

ENGLISH DEPARTMENT
UNDERGRADUATE COURSE DESCRIPTIONS
SUMMER AND FALL 2011

SUMMER 2011

ENGL 101-01
KUNSA, ASHLEY

MULTI-GENRE CREATIVE WRITING
MTWR 1:00-4:05 MAY 9-MAY 27 (3 WEEKS)

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 workshop course will introduce students to the basics of crafting creative work in three genres: fiction, poetry, and creative nonfiction. 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 a revision. In-class workshops of student pieces will provide you with extensive feedback on your work. Be prepared to write every day, whether in or out of class. Attendance, participation, and a positive attitude are mandatory. No prior writing experience is necessary; all you need is a desire to write!

ENGL 203-01
LANE, JOHN

INTRODUCTION TO DRAMA
MTWRF 1:00-3:30 MAY 9-MAY 27 (3 WEEKS)

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

ENGL 217W-01
KURLAND, STUART

SURVEY OF BRITISH LITERATURE I
MWF 10:00-12:15 MAY 9-JUNE 17 (6 WEEKS)

This writing-intensive survey of earlier British literature seeks to introduce selected classic literary works; the conventions of literary forms like epic, narrative poetry, lyric poetry, and drama essential for understanding these works; and some historical, cultural, and literary contexts that may be helpful for appreciating them. In addition, the course seeks to stimulate students’ ability to analyze literary works and communicate their insights clearly and persuasively. Readings will include generous selections from various periods and genres. **Fulfills an English major survey requirement.**

ENGL 412W-01
ST. HILAIRE, DANIELLE

THE RENAISSANCE SENSE OF THE PAST
TR 5:00-8:25 MAY 9-JUNE 17 (6 WEEKS)

“Renaissance” means “re-birth”: the writers of the Renaissance, first in Italy and eventually in England, understood their place in history specifically as a “re-birth” of the Classical period that had been (in their minds) forgotten, ignored, and abused by the intervening thousand years. But comingled with the belief that they were breathing new life into the past was the persistent image of disinterment; the past might be reborn, but only because it was first dead and rotting in its grave. This tension, between what T.S. Eliot would much later call “not only the pastness of the past, but its presence,”

drove the extraordinarily complex relationship between Renaissance literature and its predecessors. In this course, we will be reading classical texts by authors like Vergil, Ovid, and Seneca, alongside those Renaissance authors, from Sidney to Milton, that reimagined them. At the same time, we will look at both what Renaissance writers had to say about their relation to the past, and how modern critics have theorized difficult ideas like “tradition” and “allusion,” both generally and with regards to the Renaissance. Our topic of inquiry will be not just how the Renaissance conceived of literary history, but how its conceptions of “tradition” influenced later writers and our own thinking about the past.

Fulfills 400-level British literature requirement.

**ENGL 434W-01
HOWARD, SUSAN**

**APPROACHES TO TEACHING LITERATURE: POETRY, DRAMA, FICTION
MW 5:00-8:25 MAY 9-JUNE 15 (6 WEEKS)**

Required Texts:

--Guerin, Wilfred et al. *A Handbook of Critical Approaches to Literature*. 6th ed. NY: Oxford University Press, 2010. ISBN: 0-19-5394720.

--Joyce, James. *Dubliners*. NY: Bantam, 1990. ISBN: 0-553-21380-6.

--mcgraw-Hill Higher Education Staff. *Hudson Book of Fiction*. McGraw Hill, 2001. ISBN: 0-07-248439-X.

Shaffer, Peter. *Equus*. Penguin, 1973. 0-14-026070-6.

Miller, Arthur. *The Crucible*. Penguin, 2003. ISBN: 0-14-243733-6.

Sophocles. *Oedipus the King & Antigone*. Davidson, 1960. ISBN: 0-451-62847-0.

This course is designed with the following audience in mind: high school English teachers; those studying to teach high school English; and graduate students in English who have taught or are planning to teach in the Core writing and literature courses at Duquesne or another college/university. The class is structured around informal discussion of the assigned readings-- of poetry, drama, and short stories, and of various critical approaches that may be taken in teaching the literature--, as well as students' experiences teaching in the various genres. In addition to participating actively in class discussion, students will write three formal papers in which they show how one or more critical approaches may be used to teach a particular poem, a play, and a short story, respectively, and they will present each of their papers to the class. **Fulfills 400-level British literature or 400-level American literature requirement.**

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

- **British Lit. courses:** 412W-01 The Renaissance Sense of the Past (SUMMER), 434W-01 Approaches to Teaching Literature: Poetry, Drama, Fiction (SUMMER), 405W-61 Medieval Literature, 424W-01 Gender & the 20th Century British Empire, 450W-02 Milton**
- **American Lit. courses:** 434W-01 Approaches to Teaching Literature: Poetry, Drama, Fiction (SUMMER), 449W-01 19th/20th Century Black Autobiography, 450W-01 Lit of the Americas
- **Diversity and Lit. courses***:** 424W-01 Gender & the 20th Century British Empire, 449W-01 19th/20th African American Autobiographies, 450W-01 Lit of the Americas**
- **Senior Seminar*:** 450W-01 Lit of the Americas, 450W-02 Milton

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

- **Creative Writing:** 301W-01 Fiction Workshop I, 301W-02 Fiction Workshop I, 301W-03 Non-Fiction Workshop, 301W-04 Poetry Workshop I, 301W-61 Screenwriting Workshop I, 400W-01 Fiction Workshop II, 400W-02 Poetry Workshop II, 404W-01 Fiction Workshop III, 404W-02 Poetry Workshop III, 464W-01 Fiction Workshop IV, 464W-02 Poetry Workshop IV
- **Critical & Professional Writing:** 302W-01 Science Writing, 302W-02 Science Writing, 302W-03 Science Writing
- **Senior Seminar**:** 450W-01 Lit of the Americas, 450W-02 Milton

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

- **Filmmaking:** 308-91 Pittsburgh Filmmakers
- **Departmental Film:** 205-61 Introduction to Film, 301W-61 Screenwriting Workshop I, 309W-61 Film Noir, 424W-01 Gender & the 20th Century British Empire
- **Senior Seminar**:** 450W-01 Lit of the Americas, 450W-02 Milton

REQUIREMENTS FOR ENGLISH EDUCATION MAJORS:++

- **Grammar & Linguistics:** 433-61 Modern English Grammar
- **World Literature:** 206-01 Immigrant Experience Through Literature, 305W-01 Magical Realism in Fiction, 306W-02 Drama & Gender, 306W-03 Catholic Writers

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

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

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

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

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

For more information, see *Dr. Judy Suh, Undergraduate Director of English* (x1426;suhj@duq.edu). English majors must meet with faculty mentors. All English majors must complete ENGL 300W before they can take any 400-level English class.

FALL 2011

ENGL 101-01 (CRN 14584) MULTI-GENRE CREATIVE WRITING
KISHBAUGH, JUSTIN MWF 1:00-1:50

In this course, we will cross literary borders and build textual bridges. We will pry apart the constructs that define and distinguish the genres of poetry, fiction, and creative nonfiction, and will work to repopulate those spaces with our own progeny. This guerilla process will begin with an intense regimen wherein we will study and practice the creative techniques that underlie the foundations of any successful literary work, and then will focus on our amalgamation of those techniques into an individualized vision of literary expression. To succeed in these endeavors, we must come to class, participate in class, and read, write, and revise our works until they stand on their own without props or contextualization. As a unit, we must help each other improve through earnest feedback and constructive criticism. We must study, practice, experiment, and create individually and in groups. We will look inside and outside the confines of our classroom for inspiration and models. We will attend readings and keep a journal. Ultimately, we will learn and build from the confluence of personalities and aesthetic predispositions that make up both our class and society, and will produce works within and across genres that stand as monuments to our own creative efforts. **This course is a Creative Arts Theme Area course for the University Core Curriculum.**

ENGL 112C-01 (CRN 10525) LITERATURE AND CULTURE OF THE SIXTIES
WATKINS, DAN MWF 10:00-10:50

The principal aim of this course is to introduce students to the main currents of cultural thought and production during the turbulent 1960s. The literary focus will be on texts that address three major areas of cultural importance: 1) the civil rights movement; 2) the women's movement; and 3) the anti-war movement. We will also consider some of the major developments in other areas of cultural expression, including pop music, jazz, and the visual arts. Mid-term and final exams. **Open to students in the Populus learning community in the McAnulty College of Liberal Arts.**

ENGL 113C-01 (CRN 15378) LITERATURE AND DIVERSITY
GLASS, KATHY TR 1:40-2:55

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

While this course focuses primarily on published literary works, it is also designed to sharpen your own writing skills; we will therefore devote a significant portion of class time to various writing activities including workshopping, and revising your papers. The Service-Learning dimension of this course, which will give students an opportunity to serve as

“conversation partners” and tutors for ESL students enrolled at the Greater Pittsburgh Literacy Council, will allow us to explore the complexity of diversity both within and beyond the classroom. **Open to students in the Litterae learning community in the McNulty College of Liberal Arts. Fulfills: University Core Curriculum Global Diversity Requirement.**

ENGL 201-01 (CRN 10526) INTRODUCTION TO FICTION
KINNAHAN, TOM TR 12:15-1:30

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

ENGL 201-02 (CRN 13724) MYSTERY FICTION
NEWBERRY, FREDERICK TR 10:50-12:05

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

ENGL 202-01 (CRN 10527) INTRODUCTION TO POETRY
WATKINS, DAN MWF 12:00-12:50

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

ENGL 203-01 (CRN 10528) INTRODUCTION TO DRAMA
COLLINS, JENNIFER MWF 1:00-1:50

Introducing students to drama from across the centuries, this course will cover a diverse range of dramatic texts from playwrights seeking to explore intersections of good and evil. Various styles of drama will lead to a careful examination of plays as both literary and performance based, and students will engage with chosen texts through intensive reading and discussion. All students in this course will be expected to attend one or more live productions as audience members.

ENGL 204-01 (CRN 10530)
BERANEK, BERNARD

FANTASY LITERATURE
MWF 12:00-12:50

There are narratives that could be considered “fantasy fiction” all the way back to the third millennium BC, but the modern literary genre usually traces its origins to the nineteenth century, in the works of William Morris and George Macdonald. In this course we will study some of the leading writers of fantasy, from Morris to J. K. Rowling. One of the axioms of this course is that good fantasy fiction is good literature; and that writers like C. S. Lewis, J. R. R. Tolkien, Susan Cooper, and Ursula Leguin have created masterpieces worthy of our adult attention.

ENGL 204-02 (CRN 15979)
ST. HILAIRE, DANIELLE

“THE DEVIL’S PARTY”: SATAN AND THE LITERARY IMAGINATION
TR 3:05-4:20

William Blake famously wrote in “The Marriage of Heaven and Hell” that John Milton was “a true poet and of the devil’s party without knowing it.” In this class, we will be exploring this notion that there is some link between literature and “the devil’s party” by looking at literary works that use Satan or Satanic figures as models of creativity. From the demons in Milton’s *Paradise Lost* and Marlowe’s *Dr. Faustus* to more figurative devils like Oscar Wilde’s Sir Henry Wotton in *The Picture of Dorian Gray*, we will focus on the many problems and conflicts these characters point to by examining their motives and means, the dilemmas surrounding their projects, the moral problems brought to light, and issues of appropriation and intertextuality. Discussions of specific questions of creativity and authorship will lead into questions about literary texts in general, about criticism and learning to make meaning, as we ultimately consider not only what it is to write literature, but what it is to read it.

ENGL 205-61 (CRN 14585)
SUH, JUDY

INTRODUCTION TO FILM
W 5:00-9:00

This course will introduce you to the vocabulary and techniques of filmmaking, from cinematography to editing to sound to acting in order to enrich your appreciation and understanding of film. Units will include cinematography; writing; mise-en-scene; genres; sound; and actors. We will also study important movements in film history and theory as the semester proceeds. The course will require regular participation, readings from one or two textbooks and essays on reserve, and occasional additional viewings at the library. Exams and writing assignments will enable you to develop skills in film analysis, review writing, and academic essay reading and writing. Sessions will be devoted to viewings, lecture, and discussion. Assignments include: essays, midterm exam, final exam, regular participation, quizzes.

Fulfills an English major survey requirement for Film Studies students (FT).

ENGL 206-01 (CRN 15379)
MIRMOTAHARI, EMAD

IMMIGRANT EXPERIENCE THROUGH LITERATURE
MWF 10:00-10:50

This course examines the figure of the immigrant in England and the United States through literary production. We will focus on the role of narrative and the imaginative in negotiating the various experiences that mark the immigrant’s world. We will assess texts written by authors from the Caribbean, Asia, Africa, and Latin America. The course’s comparative (Britain and US) nature will underscore the global nature of immigration and lend a more nuanced understanding of the issue in the US. Works include Samuel Selvon’s *Lonely Londoners*, Sandra Cisneros’ *A House in Mango Street*, and Hanif Kureishi’s *My Son the Fanatic*. **Fulfills World Literature requirement for English/Education majors.**

ENGL 217W-01 (CRN 10532)
VICKLESS, MATTHEW

SURVEY OF BRITISH LITERATURE I
MWF 9:00-9:50

This course provides an overview and appraisal of early British literature. We will read landmark texts in a variety of genres (including poetry, drama, fiction) from the Middle Ages, the Renaissance, the Early Modern Period, and the Eighteenth Century. Along the way, we will encounter works of literature that deal in exciting and sometimes controversial ways with matters still very much part of our own pop culture, including superheroes, love songs, raunchy comedies, gods and monsters, protest and politics, teen dramas, and much more. As we read, we will consider how early British literature was produced and disseminated in its day, how it uniquely records important facets of its own historical moment, and how it survives into—and still influences—our present. Requirements include classroom participation, short writing assignments, and two examinations (midterm and final). **Fulfills an English major survey requirement.**

ENGL 217-02 (CRN 10533)
ST.HILAIRE, DANIELLE

SURVEY OF BRITISH LITERATURE I
TR 10:50-12:05

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. **Fulfills an English major survey requirement.**

ENGL 218W-01 (CRN 10534)
GALLAGHER, MAUREEN

SURVEY OF BRITISH LITERATURE II
MWF 11:00-11:50

In this course, we will critically reflect on a representative sampling of British Literature in the major genres (poetry, essay, fiction, and drama) from the late eighteenth century to the late twentieth century. In closely reading individual works by both canonical and non-canonical authors, we will study important practices and revisions of literary forms through the following literary movements: Romantic, Victorian, modernist, and postmodern. In addition to considering how various authors shape and change the British literary tradition, we will also focus on prominent issues in a literary work's cultural and historical contexts, including issues of class, race, religion, gender, nationality and empire. The course is designed for majors, but non-majors are welcome. No previous knowledge of the field is required. **Fulfills English major survey requirement.**

ENGL 219W-01 (CRN 10536)
NEWBERRY, FREDERICK

SURVEY OF AMERICAN LITERATURE I
TR 1:40-2:55

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

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

ENGL 220W-01 (CRN 10537)
KINNAHAN, LINDA

SURVEY OF AMERICAN LITERATURE II
MWF 10:00-10:50

In this course, we will read literature written in America since 1865, considering the development of literary movements and the work of a diversity of authors within a historical context. We will consider literature's relationship to socio-historical conditions, aesthetic ideas, and national concerns. Although we can only scratch the surface of the rich diversity of styles, writers, motivations, etc. That make up a century and a half of American literature, the course is intended to help you attain a sense of the complexities of this literature in its relationship to history, culture, and society. **Fulfills an English major survey requirement.**

ENGL 220W-02 (CRN 13726)
MUKHERJEE, SHREYASHI

SURVEY OF AMERICAN LITERATURE II
TR 9:25-10:40

In this course we will read a broad selection of American literature traditionally considered part of the American canon and also certain new inclusions to the canon, and examine how these texts explore the major social, economic, and aesthetic ideas on the national and regional scale. The time period covered in the course will be from 1865 to the present. The reading list will contain the genres of fiction, poetry, drama, and non-fiction, and we will see how literary form is used by authors to express different literary expectations. Through in-class discussion and out-of-class writing assignments, students will hone their ability to think critically and creatively about literary texts, connect them to larger cultural framework: a dynamic, multicultural America. Throughout the course, we will focus on the following:

- How the literary canon has been created and revised.
- The relationship between literary texts and their social, economic and cultural contexts.
- Major formal and thematic trends in American Literature.
- How to think critically about a text through group discussion, informal writing, and formal writing
- Strengthening your academic writing skills through thesis-driven literary analysis.

Fulfills an English major survey requirement.

ENGL 300W-01 (CRN 10539)
CALLANAN, LAURA

CRITICAL ISSUES IN LITERARY STUDIES
MWF 12:00-12:50

What does it mean to do literary analysis? What skills are involved in the project of literary scholarship? These questions are the main focus of this course. Assignments will represent the range of types of writing and research that you will be asked to do in upper-level English classes. We will reflect on the purpose of these tasks, the role they play in research, and how our study of the material is changed or enhanced by the information you discover. What, for example is the value of reading reviews of a text from the time of its publication? Or perhaps the critical history of a particular question asked about a favorite novel? Answering these questions will be the main task of our semester.

Fulfills an English major requirement (ALL TRACKS).

ENGL 300W-02 (CRN10540)
BRANNEN, ANNE

CRITICAL ISSUES IN LITERARY STUDIES
TR 12:15-1:30

This is not a literary theory course, though you'll get some exposure to terminology. Rather, this course is meant to help us consider what thinking about literature means, to deepen our understanding of what it means to practice literary criticism, and to hone our ability to practice the craft. To do this, we'll use the same basic structure for studying four literary works: we'll first read the work in question and discuss it as a class, focusing on the issues which seem to us to be most important, taking note of what it is we focus on. We'll then read a selection of critical articles concerning the work (provided in handouts), chosen from a variety of critical perspectives, both early and recent. We'll discuss what the varying viewpoints we find offer us that is useful, or not useful; how it is that they interconnect; upon what

assumptions they're based; what it is that they illuminate, and what it is that they hide; and how it is that our own viewpoints coincide or differ from those that we read. We'll also, throughout the semester (but especially at the beginning), examine some of the tools most useful to students of literature, the print and electronic data bases and bibliographies, working on how to use them and how to judge their quality. **Fulfills an English major requirement (ALL TRACKS).**

ENGL 301W-01 (CRN 10541) FICTION WORKSHOP I
FRIED, JOHN TR 12:15-1:30

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

ENGL 301W-02 (CRN 15981) FICTION WORKSHOP I
TBA MWF 12:00-12:50

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 a Writing concentration requirement (WT).**

ENGL 301W-03 (CRN13727) CREATIVE NON-FICTION WORKSHOP I
BERNIER, CRAIG MWF 11:00-11:50

In this class we'll hone our craft of writing nonfiction in a creative way. Though plenty of ink has been spilled as of late to suggest this is a new genre of creative writing (dubbed creative nonfiction in about 1985 and as narrative nonfiction in about the 30's), writing nonfiction creatively—that is with a special eye and ear for evocative language, scene setting, specific detail, storytelling, focus, character, theme, conflict, et cetera—arguably dates to back to at least Herodotus. The memoir, the biography, a proper shop manual, the essay, the travelogue, the interview, investigative immersion: nonfiction comes in many forms. In this class, we'll try to write in some of these forms. Students should be committed to careful reading, extensive writing, active participation, and regular class attendance (as we learn *in* workshop—day-to-day, minute-to-minute—more so than out of it). Through diligent examination of peers' work, as well the crafting of thoughtful and lengthy responses to it, we not only contribute significantly to their improvement, but better learn our own craft in the process. Lastly, sweeping and drastic revisions are a must. Poets and prose writers are encouraged to attend; work in one genre seems to stimulate growth in all of them. **Fulfills a Writing concentration requirement (WT).**

ENGL 301W-04 (CRN 15980) POETRY WORKSHOP I
KINNAHAN, LINDA MW 3:00-4:15

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. A workshop is a collective, and you need to take seriously your responsibilities to the workshop, particularly since the quality of the course and the development of each student's work depends upon a high degree of involvement in the various dimensions of the workshop. You must be committed to careful reading, extensive writing,

active participation, and extremely regular attendance in class. Although a certain degree of talent helps, much good poetry writing is the product of labor and practice, both in the act of writing and the act of reading. You should strive this semester to become a meticulously careful reader, for in reading well you learn much about writing well. In addition, through reading the works of your classmates carefully and thoughtfully, you will contribute significantly to their improvement while also learning much about the craft of good writing. The course will ask you to be attentive to the world and to language and to yourself. You will write 1-2 poems weekly, take active part in workshopping poems of classmates, and submit a final portfolio of poems. A number of books of poetry by contemporary poets will also be assigned and discussed. **Fulfills a Writing concentration requirement (WT).**

ENGL 301W-61 (CRN 15580)
SPANGLER, DOROTHY

SCREENWRITING WORKSHOP I
T 6:00-8:40

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

ENGL 302W-01 (CRN 10544)
BOSCO, GERRA

SCIENCE WRITING
TR 9:25-10:40

This course takes you beyond “college-level writing” to a more professional, “real world,” level. In this course, you will collect evidence from primary scientific research articles on a controversial scientific topic, and then write an engaging, grammatically correct, and logically sound evidence-based argument that attempts to resolve the controversy. We will discuss how to find primary articles; the finer points of interpreting and describing research results; how to use our knowledge of reader expectations to write easy-to-read sentences; and how to craft an excellent evidence-based argument. You will hone your oral communication skills by presenting your argument in a short formal presentation to the class as well as by doing an informal group presentation. A strong background in science is helpful, but it is not necessary if you are willing to work through the scientific articles. **Fulfills a Writing concentration requirement (WT).**

ENGL 302W-02 (CRN 10545)
BOSCO, GERRA

SCIENCE WRITING
TR 10:50-12:05

This course takes you beyond “college-level writing” to a more professional, “real world,” level. In this course, you will collect evidence from primary scientific research articles on a controversial scientific topic, and then write an engaging, grammatically correct, and logically sound evidence-based argument that attempts to resolve the controversy. We will discuss how to find primary articles; the finer points of interpreting and describing research results; how to use our knowledge of reader expectations to write easy-to-read sentences; and how to craft an excellent evidence-based argument. You will hone your oral communication skills by presenting your argument in a short formal presentation to the class as well as by doing an informal group presentation. A strong background in science is helpful, but it is not necessary if you are willing to work through the scientific articles. **Fulfills a Writing concentration requirement (WT).**

ENGL 302W-03 (CRN 14871)
BOSCO, GERRA

SCIENCE WRITING
TR 1:40-2:55

This course takes you beyond “college-level writing” to a more professional, “real world,” level. In this course, you will collect evidence from primary scientific research articles on a controversial scientific topic, and then write an engaging, grammatically correct, and logically sound evidence-based argument that attempts to resolve the controversy. We will discuss how to find primary articles; the finer points of interpreting and describing research results; how to use our knowledge of reader expectations to write easy-to-read sentences; and how to craft an excellent evidence-based argument. You will hone your oral communication skills by presenting your argument in a short formal presentation to the class as well as by doing an informal group presentation. A strong background in science is helpful, but it is not necessary if you are willing to work through the scientific articles. **Fulfills a Writing concentration requirement (WT).**

ENGL 305W-01 (CRN 15983)
MIRMOTAHARI, EMAD

MAGICAL REALISM IN FICTION
MWF 12:00-12:50

Magical realism, or *lo real maravilloso*, coined by German art critic Franz Roh and Cuban author Alejo Carpentier respectively, is the term given to works of art that incorporate the extraordinary, magical, and/or supernatural as commonplace phenomena into their rendering of human experience. It is also understood (albeit contentiously) to have origins in Latin America in the twentieth-century. This course is designed to acquaint you with the various literary and filmic expressions of magical realism around the world. In the process, we will evolve new conceptions of magical realism and explore the cultural and historical developments with which it is conversant. Juan Rulfo’s *Pedro Páramo*, Angela Carter’s *The Passion of New Eve*, and Antoine de Saint-Exupéry’s *The Little Prince*. **Fulfills World Literature requirement for English/Education majors.**

ENGL 306W-01 (CRN 15984)
BERNARD, BERANEK

LITERATURE AND SCIENCE
MWF 9:00-9:50

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

ENGL 306W-02 (CRN 15985)
LANE, JOHN

DRAMA AND GENDER
TR 10:50-12:05

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, Stanislawski, Brecht and other theorists. **Fulfills World Literature requirement for English/Education majors.**

ENGL 306W-03 (CRN 15986)
BERANEK, BERNARD

CATHOLIC WRITERS
MW 3:00-4:15

This course will explore the varieties of Catholic literature from the later nineteenth century to the present. It will be international in scope, with texts from Roman Catholic, Eastern, and Anglo-Catholic traditions. Key works will include poetry of Gerard Manly Hopkins and Francis Tompson, Nikos Kazantzakis, *The Last Temptation of Christ*, T. S. Eliot, *Four Quartets*, as well as novels by French and Japanese authors. This course satisfies the World Literature requirement for English Education students. **Fulfills World Literature requirement for English/Education majors.**

ENGL 308-91 (CRN 10548)
SUH, JUDY

PITTSBURGH FILMMAKERS

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 COLH). **Fulfills a Film Studies requirement (FT).**

ENGL 309W-61 (CRN 15987)
FRIED, JOHN

FILM NOIR
R 5:00-9:00

Sin. Lust. Greed. Redemption. City Life. These are just some of themes that characterize film noir, one of the most resilient genres in the history of cinema. And yet film noir--a category of film associated with a wave of films that emerged in the 1940s and 1950s--is defined by more than just such themes; it's also characterized by a particular visual style and narrative structure that reflect the social, political, and cinematic context of the period. In this course we will watch a variety of noir films in order to consider film noir's literary roots, its cinematic antecedents, its status as a genre, and its enduring appeal. We will pay specific attention to the function of gender and sexuality within these films. Films may include *Double Indemnity*, *The Big Heat*, *Gilda*, *The Big Sleep*, *Mildred Pierce*, *Kiss Me Deadly*, *Sunset Boulevard*, *Chinatown*, *The Last Seduction*, as well as many others. Students will be expected to master the language of film analysis. **Fulfills a Film Studies requirement (FT).**

ENGL 400W-01 (CRN 14976)
FRIED, JOHN

FICTION WORKSHOP II
TR 3:05-4:20

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

ENGL 400W-02 (CRN 15988)
KINNAHAN, LINDA

POETRY WORKSHOP II
TW 3:00-4:15

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

This course is a workshop for students interested in writing poetry who have already had significant experience in reading, writing, and discussing poetry. A workshop is a collective, requiring commitment to careful reading, extensive writing, active participation, and extremely regular attendance in class. Although a certain degree of talent helps, much good poetry writing is the product of labor and practice, both in the act of writing and the act of reading. You should strive this semester to become a meticulously careful reader, for in reading well you learn much about writing well. In addition, through reading the works of your classmates carefully and thoughtfully, you will contribute significantly to their improvement while also learning much about the craft of good writing. In this course, we will read several books by contemporary poets, explore a range of poetic forms, and experiment with language's potential. Students will write 1-2 poems per week, generate book reviews, develop a mid-term portfolio, and create a final chap-book. Work between literary genres and work with the as a form of poetic exploration will be encouraged. **Pre-Requisite: ENGL 301W Poetry Workshop I. Fulfills a Writing concentration requirement (WT).**

ENGL 404W-01 (CRN 15004)
FRIED, JOHN

FICTION WORKSHOP III
TR 3:05-4:20

This course is designed as a workshop for advanced students in fiction writing, in which students will work to develop their imaginative writing and critical skills beyond the introductory level. Students taking this course must be committed to extensive writing, careful reading, active participation in class, and extremely regular attendance. Much of the class time will be spent discussing one another's writing; as a workshop focused on writing as a process, substantial writing, revision, and group critique will be expected. In addition, students will be reading and discussing published fiction, since in learning to read well one learns much about writing. **Pre-Requisite: ENGL 400W Fiction Workshop II. Fulfills a Writing concentration requirement (WT).**

ENGL 404W-02 (CRN 15989)
KINNAHAN, LINDA

POETRY WORKSHOP III
MW 3:00-4:15

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 who have already had significant experience in reading, writing, and discussing poetry. A workshop is a collective, requiring commitment to careful reading, extensive writing, active participation, and extremely regular attendance in class. Although a certain degree of talent helps, much good poetry writing is the product of labor and practice, both in the act of writing and the act of reading. You should strive this semester to become a meticulously careful reader, for in reading well you learn much about writing well. In addition, through reading the works of your classmates carefully and thoughtfully, you will contribute significantly to their improvement while also learning much about the craft of good writing. In this course, we will read several books by contemporary poets, explore a range of poetic forms, and experiment with language's potential. Students will write 1-2 poems per week, generate book reviews, develop a mid-term portfolio, and create a final chap-book. Work between literary genres and work with the as a form of poetic exploration will be encouraged. **Pre-Requisite: ENGL 400W Poetry Workshop II. Fulfills a Writing concentration requirement (WT).**

405W-61 (CRN 15991)
BRANNEN, ANNE

MEDIEVAL LITERATURE
R 6:00-8:40

This course provides a survey of English literature, from the 13th through the 15th centuries, in a variety of texts: both sacred and secular, in prose and in poetry, by men and by women, from several of the most popular medieval genres. Most will be in Middle English; a few will be in translation. We'll continually seek to understand the literature in context, connecting our own context in when we can, noting our differences when we can't. By the end of the semester, students should be able to discuss medieval English literature coherently, identifying major issues in the works, and using correct terminology; they should also be able to read pieces of Middle English aloud, while sounding like they

know what they're doing. In order to reach that goal, students will, besides enthusiastically and thoughtfully participating in class discussions, produce well-written research papers in the area, at either undergraduate or graduate levels, as is appropriate; and answer difficult and interesting questions with (again) coherent essays. This class relies heavily on discussion, though I will provide lectures as necessary; come to class with the entire scheduled selection read, so that you can participate fully. **Pre-Requisite: ENGL 300W Critical Issues in Literary Studies. Fulfills the 400-level British literature requirement.**

ENGL 424W-01 (CRN 16344)
SUH, JUDY

GENDER AND TWENTIETH-CENTURY BRITISH EMPIRE
MWF 12:00-12:50

This course begins from the premise that the modern British Empire, which at its zenith covered a quarter of the earth's surface, constructed masculine and feminine roles for both colonizers and the colonized as a central strategy to maintain power. From there, we will explore works that supported, ironized, or undermined these roles during the eventual demise of the Empire. The materials—adventure, travel, and immigrant narratives and films, a country house novel, a war play and film—are set in Nigeria, Iraq, India, Ireland, Jamaica, and England from early to mid-twentieth century. This wide range of genres, settings, and decades will allow us to explore possible resonances between various local strategies to install or confront officially idealized gender roles in literature and film. We will also read works of postcolonial theory, literary criticism, and history. Assignments will include essays, quizzes, and a final research paper. Likely readings and films: *Sanders of the River* (dir. Korda), T.E. Lawrence (*Lawrence of Arabia*), *Seven Pillars of Wisdom*, Freya Stark, *Baghdad Sketches*, E.M. Forster, *Passage to India*, *Black Narcissus* (dir. Powell and Pressburger), *Bhaji on the Beach* (dir. Chadha), Sean O'Casey, *Juno and the Paycock*, Elizabeth Bowen, *The Last September*, *The Wind that Shakes the Barley* (dir. Loach), Samuel Selvon, *Lonely Londoners*, Andrea Levy, *Small Island*.

Pre-Requisite: ENGL 300W Critical Issues in Literary Studies. Fulfills a 400-level Film Studies requirement (FT), 400-level British literature requirement, 400-level Literature and Diversity requirement.

ENGL 433-61 (CRN 13037)
FONTAINE, JEANNINE

MODERN ENGLISH GRAMMAR
M 6:00-8:40

This course will delve into a full range of issues in modern linguistics, emphasizing topics that have particular relevance for the English language. Areas to be covered will include phonology (sound systems), morphology (word forms) and syntax (phrase and sentence patterns), as well as the sociolinguistic and pragmatic considerations that affect everyday usage. Participants will explore topics of immediate social relevance, such as the relationship between language and gender, the status of non-standard dialects, the growing global presence of English, and the emergence of creole varieties based on English. Elements from the history of English will be covered selectively as they relate to the topics listed here. Implications for the teaching of English, as both first and second language, will be regularly incorporated into our discussions; participants with a special interest in literature will be encouraged to explore applications of linguistic concepts to the analysis of literary works. **Pre-Requisite: ENGL 300W Critical Issues in Literary Studies. Fulfills the Linguistics/Grammar requirement for English Education students.**

ENGL 449W-01 (CRN 16343)
GLASS, KATHY

19TH/20TH CENTURY AFRICAN AMERICAN AUTOBIOGRAPHIES
TR 10:50-12:05

Examining black autobiography from the nineteenth century to the present, this course examines one of the most important genres in the African American literary tradition. Early black autobiography, in the form of the slave narrative, testifies to the dignity of the slave, and to the enduring power of the human spirit. Continuing in this tradition of storytelling, African American writers in the post-Emancipation, Reconstruction, and Civil Rights eras constructed their own narratives in which they engaged the spiritual, political, and economic dimensions of black life in America. This semester we will read a range of autobiographical works as we trace the evolution of the genre. Readings include works by Frederick Douglass, Harriet Jacobs, Maya Angelou, Dr. Martin Luther King, Jr., Malcolm X, President Barak Obama, and others. **Pre-Requisite: ENGL 300W Critical Issues in Literary Studies. Fulfills the 400-level American literature requirement and the 400-level Literature and Diversity requirement.**

ENGL 450W-01 (CRN 10557)
MIRMOTAHARI, EMAD

LITERATURE OF THE AMERICAS
MW 3:00-4:15

This course will examine literary works that resist the notion that the Americas (the “new world,” the western hemisphere) can be categorically divided into language systems (French, Spanish, English, Portuguese) or religious-civilisational spheres (Anglo-Protestant North and Latin-Catholic South). These works privilege the *cultural* map over the political map of the Americas, resulting in an invitation to reimagine the Americas as a site of intercultural transfusions, rather than just antagonism and estrangement. Texts include James Weldon Johnson’s *Autobiography of an X-Colored Man*, Maryse Conde’s *I, Tituba, Black Witch of Salem*, and Carlos Fuentes’ *The Old Gringo*. **Pre-Requisite: ENGL 300W Critical Issues in Literary Studies. Fulfills the 400-level American literature and the 400-level Literature and Diversity requirements. Fulfills World Literature requirement for English/Education majors. Fulfills Senior Seminar requirement (ALL TRACKS).**

ENGL 450W-02 (CRN 14094)
ST.HILAIRE, DANIELLE

MILTON
TR 1:40-2:55

This course will focus primarily on the works of the seventeenth-century poet and essayist John Milton, and in particular on his great epic, *Paradise Lost*. *Paradise Lost* is arguably the most influential poem written in the English language, and as such it is a crucial work for any student of English and American literature to know and understand. It is also very, very good. But Milton is not just a bulwark of “great literature” or a high turret of the ivory tower. In recent years, *Paradise Lost* in particular, and Milton’s work in general, have gained attention for dealing with concepts that are increasingly relevant to our modern context: ideas like freedom, individuality, and revolution. By reading *Paradise Lost* alongside some of Milton’s most famous prose work, as well as a good-sized selection of his shorter poetry, we will explore what Milton’s work has to say about subjects ranging from God and Satan to freedom of the press and separation of church and state, in order to discuss not just Milton’s importance in his own time, but the significance his ideas may still have today. **Pre-Requisite: ENGL 300W Critical Issues in Literary Studies. Fulfills 400-level British literature requirement. Fulfills the Senior Seminar requirement (ALL TRACKS).**

ENGL 464W-01 (CRN 15982)
FRIED, JOHN

FICTION WORKSHOP IV
TR 3:05-4:20

This course is designed as a workshop for advanced students in fiction writing, in which students will work to develop their imaginative writing and critical skills beyond the introductory level. Students taking this course must be committed to extensive writing, careful reading, active participation in class, and extremely regular attendance. Much of the class

time will be spent discussing one another's writing; as a workshop focused on writing as a process, substantial writing, revision, and group critique will be expected. In addition, students will be reading and discussing published fiction, since in learning to read well one learns much about writing. **Pre-Requisite: ENGL 404W Fiction Workshop III. Fulfills a Writing concentration requirement (WT).**

ENGL 464W-02 (CRN 15990)
KINNAHAN, LINDA

POETRY WORKSHOP IV
MW 3:00-4:15

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 who have already had significant experience in reading, writing, and discussing poetry. A workshop is a collective, requiring commitment to careful reading, extensive writing, active participation, and extremely regular attendance in class. Although a certain degree of talent helps, much good poetry writing is the product of labor and practice, both in the act of writing and the act of reading. You should strive this semester to become a meticulously careful reader, for in reading well you learn much about writing well. In addition, through reading the works of your classmates carefully and thoughtfully, you will contribute significantly to their improvement while also learning much about the craft of good writing. In this course, we will read several books by contemporary poets, explore a range of poetic forms, and experiment with language's potential. Students will write 1-2 poems per week, generate book reviews, develop a mid-term portfolio, and create a final chap-book. Work between literary genres and work with the as a form of poetic exploration will be encouraged. **Pre-Requisite: ENGL 404W Poetry Workshop III. Fulfills a Writing concentration requirement (WT).**