

ENGLISH DEPARTMENT

UNDERGRADUATE COURSE DESCRIPTIONS

SUMMER/FALL 2013

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- All English majors must complete ENGL 300W before then can take any 400-level English class.
- English majors must meet with faculty mentors. Mentors have all forms necessary for resigration and they will be submitted electronically to your advisor and email-copied to you.
- 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.
- In addition to the concentration requirements English Education students must also complete requirements in World Literature and Grammar & Linguistics.
- For Literature concentrations the Diversity and Literature Requirement may be satisfied simultaneously with any other 400-level requirement.

Summer 2013

ENGL 203-01 (32434) MTWRF 1:00-3:30

Intro. to Drama

Lane, J.

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 (32127) MWF 12:30-3:55

Survey of British Literature I

Kurland, S.

Focused on the theme of Love and Death in British literature from the late middle ages through the eighteenth century, this four-week survey examines selected classic works; conventions of literary forms like epic, narrative poetry, the sonnet, and drama; and historical, cultural, and literary contexts that may be helpful for appreciating these works. Class sessions will be organized around discussion. Course requirements will include regular attendance, active and helpful participation in class discussion, one or more group projects or presentations, and several brief analytical essays. **Fulfills the English major survey requirement in British literature and the School of Education requirement in earlier British literature.**

ENGL 403W-61 (32435) TR 5:00-8:45

New Approaches to World Literature

Mirmotahari, E.

What is "world literature?" Is it "the literature of the world minus that of the country in which the study takes place?" What/where is the *world* in world literature? What is world literature's relationship to comparative literature? What is its relationship to postcolonial literature? What are the theoretical issues surrounding teaching literatures in translation? To which ideological and historical shifts can we ascribe the various permutations of the idea of world literature? Is world literature a modern phenomenon? How does world literature impact the way we organise canons, literary curricula, and cultural knowledge in general? These are some the formative questions we will engage in this course. **Fulfills Diversity and Literature Requirement. Fulfills Education Student World Literature Requirement.**

FALL 2013

INTRODUCTORY GENRE COURSES

ENGL 101-01 (14584) MWF 12:00-12:50

Multi-Genre Creative Writing

TBA

This course is an introduction to the craft of writing poetry, fiction, and creative nonfiction—and is designed for the student who is seriously interested in creative writing. We will discuss elements of craft that are particular to each genre and universal for all three. The course will offer the opportunity to experiment with three forms of creative writing and to read and discuss from a writer's point of view contemporary writing in these genres. **Fulfills the University Core Creative Arts Theme Area requirement.**

ENGL 101-02 (17941) TR 10:50-12:05

Multi-Genre Creative Writing

TBA

This course is an introduction to the craft of writing poetry, fiction, and creative nonfiction—and is designed for the student who is seriously interested in creative writing. We will discuss elements of craft that are particular to each genre and universal for all three. The course will offer the opportunity to experiment with three forms of creative writing and to read and discuss from a writer's point of view contemporary writing in these genres. **Fulfills the University Core Creative Arts Theme Area requirement.**

ENGL 201-01 (10526) TR 1:40-2:55

Intro. to Fiction

Howard, S.

In this course we will read short stories and novels by women and men from diverse backgrounds. We will explore the short story and novel genres by examining the elements of fiction in each, reading commentaries on the art of writing fiction, viewing film adaptations of the stories and novels, considering the viewpoints of literary critics on the stories and novels, and writing critically about the fiction.

ENGL 202-01 (10527) TR 12:15-1:30

Intro. to Poetry

Panutsos, M.

Mina Loy once wrote, "Poetry is prose bewitched, a music made of visual thoughts, the sound of an idea." If that makes sense to you in a way you cannot quite articulate, then this course is for you. Even when we do not fully understand it, we can usually appreciate poetry's beauty. This course will provide a general introduction to poetic forms and techniques, helping students to understand how poetry works to convey ideas and create impressions. We will explore a wide range of poetry from the English and American literary traditions, considering both well known poems and more marginalized works, to gain a fuller understanding of what poetry is and how it functions. Poetry readings will be situated in the historical and cultural context in which they were written, and we will consider implications of gender, class, race, and culture. The course is organized with general students in mind; no special training in literary studies is required.

ENGL 203-01 (16921) MWF 10:00-10:50**Intro. to Drama****Higa, J.**

What is sex? What do we mean by male and female? Why do we make assumptions about how bodies will interact with each other based on how they appear? These are questions playwrights have grappled with for centuries. From Shakespeare's sixteenth-century *As You Like It* to David Henry Hwang's twentieth-century *M. Butterfly*, playwrights have explored the boundaries—or lack of boundaries—among sex and the body. Most often, because drama involves physical bodies on stage, the questions of sex and sexuality are metaphorically written on the body. In this course, we will look for and examine how sex and the physical body intersect in a variety of plays. The class will include enthusiastic lectures, engaging discussion, and some riveting film and music video clips. The work will consist of active class participation, journal entries, a group scene presentation, a midterm, and a final. Among other plays, our reading may include William Shakespeare's *As You Like It*, Joanna Baillie's *De Montfort*, Henrik Ibsen's *A Doll's House*, Tennessee Williams' *A Streetcar Named Desire*, David Henry Hwang's *M. Butterfly*, Tony Kushner's *Angels in America*, Mimi Loom's *The Waiting Room*, Steven Sater and Duncan Sheik's *Spring Awakening*. **Fulfills a Theater Major requirement.**

ENGL 204-01 (10530) MWF 12:00-12:50**The Bad Girls of Fiction****Callanan, L.**

Vamps and murderesses, back talkers and renegades, readers have always loved the bad girls of fiction. Beginning with that quintessentially bad mother, Medea, we will read a range of texts with female protagonists who break the rules and make their own way. What is it about these characters that lead us often to cheer for them and celebrate their transgressions? Why do bad girls make such appealing characters? How do modern bad girls like Sarah Palin and Hilary Clinton echo representations of the early fictional bad girls? These questions and others will fuel our discussions of this wide range of lively and exciting works. **Fulfills an English or Humanities elective. Cross-listed with WSGS 201.**

ENGL 205-61 (14585) T 5:00-9:00**Intro. To Film****Suh, J.**

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 Concentration students.

LITERATURE SURVEYS

The following courses fulfill English major survey requirements.

ENGL 217W-01 (10532) MWF 9:00-9:50

Survey of British Literature I

Stoyanoff, J.

The purpose of this course is to introduce to you a collection of texts (both seminal and marginalized) from the major genres spanning from the Anglo Saxon period to the end of the eighteenth century, all contextualized within a cultural and historical framework of the British literary tradition. We will accomplish this through two main goals, including, first, to read, to analyze, and to synthesize cogent arguments about this literature, and second, to place the reader and the text in dialogue to determine meaning(s) in order to discuss whether meaning lies with the author, a text's structure, or the reader. We will especially investigate attempts to impose meaning(s), why such imposition may occur, and to what effects ignoring such imposition may lead.

ENGL 218W-01 (10534) TR 9:25-10:40

Survey of British Literature II

Heilman, M.

This course offers students a survey of British Literature from the late eighteenth century through the mid twentieth century. We will read, discuss, and analyze works that represent three distinct historical phases and aesthetic movements (Romanticism, Victorian, and Modernism) and we will sample texts from each of the major genres (poetry, short fiction, prose, drama, and the novel). Our syllabus will include works by Blake, Wordsworth, Coleridge, Byron, Percy and Mary Shelley, Keats, Tennyson, Robert and Elizabeth Barrett Browning, Rossetti, Stevenson, Wilde, Yeats, Eliot, Joyce, and Woolf. The course is designed for English majors, but non-majors are welcome.

ENGL 219W-01 (10536) TR 10:50-12:05

Survey of American Literature I

Barrett, F.

This course will consider representations of American identity in writings from the early colonial period through the Civil War. Situating each work in its historical and cultural context, we will focus in particular on these writers' depictions of home spaces and of the natural world, considering how these depictions shape the writer's sense of what it means to be "American." Reflecting on the transitions from the colonial era to the new republic to the antebellum nation, we will attend to points of contact, engagement, and conflict between different cultures and world-views, considering how differences of race, gender, and class shape these encounters. Readings will include work by writers such as Mary Rowlandson, Roger Williams, Hector St. Jean de Crèvecoeur, William Apess, Lydia Maria Child, Frederick Douglass, Harriet Jacobs, Henry David Thoreau, and Emily Dickinson among others. Regular writing assignments will encourage students to develop their critical thinking and writing skills.

ENGL 220W-01 (10537) MWF 1:00-1:50**Survey of American Literature II****Butcher, I.**

This course will introduce students to American literature written since 1865 by considering a range of texts in terms of literary history (schools and/or movements of authors and aesthetics), socioeconomic conditions, and political concerns. Particular attention will be paid to the ways texts actively engage with, respond to, and shape the American experience over the past century and a half, with the goal of expanding the sense of a text's work within the American literary tradition. The readings for this course will be drawn from canonical and non-canonical texts of drama, fiction, non-fiction, and poetry in order to explore shifting notions of genre and canonicity since the Civil War. Writing assignments will allow students to think critically and creatively about individual texts as well as to develop connections across texts, genres, movements, and eras.

ENGLISH 300W

Fulfills an English major requirement for all tracks.

ENGL 300W-01 (10539) TR 1:40-2:55**Critical Issues in Literary Studies****Kurland, S.**

Designed for English majors and minors, this course is a practical exploration of the methods used by scholars and critics to understand literary works and communicate their insights. Students will develop their skills as readers, discussants, and writers through close examination of four or five major literary texts, from different genres and periods, and selected scholarship and criticism representing a variety of approaches. Students will develop as researchers through hands-on use of the scholarly resources employed by literary critics, including print bibliographies, standard reference works, and computerized databases, and incorporate their research in analytical essays of various lengths. Class sessions will be organized around discussion. Possible readings: Shakespeare, *Othello*; Austen, *Pride and Prejudice*; Thoreau, *Walden*; Eliot, *The Waste Land*; Atwood, *Oryx and Crake*. **Fulfills an English major requirement for all tracks.**

ENGL 300W-02 (10540) MWF 10:00-10:50**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 addresses these questions, introducing students to various forms of literary expression (fiction, drama, the short story, and the essay). Students will have an opportunity to conduct research on literary texts, collect critical material, and reflect on how our views of literature are informed by such reviews. In addition, critical essays, classroom discussion, and film viewings are required. This course is designed to prepare students for upper-level English courses.

300 LEVEL LITERATURE COURSES

ENGL 306W-01 (17930) TR 12:15-1:30

Irish Drama

Brannen, A.

This course provides an over view of Irish drama, from the 18th century on into the end of the 20th century. We will examine congruencies and differences among plays written by Irish playwrights working in London and Dublin, plays written by Anglo-Irish and Celtic-Irish playwrights, plays which examine the question of Irishness directly and those which seem to ignore the question completely. We will pay particular attention to politics, religion, historical context. Texts will include: George Farqhar, *The Recruiting Officer*; Oliver Goldsmith, *She Stoops to Conquer*; Richard Sheridan, *The Rivals*; John Harrington, *Modern Irish Drama*; Oscar Wilde, *The Importance of Being Earnest*; Stewart Parker, *Stewart Parker Plays:2*; Anne Devlin, *Ourselves Alone*; Frank McGuinness, *Someone to Watch Over Me*; Marina Carr, *By the Bog of Cats*. **Fulfills a Theater Major requirement. Fulfills Education Student World Literature Requirement.**

ENGL 316W-01 (16924) TR 10:00-12:05

Healthcare and Literature

Kurland, S.

Covering a broad range of historical periods and kinds of writing, this course will explore the relationship between health care and literature. How have humans at different times conceived of the body (and mind) in its ideal state and when distressed by accident, disease, disability, and/or age? We will be interested in medical science, of course, particularly as it has developed over time (and continues to develop), and in humanistic issues like the nature of human beings, the relationship of the body and the mind, and the balance between health and illness. Class sessions will be organized around discussion. Readings will include selections and complete works, including fiction and non-fiction. Requirements will include midterm and final exams, one or more group projects and presentations, an informal Reading Journal, and multiple analytical writing assignments. Regular attendance and active and helpful participation in discussion will be requirements of the course. This class is intended for students from the Health Sciences, the Natural Sciences, and the Liberal Arts alike; no particular background or preparation in science, medicine, or literature is assumed. **Fulfills a Literature Concentration elective requirement.**

WRITING COURSES

ENGL 301W-01 (10541) MW 3:00-4:15

Fiction Workshop I

Fried, J.

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

ENGL 301W-02 (15980) TR 12:15-1:30**Fiction Workshop I****Staff**

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.**

ENGL 301W-03 (13727) MWF 11:00-11:50**Poetry Workshop I****Cipri, A.**

Part I: Welcome! In joining the conversation, simply through the act of showing up, we claim our seat, a space at the table, and align our voices with the ongoing discourse of the poetry workshop forum.

Part II: The work begins; you will read poems from a variety of published poets from different schools and periods with an emphasis on particular literary devices: line, stanza, form, image, rhythm, meter, theme, tone, diction, lyric, allegory, elliptical, etc. With the acquisition of this vocabulary helping us unpack a poem's meaning and the nuances that enrich that meaning, you will challenge the work of published poets, your peers, and yourselves. The course requires you not only be attentive to language but also to music and art; a willingness to investigate a variety of mediums, and how they inform one another is crucial. You will compose 1-2 poems weekly, participate in workshop, and submit both a midterm and final portfolio of poems. A variety of poetry books, literary journals, and multimedia resources from blackboard will be assigned. **Fulfills a Writing Concentration requirement.**

ENGL 302W-01 (10544) TR 9:25-10:40

ENGL 302W-02 (10545) TR 10:50-12:05

ENGL 302W-03 (14871) TR 1:40-2:55

ENGL 302W-04 (17531) TR 3:05-4:20

Science Writing**Staff**

This course seeks to go beyond "college-level writing" to a more professional, "real world" level. In this course, you will collect evidence from primary research articles on a controversial scientific topic, and then write an engaging, grammatically correct, and logically sound persuasive argument that attempts to resolve the controversy. In addition, you will present your argument in a short presentation to the class. We will discuss how to find and interpret primary articles; how to use our knowledge of reader expectations to write easy-to-read sentences; and how to craft an excellent evidence-based argument. 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.**

ENGL 400W-02 (15988) MWF 11:00-11:50**Poetry Workshop II****Cipri, A.**

Jack London asserts, “you can't wait for inspiration, you have to go after it with a club”; similarly, students will continue to pursue their craft, by expanding their foundation built on the knowledge and skills introduced in prior creative writing courses. Students will create a manuscript of original poetry and self-assess goals for further creative writing projects, extending revision techniques, appraising issues of literary voice, thematic articulation, and formal design. Through mutual commitment, the poetry workshop affords students the necessary time in achieving personal direction and development. **Pre-Requisite: ENGL 301W Poetry Workshop I. Fulfills a Writing Concentration requirement.**

ENGL 404W-02 (15989) MWF 11:00-11:50**Poetry Workshop III****Cipri, A.**

Jack London asserts, “you can't wait for inspiration, you have to go after it with a club”; similarly, students will continue to pursue their craft, by expanding their foundation built on the knowledge and skills introduced in prior creative writing courses. Students will create a manuscript of original poetry and self-assess goals for further creative writing projects, extending revision techniques, appraising issues of literary voice, thematic articulation, and formal design. Through mutual commitment, the poetry workshop affords students the necessary time in achieving personal direction and development. **Pre-Requisite: Poetry Workshop II. Fulfills a Writing Concentration requirement.**

ENGL 437W-61 (17934) W 6:00-8:40**Writing for Trade Publication****Fried, J.**

The “trade” in trade publication typically suggests a piece of writing tailored to a specific industry rather than the overall consumer market. (Think *Variety* versus *Entertainment Weekly*.) For this course, we will broaden the parameters of that definition with the idea that any story or article you write in the hopes of getting published (and possibly getting paid for it) must be tailored to the specific identity of that magazine or website, whether it is for *People* or *Cranes Today*. (Yes, it exists.) To understand these markets, we will study some of the standard forms used in each (the profile, the feature, the review, and so on), read examples, and try our best to understand what makes particular stories or articles effective. Students will then write their own pieces and potentially build a modest publication (most likely online) to be evaluated individually with the instructor, but also in peer groups. In addition, students will work together in groups on focused projects in an effort to mimic the reality of writing in the “real world” workplace where one’s ability to collaborate often defines one’s success. **Fulfills a Writing concentration requirement.**

ENGL 464W-02 (15990) MWF 11:00-11:50**Poetry Workshop IV****Cipri, A.**

Jack London asserts, “you can't wait for inspiration, you have to go after it with a club”; similarly, students will continue to pursue their craft, by expanding their foundation built on the knowledge and skills introduced in prior creative writing courses. Students will create a manuscript of original poetry and self-assess goals for further creative writing projects, extending revision techniques, appraising issues of literary voice, thematic articulation, and formal design. Through mutual commitment, the poetry workshop affords students the necessary time in achieving personal direction and development. **Pre-Requisite: ENGL 404W Poetry Workshop III. Fulfills a Writing concentration requirement.**

FILM COURSES

ENGL 205-61 (14585) W 5:00-9:00

Intro. To Film

Suh, J.

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 English major survey requirement for Film Studies Concentration students.

ENGL 308-91 (10548) TBA TBA

Pittsburgh Filmmakers

Glass, K.

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.**

400 LEVEL LITERATURE COURSES

Pre-Requisite: ENGL 300W Critical Issues in Literary Studies is the pre-requisite for all 400-level literature courses.

ENGL 406W-01 (17931) TR 3:05-4:20

Medieval Drama

Brannen, A.

Although drama was arguably the most popular art form in medieval England, relatively little survives; the texts we do have survived either in the city archives of cities marginalized in the English renaissance -- the Chester and York cycles, for instance -- or in the family papers of recusant Catholics -- the Townleys, the Digbys; Shakespeare and Marlowe knew "medieval drama," as it was still performed in their childhoods, but by the time they wrote, it had become illegal. But what we do have reveals a drama unlike anything known today, in its use of performance space and in the ways it works with and through the audience. We will use David Bevington's anthology of medieval drama, reading excerpts from the cycle plays, saints' plays, moralities. Classes will consist of a combination of lecture, discussion, and getting out of chairs in order to understand sight lines. You will never take the fourth wall for granted again, after this class. **Fulfills the 400-level British literature requirement.**

ENGL 412W-01 (17943) MWF 11:00-11:50**Literature of Heaven and Hell in the Renaissance****St. Hilaire, D.**

“Awake, arise, or be forever fallen!”: this was the rallying cry of Milton’s Satan in his epic poem, *Paradise Lost*, but it is a sentiment that more generally expresses both the energy and anxiety of the English Renaissance. A period that began with a theological revolution and ended with a civil war, the Renaissance in England was unusually preoccupied with the problem of discerning good from evil, and with questions about the right places and times for obedience, rebellion, meditation, and action. Unsurprisingly, it was also a period that produced more than its fair share of narratives involving God, angels, and of course the devil. In this class, we will be looking at some of these narratives, from Marlowe’s play *Dr. Faustus*, to the violent Holy Sonnets of John Donne, to Milton’s *Paradise Lost*, in order to explore some of the problems that drove the tumult of the Renaissance, and how literature specifically provided a space for thinking about these problems through depictions of Heaven, Hell, and--most importantly--the space in between. **Fulfills the 400-level British literature requirement.**

ENGL 430W-01 (16928) TR 1:40-2:55**20th Century American Drama****Lane, J.**

American playwrights have made enormous contributions to world drama during the last century, and their works are widely read and performed. The 20th century gave us some of America’s greatest plays and playwrights. This course will explore the masterpieces of playwrights whose careers were at their zenith during the last century. Authors covered include Tennessee Williams, Arthur Miller, Clifford Odets, Edward Albee, Eugene O’Neill, Lillian Hellman, August Wilson, and others, each with a distinct American voice, writing on distinctly American themes. This course is reading and writing intensive. **Fulfills the 400-level American literature requirement.**

Courses that fulfill specific Education Requirements

ENGL 306W-01 (17930) TR 12:15-1:30**Irish Drama****Brannen, A.**

This course provides an over view of Irish drama, from the 18th century on into the end of the 20th century. We will examine congruencies and differences among plays written by Irish playwrights working in London and Dublin, plays written by Anglo-Irish and Celtic-Irish playwrights, plays which examine the question of Irishness directly and those which seem to ignore the question completely. We will pay particular attention to politics, religion, historical context. Texts will include: George Farqhar, *The Recruiting Officer*; Oliver Goldsmith, *She Stoops to Conquer*; Richard Sheridan, *The Rivals*; John Harrington, *Modern Irish Drama*; Oscar Wilde, *The Importance of Being Earnest*; Stewart Parker, *Stewart Parker Plays:2*; Anne Devlin, *Ourselves Alone*; Frank McGuinness, *Someone to Watch Over Me*; Marina Carr, *By the Bog of Cats*. **Fulfills a Theater Major requirement. Education Student World Literature Requirement.**

ENGL 433-61 (21883) M 6:00-8:40

Modern English Grammar

Fontaine, J.

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

SENIOR SEMINARS

ENGL 450W-01 (10557) TR 10:50-12:05

Women Writers in Late 18th Century Britain: Inside and Outside the Blue Stocking Circle

Howard, S.

There is no question that women writers such as Elizabeth Montagu, Hannah More, Frances Burney, and Elizabeth Carter benefitted both personally and professionally from their involvement in the literary salon of the time, referred to as the blue stocking circle, but not all women writing and publishing in the 18th c. were invited into or wished to join or were able to participate in such a group. Literary women outside the blue stocking group, including such writers as Charlotte Lennox, Frances Brooke, and Charlotte Smith, for example, managed successful careers with the help of other kinds of support and often under financial, geographic, or familial constraints that made belonging to the London-centered, upper class blue stockings impractical or undesirable. This course explores the nature of the blue stocking circle as it evolved over the course of the 2nd half of the 18th c., and examines how it either worked as a support system or was bypassed for other kinds of literary support systems, including the male dominated literary and dramatic circles headed by Samuel Johnson, Samuel Richardson, and David Garrick. We will read poems, novels, essays, and plays by women inside and outside the blue stocking circle, as well as study their lives and times, in an attempt to understand the relation between the writer, her work, and the literary context in which she wrote.

Requirements include presentations on the lives and works of these writers, presentation of critical articles, class participation, a short paper, a long paper, and an exam.

Pre-Requisite: ENGL 300W Critical Issues in Literary Studies. Fulfills the 400-level British literature requirement. Fulfills the Senior Seminar requirement—permission required.

ENGL 450W-02 (16920) MW 3:00-4:15

African American Fiction

Glass, K.

How did nineteenth- and twentieth-century black authors record their versions of reality and visions of a democratic future? How did they strive to recreate their realities through the power of the written word? These are some of the questions that will guide class discussions. This course will explore the African-American literary tradition, the historical context in which it emerged, and the dialogue between black literature, politics, and music. In this seminar course students will acquire an advanced understanding of African-American literary forms and culture. The reading list will include nineteenth- and twentieth-century works by Frances Harper, Charles Chesnut, James Baldwin, Richard Wright,

Alice Walker, Toni Morrison, and others. **Pre-Requisite: ENGL 300W Critical Issues in Literary Studies. Fulfills the 400-level American literature requirement. Fulfills the Senior Seminar requirement—permission required.**

STUDY ABROAD: Rome Campus

ENGL 301W

The Writer's Sketchbook: Creative Writing & Sketching in Rome

Kinnahan, L.

This course explores the relationship between how we see and how we write. It will combine creative writing with the practice of drawing to observe “place” in ways that can enrich how our writing “sees” place, through different types of creative writing, travel writing, and documentary writing. Through compiling a semester-long sketchbook of writing, drawing, and possibly other visual media, we will work to employ the view of a traveler for whom the journey itself is compelling in understanding a relationship to unfamiliar and new places along that journey.

No experience in creative writing or drawing is required. Fulfills Core Theme Area Requirement: Creative Arts. Fulfills a writing concentration requirement, or elective for Literary Studies or Film Studies.

ENGL 306W

Food, Hunger, and Ethics in Contemporary Literature

Kinnahan, T.

This course will explore issues related to food and social justice in contemporary literature, with an emphasis on non-fiction. Topics include the ethics of food production and consumption; economic disparities in access to food; the environmental impact of our food choices; the social implications of changing food ways among traditional ethnic communities; and the spiritual dimensions of our relationship with food. Featured writers will include Barbara Kingsolver, Michael Pollan, Jonathan Safran Foer, Wendell Berry, and others. **Fulfills Core Theme Area Requirement: Social Justice. Fulfills an elective in Literary Studies.**