

# ENGLISH DEPARTMENT

## UNDERGRADUATE COURSE DESCRIPTIONS

### SPRING 2012

#### Table of Contents:

<b>Introductory Genre Courses</b>	<b>2</b>
<b>Literature Surveys</b>	<b>4</b>
<b>English 300W</b>	<b>6</b>
<b>300 level Literature Courses</b>	<b>6</b>
<b>Writing Courses</b>	<b>7</b>
<b>Film Courses</b>	<b>10</b>
<b>400 level Literature Courses</b>	<b>12</b>
<b>Courses that fulfill specific education requirements</b>	<b>13</b>
<b>Senior Seminars</b>	<b>14</b>

- 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 resignation 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.

For more information, see *Dr. Judy Suh, Undergraduate Director of English* (x1426;suhj@duq.edu).

# INTRODUCTORY GENRE COURSES

**ENGL 101-01 (21890) TR 10:50-12:05**

**Multi-Genre Creative Writing**

**Brannen, A.**

This class will be an introduction to the process of creative writing, focusing in turn on poetry, short fiction, and playwriting. We'll be writing exercises designed to spark our imaginations and fuel our pens; we'll be reading examples of the genres and looking at how they've been crafted; we'll be discussing both what we read and what we write. The production of polished work is not necessary in this class; steady application to the process, and a willingness to have fun, is. There will be journal work, outings to museums and events of your choice, attendance at readings or plays, and short papers on the readings.

**ENGL 201-01 (23221) MWF 10:00-10:50**

**Intro. to Fiction**

**Kinnahan, T.**

This course will introduce students to the strategies and skills needed to understand, interpret, write about, and enjoy fiction. The reading list will include a selection of American short stories by a wide range of writers, including Ernest Hemingway, Zora Neale Hurston, James Baldwin, Joyce Carol Oates, Tim O'Brien, Sherman Alexie, and others. The course will also include a thematic unit on literature and music featuring the novel *High Fidelity*, by British author Nick Hornby.

**ENGL 201-02 (23035) MWF 11:00-11:50**

**Literature of Crime & Detection**

**Howard, S.**

This course is an introduction to crime and detective literature. It begins with British and American nineteenth-century writers of crime and detective novels and short stories, including Arthur Conan Doyle (Sherlock Holmes), Edgar Allan Poe (C. Auguste Dupin), and Mary Elizabeth Braddon, as well as a non-fiction account of the Ratcliffe Highway Murders of 1811 (by P. D. James and T. A. Critchley). The course then moves into the twentieth and twenty-first centuries with such international writers of fiction as Raymond Chandler, Agatha Christie, Jo Nesbo, Stieg Larsson, Val McDermid, Alexander McCall Smith, and non-fiction writers such as Ann Rule. The aims of the course are to demonstrate the great breadth of the genre—including police procedurals, cozies, hard-boiled detective fiction, locked-room mysteries, true crime, stories featuring both amateur and professional detectives, male and female, those that rely heavily on CSI-style forensics and others that emphasize the powers of deduction --, as well as its depth and its evolution, and to allow us to discuss in an informed and precise way the literature many of us have enjoyed informally.

Requirements: Class participation, oral presentation, quizzes, midterm and final exams.

**ENGL 202-01 (21860) MWF 12:00-12:50**

**Intro. To Poetry**

**Watkins, D.**

This course is a general introduction to the forms and techniques and aims and ideas found in poetic expression. We will examine several abiding questions bearing on the study of poetry: What is poetry? Why might we want to read poetry? How might we usefully distinguish poetic expression from other forms of literature? We will also examine a range of poetry from various nationalities and historical moments in an effort to capture both the cultural specificities of poetry

and its underlying and enduring consistencies. The course is organized with the general student in mind; no special training in critical practice is required.

**ENGL 203-01 (21861) TR 1:40-2:55**

**Intro. To Drama**

**Brannen, A.**

This course will cover Western 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 203C-01 (25674) TR 10:50-12:05**

**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 204-01 (26320) TR 9:25-10:40**

**Images of Race & Gender in Film**

**Glass, K.**

This course considers how literature revisits and revises notions of race and gender embedded in popular culture. Using race theory, and the film *Crash* as our point of departure, we will first examine how images of race and gender help to structure contemporary culture. We will then consider traditional images of race and gender in such films as *Gone with the Wind* and *Imitation of Life*. These filmic texts will serve as a backdrop for our study of literature, from the nineteenth century to the present, which reinforces, re-imagines, and/or revises conventional concepts of race and gender for political ends. The reading list will include works by Zitkala Sa, Mark Twain, Henry James, Maya Angelou, James Baldwin, and others. **This course fulfills the Theme Area Social Justice requirement. Emphasizing social justice values, this class seeks to educate students, and to inspire them to engage in ethical action in the world.**

**ENGL 204-02 (26622) TR 12:15-1:30**

**Literature: Graphic, Print & Film**

**Beranek, B.**

This course will address works available in various combinations of text, film, and graphic versions, with a view to studying the differences between presentations of the same works in different media. Marshall McLuhan energized the 1960s by declaring that "the medium is the message." We will study the differences in the message when the same work is rendered in different media. Some of the graphic works are close representations of their textual origins, some, like Posy Simmonds's graphic *Tamara Drewe* are updated adaptations of classic works (in this case Thomas Hardy's *Far from the Madding Crowd*). The wordless world of Ray Bradbury's *Fahrenheit 451* is communicated with new immediacy when we do not have to read words to get the picture. We will consider how a Japanese political novel becomes a steamy romance when translated into American film. And what have they done to *Beowulf*? Has Franz Kafka's *The Trial* become a portrait of contemporary terror? Do we really need all those words to see into the mind of Dostoevsky's murderous

Raskolnikov? Are the graphic novel *Persepolis* and the film version of it a better source than CNN for understanding the clash of cultures in the Middle East? **Fulfills the World Literature requirement for English Education students.**

**ENGL 205-01 (25531) MWF 12:00-12:50**

**American West: Text & Film**

**Newberry, F.**

Through reading and watching movies, the course aims to introduce the predominate conventions and thematic concerns of the Western 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 these matters in relation to the mythical, ideological values of the Western hero and, by extension, of “America.”

The assigned books will be Owen Wister’s *The Virginian*, Zane Grey’s *Riders of the Purple Sage*, *Shane*, Glendon Swartout’s *The Shootist*, Edward Abbey’s *The Brave Cowboy*, Louis L’Amour’s *Hondo* and Cormac McCarthy’s *All the Pretty Horses*. The movies will likely be *Valdez is Coming*, *High Noon*, *Shane*, *The Shootist*, *Hondo*, *Lonely are the Brave*, and perhaps others.

Students will be evaluated on the basis of two mid-term exams, a final exam, pop quizzes, and class participation.

**ENGL 205-61 (21899) T 5:00-9:00**

**Intro. To Film**

**Fried, J.**

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

**Fulfills English major survey requirement for Film Studies students.**

## LITERATURE SURVEYS

*The following courses fulfill English major survey requirements.*

**ENGL 217W-01 (21864) MWF 12:00-12:50**

**Survey of British Literature I**

**St. Hilaire, D.**

This survey course is designed to give you a working knowledge of the first half of the English literary tradition. Spanning the Medieval period, the Renaissance, the Restoration, and the 18<sup>th</sup> century, we will be focusing on some of the major works and literary genres of those periods in order to gain an understanding not only of the individual works themselves, but of their relation to the greater literary history of which they are a part. What this history is, how we might constitute it, how (or if) it makes sense as a whole, and what role individual works play in this thing we call a “tradition,” will be persistent questions over the course of the semester.

**ENGL 218W-01 (21866) TR 9:25-10:40**

**Survey of British Literature II**

**Beranek, B.**

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 218W-02 (25533) MWF 10:00-10:50**

**Survey of British Literature II**

**Watkins, D.**

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.

**ENGL 219W-01 (21867) MWF 9:00-9:50**

**Survey of American Literature I**

**Kinnahan, T.**

In this course, we will survey some of the major texts, authors, and themes animating American literature from the early age of European exploration to the Civil War. We will trace aesthetic and thematic developments in American literature during these periods, while also examining the historical contexts in which the works under discussion were written and read. Featured writers will include Cabeza de Vaca, Anne Bradstreet, Hector St. Jean de Crevecoeur, Frederick Douglass, Nathaniel Hawthorne, Emily Dickinson, and Walt Whitman, along with many others.

We will be especially attentive to relationships between literature and visual culture. Class discussions will be supplemented with film clips from the documentary series *American Visions: The History of American Art and Architecture*, as well as a number of brief slide presentations.

**ENGL 220W-01 (21868) MWF 11:00-11:50**

**Survey of American Literature II**

**Newberry, F.**

Through mini-lecture and discussion, the course has several aims: to acquaint students with some of the more important and influential authors in the U.S. from the end of the Civil War to fairly contemporary times; to enhance students' knowledge and use of language; to bolster students' understanding of the methods by which creative works may be interpreted and analyzed; to supplement students' understanding of the techniques by which to write persuasive analytic/critical essays on literary works; to foster a respect for telling facts and details; to encourage a reasonable regard if not love for readin' & writin'; and, let us pray, to have some fun wrangling about matters that don't seem to matter but do.

Norton Anthology of American Literature, 8<sup>th</sup> edition, vols. C, D, & E

**Assignments & Grading**

First paper (2–3 pp.) = 15% of course grade.

Midterm exam = 20% of course grade.

Second paper (3–4 pp.) = 30% of course grade.

Final exam = 30% of course grade.

Pop quizzes = 5% of course grade.

Significant participation in discussion will be rewarded, as will improvement.

**ENGL 220W-02 (21869) TR 10:50-12:05****Survey of American Literature II****Glass, K.**

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

*Fulfills an English major requirement for all tracks.*

**ENGL 300W-01 (21871) TR 1:40-2:55****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.

**ENGL 300W-02 (24003) MWF 9:00-9:50****Critical Issues in Literary Studies****McCort, J.**

This course introduces students to the practice of literary criticism, combining the study of diverse primary texts with the reading of scholarly essays that approach these texts from various critical perspectives.

Students' thinking and writing skills will be developed through close textual analysis of the primary texts, the examination of relevant scholarship and criticism, and the preparation of researched analytical essays. Texts include Sylvia Plath's *Ariel*, Bram Stoker's *Dracula*, Nathaniel Hawthorne's short fiction, and Toni Morrison's *The Bluest Eye*.

## 300 LEVEL LITERATURE COURSES

**ENGL 309W-61 (26344) M 4:30-8:40****Film Musicals****Lane, J.**

This is the critical examination of one of the most popular genres of film. We will examine different sub-genres of the movie musical, as well as, learn about the difference in style and substance between the classic Hollywood studios. We will also exam the cultural significance of this uniquely American art form and how it influenced and was interrupted by European film makers. **Fulfills a Film Studies requirement.**

**ENGL 316W-01 (26689) TR 1:40-2:55****Medical Arts & Literature****Kurland, S.**

This course is an exploration of writing and the healing arts. Covering a broad range of historical periods and kinds of writing, both literary and non-literary, we will examine the variety of ways humans have conceived of the body (and mind) in its ideal state and when distressed by accident, disease, disability, or age. Projected readings will include selections and complete works, fiction and especially non-fiction, including treatises, case studies, histories, memoirs, essays, news reports and analyses, journal articles, etc. Possible topics may include anatomy, physiology, physical and social aspects of disease, hallucinogenics, disease vectors, the mind and body, trauma, psychology, paralysis, sexuality and desire, disability, and death. Requirements will include midterm and final examinations and a number of analytical and practical writing assignments. This class is intended for students from the Liberal Arts and the Health Sciences alike; no particular background or preparation in science, medicine, or literature is assumed.

## WRITING COURSES

**ENGL 301W-01 (23343) MWF 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 (21873) TR 1:40-2:55****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 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 301W-03 (21874) TR 12:15-1:30****Playwriting Workshop I****Isenberg, R.**

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. **Fulfills a Writing concentration requirement.**

**ENGL 301W-04 (26343) TR 3:05-4:20****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 302W-01 (23822) TR 9:25-10:40****302W-02 (23222) TR 10:50-12:05****302W-03 (24696) TR 1:40-2:55****302W-04 (26032) TR 3:05-4:20****Science Writing****Bosco, G.**

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-01 (21878) TR 3:05-4:20****Fiction Workshop II****Bernier, C.**

In this class we'll build off the lessons and practices established in the introductory fiction workshop to hone techniques of craft and overall practices. We want to become more effective and efficient writers of satisfying fiction and there's a process for that. We'll read and analyze nuanced works of short fiction, venture into the realms of the micro fiction and the novella. We will produce works of fiction and workshop them, but creativity (and the flourishes it can generate) will be emphasized LESS over the benefits of taking such flourishes through a series of repeated revisions and edits for style, clarity of purpose, function, craft. In other words we'll be transitioning from the realm of creative writing as "fun" to creative writing as "work". The goal of all this will be to refine our ability to spot and employ more effective craft techniques and adapt them into our own writerly voices, as well as developing our practices of process-based revisions towards the production of effective and entertaining fiction. **Pre-Requisite: ENGL 301W Fiction Workshop I. Fulfills a Writing concentration requirement.**



**ENGL 400W-02 (25534) TR 1:40-2:55****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 400W-03 (21880) TR 12:15-1:30****Playwriting Workshop II****Isenberg, R.**

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.

**Pre-Requisite: ENGL 301W Playwriting Workshop I. Fulfills a Writing concentration requirement.**

**ENGL 404W-01 (23312) TR 3:05-4:20****Fiction Workshop III****Bernier, C.**

This class is for experience practitioners of the writing workshop format. The class carries all the expectations of the introductory and intermediate fiction workshops, with the added responsibilities of bi-monthly saloon-style meetings with the instructor and all fiction III students. These meetings will be to prepare near complete works in the polishing stages of revisions and to discuss writing. Students will also be expected to attend readings of fiction on campus and off. We'll analyze and discuss a secondary text on creativity and one on craft. We'll also spend time with insights on how writers go about getting their works into print/publication. **Pre-Requisite: ENGL 400W Fiction Workshop II. Fulfills a Writing concentration requirement.**

**ENGL 404W-02 (25535) TR 1:40-2:55****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: ENGL 400W Poetry Workshop II. Fulfills a Writing concentration requirement.**

**ENGL 404W-03 (24698) TR 12:15-1:30****Playwriting Workshop III****Isenberg, R.**

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. **Pre-Requisite: ENGL 404W SPST: Playwriting II. Fulfills a Writing concentration requirement.**

**ENGL 464W-01 (25903) TR 3:05-4:20****Fiction Workshop IV****Bernier, C.**

This class is for the most advance of practitioners of the writing workshop format. As the advanced class, the student should expect to meet all the requirements of the introductory, intermediate, and intermediate-advanced classes, to read extensively on craft and creativity, to produce a thesis-driven paper, to attend multiple fiction readings, to attend the meetings of the Fiction III students, and finally to meet once per month in extended one-on-one meetings with the instructor. The express focus for the meetings will be on developing a core set of polished stories for publication. The student should also be expected to run a workshop session from start to finish. **Pre-Requisite: ENGL 404W Fiction Workshop III. Fulfills a Writing concentration requirement.**

**ENGL 464W-02 (26349) TR 1:40-2:55****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 205-01 (25531) MWF 12:00-12:50****American West: Text & Film****Newberry, F.**

Through reading and watching movies, the course aims to introduce the predominate conventions and thematic concerns of the Western 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 these matters in relation to the mythical, ideological values of the Western hero and, by extension, of “America.”

The assigned books will be Owen Wister’s The Virginian, Zane Grey’s Riders of the Purple Sage, Shane, Glendon Swartout’s The Shootist, Edward Abbey’s The Brave Cowboy, Louis L’Amour’s Hondo and Cormac McCarthy’s All the Pretty Horses. The movies will likely be Valdez is Coming, High Noon, Shane, The Shootist, Hondo, Lonely are the Brave, and perhaps others.

Students will be evaluated on the basis of two mid-term exams, a final exam, pop quizzes, and class participation. **Fulfills a Film Studies requirement.**

**ENGL 205-61 (21899) T 5:00-9:00****Intro. To Film****Fried, J.**

Students will learn basic film terminology and be introduced to production techniques through a combination of textbook readings, movie viewings, and classroom discussions. Students will become conversant about the production process and the roles of various key artists and craftspeople on a film. In addition, through work outside class, students

will be introduced to many of the most critically acclaimed films in cinema history. **Fulfills English major survey requirement for Film Studies students.**

**ENGL 308-91 (21877) TBA TBA**

**Pittsburgh Filmmakers**

**Suh, J.**

See Pittsburgh Filmmakers course descriptions at <http://www.pghfilmmakers.org/education/classsschedules.html>.

Brochures will be available on the shelf outside the English Department (637 COLH). **Fulfills a Film Studies requirement.**

**ENGL 309W-61 (26344) M 4:30-8:40**

**Film Musicals**

**Lane, J.**

This is the critical examination of one of the most popular genres of film. We will examine different sub-genres of the movie musical, as well as, learn about the difference in style and substance between the classic Hollywood studios. We will also exam the cultural significance of this uniquely American art form and how it influenced and was interrupted by European film makers. **Fulfills a Film Studies requirement.**

**ENGL 377-01 (26621) T 3:05-5:45**

**Contemporary World Cinema**

**Skutski, K.**

Contemporary World Cinema is designed to introduce you to current social, political, and economic conditions in a diversity of cultures—through the viewing and analysis of feature films and documentaries produced by award-winning directors from around the world.

**Prerequisite: ENGL 205, Introduction to Film. Fulfills a Film Studies requirement.**

**ENGL 411W-01 (26347) TR 10:50-12:05**

**Shakespeare & Film**

**Kurland, S.**

This course explores the many ways Shakespeare's plays have been adapted for the modern media of film and television. We will focus on the play texts themselves, from various genres, considered as potential scripts for performance and film or TV production, and on the efforts of various directors to interpret and reinterpret these classic works for contemporary audiences. We will consider adaptations and tie-ins (like *10 Things I Hate About You* or *Scotland, PA*) as well as efforts to (re)present the plays themselves on film, including selections or entire films by directors such as Welles, Olivier, Kozintsev, Kurosawa, Nunn, Polanski, Zeffirelli, Branagh, Luhrmann, and Almereyda. Requirements may include an informal reading/viewing journal, two or three analytical essays, midterm and final exams, and a creative group project in Shakespearean adaptation. This course does not presume any particular background in either Shakespeare or film studies.

**Pre-Requisite: ENGL 300W Critical Issues in Literary Studies. Fulfills the 400-level British literature requirement. Fulfills the 400-level 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 403W-01 (26345) TR 3:05-4:20**

**Contemporary American & British Poetry**

**Kinnahan, L.**

How have contemporary poets in America and Britain responded to pressing issues of economic disparity, social injustice, and war? This course will look at a range of poets from North America, England, Ireland, and Wales to consider various ways in which these concerns motivate poetic voices in the current moment. We will also be interested in the ways in which forms of popular culture - music, film, mass media - serve as both resource and counterpoint to the efforts of poets to address the issues circulating within the post-World War II era. Tentative poets include: Frank O'Hara, Allen Ginsberg, Carol Ann Duffy, Claudia Rankine, Gillian Clarke, Ciaran Carson, Tony Harrison, Harryette Mullen, and others.

**Fulfills the 400-level British literature requirement. Fulfills the 400-level American literature requirement. Fulfills the 400-level Literature and Diversity requirement.**

**ENGL 411W-01 (26347) TR 10:50-12:05**

**Shakespeare & Film**

**Kurland, S.**

This course explores the many ways Shakespeare's plays have been adapted for the modern media of film and television. We will focus on the play texts themselves, from various genres, considered as potential scripts for performance and film or TV production, and on the efforts of various directors to interpret and reinterpret these classic works for contemporary audiences. We will consider adaptations and tie-ins (like *10 Things I Hate About You* or *Scotland, PA*) as well as efforts to (re)present the plays themselves on film, including selections or entire films by directors such as Welles, Olivier, Kozintsev, Kurosawa, Nunn, Polanski, Zeffirelli, Branagh, Luhrmann, and Almereyda. Requirements may include an informal reading/viewing journal, two or three analytical essays, midterm and final exams, and a creative group project in Shakespearean adaptation. This course does not presume any particular background in either Shakespeare or film studies.

**Fulfills the 400-level British literature requirement. Fulfills the 400-level Film Studies requirement.**

**ENGL 418W-61 (26348) MWF 11:00-11:50**

**For Love or Money? Romantic Victorian Novel**

**Callanan, L.**

In this class we will look at the tension between romance and economics in relationships as depicted in a representative collection of Victorian novels. We will look at secondary materials on the Woman Question, Victorian Marriage, the Angel in the House, and the New Woman to get a sense of the ways in which changing female and male roles as well as changing conceptions of marriage led to a tension between marriage as economic and companionate institutions. We will discuss the following novels: *Jane Eyre*, *Wuthering Heights*, *Great Expectations*, *Middlemarch*, *Tess of the D'Urbervilles*, and *The Odd Women*. Assignments will include quizzes, short response papers, and a longer research paper.

**Fulfills the 400-level British literature requirement.**

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

**Intro to Linguistics**

**Sowards, R.**

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.

**Fulfills the Linguistics/Grammar requirement for English Education students.**

**ENGL 434W-01 (25866) TR 12:15-1:30**

**Literary Criticism & Theory**

**Suh, J.**

In this course, we will actively engage debates concerning the place of literary studies in society, and the boundaries between literary studies and other disciplines, especially history, philosophy, and psychology.

Readings from these disciplines in addition to short literary pieces and films will help us debate the following questions for the course: How does literature/film shape perception? What is the relationship between literature/film and human experience, individual or collective? What discoveries in other disciplines have contributed to the modern study of literature/film?

**Double majors in English (1st) and Philosophy (2nd) are required take this course before they graduate.**

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

**ENGL 449W-01 (25706) MWF 12:00-12:50**

**American Environmental Literature**

**Kinnahan, T.**

This course will feature American literary texts with environmental themes, include works by Henry David Thoreau, Willa Cather, Aldo Leopold, William Faulkner, Leslie Marmon Silko, and others. We will focus on modes of geographic perception and environmental thought reflected in American literature, with special attention to notions of wilderness and the "middle ground" of American pastoralism. We will also sample influential critical texts by Leo Marx, Annette Kolodny, Roderick Nash, Lawrence Buell, and others, along with theoretical works collected in the *The Ecocriticism Reader*.

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

## COURSES THAT FULFILL SPECIFIC EDUCATION REQUIREMENTS

**ENGL 204-02 (26622) TR 12:15-1:30**

**Literature: Graphic, Print & Film**

**Beranek, B.**

This course will address works available in various combinations of text, film, and graphic versions, with a view to studying the differences between presentations of the same works in different media. Marshall McLuhan energized the

1960s by declaring that “the medium is the message.” We will study the differences in the message when the same work is rendered in different media. Some of the graphic works are close representations of their textual origins, some, like Posy Simmonds’s graphic *Tamara Drewe* are updated adaptations of classic works (in this case Thomas Hardy’s *Far from the Madding Crowd*). The wordless world of Ray Bradbury’s *Fahrenheit 451* is communicated with new immediacy when we do not have to read words to get the picture. We will consider how a Japanese political novel becomes a steamy romance when translated into American film. And what have they done to *Beowulf*? Has Franz Kafka’s *The Trial* become a portrait of contemporary terror? Do we really need all those words to see into the mind of Dostoevsky’s murderous Raskolnikov? Are the graphic novel *Persepolis* and the film version of it a better source than CNN for understanding the clash of cultures in the Middle East? **Fulfills the World Literature requirement for English Education students.**

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

### **Intro to Linguistics**

**Sowards, R.**

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.

**Pre-Requisite: ENGL 300W Critical Issues in Literary Studies. Fulfills the Linguistics/Grammar requirement for English Education students.**

## SENIOR SEMINARS

**ENGL 450W-01 (21885) TR 1:40-2:55**

### **Restoration Women Writers**

**Engel, L.**

Restoration Women Writers considers women writers of the Restoration and early eighteenth century (novelists, dramatists, poets, essayists, and memoirists) paying close attention to connections among literature, visual arts, and the theater. We will consider the emergence of women as professional authors, their strategies for attaining celebrity and combating notoriety, their involvement in political intrigues, philosophical debates, theatrical enterprises and colonial expeditions. Some of the questions we will consider include: What were the economic, social, and cultural conditions for women writers in the Restoration/early eighteenth century? How can we theorize about the idea/production of gender – theatrically, historically, and textually? Does studying women writers require a feminist approach and what does this mean when applied to another century? Authors will include Aphra Behn, Susanna Centlivre, Mary Pix, Delarivier Manley, Margaret Cavendish, Eliza Haywood, Anne Finch, and others.

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

**ENGL 450W-02 (24009) MW 3:00-4:15****Literary Journalism & Cultural Critics****Vincent, T.**

Now accepted as mainstream, literary journalism was once regarded as “fluff” because it was characterized by the inclusion of the authorial self in the writing. Literary journalism values social analysis through the effective use of dialogue, characterization, scene, and other literary devices. We will examine recent work that fuses elements of literary writing with social criticism and that has its roots in such classic examples as Wolfe’s *The Electric Kool-Aid Acid Test*, Capote’s *In Cold Blood*, and Mailer’s *The Armies of the Night*. We will be assisted by two anthologies: 1) *The Art of Fact: A Historical Anthology of Literary Journalism*, edited by Kevin Kerrane and Ben Yagoda, and 2) *Literary Journalism*, edited by Norman Sims and Mark Kramer. Individual works might include Susanne Antonetta’s *Body Toxic*, and Nicholas Carr’s *The Shallows*, as well as selected films/documentaries. In addition, we will locate and share examples from current online sources. Requirements include reading journals, oral reports, issue papers that arise out of class discussion, and a culminating written project on a carefully chosen topic of your own.

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