

# ENGLISH DEPARTMENT

## UNDERGRADUATE COURSE

### DESCRIPTIONS

#### FALL 2021

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- **ENGLISH MAJORS MUST MEET WITH FACULTY MENTORS.** Mentors have all forms necessary for registration, which will be submitted electronically to your advisor and will be ccd to you. The mentoring period begins **Monday, March 15th.** Please email your mentor to arrange a time to meet (the list of mentors can be found on page 21 of this document).
- 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.
- 400-level courses may satisfy more than one distribution requirement.
- In addition to the concentration requirements, English Education students must also complete requirements in World Literature, Film/Media, and History and Structure of the English Language.

For more information, see *Dr. Sarah Wright, Director of Undergraduate Studies* (x1278; wrights3@duq.edu).

## Course Registration in the time of COVID

As with everything else these days, some adjustments will have to be made in our mentorship process and in your reading of this document. Special instructions for FA21 follow:

**Mentorship:** Mentorship will take place *virtually* from M 3/15-F 3/26. We ask that you contact your mentor to schedule an appointment during that time - *it is not your mentor's responsibility to contact you*. These meetings should *precede* your meeting with your college advisors. They are also important as a means by which to communicate with the department: What classes would you like to see offered? What successes and challenges have you experienced this semester? What are some of your long-term goals and how can we help you achieve them? Mentorship is a unique feature of the English program at Duquesne - *please take advantage of it!*

**Mentoring Office Hours:** Dr. Sarah Wright will hold open office hours to support FA21 registration at the following zoom link <https://duq.zoom.us/j/95458117423>. Office hours will be held at the following times:

Friday 3/19 9:30-11:30

Tuesday 3/23 1:30-3

Friday 3/26 10:30-12

## Own Your Education: STORYTELLING

This year the English department is launching its “Own Your Education” initiative, which allows **YOU** to select a theme around which we will build department programming, including courses, speakers, and more! Results from the Sigma Tau Delta poll showed that for AY21-22 you all selected **storytelling** as a theme. The following courses are considered part of this theme area:

- Modernist Poetry and Visual Culture, L. Kinnahan (FA21)
- Native American Literature, T. Kinnahan (FA21)
- Shakespearean Adaptation: Stage and Film, S. Kurland (FA21)
- 20th Century Black Autobiographies, K. Glass (SP22)
- August Wilson, J. Lane (SP22)

We are also working to develop additional programs that will enrich your study of storytelling this coming academic year. Our hope is that these offerings will give you a sense of ownership over your course of study, and prompt cohesion and connections across classes. Perhaps your work in this theme area will also prompt public presentations at venues including the [URSS!](#)

Stay tuned for a call from Sigma Tau Delta this coming fall for theme area suggestions for AY 22-23!

# Learning Community Courses

Open only to incoming Freshmen

**ENGL 113C-01 (14256)**

**NARRATIO: Diversity & Literature**

**MWF 12:00-12:50**

**T. Kinnahan**

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 BRDG Cultural Fluency, WDLI Minor requirement.**

**ENGL 201C-01 (16405)**

**TERRA: Confronting the Eco-Apocalypse**

**TR 12:15-1:30**

**Wright**

Imagine the streets of NYC transformed into canals... a sea of dunes stretching across the American West... a world where bio-terrorism is a tool for corporate profit. This class will explore these worlds and more in dystopian novels and films including Disney's *Wall-E*, Nathaniel Rich's *The Odds Against Tomorrow*, and Paolo Bacigalupi's *The Windup Girl*. As we explore these hypothetical futures, we will consider how they comment on current environmental, social, and economic choices, and how they imagine future individuals and societies contending with apocalyptic floods, draughts, and genetically-modified organisms. We will also partner with Grounded Strategies ([groundedpgh.org](http://groundedpgh.org)) to learn about the steps Pittsburgh is taking toward a more sustainable future, and to help the city take those steps in neighboring communities including the Hill District and Uptown. **Fulfills BRDG Cultural Fluency, Foundational Community Engaged Learning Course.**

**ENGL 228C-01 (18960)**

**SPST: Graphic Novels and Visual Narratives**

**MWF 11:00-11:50**

**Ussia**

This Artes Learning Community Class will explore the new generation of graphic novelists who push the boundaries of visual storytelling in the areas of narrative content, representation, and aesthetic convention. Shying away from the more familiar superhero comic book, figures like Chris Ware, Allie Brosh, Seth, Nick Drnaso, Derf, Gene Luen Yang, and Aaron McGruder have all taken the conventions of the comic book and expanded the scope of possibilities for visual narrative. By drawing on pop culture conventions, as well as centuries old techniques for conveying meaning, the artists who create the 21st Century Graphic Novel remake the comic for our contemporary hyper-visual meme-based culture, creating a new kind of visual literacy.

## Introductory Genre Courses

**ENGL 200-61 (17907)**

**Introduction to Film**

**T 5:00-9:00**

**Suh**

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. We will also study important movements in film history and theory. The course will require regular participation in discussions, journals, and exams that will enable you to develop skills in film analysis and review writing. Sessions will be devoted to lecture, discussion, and screening. **Fulfills Film Studies minor requirement, ENGL-ED Media/Film requirement.**

**ENGL 201-02 (12738)**

**SPST: Intro to Fiction**

**TR 3:05-4:20**

**Howard**

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

**ENGL 202-01 (13286)**

**SPST: Intro to Poetry**

**MWF 12:00-12:50**

**Kurland**

What is poetry? What does poetry do? Who reads (or listens to) poetry—and why? How does a person read poetry? The answers to such questions may vary, depending on factors at the time of composition, or since, including historical period, society and culture, politics, literary (and other) trends and fashions, and poetic forms and conventions, not to mention the personality, ideology, and vision of a particular poet. This introductory class will survey a broad variety of poetic examples, from various periods, written by a range of poets, primarily in the English and American traditions. Poems will include narrative, dramatic, and lyric modes of verse, representing both closed and open forms. We will spend class time on ways of reading poems, as we develop a historical awareness of some of the formal aspects of poetry. Course requirements will include exercises to practice close reading of poems (including reading them aloud), study of literary devices and conventions found in different kinds of poems, and brief written responses to individual poems; major assignments will include two or more medium-length analytical essays incorporating research on topics designed to allow students to pursue their own particular

interests. We may also try our hand at composing poetry in particular forms. No particular prior knowledge of poetry or other forms of literature is assumed or expected.

**ENGL 203-01 (18678)**

**SPST: Intro to Drama: Family Dramas**

**MWF 11:00-11:50**

**Engel**

From Shakespeare's *Twelfth Night* to August Wilson's *King Hedley II*, to Beth Henley's *Crimes of the Heart*, playwrights across centuries have grappled with staging the complexities of family relationships. 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 pay close attention to both the literary and theatrical aspects of these texts as well as the cultural contexts in which they were produced. We will watch films, attend performances (virtual if necessary!), write frequently, stage scenes, do presentations, and have lively lectures, discussions, and debates. **Fulfills BRDG Communication and Creative Expression.**

## Literature Surveys

**ENGL 317-01 (17729)**

**Survey of British Lit I**

**TR 12:15-1:30**

**St. Hilaire**

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 MARS minor requirement.**

**ENGL 320-01 (13844)**

**Survey of American Lit II**

**TR 1:40-2:55**

**L. Kinnahan**

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.

**ENGL 322-01 (16400)****Global Literature Survey****MWF 12:00-12:50****Mirmotahari**

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 debates and relationships that shape it. These include *world literature*’s relationship to translation, “ethnic”/minority literatures, diversity and social justice initiatives, immigration, as well as globalization, among other topics. Literary texts are chosen to highlight these relationships and conversations. **Fulfills BRDG Cultural Fluency, ENGL-ED World Literature requirement, WDLI minor requirement.**

## English 300W

**ENGL 300W-01 (10210)****Critical Issues in Literary Studies****MW 3:00-4:15****Mirmotahari**

The objective of this course is at once simple and ambitious: to acquaint you with the methods, terminology, and skills you will need to succeed as an English major. You will learn about the various critical and theoretical approaches to literary interpretation, how genre shapes reading and meaning-making, how to identify and use literary scholarship, and the relationship between close readings and articulating larger conceptual arguments. The class has the formal role of preparing you for upper-level literature courses here at Duquesne University.

**ENGL 300W-02 (10211)****Critical Issues in Literary Studies****MWF 10:00-10:50****Glass**

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, and 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 critically acclaimed works by Harriet Jacobs, Henry James, F. Scott Fitzgerald, Tennessee Williams, and Danzy Senna. This course is designed to prepare students for upper-level English courses.

## 300-Level Literature Courses

**ENGL 309W-01 (18880)**

**SPST: Horror Film**

**R 5:00-9:00**

**Fried**

Horror is one of the most popular and resilient genres in the history of film. But what exactly defines a movie as a horror film? And what is it about the horror film that keeps us coming back for more? It's certainly more than the experience of being scared. In this course, we will watch and discuss a variety of classic and contemporary horror films with the purpose of a) understanding and recognizing the cinematic codes of the genre b) considering how the horror film – through its varied subgenres – often functions as a barometer of social anxieties surrounding issues of gender, sexuality, and race. In addition to weekly screenings, students will read, discuss, and write about a variety of theoretical essays and texts on horror film. Students will also be expected to master the language of film analysis. **Fulfills Film Studies Minor requirement, ENGL-ED Media/Film Requirement. Cross-listed with WSGS.**

**ENGL 316W-01 (17727)**

**MWF 12:00-12:50**

**ENGL 316W-02 (18114)**

**MWF 11:00-11:50**

**SPST: Health Care & Literature**

**Maatta**

This course explores 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 discuss representations of medical practice in word and image. We interpret illustrations from 19th century anatomical textbooks and paintings of surgeries by Thomas Eakins alongside episodes of *The Knick*; 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 non-fiction and fiction about physical and mental illness, disability, medical mismanagement, and medical heroics, including Fanny Burney's 1812 account of her radical mastectomy, Dalton Trumbo's *Johnny Got His Gun*, Sylvia Plath's *The Bell Jar* and Bernard Pomerance's *The Elephant Man*. A guest speaker in physical therapy will visit to discuss PT and chronic pain, and you will have an opportunity to visit the campus cadaver lab.

We are interested in the nature of humanity, the ethics of experimentation, the profession as locus of power and generator of discourse, patient-provider communication challenges, spectacles of disability, stigmas surrounding illness, and the inevitability of death. You will participate regularly in class discussions and complete two process-based analytical papers, some in-class writing assignments, a few informal reflections, and a research project. **Fulfills BRDG Communication and Creative Expression. Cross-listed with WSGS.**

# Writing Courses

All writing courses fulfill Writing Concentration requirements

**ENGL 101-01 (11127)**

**MW 3:00-4:15**

**ENGL 101-02 (12107)**

**TR 12:15-1:30**

**Multi-Genre Creative Writing**

**TBA**

There are many different ways to write creatively—stories, poems, even essays—but the skills needed to write well in any of these forms share more in common than most people assume. This course is designed to introduce students to a variety of creative writing forms—poetry, fiction, and creative non-fiction—by examining various craft elements (character, voice, point of view, setting, etc.) and trying to understand how the lessons learned about these in one genre can be helpful when trying to write in another. Students will be required to read texts by published authors to discuss how and why they work; students will also write, read aloud, and workshop their own work in a supportive and constructively critical environment. **Fulfills BRDG**

**Communication and Creative Expression.**

**ENGL 302W-02 (10213)**

**TR 12:15-1:30**

**ENGL 302W-03 (11169)**

**TR 10:50-12:05**

**ENGL 302W-05 (17214)**

**TR 1:40-2:55**

**ENGL 302W-55 (10212)**

**OL**

**Spst: Scientific Writing**

**Klucvsek**

This course covers topics in scientific writing, science writing, and scientific information literacy. Students practice communicating recent research to a professional audience and translating research for a public audience. To accomplish these goals, this writing-intensive course surveys several types of writing, including journal articles, grants, posters, and news articles. By the end of this course, students will be able to read, write, cite, and peer review professional scientific writing. **Fulfills BRDG Communication and Creative Expression and**

**Quantitative and Scientific Reasoning.**

**ENGL 330W-01 (13659)**

**Fiction Workshop I**

**TR 12:15-1:30**

**Fried**

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 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. **Fulfills BRDG Communication and Creative Expression**

**ENGL 330W-02 (16019)**

**Fiction Workshop I**

**TR 1:40-2:55**

**TBA**

**Fulfills BRDG Communication and Creative Expression**

**ENGL 331W-01 (18679)**

**Poetry Workshop I**

**TR 3:05-4:20**

**TBA**

**Fulfills BRDG Communication and Creative Expression**

**ENGL 331W-02 (17951)**

**Poetry Workshop I**

**MW 3:00-4:15**

**Barrett**

This course aims to develop your skills 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 develop a shared vocabulary for discussion of the architecture, language, and voice of the poems you are writing. Unlike a traditional literature course where discussion focuses primarily on published texts, the main purpose of this course will be to discuss poems written by students in this class. Students will be required to write new work for the class each week and will also be required to take part in writing collaborative class poems. Between class sessions, you'll read and respond to one another's poems, as well as reading work by published poets. For those who have trouble making time to write creatively, the deadlines for the course will encourage you to get ideas onto paper. For those who have not written poetry before, the course will offer an introduction to the pleasures and challenges of this process. Group discussion of the poems 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 terms to other writers. One of our most important objectives will be to establish the class as a collaborative community of writers. **Fulfills BRDG Communication and Creative Expression**

**ENGL 332W-01 (18680)**

**Playwriting Workshop I**

**TR 10:50-12:05**

**TBA**

This course is a workshop for students interested in playwriting. **Fulfills BRDG Communication and Creative Expression**

**ENGL 475W-01 (14263), Fiction Workshop II** **TR 1:40-2:55**  
**ENGL 485W-01 (14264), Fiction Workshop III** **TR 1:40-2:55**  
**ENGL 495W-01 (14283), Fiction Workshop IV** **TR 1:40-2:55**

**Fried**

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 10 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. **Prerequisite: ENG 330W Fiction Writing**

**Workshop 1**

**ENGL 476W-01 (13588), Poetry Workshop II** **TR 3:05-4:20**  
**ENGL 486W-01 (13589), Poetry Workshop III** **TR 3:05-4:20**  
**ENGL 496W-01 (14274), Poetry Workshop IV** **TR 3:05-4:20**  
**ENGL 498W-01 (17526), Poetry Workshop V** **TR 3:05-4:20**

**L. Kinnahan**

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.

What is the work that poetry does in the world? Through a semester of writing, reading, and talking, we will explore this question and its meaning for each poet. This course is a workshop for students interested in writing poetry who have already had significant experience in reading, writing, and discussing poetry. (Students must have taken Poetry Workshop I or the equivalent, or receive the permission of the instructor). A workshop is a collective, in which we commit to sharing written work, critiques, and our readings of poetry with each other, collaboratively exploring the potential of language and poetry. In addition to writing and discussing our own work, 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 the workshop include: developing numerous writing strategies; focusing upon different stages of the writing process; exploring numerous elements of poetry, both through the reading of poetry and the writing and discussion of poems; developing skills in critique, both oral and written; putting together a manuscript of poems, as a short "chapbook"; heightening understanding of interactions of language, form, and content in poetry; exploring differing poetics; and remaining attentive to the world and to language and to yourself. **Prerequisite: ENG 331W Poetry**

**Writing Workshop 1**

## 400-Level English Courses

**Prerequisite: ENGL 300W Critical Issues in Literary Studies (or permission of instructor)**  
**All “W” courses fulfill the BRDG Writing Enriched Requirement**

**ENGL 411W-61 (16988) / ENGL 519 (17955)**

**SPST: Shakespearean Adaptation: Stage and Film**

**W 6:00-8:40**

**Kurland**

We tend to remember Shakespeare’s plays for their fascinating characters and intricate plots. In light of the premium our culture places on originality, we also tend to assume that Shakespeare invented the most consequential elements of his plays. While it is certainly true that Shakespeare gave life to distinctive characters like Beatrice and Benedick, Falstaff, and Hamlet, and shaped the stories they bring to life, Shakespeare’s true genius lay in the innovative and insightful ways he selected, combined, adapted, and built upon material he found in a broad range of sources. This class will have a dual focus on Shakespeare and storytelling: the ways Shakespeare adapted his source material to create a popular drama that has endured for centuries, and the ways Shakespeare’s plays have been adapted by subsequent writers, directors, and filmmakers to speak to their own times and cultures.

Possible readings might include Shakespeare plays from a variety of genres, possibly including *The Taming of the Shrew*, *A Midsummer Night’s Dream*, *Henry IV, Part 1*, *Richard III*, *Julius Caesar*, *Macbeth*, *King Lear*, and *The Winter’s Tale*. Screenings may include filmed versions of stage plays, TV mini-series, film adaptations, and spinoffs, including influential interpretations by directors such as Laurence Olivier, Akira Kurosawa, Franco Zeffirelli, and Kenneth Branagh.

Class sessions of this writing-intensive course will be organized primarily around discussion, with ample opportunity for class members to pursue their own interests in group presentations and analytical essays informed by research. No particular prior knowledge of Shakespeare or film is assumed. **Fulfills pre-1700 requirement, ENGL-ED Media/Film, Film Studies minor and MARS minor requirements. STORYTELLING designated.**

**ENGL 420W-01 (18682) / ENGL 539 (18768)**

**SPST: The Outlander in 18th c. British and American Narratives of Travel, Exploration, and Captivity**

**Howard**

**R 6-8:40**

An outlander is a foreigner or a stranger, an outsider to the culture of the place. In 18th century British and American narratives of travel, exploration, and captivity, the outlander is the traveler, the explorer, the captive, and it is through their eyes that we see the indigenous peoples and the landscapes they encounter and come to know. Their perspectives are revealing of the contemporary views of the Other, but they also reveal how they themselves are viewed by those

others, and it is this ancillary, seemingly secondary perspective that the course explores. When Sir Walter Scott sent his hero, Edward Waverley, into the Highlands of Scotland during the Jacobite uprising, he was as much concerned to show his readers how the Highlanders viewed the Sassanach, Edward, as he was to convey Edward's view of them. When Mary Jemison told the story of her capture by the Shawnee and her life with the Seneca to James Seaver, her biographer, she did so as both Mary Jemison and as Dehgewanus, the name she was given by the Seneca, meaning "Two Falling Voices," which allows her reader both the outlander's and the insider's perspective on her life among the Seneca. Additional course texts include: Jane Austen's *Mansfield Park*, Mungo Park's *Travels into the Interior Districts of Africa*, *The Female American; or, The Adventures of Unca Eliza Winkfield* by Unca Eliza Winkfield, Lady Mary Wortley Montagu's *The Turkish Embassy Letters*, Mary Rowlandson's captivity narrative, *The Interesting Narrative of the Life of Olaudah Equiano* by Olaudah Equiano (Gustavus Vassa), and Jonathan Swift's *Gulliver's Travels*.

Course requirements include active class participation, reading responses, two 5-7 page analytical and critically informed essays (Undergraduate students), or one 5-7 page analytical paper and a longer analytical, critically informed paper (Graduate students). **Fulfills 1700-1900 requirement.**

### **ENGL 432W-01 (18681)**

**SPST: Native American Literature**

**MW 4:25-5:40**

**T. Kinnahan**

This course will introduce students to a range of Native American prose writers and poets in their historical and cultural contexts. Most attention will be spent on 20<sup>th</sup>- and 21<sup>st</sup>- century texts, but we'll also explore a sampling of 19<sup>th</sup>-century autobiographical texts, as well as oral traditions and myths, such as trickster tales and origin stories. Key themes will include notions of personal and collective identity, history and effects of colonization, and indigenous representations of the land, among others. Likely writers will include Louise Erdrich, Leslie Marmon Silko, Scott Momaday, Sherman Alexie, and earlier writers such as Black Hawk and Charles Eastman.

**Fulfills Post-1900 and Diversity requirements. STORYTELLING designated.**

### **ENGL 433-62 (12854) / ENGL 561 (14270)**

**SPST: History and Structures of the English Language**

**M 6:00-8:40**

**Wright**

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. We will begin by reviewing modern English grammar, which will help us develop a shared vocabulary that we can apply to our diachronic study of the English language. We will then examine how culture, political power, and geography affected spelling, grammar, and pronunciation from the Anglo-Saxon period to today.

In so doing, we will debate what constitutes “standard” English, consider the impact of language guides (such as grammars and dictionaries), discuss the influence of recent technologies on the way we communicate, and explore how language defines our selves and our world. **Fulfills ENGL-ED, MARS minor requirements.**

**ENGL 437W-01 (18683) / ENGL 568 (18769)**

**SPST: Feminist Theory**

**MW 4:25-5:40**

**Barrett**

This course will introduce students to feminist theory, exploring how this body of work has shaped both academic and activist conversations from the 1960’s through the contemporary moment. As a prologue to the course, we will begin by examining foundational texts from French feminist theory that were influential throughout the West, before turning to the context of US feminist theory from the 1980’s onwards. While mapping the relationships between and among different currents in feminist thought, we will also consider the ways that feminist theory has been shaped by the methods of Marxism, Freudian thought, post-structuralism, cultural criticism, and radical feminisms. An important focus of our conversations will be considering the ways that race and gender intersect as inseparable markers of identity; we will thus study the crucial role that writers of color have played in calling on feminist theorists to include people of color in their analyses. Turning to developments since the new millennium, in the last third of the semester, we will study the ways that feminist theory has served as a foundation for queer theory, and we will map the sometimes vexed relationship between these overlapping bodies of work.

**Cross-listed with WSGS.**

**ENGL 452W-01 (18684) / ENGL 588 (18866)**

**SPST: Modernist Poetry and Visual Culture**

**T 6:00-8:40**

**L. Kinnahan**

What do we mean by “visual culture” and its particular forms of emergence in the early twentieth century? In this era, new visual technologies in film, photography, advertising, and print culture accompanied revolutionary ideas about art, commerce, fashion, entertainment, and a whole range of modern activities. In a century suddenly “awash with images,” how does modern American poetry – with its insistence on the importance of the image – engage the growing dominance and range of visual cultures in the modern era? This course focuses upon the conceptual, sociological, and formal relationships between modernist poetry, modern art, and visual culture of the period known as “modernism” (roughly the first half of the twentieth century). We will be exploring how poets theorized relationships between art and poetry and society, how issues of language coincided with visual concepts and operations, and how such ideas came to include considerations of visual culture attending socio-historical contexts. We will pay attention to visual movements like Cubism, Futurism, Vorticism, Precisionism, Dada, Surrealism, documentary photography, and the Harlem Renaissance; moreover, we will consider the impact

of modern developments like advertising, cinema, the department store, fashion, and house wares.

Throughout the course, our readings and discussions will center on how poetic forms and content appropriate visual culture to signify a new “modern” expression. Of particular focus, the course will explore poetry’s equation of the modern with changing configurations of gender and race. Modernist poetry attends a popular visual culture populated that both challenges and sustains traditional ideas of gender and race, as do a range of fine arts movements. How does a distinctively modern assertion of visual means of expression and communication retain but also challenge traditional ideas about gender and race? How are race and gender represented through various forms of visual culture, and what concepts attending these identity categories shape a claim to “modern” ideas about art, or entertainment, or consumerism? How is the gendered and/or racialized body configured by artists to justify a “modern” territory of visual expression? How does a consumerist culture distinctive to the early twentieth century build upon gendered and racial associations through visual means of entertainment, fashion, advertising, etc? How do women and African American poets engage with visual culture to challenge or revise gendered and racialized associations and hierarchies?

Poets we will read include: William Carlos Williams, Marianne Moore, Wallace Stevens, Langston Hughes, Mina Loy, and Gertrude Stein. Additionally, we will look at “little magazines” from the time that combine visual and literary expression with cultural commentary, such as *The Crisis*, *The Little Review*, and *Camera Work*. The course will also include select readings in visual culture studies, gender studies, race theory, and art history. Readings focused on visual culture, poetry, and gender studies will include critics/theorists such as Elizabeth Frost (visual poetics & gender), Linda Leavell (fine art & poetry), Janet Wolf (modernism & gender), Kristina Wilson, Alex Goody (visual technologies & gender), Carrie Preston (on dance & gender), Dawn Ades (on Surrealism & gender), Jennifer Burstein (modernism, fashion, gender), Liz Conor (consumerism & female body), and others. **Fulfills Post-1900 and Diversity requirements. Cross-listed with WSGS. STORYTELLING designated.**

**ENGL 460W-01 (17911) / ENGL 572 (18770)**

**SPST: Genre and Multimodality**

**TR 4:30-5:45**

**Knutson**

When you hear the word “genre,” you might first think of aesthetic and/or entertaining works like literary genres, such as the novel or the sonnet; film genres, such as the Western or the romantic comedy; or music genres, such as hip-hop or punk rock. However, scholars from writing studies, media studies, literacy studies, and linguistics have suggested over the years that genres are all around us, even when we are not enjoying art or seeking out entertainment. For example, the text you are reading at this moment is written in the genre of “the course description.” Most course descriptions have a few things in common: they are relatively short

and accessible, they are written to entice an audience of prospective students, and they (hopefully) explain the focus of a future course. However, not all genres are solely made up of words, like this one is: documentaries, for example, convey a great deal of information utilizing a combination of text, moving images, and sound. Texts like this—known commonly as “multimedia”—are often discussed through theories of “multimodality.” In this course, we will explore the scholarship from multiple academic fields in order to understand how information can be conveyed through genres that utilize an array of media or “modes.” In final projects, students may choose to analyze a specific multimodal genre, prepare curricular materials for teaching multimodal assignments in a writing course, or even create their own multimodal text within a given genre. Graduate students will be given the opportunity to start projects that they might propose to conferences such as the Conference on College Composition and Communication or Computers and Writing. I hope to see you in the fall! **Fulfills Writing Concentration requirement.**

### **ENGL 445-01 (15571)**

#### **Directed Studies**

#### **Wright**

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

### **ENGL 446-01 (15572)**

#### **ENGL 446-02 (18977) [ACEL designated]**

#### **Internship**

#### **Wright**

This course requires that you complete vocational and academic work for variable credit (1 credit: 2 vocational hours/week, 2 credits: 4 vocational hours/week, 3 credits: 6 vocational hours/week). The vocational work will occur with the organization for which you are interning. The following internships are available through the English department or through *exclusive partnerships* with area organizations:

Title	Organization	Credit Hours	Number of Positions	Nature of Work
After School Arts Program Intern	<a href="#">ACH Clear Pathways</a>	0-3 credits	multiple	Student teaching, arts program development, project management
Community Writing Center Intern	<a href="#">ACH Clear Pathways</a>	3 credits	1	Literacy education
ARYSE Intern	<a href="#">ARYSE</a>	0-3 credits	multiple	Student teaching, arts program development, project management
Scientific Communications	<a href="#">The D.U. Quark</a>	0-3 credits	multiple	Scientific writing, interdisciplinary inquiry

Intern				
Humanities Librarian Intern	<a href="#">Gumberg Library</a>	3 credits	1	Editing web-based content, building research guides
Social Media Intern	<a href="#">Duquesne English Department</a>	0-3 credits	multiple	Writing/producing social media content, developing social media campaigns
Marketing and Communications Intern	<a href="#">Duquesne English Department</a>	0-3 credits	multiple	Writing/producing marketing content, alumni and community outreach, communication
Internship acquired <i>outside of</i> departmental partnerships	Variable	0-3 credits	multiple	Students have interned with publishing presses, government agencies, and writing camps in the Pittsburgh area.

The academic work includes exploring career paths and the value of an English major, writing blog posts for [Writing, Reading, Working](#), producing a linkedin profile and e-portfolio, and writing/revising your resume. **Fulfills a 400-level Writing Concentration requirement.**



## Theater Courses

**THEA 151-02 (15546)**

**Intro to Theater Studies**

**TR 12:15-1:30**

**Sines, J.**

This introductory course in theater 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 theater is the most collaborative of the arts. It will look primarily at the theater in our time and will address a number of questions. "What is the 'stuff' of theater?" "How does it affect us?" "How does the theater serve people?" "What uses do people make of the theater?" "Who are the participants in this very collaborative art?" "How are the efforts of the participants organized?" The course will present theory and a small amount of history which students will be required to absorb from readings, lectures, discussions, and in-class assignments. The course will emphasize practical experience, requiring students to experiment and produce work in both the creative and managerial domains. **Fulfills BRDG Communication and Creative Expression**

**THEA 201-01 (18982)**

**Acting I**

**TR 1:40-2:55**

**Love, N.**

**THEA 210-01 (18983)**

**History of Theater I**

**MWF 12:00-12:50**

**Lane, J.**

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. **Fulfills WDLI Minor requirement. Can count as an elective toward the English Major.**

**THEA 305-01 (18984)****Directing I****TR 3:05-4:20****Lane, J.**

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

**THEA 497-01 (15542)****Theater Mgmt Practicum****Lane, J.****THEA 498-01 (15543)****Technical Theater Practicum****Lane, J.****THEA 499-01 (15544)****Performance Practicum****Lane, J.**

## SUMMER 2021

### **ENGL 101-55 (34149)**

#### **Multi-Genre Creative Writing**

**Fried, J.**

**5/10-6/18**

**OL Asynchronous**

This six-week **online** and **asynchronous** course is designed to introduce students to two specific creative writing genres: poetry and short fiction. Students will be expected to generate work in both genres, but also to read the work of published authors to better understand what makes an effective poem or an engaging story. In doing so, we'll gain a more nuanced understanding of various technical elements of both genres, whether it's line breaks and rhythm in poetry or character construction and point of view in fiction. Students will also be expected to read and critique each other's writing in a peer critique/workshop format online. Keep in mind that this is a three-credit class that asks students to do a large amount of self-guided work in a very condensed time frame.

### **ENGL 203-01 (33680)**

#### **Intro to Drama**

**Lane, J.**

**5/10-5/28**

**MTWRF 1-3:55**

**OL Synchronous**

This course is an exploration of Drama through history, exposing the student to different historical era, genres, and types of drama. Its focus will rely heavily on the great comic works giving the student an understanding of how humor has changed throughout history. Students will Apply close reading techniques to critically analyze and evaluate a play text and/or production and appreciate the vital role that Drama and Theatre play in responding to and reflecting the cultural, socio-political, economic, and historical context in which it is written. This course will be completely offered synchronously online and students will need to be available for zoom meetings during the normal hours of the class – Monday through Friday from 1:00pm to 3:55pm. **Fulfills Theater Arts major/minor requirements.**

### **ENGL 204-55 (34353)**

#### **SPST: Gender & Social Justice**

**Parish, M.**

**5/10-6/18**

**OL Asynchronous**

This course is an introduction to Women's and Gender Studies, an interdisciplinary academic field that explores critical questions about the impact of gender and sexuality on the world around us and the meanings of gender in society. The primary goal of this course is to familiarize students with key issues, questions, and debates in Women's and Gender Studies scholarship—with a particular focus on issues relating to the theme of social justice. Drawing on historical perspectives and socio-cultural analysis, this course will consider major issues relevant to gender within the socio-cultural realities of the United States in the 21<sup>st</sup> century. We will explore the way that intersecting and hierarchical relations of power,

privilege, and marginalization are reproduced and resisted, and how these relations shape social arrangements in everyday lives. **Cross-listed with WSGS.**

**ENGL 210-01 (34619)**

**5/10-6/18**

**Spst: Intro. to Shakespeare**

**MWF 12:00-2:15**

**Kurland, S.**

**OL Synchronous**

In a sense the title of this course is absurd, since nobody really needs an introduction to the drama of William Shakespeare. We know Shakespeare, or we think we do, as a pervasive force in our culture, whose plays we were introduced to in high school, if not well before. Perhaps “Reintroduction to Shakespeare” would be more accurate, since we will move briskly through five or six of his best-known plays, including ones frequently read in high schools, reading closely and exploring the plays in their original historical and cultural contexts. Possible readings may include *A Midsummer Night’s Dream*, *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, and *Macbeth*. Other possibilities—depending on class interest—may include *The Taming of the Shrew* or *Othello*. We will consider the plays’ relevance in our own world, as we view selections from recent and classic film adaptations and spinoffs along with filmed theatrical productions. This online class will meet via Zoom according to the posted schedule; regular attendance and participation in discussion will be course requirements. Classes will be organized around discussion, with frequent student presentations and opportunities for small-group work. Course requirements may include brief exercises and two or more relatively brief essays, some incorporating research in academic sources. This course is open to students from any area of the University; no prior experience with English literature or drama—or Shakespeare—is assumed. Introduction to Shakespeare may be of particular interest to students in the Liberal Arts, particularly English and Theater Arts, and in Education, particularly Secondary English Education. **Fulfills Theater arts major/minor requirements, MARS minor requirement.**

**ENGL 302W-1 (33586)**

**5/10-7/2**

**Scientific Writing**

**OL Asynchronous**

**Klucevsek, K.**

This course covers topics in scientific writing, science writing, and scientific information literacy. Students practice communicating recent research to a professional audience and translating research for a public audience. To accomplish these goals, this writing-intensive course surveys several types of writing, including journal articles, grants, posters, and news articles. By the end of this course, students will be able to read, write, cite, and peer review professional scientific writing. **Fulfills BRDG Communication and Creative Expression and Quantitative and Scientific Reasoning.**

**ENGL 438W (34618) / ENGL 510 (34617)**

**5/10-6/18**

**Early Period Ecocriticism (AKA Early Modern Elements)**

**MW 5-8:40**

**Wright, S.**

**OL Synchronous**

This course will consider expressions of vibrant matter in literature of the Middle Ages and Renaissance. Our reading will bring us into contact with werewolves, green knights, and bickering birds in worlds where stones cry, trees speak, and lamps spontaneously ignite. This summer session, we'll be paying special attention to *elements* in early period texts. We will begin by reading David MaCauley's *Elemental Philosophy* and Jeffrey Jerome Cohen's *Stone*. Using these texts as a foundation, we will then compile and analyze instances when earth, air, water, and fire feature in narrative, dramatic, and cartographical worlds. The semester's end will be dedicated to transforming this data into a collaborative digital humanities project that will serve as a resource for those interested in early modern elements.

Along the way we will examine the effect of contact between people, animals, plants, landscapes, and climatic nonhumans in early period multimedia. Students will also be introduced to contemporary ecotheory and posthumanism. **Fulfills pre-1700 requirement, MARS minor requirement.**

## 400-Level Distribution Requirements

	Pre-1700	1700-1900	Post-1900	Diversity
ENGL 438W: Early Period Ecocriticism (SUMMER 2021)	<b>X</b>			
ENGL 411W: Shakespeare: Stage and Film	<b>X</b>			
ENGL 420W: The Outlander		<b>X</b>		
ENGL 432W: Native American Literature			<b>X</b>	<b>X</b>
ENGL 452W: Modernist Poetry/Visual Culture			<b>X</b>	<b>X</b>
ENGL 437W: Feminist Theory				<b>X</b>

## ENGL-ED Requirements

	Media/Film	World Literature	History/Structure of ENGL
ENGL 200-01: Intro to Film	<b>X</b>		
ENGL 309W: Horror Film	<b>X</b>		
ENGL 322: Global Lit Survey		<b>X</b>	
ENGL 411W: Shakespeare: Stage and Film	<b>X</b>		
ENGL 433: History and Structure of ENGL			<b>X</b>

## BRDG Requirements\*

	Communication & Creative Expression	Cultural Fluency	Scientific & Quantitative Reasoning	Engagement
ENGL 113C: Diversity & Lit		X		
ENGL 201C: Eco-Apocalypse		X		X (FCEL)
ENGL 203: Intro Drama	X			
ENGL 101: Multi-Genre	X			
ENGL 330W: Fiction 1	X			
ENGL 331W: Poetry 1	X			
ENGL 332W: Playwriting 1	X			
ENGL 302W: Scientific Writing	X		X	
ENGL 322: Global Literature	X	X		
ENGL 446.02: Internship				X (ACEL)
THEA 100: Beginning Acting	X			
THEA 151: Intro Theater	X			

### Film Studies Minors:

- ENGL 200: Intro to Film (*required*)
- ENGL 309W: Horror Film
- ENGL 411W: Shakespearean Adaptation: Stage and Film

### World Literature Minors (WDLI):

- ENGL 113C: Diversity and Literature
- ENGL 322: Global Literature Survey (*required*)
- THEA 210: History of Theater

\*new BRDG competencies are being approved daily;  
please contact [wrights3@duq.edu](mailto:wrights3@duq.edu) for updates post-dating 10 March 2021

### **Medieval and Renaissance Studies Minors (MARS):**

- ENGL 210: Intro to Shakespeare (SUMMER 2021)
- ENGL 317: Brit Lit 1 Survey
- ENGL 438W: Early Period Ecocriticism (SUMMER 2021)
- ENGL 411W: Shakespearean Adaptation: Stage and Film
- ENGL 433: History and Structure of the English Language

### **Women's and Gender Studies (WSGS):**

- ENGL 204: Gender and Social Justice (SUMMER 2021)
- ENGL 309W: Horror Film
- ENGL 316W: Healthcare and Lit
- ENGL 434W: Feminist Theory
- ENGL 452: Modernist Poetry and Visual Culture