

ENGLISH DEPARTMENT

UNDERGRADUATE COURSE DESCRIPTIONS

SPRING 2011

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

- British Lit. courses: 410W-01 17th Century Lyric Poetry, 438W-01 Women's Lives in the 18th & 19th Century British Novel, 450W-01 Romanticism & Visionary Poetics
- American Lit. courses: 430W-01 20th Century American Drama, 449W-01 Black American Women Writers
- Diversity and Lit. courses***: 438W-01 Women's Lives in the 18th & 19th Century British Novel, 449W-01 Black American Women Writers
- Senior Seminar: 450W-01 Romanticism & Visionary Poetics, 450W-02 Writers on Writing

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

- Creative Writing: 301W-01 Fiction Workshop I, 301W-02 Fiction Workshop I, 301W-03 Poetry Workshop I, 301W-04 Playwriting Workshop I, 400W-01 Fiction Workshop II, 404W-01 Fiction Workshop III
- Critical & Professional Writing: 302W-02 Science Writing, 302W-03 Science Writing, 302W-04 Science Writing, 314W-01 Textual Ethics in a Digital World
- Senior Seminar: 450W-01 Romanticism & Visionary Poetics, 450W-02 Writers on Writing

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

- Filmmaking: 308-91 Pittsburgh Filmmakers
- Departmental Film: 205-01 American West: Text and Film, 205-61 Introduction to Film
- Senior Seminar: 450W-01 Romanticism & Visionary Poetics, 450W-02 Writers on Writing

REQUIREMENTS FOR ENGLISH EDUCATION MAJORS:++

- Grammar & Linguistics: 433-61 Introduction to Linguistics
- World Literature: 306W-01 Arthurian Literature

* 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 450, 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 Gabrielle Kokanos in 637 College Hall 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 then can take any 400-level English class.

ENGL 101-01
Jennifer Collins

Multi-Genre Creative Writing
MWF 11:00-11:50

As an introduction to creative writing, this course will explore the imaginative processes and avenues of working in three genres: poetry, fiction, and creative nonfiction. Students should be prepared for extensive reading and writing in all three genres, and ready to engage in intense constructive feedback of one another's work. By implementing the workshop process, the class will work to foster a creative environment that pushes writers to envision and re-envision their work, revising pieces through lessons in craft, readings, and journaling. Each student will be expected to attend outside readings, participate actively in each class, and work toward becoming a stronger more diversified writer by sharing their own work and critically engaging in thoughtful conversation regarding the work of others.

This course is a Creative Arts Theme Area course for the University Core Curriculum.

ENGL 201-01
Erin Rentschler

Introduction to Fiction
TR 12:15-1:30

This course will help students strengthen their ability to analyze, discuss, and write about fiction from a diverse selection of writers and time periods. Our reading will be focused primarily on the short story, but will also include one or two novels and some film adaptations of the texts we read. Students will reflect on the elements of fiction, its social and historical contexts, and brief critical responses through individual and group work, short written assignments, quizzes, presentations, and midterm and final exams.

ENGL 201-02
Madhuchhanda Ray Choudhury

Introduction to Fiction
MWF 9:00-9:50

This course will examine various aspects of fiction largely through the lens of the short story and two novels. Conventions of the short story and the novel will be studied. We will also look at the elements of fiction like plot, narrative structure, characters, theme etc as well as certain critical perspectives. Combining a close reading of the texts with brief historical overview and literary criticism the course will be geared towards a deeper understanding of and critical writing about the works.

ENGL 202-01
Dr. Danielle St. Hilaire

Introduction to Poetry
MWF 10:00-10:50

What makes a poem a poem? How does it make its meaning? Who came up with the idea of breaking sentences up into a bunch of lines in the first place, and why do people still do it? In this course, we will be reading a variety of different kinds of poems written over the course of the English and American literary traditions, in order to gain a greater appreciation of poetry by inquiring into how individual poems work. No prior knowledge or experience reading, writing, or interpreting poetry is necessary; if you can read, then you can read poetry.

ENGL 203-01
Melissa Wehler

Introduction to Drama: Love and Madness
TR 9:25-10:40

Murders, cheaters, rogues, rakes, and "fallen women" have all (dis)graced the stage in name of love. In this course, we will explore characters who, in the desperate pursuit of their "beloved" (money, fame, wealth, or power), have been driven to the point of insanity and well beyond. The objectives for this course will guide our unpacking of these thematic concerns and are as follows: read and analyze a variety of genres within drama, understand the conventions of the dramatic genre, examine how a dramatic work represents a particular idea/concern/anxiety in its historical context, find connections between different genres and historical periods, and examine the difference between "the page" and "the stage" (printed and performed texts). Texts will include Sophocles' *Oedipus*, Shakespeare's *Hamlet*, Joanna Baillie's *Orra*, Isben's *Dollhouse*, Tennessee William's *A Streetcar Named Desire*, among others.

ENGL 203C-01
Dr. Anne Brannen

Introduction to Drama
TR 10:50-12:05

This course will cover a diverse selection of drama, from an historical perspective; we'll examine issues of historical, social, and political context, focusing on how it is that staging creates meaning. If you're unfamiliar with drama, either as literature or in performance, you'll have a chance to appreciate it both in the context of your own time and in its own context; if you're already familiar with drama, you'll have a semester to think about it deeply, and to think about it in complex ways.

ENGL 204-01
Dr. Stuart Kurland

Literature and Politics
MWF 11:00-11:50

This introductory course will explore the connections between imaginative literature and politics. "Poets are the unacknowledged legislators of the world," wrote Shelley. But, according to Yeats, authors "have no gift to set a statesman right." Yet, throughout history, writers of imaginative literature in English have disputed whether artists have any special insight into the practical affairs of the world. And they have done so while commenting upon the world they lived in, offering celebrations, critiques, satires—and alternative visions.

This course will examine a range of authors, writing at different historical moments (and in different cultures), and their engagements—or refusals to engage—with politics, which we will define broadly to include such concerns as social and economic structures, gender and family, relations between individuals and society, interrelationships between culture and power, and war. Students from any discipline are welcome; no specific knowledge of literature or political science is assumed.

ENGL 205-01
Dr. Frederick Newberry

American West: Text and Film
MWF 12:00-12:50

The course aims to introduce the predominate conventions and thematic concerns of Western literature and movies in relation to the cultural contexts out of which they were produced and the historical contexts which they ostensibly intend to represent—and all of this in relation to the mythical and ideological values of the Western hero and, by extension, of "America." Students will be evaluated on the basis of two mid-term exams, a final exam, and frequency and quality of participation in class discussion. The likely course materials are:

Texts:

Owen Wister, The Virginian (Penguin)
Zane Grey, Riders of the Purple Sage (Oxford)
Louis L'Amour, Hondo (Bantam)
Jack Schaefer, Shane (Bantam)
Edward Abbey, The Brave Cowboy (Avon)
Cormac McCarthy, All the Pretty Horses (Vintage)

Movies:

Valdez Is Coming. Dir.: Edwin Sherin. Starring Burt Lancaster.
Hondo. Dir.: John Farrow. Starring John Wayne & Geraldine Page.
Shane. Dir.: George Stevens. Starring Alan Ladd & Van Heflin.
High Noon. Dir.: Fred Zinnemann. Starring Gary Cooper & Grace Kelly.
Lonely Are the Brave. Dir.: David Miller. Starring Kirk Douglas & Walter Matthau.
The Unforgiven. Dir.: Clint Eastwood. Starring Eastwood, Morgan Freeman.

Fulfills an English major survey requirement for Film Studies students.

ENGL 205-61
Dr. Judy Suh

Introduction to Film
T 4:30-8:40

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; Genres; Directors; and Stars. 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.

Fulfills an English major survey requirement for Film Studies students.

ENGL 217W-01
Dr. Stuart Kurland

Survey of British Literature I
MWF 10:00-10:50

This survey of earlier British literature (from the beginnings through the 18th Century) is an introduction to selected classic literary works; literary forms like epic, narrative poetry, lyric, and drama essential for understanding these works (and later works they influenced); and some historical, cultural, and literary contexts that may be helpful for appreciating them. This course seeks to stimulate students' ability to analyze literature and communicate their insights clearly and persuasively. Readings will include generous selections from various periods and genres.

The course is required of English Education students; it partially fulfills the historical survey requirement for English majors and minors.

ENGL 218W-01
Dr. Daniel Watkins

Survey of British Literature II
MWF 11:00-11:50

The principal aim of this course is to introduce students to the main literary texts and currents of thought in Britain from the late eighteenth century through the mid twentieth century. While the main focus will be on canonical writers (Blake, Wordsworth, Coleridge, Byron, Shelley, Keats, Carlyle, Tennyson, Browning, Arnold, Christina Rossetti, Hardy, Yeats, Eliot, Woolf, among others), attention will also be given to lesser-known authors, such as Baillie, Landon, and Hemans. The course is designed for majors, but non-majors are welcome. No previous knowledge of the field is required. Text: *Norton Anthology of British Literature II*. Requirements: Mid-term and final exams; short paper of 5 - 8 pages.

Fulfills English major survey requirement.

ENGL 218W-02
Dr. Bernard Beranek

Survey of British Literature II
TR 9:25-10:40

This course is a survey of British literary masterpieces from the dawn of the Romantic movement through the twentieth century. The rough division into Romantic, Victorian, Modernist, and Post-modernist phases reflects profound changes in western culture, which literature both effected and were affected by. Readings in poetry and prose will enhance your appreciation of the literature, and deepen your understanding of the modern world.

ENGL 219W-01
Dr. Frederick Newberry

Survey of American Literature I
MWF 9:00-9:50

A historical survey of American literature from the earliest times to the period that produced the first universally acknowledged American masterpieces. Here are the authors who defined the American character, including Washington Irving, Emerson, Thoreau, Poe, Hawthorne, Melville, Whitman, Emily Dickinson, and Frederick Douglass. Fulfills English major survey requirement.

ENGL 220W-01
Marianne Holohan

Survey of American Literature II
MWF 1:00-1:50

This survey course will provide a broad overview of American literature from the end of the Civil War until the present. Using a historical framework, we will read traditionally canonical and newly canonized texts that represent, engage, and challenge major aesthetic, social, and economic ideas on a national and regional level. Our reading list will include the genres of fiction, poetry, drama, and non-fiction, and we will investigate how authors interpret the parameters of these genres variously in response to changing literary expectations. Students will explore these texts and ideas through classroom discussion, informal written responses, short formal essays, midterm and final exams, and a final research project.

ENGL 220W-02
Dr. Kathy Glass

Survey of American Literature II
TR 10:50-12:05

This course will introduce students to a range of literary works produced by American authors from 1865 to the present. Particularly interested in the development of literary movements, and questions of national identity and social justice, the course will consider how a representative group of texts intervened in important literary, social, and political concerns unique to the nineteenth and twentieth centuries. Our reading list will include canonical and non-canonical works by such authors as Mark Twain, Theodore Dreiser, W.E.B. Du Bois, Kate Chopin, Arthur Miller, and others. Writing assignments will provide students with an opportunity to develop their critical thinking and writing skills. In addition to discussing assigned texts, we will also watch films, and do group-based work.

English 300W-01
Dr. Laura Engel

Critical Issues in Literary Studies
TR 10:50-12:05

This course will introduce students to the exciting world of literary studies. Using a variety of texts, we will explore the strategies and techniques involved in literary analysis, historical research, and critical thinking. Readings will include texts by authors such as Arthur Miller, Eugene O'Neill, Anton Chekhov, Pamela Gien, Paula Vogel, Charles Baxter, Helen Fremont, Karen Brennan and others. We will focus on the theme of "memory," investigating how intricacies of the past impact the creation, subversion, and destruction of identities in these texts.

Fulfills English major requirement

ENGL 300W-02
Dr. Timothy Vincent

Critical Issues in Literary Studies
MWF 1:00-1:50

This course is designed to involve students in the work of literary studies by combining close textual analysis of primary texts with the examination of scholarly essays that approach these texts from various critical contexts. Primary texts will include James Joyce, *A Portrait of the Artist as a Young Man*; Virginia Woolf, *To the Lighthouse*; Nella Larsen, *Quicksand* and *Passing*; and Don DeLillo, *Underworld*. Class activities will include literary discussions, interaction with secondary sources, bibliography work, and the production of a 10-15 page essay that draws on all of these activities.

Fulfills English major requirement.

ENGL 301W-01
Dr. Magali Michael

Fiction Writing Workshop I
TR 3:05-4:20

This course is a workshop for students interested in fiction writing. In order to develop students' creative writing potential, students in this course must be committed to careful reading, extensive writing, active participation in class, and extremely regular attendance. Although a certain degree of talent helps, much good fiction writing is the product of labor and practice—in the processes of both writing and reading. The course thus 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. Much of the class time will be spent discussing one another's writing; therefore, as a workshop, the class depends upon each and every individual's active engagement in all processes of the workshop (writing, reading, critique, revision, etc.).

This course satisfies a Writing Studies concentration requirement.

ENGL 301W-02

Prof. John Fried

Fiction Writing Workshop I

MW 3:00-4:15

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.

This course satisfies a Writing Studies concentration requirement.

ENGL 301W-03

Prof. Michael Begnal

Poetry Workshop I

MWF 1:00-1:50

This course is a workshop for students interested in writing poetry. A workshop is a collective, and 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. Students will read and write much poetry, in both received forms and free verse. Therefore, they must be committed to careful reading, extensive writing, active participation, and regular attendance in class. Although a certain degree of talent may help, much good poetry writing is the product of labor and practice, both in the act of writing and the act of reading.

This course satisfies a Writing Studies concentration requirement.

ENGL 301W-04

Prof. Robert Isenberg

Playwriting Workshop I

TR 12:15-1:30

Playwriting is one of the oldest and most versatile arts. In this class, new students will learn about dialogue, stage direction, act structure and dramatic tension. Students will see local stage productions and hear their work read aloud. Experienced thespians and curious elective-seekers welcome.

This course satisfies a Writing Studies concentration requirement.

ENGL 302W-01, -02, -03

Dr. Gerra Bosco

Science Writing

TR 9:25-10:40, TR 10:50-12:05, TR 1:40-2:55

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.

This course satisfies a Writing Studies concentration requirement.

ENGL 306W-01
Dr. Bernard Beranek

Arthurian Literature
TR 1:40-2:55

The legend of King Arthur is the most durable myth of the Middle Ages, and the only one that still has the power to spark significant new versions. This course is a historical study of the origins and the efflorescence of that myth, with special attention to the legend of the Holy Grail from its origins in the twelfth century to modern times. (In twenty five hundredths of a second a Google search for ‘holy grail’ returns 4,225,000 hits; the grail lives.)

Readings will include Geoffrey of Monmouth-*History of the Kings of Britain*; Robert Wace, *Brut* [selections]; Layamon, *Brut* [selections]; *Alliterative Morte Arthure* (selections); Chretien de Troyes, *Erec and Enide*, *Yvain*, *Perceval*; Wolfram von Eschenbach *Parzival*; *Quest of the Holy Grail*; Sir Thomas Malory *Morte Darthur*; Tennyson, selections from *Idylls of the King*

In addition we will consider Richard Wagner’s opera *Parsifal* (through the film by Hans-Jurgen Syberberg), Eric Rohmer’s cinematic adaptation of *Perceval*, with at least a passing glance at the versions of Monty Python and Indiana Jones.

We will devote some time to the outlining theories about the Holy Grail, from the soberly religious, to the seriously esoteric, to the lunatic fringe.

Note: all texts will be read in modern English translations, or in well glossed and annotated early English versions.
Fulfills World Literature Requirement for English/Education Majors.

ENGL 308-91

Pittsburgh Filmmakers

See Dr. Judy Suh for Pittsburgh Filmmakers course descriptions. **Fulfills Filmmaking Requirement.**

ENGL 314W-01

Dr. James Purdy

Textual Ethics in a Digital World

MWF 12:00-12:50

Writing is not only a means to deliver social justice (e.g., through court rulings, laws). Writing processes themselves necessitate choices regarding social justice. Such decisions pertaining to authorship, ownership, and accessibility are made more visible by the use of digital writing technologies to produce, circulate, deliver, and receive texts. Understanding the consequences of these decisions for social justice is imperative as they affect how people make and communicate meaning in writing. Google’s contentious book digitization project, Napster’s brief but pronounced influence on file sharing policies, and Turnitin’s public legal battles regarding its database of student papers are just a few examples of digital text initiatives with implications for social justice. In this course we will discuss strategies for studying digital texts and technologies and their socio-political, educational, and economic consequences as well as for making socially just and ethical choices regarding whether and how to use these texts and technologies.

This course fulfills the University Core Theme Area Requirement in Social Justice. Fulfills Writing Studies Concentration requirement.

ENGL 400W-01

Dr. Magali Cornier Michael

Fiction Writing 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.

The required prerequisite for the course is ENG 301W, SPST: Fiction Writing I, a comparable course, or permission from the English Department. Fulfills Writing Studies Concentration requirement.

ENGL 400W-02
STAFF

Poetry Workshop II
MWF 1:00-1:50

This course is a workshop for students who have already had significant experience in reading, writing, and discussing poetry, and who are ready to work on a more advanced level in developing their poetry.* The course will run as a workshop, involving small and large group sessions, individualized conferences, and regular assignments in reading and writing poetry. Students will explore numerous elements of poetry, both through the reading of poetry and the writing and discussion of poems by classmates and published poets. Class assignments will encourage students to develop a range of different writing strategies, focusing upon different stages of the writing process, including the collection of material, drafting, and revision. Skills in oral and written critique will be enhanced through workshop sessions, as well as heightened understandings of language, form, and content in poetry.

Required prerequisite for the course is ENG 301W, *SPST: Poetry Writing I*, a comparable course, or permission from the English Department. For the writing track in the English major, this course satisfies a creative writing requirement. Fulfills Writing Studies Concentration requirement.

ENGL 400W-03
Prof. Robert Isenberg

Playwriting Workshop II
TR 12:15-1:30

This class is designed for students who are serious about dramatic writing. Students will embark on longer and more sophisticated projects. The curriculum will focus on dramatic choices, character development and story arc. Students will continue to see local productions and read aloud. Semester may culminate in a public staged reading.

The required prerequisite for the course is ENG 301W, *SPST: Playwriting I*, a comparable course, or permission from the English Department. Fulfills a Writing Studies concentration requirement.

ENGL 404W-01
Dr. Magali Cornier Michael

Fiction Writing 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.

The required prerequisite for the course is ENG 301W, *SPST: Fiction Writing I*, a comparable course, or permission from the English Department. Fulfills Writing Studies Concentration requirement.

ENGL 404W-02
STAFF

Poetry Workshop III
MWF 1:00-1:50

This course is a workshop for students who have already had significant experience in reading, writing, and discussing poetry, and who are ready to work on a more advanced level in developing their poetry.* The course will run as a workshop, involving small and large group sessions, individualized conferences, and regular assignments in reading and writing poetry. Students will explore numerous elements of poetry, both through the reading of poetry and the writing and discussion of poems by classmates and published poets. Class assignments will encourage students to develop a range of different writing strategies, focusing upon different stages of the writing process, including the collection of material, drafting, and revision. Skills in oral and written critique will be enhanced through workshop sessions, as well as heightened understandings of language, form, and content in poetry.

Required prerequisite for the course is ENG 301W, *SPST: Poetry Writing I* or a comparable course, or permission from the English Department. For the writing track in the English major, this course satisfies a creative writing requirement. Fulfills Writing Studies Concentration requirement.

ENGL 404W-03
Prof. Robert Isenberg

Playwriting Workshop III
TR 12:15-1:30

This class is designed for students who are serious about dramatic writing. Students will embark on longer and more sophisticated projects. The curriculum will focus on dramatic choices, character development and story arc. Students will continue to see local productions and read aloud. Semester may culminate in a public staged reading.

The required prerequisite for the course is ENG 301W, *SPST: Playwriting I*, a comparable course, or permission from the English Department. Fulfills a Writing Studies concentration requirement.

ENGL 410W-01
Dr. Danielle St. Hilaire

17th Century Lyric Poetry
MWF 11:00-11:50

The British 17th century is 400 years and an ocean away from life in the American 21st century. But much of what we think of as “modern” ideas and conflicts—about politics, about faith, and about ourselves—has its roots in the turmoil of that distant moment in English history, so that, for several decades now, scholars have identified the 17th century as the birthplace of the “modern” period. Nowhere are these birth-pangs so keenly felt, nor so thoroughly explored, as in that century’s poetic tradition. In this class, we will be focusing specifically on lyric poetry of writers like John Donne, Ben Jonson, Mary Wroth, George Herbert, Andrew Marvell, Katherine Philips, and John Milton, in order to see both how these writers are distant from us and how their ideas are related to our own. Though we will keep the historical events of the period in mind, our primary focus will be on the poems themselves, as we explore how these works grapple with a broad variety of topics—love, nature, God, government, and, most importantly, what it means to be a self struggling with these ideas.

Fulfills the 400-level British requirement.

ENGL 430W-01
Prof. John Lane

20th Century American Drama
MWF 12:00-12:50

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 requirement.

ENGL 433-61
Dr. Robin Sowards

Introduction to Linguistics
M 6:00-8:40

Why can you say *I am sleepy* and *I’m sleepy* but not *Donna is sleepier than I’m*? Why is *thirteen* pronounced *thirTEEN* in *I’m thirteen* but *THIRteen* in *I have thirteen goats*? How do we know these facts without having been taught them? In this course, we will answer such questions about language through an introductory exploration of linguistics, the science of language. Our topics will include the structure of sentences and words, the sounds of language, and linguistic meaning, with an emphasis on fundamental theoretical issues. Time permitting, we may also explore the distinctive properties of literary language, the mechanisms of language learning, and the role of language in society.

This course fulfills the linguistics/grammar requirement for English Education students.

ENGL 434W-01
Dr. Greg Barnhisel

Literary Theory
TR 4:30–5:45

When we read and interpret a work of literature, we are employing literary theory, even if we are unaware that we are doing so.

“Literary theory” is the term for how we decide what is significant as we engage in the interpretation of literary works. Is it the intricate interplay of imagery and symbols? Is it the ways that this work depicts the class struggle? Is it how the work constructs gender roles in its characters and readers? Is it how this work helps us understand the human psyche? Is it the ways that contemporary audiences understood and used this work? After a very brief overview of pre-19th century theories, in ENGL 434W we will cover the main theoretical schools from Matthew Arnold to the present. Students will produce two response papers, one short midterm paper, and one final research paper. There will also be a final examination.

Attention: English first/Philosophy second majors are required to take a Literary Theory course. This course fulfills that requirement.

ENGL 438W-01
Dr. Susan Howard

Women’s Lives in the 18th & 19th Century British Novel
TR 12:15-1:30

In this course we will read novels by male and female 18th-19th-century British novelists which focus on the lives of women of varying age, class, marital status, temperament, and experience. We’ll be interested in discussing the social, political, and economic contexts in which the novels were written, the issues to which they respond, as well as in determining how the lives of the women at the centers of these novels function thematically and narratively. All methodologies/theoretical perspectives are welcome, though of course gender will be a primary lens through which we will read these novels.

Course Requirements: oral presentation, short paper, long paper, class participation, quizzes.

Texts:

--Burney, Frances. *Evelina*. Ed. S.K. Howard. Peterborough, Ontario: Broadview Press, 1995. ISBN-13: 978-1-55111-237-4.

--Defoe, Daniel. *Moll Flanders*. Ed. P. Scanlon. Peterborough, Ontario: Broadview Press, 2005. ISBN: 1-55111-451-8.

--Richardson, Samuel. *Pamela*. Ed. P. Sabor, M. Doody. London: Penguin, 2003. ISBN: 0-14-043140-3.

--Austen, Jane. *Pride and Prejudice*. Ed. D. Gray. 3rd ed. NY: Norton, 2001. ISBN: 0-393-97604-1.

--Bronte, Anne. *The Tenant of Wildfell Hall*. Ed. H. Rosengarten, M. Smith. NY: Oxford UP, 1998. ISBN: 0-19-283462-2.

--Bronte, Charlotte. *Jane Eyre*. Ed. R. Dunn. 3rd ed. NY: Norton, 2001. ISBN: 0-393-97542-8.

--Braddon, Mary Elizabeth. *Lady Audley’s Secret*. Ed. J. B. Taylor. L: Penguin, 1998. ISBN: 978-0-14-043584-9.

Fulfills the 400-level British requirement. Fulfills 400-level Literature and Diversity requirement.

ENGL 449W-01
Dr. Kathy Glass

Black American Women Writers
TR 1:40-2:55

How did nineteenth- and twentieth-century black women record their versions of reality and visions of a democratic future? How did they strive to recreate their realities through the power of the Word? How do spirituality and feminism intersect in literary works produced by black women? These are some of the questions that will guide class discussions.

After considering “traditional” representations of black women through film, this course will examine the process whereby black women’s literature interrogated and re-imagined conventional concepts of race and gender. Specifically, we will examine how the literary works of early and contemporary black writers analyzed the role of race within feminist

struggles, and the category of gender within anti-racist politics. Also of interest will be the ways that religious beliefs inform and shape literary works classified as “political.” This framework will help us to explore how black feminism and spirituality have contributed to social transformation in the United States. In addition to discussing required readings, we will also watch documentaries, listen to recordings, do presentations, and write critical essays.

Fulfills the 400-level American requirement. Fulfills 400-level Literature and Diversity requirement.

Attention: English first/Philosophy second majors are required to take a Literary Theory course. This course fulfills that requirement.

ENGL 450W-01

Dr. Daniel Watkins

Romanticism & Visionary Poetics

MWF 10:00-10:50

Much poetry during the British Romantic period examines the relations between time and eternity and seeks to understand these relations within the constraints of the Romantic historical moment. Further, this poetry often seeks to chart a visionary course that will show the way beyond history and open the door onto what is sometimes called a New Jerusalem. Blake, Wordsworth, Shelley, and Byron (among others) all engaged with visionary poetics as a way of imagining ways to re-make human consciousness and human experience. Lesser-known poets of the period did likewise: Elizabeth Hands, Ann Yearsley, Ann Bannerman, Mary Robinson, and Joanna Baillie, for instance. In this course, we will examine visionary poetry of the Romantic period within the larger frame of British visionary poetics in an effort to understand one of the most important interests of the Romantic imagination. We will begin by looking at biblical prophecy and Milton’s *Paradise Lost* as a way of establishing a cultural and literary framework for the study of Blake’s *Marriage of Heaven and Hell*, Wordsworth’s *Home at Grassmere*, Byron’s *Prophecy of Dante*, Shelley’s *Hymn to Intellectual Beauty*, Robinson’s *To the Poet Coleridge*, Bannerman’s *Tales of Superstition and Chivalry*, and Yearsley’s *Rural Lyre*, among other works. No prior knowledge of visionary poetics or Romanticism is required, though knowledge of British literature and experience reading poetry will be helpful.

Fulfills the 400-level British requirement. Fulfills: Senior Seminar requirement (ALL TRACKS).

ENGL 450W-02

Dr. Laura Callanan

Writers on Writing

MW 3:00-4:15

This course will read and discuss what established writers have to say about the craft of writing. We will read several texts and discuss how the process of writing is constructed—is the writer simply a cipher for inspiration to flow through? Is the writer a craftsman akin to a plumber or carpenter? Is there such a thing as innate talent, or is good writing simply a product of hard work? What are the class and gender dimensions of these questions? What are the ramifications of these ideas for those who want to write for a living? What is it we think we’re doing when we write? Students will complete a range of writing assignments consisting of reading responses, workshop responses, and a final project consisting of each student’s own writing memoir. Texts will include the following: Annie Dillard’s *The Writing Life*, Natalie Goldberg’s *The Long Quiet Highway*, and Stephen King’s *On Writing*.

Fulfills: Senior Seminar requirement (ALL TRACKS).

Attention, Film Studies Concentrations! The following courses fulfill requirements in the Film Studies curriculum.

ENGL 205-61 Introduction to Film

In addition the following Pittsburgh Filmmakers courses are available to you to fill the **ENGL 308-91** requirement in the Film Studies track. Other courses are also available. Please pick up full course descriptions/catalogues from the English Department and make appointments with Judy Suh (suhj@duq.edu) to sign up.

Motion Picture Fundamentals: Film and Digital Video (choose one: M, 6-9; T, 2-5)

Motion Picture Fundamentals: Filmmaking Emphasis Th, 6-9

Motion Picture Fundamentals: Digital Video Emphasis T, 6-9

Motion Picture Fundamentals is a hands-on introduction to key photographic concepts and the core concepts of self-expression with moving images. Students shoot photographs, digital video and motion picture film to learn the basic

principles and techniques of light, composition, camerawork, editing and storytelling. All equipment is provided, including 35mm still cameras, mini-DV video cameras, super-8 film cameras and digital workstations with Apple's Final Cut Express editing program. Familiarity with Mac OS recommended but not required. *No prerequisites.*

Introduction to Digital, M, 6-9 or Th, 6-9

This course introduces beginners to the Macintosh Operating System and familiarizes them with some of the possibilities digital technology offers for the manipulation of still images, sound and motion pictures. Students will use Final Cut Express and Photoshop as they discover how computers are radically changing the way image-makers create and present their work. *No prerequisites.*

Film Production I M, 2-5 or W, 6-9

This course is designed to develop proficiency in the standard procedures of filmmaking and the use of equipment. Students participate in shooting two 16mm films, editing, and building soundtracks. Basic aspects of cinematography, lighting, sound and editing are covered, including the use of 16mm cameras, sound equipment and digital editing software (Final Cut Pro). Student projects are viewed and critiqued in class. Outside work is necessary for planning, shooting and editing. All equipment is provided, but students pay for their own film and lab expenses. *Prerequisite: Motion Picture Fundamentals*

Video Production I W, 2-5 or Th 6-9

In this hands-on course students acquire the skills required to design, shoot and edit video. The class combines demonstrations, lecture exercises, projects and critiques. Emphasis is placed on visual and aural expression through technical mastery of the video medium. Topics include digital camera operation, lighting, audio recording, scripting, non-linear editing, special effects and audio mixing. Students are expected to focus on designing and producing an effective final project. Grading is based on the quality of work produced and performance on written exams. *Prerequisite: Motion Picture Fundamentals*