

ENGLISH DEPARTMENT

UNDERGRADUATE COURSE

DESCRIPTIONS

SPRING 2014

Table of Contents:

Introductory Genre Courses	2
Literature Surveys	5
English 300W	6
300-level Literature Courses	7
Writing Courses	8
400-level Literature Courses	12
Courses that fulfill specific education requirements	13
Senior Seminars	14

- Students enrolling at Duquesne in Fall 2013 must complete the new 36 credit English major. Students who declared an English major prior to fall 2013 may choose to fulfill either the old or the new English major (discuss the choice with your faculty mentor).
- 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.
- All majors are required to complete ENGL 300W and three survey courses. All English majors must complete ENGL 300W before then can take any 400-level English class.
- Some 400-level courses satisfy more than one requirement, but students in the old major must choose to meet each requirement with a different course, with the exception of the Diversity and Literature requirement.
- 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.

INTRODUCTORY GENRE COURSES

ENGL 101-01 (21890)

MWF 11:00-11:50 am

Multi-Genre Creative Writing

Begnal, M.

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 number of creative writing forms—poetry, fiction, and creative non-fiction—by examining various craft elements (character, voice, point of view, setting, the poetic line, 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 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. Each student will work toward putting together a polished portfolio consisting of examples of each genre. **This course is a Creative Arts Theme Area course for the University Core Curriculum.**

ENGL 101-02 (27321)

TTH 12:15-1:30 pm

Multi-Genre Creative Writing

Cipri, A.

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. Each student will work toward putting together a polished portfolio consisting of examples of each genre and attend readings. **This course is a Creative Arts Theme Area course for the University Core Curriculum.**

ENGL 113C-01 (28614)

TTH 12:15-1:30 pm

Diversity and Literature

Kinnahan, T.

This *Narratio* Learning Community course will examine ways that authors and filmmakers from a variety of ethnic backgrounds have recast traditional quest narratives in modern terms, with particular attention to themes of personal and communal identity. The course will also survey modes of storytelling within a variety of cultural traditions.

ENGL 203-01 (27323)

TTH 12:15-1:30 pm

Introduction 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 on 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 (28360)

TTH 10:50-12:05 pm

Literature and Popular Music

Kinnahan, T.

In this course students will examine how a variety of writers and filmmakers have represented and responded to American popular music from the mid-nineteenth century to the present day. Beginning with slave songs and their adaptation by America's first hit songwriter, Pittsburgh's own Stephen Foster, students will examine the aesthetic and social dimensions of popular music, trace its power to both shape and reflect social vision, and survey the uses to which it has been put in literature and film.

ENGL 208-01 (28361)

MWF 11:00-11:50 am

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 structure contemporary culture. Students will then consider traditional images of race and gender in such films as *Gone with the Wind* and *Imitation of Life*. These and other filmic texts will serve as a backdrop for the 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, Sandra Cisneros, Toni Morrison, Danzy Senna, James Baldwin, and others. **This course fulfills the University Core Social Justice Theme Area requirement.**

ENGL 210-01 (28362)

MWF 10:00-10:50 am

Jane Austen, Text and Film

Howard, S.

In this course students will read Jane Austen's *Pride and Prejudice* (1813), *Mansfield Park* (1814), and *Emma* (1816) and study many of the film adaptations of these three novels. The class will explore general textual and cinematic issues (e.g., narrative techniques, characterization, setting, casting, pacing, structure, etc.), and specifically issues of gender, including the functioning of the male gaze; Austen's depiction/subversion of the conventional feminine ideal; the representation and valuation of domesticity; anorexia and the cinematic representation of Austen's heroines; female empowerment in a patriarchal society; courtship and marriage, etc. Students will read the novels as novels, and explore how the films interpret them, analyzing the impact of the films on an understanding of the literary text, the ways in which the films add new "textual surfaces" to considerations of these three Austen novels.

ENGL 211-01 (28599)

TTH 1:40-2:55 pm

Science Fiction

Adams, A.

This course will explore the history, forms, and themes of one of the most persistently popular and compelling genres in contemporary literature, science fiction. Students will read a combination of classic works and cutting-edge fiction in an attempt to understand the ways that such narratives of imagination continue to shape collective cultural mythology and delineate a sense of their own humanity. Possible topics would include alien life, time, race and gender, utopias and dystopias, intersections of science and art, the slipstream and the weird, science fiction and fantasy, hybridity, and artificial life.

ENGL 212-01 (28566) TTH 12:15-1:30 pm

American Underground: Lit. & Pop Culture

Ussia, M.

The focus of this course will be on American authors and artists that were considered outside of the mainstream. However, the collection of radicals, malcontents, and outsiders on the syllabus often went on to influence mainstream culture. Movements may include The Jazz Age, The Harlem Renaissance, The Beat Generation, The Black Arts Movement, Punk, CyberPunk, and Riot Grrrl. Through exploring some rather extreme elements of the human experience, the students will be looking at how the way in which Americans define themselves as Americans has changed. Anyone interested in literature, film, and music is welcome.

ENGL 214-01 (28600) MWF 12:00-12:50 pm

Literature of Crime and 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) and Edgar Allan Poe (C. Auguste Dupin). The course then moves into the twentieth and twenty-first centuries with such international writers of fiction as Raymond Chandler, Agatha Christie, Stieg Larsson, Alexander McCall Smith, and Louise Penny. 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, 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.

ENGL 230-01 (28601) TTH 9:25-10:40 am

Religion and Literature in Africa

Mirmotarari, E.

This course explores the role of religion in sub-Saharan Africa, and especially during and after European colonialism. Students will examine religion and religious consciousness as a crucial, if not central, structure in the formation of African communities. The following are some of the themes and questions the class will engage: are Christianity and Islam African religions? How did Europeans use Christianity as a vehicle of colonial domination? How did those Africans who adopted Christianity use it against colonialism? How was Islam used by colonial powers? How was it used against them? What is the nature of the relationship between Christianity, Islam, and indigenous African religions? What role has religion played in the development of national consciousness in sub-Saharan Africa in the twentieth century? In what ways do religious communities correspond with particular ethnic and national groups? How does fiction imagine and shape the place of religion in sub-Saharan Africa? How do African writers use fiction to rewrite their histories, to “speak” back to colonial representations of African cultures and religions?

LITERATURE SURVEYS

The following courses fulfill English major survey requirements.

ENGL 217W-01 (21864)

TH 9:25-10:40 am

Survey of British Literature I

Stoyanoff, J.

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

ENGL 218W-01 (25533)

MWF 12:00-12:50 pm

Survey of British Literature II

Suh, J.

This course will survey British literature in the major genres (poetry, essay, novel, and drama) from the late eighteenth century to the present. In closely reading individual works, students will study important practices and revisions of literary tradition and form. Students will also keep one eye toward the common practices of grouping texts into the following literary "movements": Romantic, Victorian, modernist, and postcolonial. Studying the works in the context of these movements will allow students to perceive the writers' broader literary representations of the ever-shifting British national imagination, especially with regard to the historical themes of class, race, and gender. The broadest goal of the course, however, is to listen to the writers' conversations—and disagreements—across and within movements in response to the following questions: How should we imagine the institution of British literature as a whole? Who should comprise its readers and writers? What are the explicit and implicit goals of a national body of literature? Requirements include regular class participation, a final exam, short position papers, and essays.

English 219W-01 (21867)

MWF 10:00-10:50am

Survey of American Literature I

Barrett, F.

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

ENGL 220W-01 (21868)**TTH 1:40-2:55 pm****Survey of American Literature II****Kunsa, A.**

This survey course will introduce students to American literature written from 1865 to the present. Our readings will be drawn from canonical and non-canonical works of fiction, nonfiction, drama, and poetry, and while we will explore a variety of concerns, we will focus heavily on *change*—from changing notions of genre and aesthetics to changing conceptions of group and national identity. By engaging a group of representative texts, we will explore how the literature of the past one hundred fifty years has been shaped by and helped to shape American culture, society, history, and politics. Writing assignments, both in and out of class, as well as participation in class discussions and small group work will enable students to engage with literary texts in a critical and creative manner. Students will also complete a midterm and a final exam.

ENGLISH 300W

Required of all English majors and minors and a prerequisite to all 400-level courses.

ENGL 300W-01 (21871)**TTH 10:50-12:05 pm****Critical Issues in Literary Studies****Adams, A.**

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

ENGL 300W-02 (28363)**MW 3:00-4:15 pm****Critical Issues in Literary Studies****McCort, J.**

This course introduces students to the practice of literary criticism, combining close textual analysis of diverse primary texts with the examination of scholarly essays that approach these texts from various critical perspectives. Students' critical thinking and writing skills will be developed through close reading of the primary texts, the examination of relevant published scholarship and criticism, and the preparation of 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 304W-01 (28365)

MWF 12:00-12:50 pm

Women Playwrights

Engel, L.

In 1660 King Charles II re-opened the London theatres and ushered in a new era of theatrical creativity, talent, and innovation on the British Stage. In addition to the appearance of the first English actresses, female playwrights emerged as a leading force in the theatrical world. Tracing the legacy of these pioneering playwrights this course investigates the history of women writing for the stage from the eighteenth-century to the present. Through their work, these authors re-imagined issues of gender, politics, family, class, marriage, nationalism, cosmopolitanism, fashion, and motherhood. The course will also focus on how plays by women have shaped current theatrical history, modes of performance, and feminist literary methodologies. Students will read plays, see plays, and discuss plays with an emphasis on the relationship between text and performance. In addition, students will investigate issues of gender alongside questions of race, nationality, ethnicity, class, and sexuality. Authors may include Aphra Behn, Hannah Cowley, Frances Burney, Anna Cora Mowatt, Dorothy Parker, Lillian Hellman, Beth Henley, Wendy Wasserstein, Caryl Churchill, Marsha Norman, Anna Deveare Smith, Paula Vogel, Lisa Loomer, Suzan Lori Parks and others. Assignments will include several response papers (2 pages), a short essay (5-7 pages), presentations, and a final project/paper to be developed during the course of the semester.

ENGL 309W-01 (28366)

TH 5:00-9:00 pm

Film Noir

Fried, J.

Sin. Lust. Greed. Redemption. City Life. These are just some of themes that characterize film noir, one of the most resilient genres in the history of cinema. And yet film noir—a category of film associated with a wave of films that emerged in the 1940s and 1950s—is defined by more than just such themes; it is also characterized by a particular visual style and narrative structure that reflect the social, political, and cinematic context of the period. In this course students will watch a variety of noir films in order to consider film noir’s literary roots, its cinematic antecedents, its status as a genre, and its enduring appeal. The class will pay specific attention to the function of gender and sexuality within these films. Films may include *Double Indemnity*, *The Big Heat*, *In a Lonely Place*, *Kiss Me Deadly*, and *Chinatown*, as well as several contemporary films and television shows. All students will be expected to master the language of film analysis.

ENGL 316W-01 (26689)

MWF 10:00-10:50 am

Health Care and Literature

Kurland, S.

This course is an examination of writing about health care. Covering a broad range of historical periods and kinds of writing, particularly literary fiction and creative non-fiction, the class will explore 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. The class will be interested in medical science, of course, particularly as it has developed over time (and continues to develop), as well as humanistic issues like the nature of human beings, the relationship of body and mind, and the balance between health and illness. Class sessions will be organized around discussion. This writing-intensive course is intended for students from the Health Sciences, the Natural Sciences, and the Liberal Arts alike; no particular background or preparation is assumed.

ENGL 308-91 (21877)

TBA

Pittsburgh Filmmakers

Glass, K.

See Pittsburgh Filmmakers course descriptions at <http://www.pghfilmmakers.org/education/classchedules.html>.
Brochures will be available on the shelf outside the English Department (637 College Hall).

WRITING COURSES

ENGL 301W-04 (28364)

TTH 12:15-1:30 pm

Writing Memoir

Callanan, L.

The memoir has captured the early 21st century American imagination. Everywhere we turn there are tell-all books, authorized and unauthorized biographies, confessionals, and inspirational recovery books. Why has this genre become so central in public discourse? What is it that makes the memoir unique among the genres of autobiography, biography, memoir, journal, and diary? In this course students will read a small sampling of memoirs as well as some material on the genre itself. The class will examine what makes the memoir its own particular form, what some of the controversies are that surround it, and then move on to have each student write his or her own short memoir. **Fulfills a Writing concentration requirement.**

ENGL 301W-02 (21873)

MW 3:00-4:15 pm

Poetry Workshop 1

Barrett, F.

This course will provide students with the opportunity to develop their skills and experience in writing poetry. Through a series of structured assignments, both individual and collaborative, students will experiment with a variety of poetic forms and writing methods. The class as a whole will aim to develop a shared vocabulary for discussing the architecture, language, and voice of the poems written by students in the 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, students will read and respond to one another's poems as well as read work by published poets. Group discussion of poems written by members of the class will enable writers at all levels of experience to improve their work and recognize the strengths of their approaches; these discussions will also help students develop their ability to respond in specific and helpful terms to other writers. Assignments for the class will include weekly individually-authored poems, as well as two final projects: the first, a collection of published work that the student admires and the second, a collection of the student's own poems. **Fulfills a Writing concentration requirement.**

ENGL 400W-02 (25534)**MW 3:00-4:15 pm****Poetry Workshop 2****Barrett, F.**

This course will provide you with the opportunity to develop your skills and experience in writing poetry. Through a series of structured assignments, both individual and collaborative, students will experiment with a variety of poetic forms and writing methods. The class as a whole will aim to develop a shared vocabulary for discussing the architecture, language, and voice of the poems written by students in the 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, students will read and respond to one another's poems, as well as reading work by published poets. Group discussion of poems written by members of the class will enable writers at all levels of experience to improve their work and recognize the strengths of their approaches; these discussions will also help students develop their ability to respond in specific and helpful terms to other writers. Assignments for the class will include weekly individually-authored poems, as well as two final projects: the first, a collection of published work that the student admires and the second, a collection of the student's own poems. **Fulfills a Writing concentration requirement. Prerequisite: ENG 301W Poetry Writing Workshop 1, a comparable course, or permission from the English Department.**

ENGL 404W-02 (25535)**MW 3:00-4:15 pm****Poetry Workshop 3****Barrett, F.**

This course will provide you with the opportunity to develop your skills and experience in writing poetry. Through a series of structured assignments, both individual and collaborative, students will experiment with a variety of poetic forms and writing methods. The class as a whole will aim to develop a shared vocabulary for discussing the architecture, language, and voice of the poems written by students in the 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, students will read and respond to one another's poems, as well as reading work by published poets. Group discussion of poems written by members of the class will enable writers at all levels of experience to improve their work and recognize the strengths of their approaches; these discussions will also help students develop their ability to respond in specific and helpful terms to other writers. Assignments for the class will include weekly individually-authored poems, as well as two final projects: the first, a collection of published work that the student admires and the second, a collection of the student's own poems. **Fulfills a Writing concentration requirement. Prerequisite: ENG 400W Poetry Writing Workshop 2, a comparable course, or permission from the English Department.**

ENGL 464W-02 (26349)**MW 3:00-4:15 pm****Poetry Workshop 4****Barrett, F.**

This course will provide you with the opportunity to develop your skills and experience in writing poetry. Through a series of structured assignments, both individual and collaborative, students will experiment with a variety of poetic forms and writing methods. The class as a whole will aim to develop a shared vocabulary for discussing the architecture, language, and voice of the poems written by students in the 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, students will read and respond to one another's poems, as well as reading work by published poets. Group discussion of poems written by members of the class will enable writers at all levels of experience to improve their work and recognize the strengths of their approaches; these discussions will also help students develop their ability to respond in specific and helpful terms to other writers. Assignments for the class will include weekly individually-authored poems, as well as two final projects: the first, a collection of published work that the student admires and the second, a collection of the student's own poems. **Fulfills a Writing concentration requirement. Prerequisite: ENG 404W Poetry Writing Workshop 3, a comparable course, or permission from the English Department.**

ENGL 301W-01 (23343)**TTH 10:50-12:05 pm****Fiction Writing Workshop 1****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 400W-01 (21878)**TTH 3:05-4:20 pm****Fiction Writing Workshop 2****Michael, M.**

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. **Fulfills a Writing concentration requirement. Prerequisite: ENG 301W Fiction Writing Workshop 1, a comparable course, or permission from the English Department.**

ENGL 404W-01 (23312)**TTH 3:05-4:20 pm****Fiction Writing Workshop 3****Michael, M.**

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. **Fulfills a Writing concentration requirement. Prerequisite: ENG 400W Fiction Writing Workshop 2, a comparable course, or permission from the English Department.**

ENGL 464W-01 (25903)**TTH 3:05-4:20 pm****Fiction Writing Workshop 4****Michael, M.**

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. **Fulfills a Writing concentration requirement. Prerequisite: ENG 404W Fiction Writing Workshop 3, a comparable course, or permission from the English Department.**

ENGL 301W-03 (21874) TTH 12:15-1:30 pm
Playwriting Workshop 1
Hartland, F. J.

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 400W-03 (21880) TTH 12:15-1:30 pm
Playwriting Workshop 2
Hartland, F. J.

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. **Fulfills a Writing Concentration requirement. Prerequisite: ENGL 301W Playwriting Workshop 1.**

ENGL 404W-03 (24698) TTH 12:15-1:30 pm
Playwriting Workshop 3
Hartland, F. J.

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. **Fulfills a Writing Concentration requirement. Prerequisite: ENGL 400W Playwriting Workshop 2.**

ENGL 464W-03 (28371) TTH 12:15-1:30 pm
Playwriting Workshop 4
Hartland, F. J.

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. **Fulfills a Writing Concentration requirement. Prerequisite: ENGL 404W Playwriting Workshop 3.**

ENGL 302W-01 (23822) TTH 9:25-10:40 am
ENGL 302W-02 (23222) TTH 10:50-12:05 pm
ENGL 302W-03 (24696) TTH 1:40-2:55 pm
ENGL 302W-04 (27772) TTH 3:05-4:20 pm
Science Writing
Klucvsek, K.

In this course, students will write a journal-worthy review on a science topic of their choice. In writing this review, students will learn how to find, read, analyze, paraphrase, and cite information from primary research articles. Students will also gain valuable experience in editing the science writing of their peers. These exercises mirror the actual publication process in science. A secondary goal of this course is to survey a range of scientific communications, including grant proposals, posters, and news articles. Although being a science major is not a requirement of this course, this course has been designed for science undergraduate students in their sophomore and early junior year. To be successful, you must be willing to work through primary research articles and data. **This course fulfills a Writing Concentration requirement.**

400-LEVEL LITERATURE COURSES

ENGL 300W Critical Issues in Literary Studies is the prerequisite for all 400-level literature courses.

ENGL 403W-01 (28368)

TTH 3:05-4:20 pm

Immigration, Exile and Diaspora

Mirmotarari, E.

This class will explore—through the lens of the literary imagination—the mass migrations and displacements (in their many forms, causes, and classifications) of people across the globe. Designations like immigrant, refugee, and exile are often (and imprecisely) used synonymously, even though they have different implications. Who exactly are immigrants and what sorts of social, symbolic, and legal structures shape their experiences between homeland and hostland? What is exile? Is it simply punishment for transgression against the state, or is it a wider cultural condition of modernity itself? What are the historical criteria for *diaspora* and how does it differ from migration? How do displaced peoples imagine and invent home or point of origin across time? Is “return” desirable and/or possible? The class will focus on Jewish, Indian, and African texts and then close with an examination of the Israeli/Palestinian conflict through prominent literary and cultural voices from both sides. Being that this is a literature course, emphasis will be on *experience* as captured by narrative and the figurative, as opposed to a strictly sociological approach. In addition to literary texts, students will read the generative essays that have shaped contemporary political and scholarly discourse about the subject. **Fulfills the diversity requirement and, for Education students, the world literature requirement.**

ENGL 411W-01 (28367)

MW 3:05-4:20 pm

Shakespeare and Film

Kurland, S.

This course explores the many ways Shakespeare’s plays have been adapted for the modern media of film and television. The primary focus will be on selected play texts, 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 them for contemporary audiences. The class will be interested in straightforward adaptations as well as appropriations, tie-ins, and spin-offs (like *10 Things I Hate About You* or *Scotland, PA*) that may use Shakespearean characters, themes, and plots as starting points for modern directors’ own artistic or commercial purposes. In class and in weekly viewings outside of class, students will watch selections or entire films by directors such as Welles, Olivier, Zeffirelli, Branagh, Luhrmann, Almereyda, and Taymor. The course does not assume any particular background in either Shakespeare or film studies. **Fulfills the British Literature requirement.**

ENGL 437W-01 (27319)

TTH 4:30-5:45 pm

The Personal Essay

Callanan, L.

The Oxford English Dictionary defines an essay as an “action or process of trying or testing.” In this class students will explore the significance of this definition for crafting the *personal* essay in particular. Not a memoir and not a critical essay, the personal essay brings together the two genres by creating a bridge between individual experiences and the world around us. How do our experiences reflect something larger about our communities, our identities, or our political controversies? How can we understand ourselves as both an individual and as someone who is part of many overlapping larger structures and groups? And how can we explore those linkages—try or test them—in writing? These will be our challenges for the semester. **Fulfills a Writing concentration requirement.**

ENGL 426W-01 (28369)

MWF 12:00-12:50 pm

19th Century American Poetry

Barrett, F.

In this course students will consider a body of work that has until fairly recently not received a great deal of attention from scholars as a cohesive field of study: nineteenth century American poetry. In putting canonical figures like Herman Melville and Emily Dickinson in dialogue with poets who have only more recently arrived in anthologies of nineteenth-century work, students will consider the remarkable versatility of this genre in this period, considering why writers from such different backgrounds and with such different aesthetic and political purposes choose to write poetry. Students will also analyze the politics of “recovery,” considering which nineteenth-century poets are most likely to garner attention from twenty-first century scholars and why. In addition to considering contemporary critical approaches, students will also examine the cultural functions of poetry in nineteenth-century America, considering where and when readers encountered this genre, how it circulated, and how it shaped political discourses in this era. How does poetry come to play such a crucial role in nineteenth-century American culture, and how do poets use the cultural centrality of this genre to further their own careers as writers and/or their political or aesthetic aims? These are some of the questions the class will consider over the course of the semester. Readings will be drawn from the work of writers such as Emily Dickinson, Herman Melville, Walt Whitman, George Moses Horton, Sarah Piatt, Frances Harper, Phoebe Cary, and Lydia Sigourney, among others. **Fulfills the American literature requirement.**

400-LEVEL ENGLISH/EDUCATION COURSES

ENGL 433-61 (21883)

M 6:00-8:40 pm

Introduction 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 our linguistic abilities 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 relationship between language and the brain, the mechanisms of learning a first language, and the role of language in society. **Fulfills a requirement of English Education majors.**

SENIOR SEMINARS

ENGL 450W-01 (28369)

MWF 11:00-11:50 am

The Country House in Modern British Literature

Suh, J.

The country house is for many readers a metaphor for England—an emblem of the countryside and the “good life” for some, an impervious symbol of hierarchy and cultural insolence for others. In this course, students will study diverse representations of the country house as setting and character in order to grasp dramatic changes in British culture in the twentieth century. Students will encounter various genres including poetry, fiction, memoir, and film. Likely authors include Evelyn Waugh, Nancy Mitford, Elizabeth Bowen, V.S. Naipaul, and Kazuo Ishiguro. Requirements include essays, research paper, presentation, and quizzes.

ENGL 450W-02 (28370)

TTH 10:50-12:05 pm

Ethics, Culture, and Writing

Barnhisel, G.

This senior seminar will examine the relationship between public writing and questions of ethics. Can a writer misrepresent him or herself to the public? What is the nature of plagiarism, and who owns ideas? How “true” must something be to be “nonfiction”? What is the difference between ethnography and journalism? When a writer is reporting on illegal activity, is he or she complicit in that activity? What is permissible when a writer of one social or ethnic group writes about another? How have the anonymity and immediacy of the Web changed public writing? Texts studied might include Phillippe Bourgois’ *In Search of Respect*, Truman Capote’s *In Cold Blood*, Hunter S. Thompson’s *Hells Angels*, Sudhir Venkatesh’s *Gang Leader for a Day*, Barbara Ehrenreich’s *Nickel and Dimed*, Rigoberta Menchu’s *I, Rigoberta Menchu*, David Stoll’s *Rigoberta Menchu and the Story of All Poor Guatemalans*, and a collection of essays. Students will produce two long papers as well as several exercises in style and revision. **Fulfills a Writing concentration requirement.**