret*. Full of intrigue adapted from popular trials and news, these page-turners focused on adultery, madness, murder, or intrigue, and it is perhaps no surprise that they were some of the earliest detective stories. But while we focus on these fictional "sensation" stories and the public response that surrounded them, we will also investigate just what "sensation" in the Victorian era has to do with both bodily sensation and popular interest and excitement. We will consider the relationship between mind and body in Victorian psychology and ask what light this might shed on with the fiction we read. And we will learn about sensations in the British media in the second half of the nineteenth century, which will take us from the excitement surrounding the Great Exhibition of 1851 to the rise of photography, and from coverage of the "Jack-the-Ripper" murders to the trial of Oscar Wilde at the end of the century.

In addition to our sensational texts, we will also read canonical fiction by George Eliot ("The Lifted Veil"), Arthur Conan Doyle ("A Study in Scarlet"), and Wilde himself (*The Picture of Dorian Gray*). You will have two main assignments in this class. In addition to a traditional research paper, which you will build up across the second half of the semester with an opportunity for revision based on feedback, you will also take charge of "curating" an event or object from the Victorian era as part of our class Victorian Sensations web exhibit. **Fulfills the University writing-intensive course requirement; 1700-1900 distribution requirement.**

ENGL 424W-01 (14266)
Race, Gender, and Empire
Suh, J.

TR 3:05-4:20

This course begins from the premise that the modern British Empire, which at its zenith covered a quarter of the earth's surface, relied on race and gender mythologies as a central strategy to maintain its tyrannical economic and political power. From this premise, we will explore works that supported, ironized, or undermined imperial conceptions of race and gender during the eventual demise of the Empire. Our readings (and some film)—adventure, war, and travel narratives—are set in the Congo, Sudan, India, Ireland, Jamaica, and England across the twentieth century. This wide range of genres, settings, and decades will allow us to explore meaningful differences and possible resonances between challenges to officially idealized race and gender roles in cultural production. **Fulfills the University writing-intensive course requirement; Post-1900 and Diversity distribution requirements.**

ENGL 428W-01 (13290)
SPST: Black Women's Fiction
Glass, K.

MWF 9:00-9:50am

How did nineteenth-century black women writers record their versions of reality and visions of a democratic future? Why do their writings on race and gender remain relevant to twenty-first century readers? These and other questions will guide our discussions, as we explore black women's literary tradition, the historical contexts in which it emerged, and the dialogue between literature, politics, and music. The reading list emphasizes intersectional identity and includes works by Frances Harper, Harriet Jacobs, and Harriet Wilson. Students in the course will acquire a nuanced understanding of African-American literature and cultural expression. **Fulfills the University writing-intensive course requirement; 1700-1900 and Diversity distribution requirements.**

ENGL 433-62/561-01 (12854/14270)
History and Structure of the English Language
Cepak, R.

M 6:00-8:40pm

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. **Required for English-Education Majors.**

ENGL 445-01 (15571)
Directed Studies
Wright, S.

TBA

This course offers the opportunity for students and faculty to conduct an in-depth study of a topic not covered, or covered only briefly, in other departmental courses. **Admission by permission only.**

ENGL 446-01 (15572)
Internship
TBA

TBA

ENGL 460W-01 (15090)
Writing and Social Justice
Stinnett, J.

MWF 11:00-11:50am

This course will help students develop working knowledge of the theories, skills, and strategies for employing rhetoric and writing to address a variety of social justice issues. We will examine rhetorical challenges and opportunities attending specific social justice issues with an emphasis on the different goals (advocacy, information distribution, coordinating collective action, implementing policy changes, protest, etc.,) that characterize social justice writing and the audiences and genres most useful for accomplishing those goals. In addition, we will explore how the very forms texts take (written, multi-media, maker-craft) can embody and advocate specific social justice causes and/or values associated with socially just communication (democracy, inclusion, collaboration, resistance, etc.,). **Fulfills the University writing-intensive course requirement; writing concentration requirement.**

ENGL 471W-61/541-61 (15466/15091)

R 6:00-8:40pm

Early American Literature

Kinnahan, T.

This course explores major themes, genres and figures in early American literature. The course will survey the era of early European exploration and colonization, the Puritan “errand into the wilderness,” the “invention” of America in the eighteenth century, and the rise of literary nationalism in the early nineteenth century. The latter portion of the course will give special attention to the development of imaginative literature, especially fiction, in the early national period, with selections likely to include some or all of the following: Susannah Rowson’s *Charlotte Temple*, Charles Brockden Brown’s *Wieland* or *Edgar Huntley*, Hannah Webster Foster’s *The Coquette*, James Fenimore Cooper’s *The Last of the Mohicans*, Catherine Maria Sedgwick’s *Hope Leslie*, and short fiction by Washington Irving and others. **Fulfills the University writing-intensive course requirement; 1700-1900 distribution requirement.**

400-LEVEL ENGLISH/EDUCATION COURSES

ENGL 433-62/561-01 (12854/14270)

M 6:00-8:40pm

SPST: Hist. and Structure of English Language

Cepek, R.

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. **Required for English-Education Majors.**

THEATER COURSES

THEA 100-01 (11413)

TR 1:40-2:55pm

Creative Dramatics: 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 University Core Creative Arts Theme Area Requirement.**

THEA 151-01 (10946)

MWF 11:00-11:50am

Intro to Theatre 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.**

THEA 151-02 (15546)

TR 12:15-1:30pm

Intro to Theatre Studies

Jeffrey, 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 utilize methods and practices that allow for a collaborative learning experience. 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 lectures and discussions. The course will emphasize creative, hands-on learning, allowing students to experiment and produce work in both the creative and managerial domains. **Fulfills the University Core Creative Arts Theme Area Requirement.**

THEA 203-61 (13309)

M 6:00-8:40pm

Acting for the Camera

Love, N.

This is an introductory course in Acting for the Camera. Using scripts from actual films and television series, students will learn how actors adjust their performances when transitioning from the stage to the screen. In addition to acting techniques, students will learn basic film terminology, how to hit a mark, and what to

expect at an audition, on a set, or in a studio. This course is particularly valuable to students interested in exploring their creativity through Acting, as well as those studying Communications and Broadcast Journalism. There is no pre-requisite for this course.

THEA 210-01 (15469)
History of Theater I
Lane, J.

MWF 10:00-10:50am

This course surveys 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 (15468)
Directing I
Lane, J.

TR 3:05-4:20pm

This is 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.

THEA 496-01 (15541)
Directed Study
Lane, J.

TBA

This course offers the opportunity for students and faculty to conduct an in-depth study of a topic not covered, or covered only briefly, in other departmental courses. **Admission by permission only.**

THEA 497-01 (15542)
Theater Management Practicum
Lane, J.

TBA

THEA 498-01 (15543)
Technical Theater Practicum
Lane, J.

TBA

THEA 499-01 (15544)
Performance Practicum
Lane, J.

TBA

SUMMER 2017

ENGL 101-55 (33440)

Multi-Genre Creative Writing

Fried, J.

OL

May 15 – June 23

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. 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 203-01 (33680)

Special Studies: Drama

Lane, J.

MTWRF 1:00-3:55pm

May 15 – June 2

From Shakespeare’s *The 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. **Required for Theater Arts majors.**

ENGL 302W-55 (33586)

Critical/Professional Writing

Klucvsek, K.

OL

May 15 – June 23

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.**

ENGL 308-91 (32995)
Pittsburgh Filmmakers
Wright, S.

TBA
May 15 – August 4

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 Lit II
May, R.

MWF 10:00-12:15pm
June 26 – August 4

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 445-01 (31459)
Directed Studies
Wright, S.

TBA
May 15 – August 4

This course offers the opportunity for students and faculty to conduct an 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
TBA

TBA
May – August 4

400-Level Distribution Requirements

| | Pre-1700 | 1700-1900 | Post-1900 | Diversity |
|-----------|----------|-----------|-----------|-----------|
| ENGL 411W | X | | | |
| ENGL 416W | | X | | |
| ENGL 420W | | X | | |
| ENGL 424W | | | X | X |
| ENGL 428W | | X | | X |
| ENGL 471W | | X | | |

Core Theme Area Requirements

| | Faith and Reason | Creative Arts | Global Diversity | Social Justice |
|-----------|------------------|---------------|------------------|----------------|
| ENGL 101 | | X | | |
| ENGL 113C | | | X | |
| ENGL 116C | | | X | X |
| ENGL 322W | | | X | X |
| ENGL 330W | | X | | |
| ENGL 331W | | X | | |
| THEA 100 | | X | | |
| THEA 151 | | X | | |