

ENGLISH DEPARTMENT

UNDERGRADUATE COURSE

DESCRIPTIONS

SPRING 2015

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- 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 they 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.
- In addition to the concentration requirements, English Education students must also complete requirements in World Literature and History and Structure of English Language.

For more information, see *Dr. Kathy Glass, Undergraduate Director of English* (x1424; glassk@duq.edu).

INTRODUCTORY GENRE COURSES

ENGL 101-01 (20634)

MWF 9:00-9:50 am

Multi-Genre Creative Writing

Begnal, M.

Creative writing is more than just “making stuff up”—it requires making choices, taking risks, and rethinking those choices and risks through the process of revision. This course will introduce students to the basics of crafting creative work in three genres: poetry, fiction, and creative nonfiction. Students are expected to write and revise at least five poems, one short story, and one non-fiction piece for their final grade. We will focus on language, image, structure, and character, among other fundamentals. Because being a good writer requires that you first be a good reader, we will devote considerable time to reading and discussing published work. Along with completing various short writing assignments, you will produce original writing in each of the three genres, as well as revisions. Our workshops give you an audience for your poems and stories. After hearing several responses, you can better gauge what kind of revisions to make. Be prepared to write every day, whether in or out of class. Attendance, participation, and a positive attitude are mandatory. No prior writing experience is necessary; all you need is a desire to write. **Fulfills the Core Curriculum Creative Arts Theme Area requirement.**

ENGL 101-02 (21943)

TTH 9:25-10:40 am

Multi-Genre Creative Writing

Kishbaugh, J.

In this course you will get your hands dirty. You will be required to Windex the lenses of your perception and attempt to accurately record what the subsequent experiences reveal to you. Although we will read the work of others as well as accounts of what other writers think and feel about prose and poetry, you must put down the manual and create works of your own. Through the processes and experience gained through reading, writing, work-shopping, and revision (and revision), we will develop our literary interests, knowledge of craft, and writing skill levels to the extent that we will move beyond our current areas of authorial comfortability and create singularly imaginable complexes of word-art. You will write. You will revise. You will be open to criticism, and you will attempt to provide others with valuable insight into their work. This course will be both an individual and communal, as well as a progressive and regressive writing experience. This course will demand renewal and commitment, and will reward you with written texts that document your time, growth, and imagination. Specifically, I expect you to learn and employ many techniques of literary craft to create four polished poems and both a short fiction and creative nonfiction piece. You will also need to accept and provide criticism and feedback from the members of your class. I require you to respect both those for whom you provide feedback as well as those whom provide feedback for you. **Fulfills the Core Curriculum Creative Arts Theme Area requirement.**

ENGL 113C-01 (22833)

TTH 9:25-1040am

Diversity and Literature

Kinnahan, T.

In this Narratio Learning Community course we will examine ways that authors and filmmakers from a variety of ethnic backgrounds have recast biblical and spiritual narratives in modern terms. We will also survey modes of storytelling from a variety of cultural traditions.

ENGL 201-01 (23389)

MW 3:00-4:15pm

Introduction to Fiction: The Short Story

Howard, S.

In this course we will read short stories by women and men from diverse backgrounds. We will explore the short story genre by examining the elements of fiction in each story, reading commentaries on the art of writing the short story,

viewing and analyzing film adaptations of the stories, considering the viewpoints of literary critics on the stories, and writing critically about the stories.

ENGL 201-02 (23392)

Literature for Children and Young Adults **MWF 10:00-10:50am**

McCort, J.

The purpose of this course is to introduce students to critical issues in children's and young adult literature through the study of a variety of assigned texts. By the conclusion of our study, students will demonstrate an understanding of the history, traditions, and chief characteristics of literature written for and read by children and young adults, as well as the leading authors, illustrators, and scholars of the genre. We will also investigate a variety of issues in children's and young adult literature including genre distinctions, gender politics, and censorship. Throughout the course, students will engage in critical thinking, analytical reading, discussion supported by research and textual evidence, and writing about children's and young adult literature.

ENGL 202-01 (23390)

TTH 12:15-1:30

Introduction to Poetry

St. Hilaire, D.

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 (21944)

MWF 11:00-11:50 pm

Introduction to Drama: Love and Madness

Engel, L.

Betrayal, seduction, jealousy, forbidden romances, thwarted desires, and mysterious passions have been the subject of some of our most beloved dramatic texts. This course will look closely at the intersection between love and madness in plays across centuries in order to examine how playwrights have struggled to represent the extreme nature of human conflicts and desires. How does love in its many forms (romantic, familial, spiritual, narcissistic) lead to the condition of madness (personally, politically, metaphorically)? When is love considered to be dangerous and threatening? How have playwrights tackled the problem of representing powerful emotions theatrically? Plays will include Ibsen's *Hedda Gabler*, Shakespeare's *Macbeth*, Williams' *Streetcar Named Desire*, Guare's *Six Degrees of Separation*, Mann's *Still Life* and others. **This course is a requirement for Theater Arts majors and minors.**

ENGL 204-01 (22617)

TTH 3:05-4:20 pm

Shakespeare and Film

Kurland, S.

This introductory course explores the many ways Shakespeare's plays have been reimagined for the modern medium of film. Our primary focus will be on the play texts, as potential scripts for live performance and film production, and on the efforts of directors from different backgrounds to interpret and reinterpret these classic works for contemporary audiences. We will study six to eight plays, from different genres, alongside selections or entire films by a range of directors, including Welles, Olivier, Zeffirelli, and Branagh. Course requirements will include exams and brief essays, out-of-class viewing of four complete films, and attendance at live performances of two plays (one of them off-campus, the Pittsburgh Public Theater's *Othello*). Students will work in teams to create brief Shakespeare videos suitable for uploading to YouTube. This course does not presume any particular background in either Shakespeare or film studies.

ENGL 204-02 (23393)
Waste Not, Want Not
Wright, S.

TTH 1:40-2:55 pm

The word “waste” derives from the Latin verb vasto, “to empty,” and its corresponding noun vastitas, “wasteland.” In Middle English it also came to mean “purposeless” (adj., “Waste” 3.2b) or “in vain” (adv., “Waste” 3.4). This course will consider how each dimension of the word informs our current ecological status. In three separate units, (1) material waste, (2) personal/temporal waste, and (3) spatial waste, we will engage essays, novels, and other multimedia in an attempt to answer the question, “what does ‘waste’ mean to us, and how might we best address it?” Unit one will consider waste in the context of human ecosystems (e.g., cities, streets, landfills), while examining how these ecosystems are inseparable from larger, global systems. Unit two will consider the degenerate world—how one can waste the resources of the human soul (an especially prevalent conceit in early period penitential literature). And unit three will consider the dynamics of real and imagined wastelands. In the end, we will recover the complexity of the word “waste,” and render it more than simply, to quote anthropologist Mary Douglas, “matter out of place.” **Fulfills Core Social Justice Theme Area requirement.**

ENGL 204C-01 (23391)
Bad Boys of Literature
St. Hilaire, D.

TTH 1:40-2:55pm

We’re all familiar with the typical story of a hero who must rise up through hardship to achieve great things, a character we’re supposed to identify with and wish we could be; but what happens when the character at the center of the story isn’t so loveable? Or, worse—when the character is loveable, but nevertheless quite *bad*? In this class, we’ll be looking at works of literature from the British and American traditions that, instead of giving us a hero to look up to, put the bad guy at the center of the story. From Shakespeare’s Richard III, to Oscar Wilde’s Dorian Gray, to John Milton’s formidable Satan, our purpose will be to examine what happens to the story, and to us as readers, when the main character is a villain. What does it mean for a story’s “message”? What does it mean for us to see through the eyes of this character? And what happens when we start to root for the villain—when the bad guy starts to look like a hero?

ENGL 211-01 (22820)
On Beyond Zombies
Adams, A.

TTH 10:50-12:05 pm

The immense and perhaps unsettling popularity of zombie apocalypses in modern British and American culture, including intrusions into young adult fiction, video games (*Resident Evil*), television (*Walking Dead*), and film (*Night of the Living Dead*, *Evil Dead*), should be seen as a particularly modern formation of ‘end times’ literature, a genre and convention that stretches back to antiquity. Although some of the forms of post-apocalyptic ‘survival horror’ are particular to our era, they are similar to millennial prophecies, dream visions, and literary nightmares found in the Middle Ages, in numerous interpretations of the Last Judgment and the Antichrist, in nineteenth-century and Renaissance religious movements, and the nuclear nightmares of the Cold War. This course will offer a survey and analysis of this fascinating phenomenon, starting with the most recent formulations of post-apocalyptic scenarios and move backwards, examining the similarities and distinctions of preceding generations of prophets and pariahs, fanatics and fantasists.

ENGL 214-01 (22821)
Literature of Crime and Detection
Howard, S.

MWF 12:00-12:50 pm

This course is an introduction to crime and detective literature. It begins with British and American nineteenth-century writers of crime and detective fiction, 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 Tara French. The aims of the course are to demonstrate the breadth of the genre – including cozies, hard-boiled detective fiction, locked-room mysteries, police procedurals – 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.

LITERATURE SURVEYS

The following courses fulfill English major survey requirements.

ENGL 317W-01 (23380)

TTH 10:50-12:05 pm

Survey of British Literature I

Wright, S.

This course offers a survey of masterworks of English literature from the ninth through the eighteenth centuries. In addition to serving as an introduction to a major literary tradition, this course will raise questions about the nature and constitution of that tradition, such as: what values are enshrined (or denigrated) in this tradition? How are “literature” and “authorship” defined at different historical moments and in different genres? How do religion and religious difference factor into that process of construction? And how do women contribute to or appear within a primarily masculine tradition?

ENGL 318W-01 (23379)

TTH 12:15-1:30 pm

Survey of British Literature II

Gibson, A.

This course will survey British literature in the major genres (poetry, essay, novel, and drama) from the late eighteenth century to the present, with a particular focus on how writers across this period explore the relationship between self and world. In closely reading key individual works, we will study important practices and revisions of literary tradition and form. We will also keep one eye toward writers' common practices to group them into the following literary "movements": Romantic, Victorian, modernist, and postmodern. Studying the works in the context of these movements will allow us to listen to the writers' conversations—and disagreements—across and within movements and to situate those conversations within the changing landscape of British cultural history. Requirements will include class participation, short papers, a final exam, and an essay.

English 319W-01 (23378)

MWF 12:00-12:50 pm

Survey of American Literature I

Williams, B.

This course offers an introduction to American literature from the early colonial period through the Civil War. We will pay particular attention to the ways in which authors not only reflected various notions of American identity but also shaped national identity by fostering cultural independence from Europe and emphasizing the distinctiveness of America's history, native peoples, and landscapes. The course will examine how issues of gender, race, and class influenced the dynamic literary expressions of a diverse and expanding nation. We will also study the extent to which early American culture continues to shape current events and inform contemporary debates. Readings will include works by Mary Rowlandson, Olaudah Equiano, Harriet Jacobs, Henry David Thoreau, Walt Whitman, and Emily Dickinson, among others. Regular writing assignments will encourage students to think critically and make connections across numerous genres, literary movements, and historical periods.

ENGL 320W-01 (23377)**MW 3:00-4:15 pm****Survey of American Literature II****Speese, E.**

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 (20626)**TTH 9:25-10:40 am****Critical Issues in Literary Studies****Gibson, A.**

This course is designed to introduce students to the practices of literary criticism. Students will engage in close analysis of primary literary texts; discuss and research a text's historical and cultural contexts; and examine a range of scholarly approaches to a text. We will also spend some time learning how to use print and electronic resources available to literary scholars. As we grasp the practices of literary scholarship and try our hands at different approaches, we will also reflect upon the purposes and goals of literary study. In addition to keeping a reading notebook, students will join the scholarly conversation with other literary critics by proposing, researching, drafting, and revising their own research paper in order to develop the skills they will need for the English major: research, critical thinking, and writing. Our core literary texts will likely include William Shakespeare's *Othello*, Lewis Carroll's *Alice's Adventures in Wonderland/Through the Looking Glass*, Bram Stoker's *Dracula*, and T.S. Eliot's "The Waste Land." **This course is a requirement for ALL English majors.**

ENGL 300W-02 (22620)**MWF 10:00-10:50 am****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, 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. **This course is a requirement for ALL English majors.**

300-LEVEL LITERATURE COURSES

ENGL 309W-01 (22623)

W 5:00-9:00

Horror Films

Fried, J.

Horror is one of the most popular and resilient genres in the history of film. But what exactly defines a movie as a horror film? And what exactly is it that keeps us coming back for more? In this course, we will watch and discuss a variety of classic and contemporary horror films with the goal of getting a better feel for the history of the horror film and understanding the cinematic codes that define the genre. In particular, we will consider the ways in which issues of gender and sexuality are often central to the anxieties of horror stories. In addition to weekly screenings, students will read and discuss a variety of reviews, essays, and theoretical texts. We'll screen a variety of films and film clips from all the major horror subgenres, including, slasher, zombie, vampire, aliens, witches, and good old-fashioned haunted house films. Students will be expected to master the language of film analysis.

ENGL 316W-01 (21707)

MWF 10:00-10:50 am

Health Care and Literature

Sullivan, J.

This writing-intensive course is an exploration of literature, writing, and health care. The humanities – and literature in particular – provide insight into the human condition, suffering, personhood, our responsibility to each other, and offer a unique historical perspective on medical practice. Attention to literature helps develop and nurture skills of observation, analysis, empathy, and self-reflection – skills that are essential for humane medical care. In this class, we will investigate how bioscience and medicine take place within cultural and social contexts and how culture interacts with the individual experience of illness, conceptualizations of the human body, and the way in which medicine is practiced. Class sessions will be organized, for the most part, around discussion, and there will be a number of analytical and practical writing assignments aimed to exercise each student's critical thinking about topics raised during these class discussions. This class is intended for students from the Liberal Arts, the Natural Sciences, and the Health Sciences alike; no particular background or preparation in science, medicine, or literature is assumed.

ENGL 308-91 (20628)

TBA

Pittsburgh Filmmakers

Glass, K.

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 College Hall). All classes are offered off-campus.

WRITING COURSES

ENGL 472W-01 (22621)

Writing Digital Media

MW 4:30-5:45pm

Purdy, J.

Digital writing and reading are now arguably the cornerstone of our communicative lives. How can we best prepare for such work? This course will address opportunities for and challenges of writing for digital spaces. Through studying—and participating in—the creation, circulation, and reception of digital texts, we will examine theoretical, ethical, and practical issues related to digital writing. Course topics will include digital literacies, remix practices; social media; deep, shallow, and machine reading; and online identity. Students will both analyze existing and produce their own digital texts. (No prior experience is required.) **This course satisfies the 300/400-level writing course requirement for undergraduate English majors in the writing concentration. It also satisfies the English writing course requirement for graduate students earning the concentration in Writing, Media Arts, and Technology.**

ENGL 330W-01 (23385)

Fiction Workshop 1

TTH 12:15-1:30pm

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 the Core Curriculum Creative Arts Theme Area requirement and a Writing concentration requirement.**

ENGL 475W-01 (23404)

TTH 3:05-4:20 pm

Fiction Writing Workshop 2

Fried, J.

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 330W Fiction Writing Workshop 1, a comparable course, or permission from the English Department.**

ENGL 485W-01 (23408)

TTH 3:05-4:20 pm

Fiction Writing Workshop 3

Fried, J.

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 475W Fiction Writing Workshop 2, a comparable course, or permission from the English Department.**

ENGL 495W-01 (23412)

TTH 3:05-4:20 pm

Fiction Writing Workshop 4

Fried, J.

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 485W Fiction Writing Workshop 3, a comparable course, or permission from the English Department.**

ENGL 331W-01 (23386)

MWF 11:00-11:50 am

Poetry Workshop 1

Cipri, A.

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 the Core Curriculum Creative Arts Theme Area requirement and a Writing concentration requirement.**

ENGL 476W-01 (23406)

MWF 11:00-11:50 am

Poetry Workshop 2

Cipri, A.

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 331W Poetry Writing Workshop 1, a comparable course, or permission from the English Department.**

ENGL 486W-01 (23409)**MWF 11:00-11:50 am****Poetry Workshop 3****Cipri, A.**

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 476W Poetry Writing Workshop 2, a comparable course, or permission from the English Department.**

ENGL 496W-01 (23413)**MWF 11:00-11:50 am****Poetry Workshop 4****Cipri, A.**

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 486W Poetry Writing Workshop 3, a comparable course, or permission from the English Department.**

ENGL 332W-01 (23387)**TTH 1:40-2:55 pm****Playwriting Workshop 1****Ryan, T.**

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 the Core Curriculum Creative Arts Theme Area requirement and a Writing Concentration requirement.**

ENGL 477W-01 (23407)**TTH 1:40- 2:55 pm****Playwriting Workshop 2****Ryan, T.**

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 332W Playwriting Workshop 1.**

Shakespeare, a Shakespeare play, and a play that these plays influenced in turn. Particular attention will be paid to the dramatic, social, and political contexts in which the plays were written and first performed. Class sessions will be organized around discussions, which will be supplemented, where possible, with excerpts from films or theatrical productions on DVD. Course requirements will include exams and brief essays, a longer essay involving research, and attendance at two live performances, the Red Masquers' production of Middleton's *A Chaste Maid in Cheapside* and the Pittsburgh Public Theater's *Othello*, both of which we'll be reading. While intended primarily for English majors, this course welcomes students from any discipline; no specific previous knowledge of Shakespeare or early modern English literature is assumed. **Old Major: Fulfills the 400-level British literature requirement. New Major: Fulfills the pre-1700 Historical requirement; the British Cultural requirement, and the Drama Genre requirement.**

ENGL 416W-01 (23395) MWF 10:00-10:50 am

Eighteenth-century Transatlantic Narratives

Howard, S.

This course explores narratives written during the long 18th century (1660-1832) that move the reader between Europe, Africa, and the Americas across the Atlantic Ocean, including works by Lennox, Bage, Equiano, Rowson, Behn, Imlay, and Rowlandson. These novels, memoirs, and captivity narratives, written by men and women of various nations and race, chart the interactions between diverse peoples brought together by trade, exploration, religious settlement, leisure travel, and colonial endeavors, and explore the effects on all parties of such interactions. They deal with both secular and religious subjects, with politics, economics, gender, race, and class, and chronicle the ways in which the new worlds of Africa and Americas loomed large in the imaginations of Europeans and vice versa. We will discuss these works within their cultural and literary contexts, examining such issues as generic boundaries, slavery, the first abolitionist movement, "discovery" narratives, travel, interactions between aboriginals and settlers, empire and nation building, language, place, etc. **Old Major: Fulfills the Literature and Diversity requirement. New major: Fulfills the 1700-1900 Historical requirement, the Non-British/American or writers from minority/marginalized communities requirement, and the Prose Genre requirement.**

ENGL 417W-01 (23426) TTH 3:05-4:20 pm

19th Century British Literature

Gibson, A.

This course will survey British literature in the nineteenth-century by focusing on novels, poetry, and prose dealing with progress and change, including works by authors such as William Wordsworth, Mary Shelley, Charlotte Brontë, Charles Dickens, Matthew Arnold, John Ruskin, Alfred Tennyson, Charles Darwin, and George Eliot. The nineteenth-century has often been labeled "The Age of Progress" in Britain; it was a time of massive population growth, industrial and technological advancement, new scientific theories, imperial expansion, and rapid cultural change. By examining the literature of this period, we will explore just what "progress" meant in the Romantic and Victorian periods. What, or who, was excluded from this progressive history? This will engage us in questions about gender, class, imperialism, science, religion, and art. Students will write regular short responses to their reading; propose, draft, and revise a research essay; and curate one text or object in an online "exhibition" of cultural materials. **Old Major: Fulfills the 400-level British literature requirement. New Major: Fulfills the 1700-1900 Historical requirement and the British Cultural requirement.**

ENGL 434W-01 (23396) MW 3:00-4:15 pm

Dramatic Criticism

Lane, J.

A study of writing about Theater; from critical analysis to theater review writing. This course will study various movements in theater (Existentialism, Absurdism, Modernism, Expressionism, etc.) that contribute to the varied

conversations in dramatic theory and criticism, explore the relationship between theory and theatre practice, and examine recent scholarship. Students will learn to write reviews for different types of publications (daily, weekly, annuals, etc.) and be encouraged to analyze theater productions through the lens of several different dramatic theories. Students will be required to attend theatrical productions on campus and around the city throughout the semester. **New major: Fulfills the post-1900 Historical requirement and the Drama Genre requirement.**

ENGL 449W-01 (23403)

MWF 12:00-12:50 pm

Black Autobiography

Glass, K.

Examining black autobiography from the eighteenth century to the present, this course examines the vibrant tradition of African American storytelling. Students will read slave narratives, as well as post-Emancipation and contemporary works. Tracing the evolution of the autobiographical genre, the course highlights writings by Frederick Douglass, Harriet Jacobs, Maya Angelou, Dr. Martin Luther King, Jr., Malcolm X, President Barak Obama, and many others. **Old Major: Fulfills the Literature and Diversity and 400-level American requirement. New Major: Fulfills the Non-British/American or writers from minority/marginalized communities requirement; the American Cultural requirement, and the Prose Genre requirement.**

ENGL 451-01 (23384)

TTH 1:40-2:55 pm

Narratives of Displacement

Mirmotahari, E.

This class engages the mass displacements of people across the globe through the lens of imaginative writing. We will pay particular attention to communities who have experienced war, dictatorship, and persecution. Course readings will cover a variety of conflicts such as the Vietnam War, the Israeli/Palestinian conflict, the wars in El Salvador, Guatemala, as well as those in Sierra Leone, Liberia, Ethiopia, and the Sudan. This class uses service-learning as a teaching method. Service learning differs from volunteer work in that there is a mutually formative relationship between what you learn in the classroom and your service. You will employ the insights and sensitivities you gain from class content with your community partners and, in turn, what you learn from your service work with community partners will impact the way you make sense of course materials. The course's community partners are the various refugee resettlement agencies in the Pittsburgh area: Catholic Charities (Team Hope), Northern Area, Jewish Children and Family Services, AJAPO (Acculturation for Justice Access and Peace Outreach), and the Latino Family Center (Allegheny Intermediate Unit). All students enrolled in this class must spend a minimum of two hours per week on their service-learning project. Texts include: Lan Cao's *Monkey Bridge* (Vietnam/USA), Mahmoud Darwish's *Memory for Forgetfulness* (Palestine), Ahmadou Kourouma's *Allah Is Not Obligated* (Ivory Coast), Dinaw Mengestu's *The Beautiful Things That Heaven Bears* (Ethiopia), and Nyuol Lueth Tong's *There is a Country* (South Sudan). **Old major: Fulfills the World Literature requirement for English Education students and the 400-level Literature and Diversity requirement. New major: Fulfills the post-1900 Historical requirement; the Non-British/American or writers from minority/marginalized communities requirement, and the Prose Genre requirement. Fulfills the World Literature requirement for English Education students.**

ENGL 452W-01 (23411)

MWF 10:00-10:50 am

Contemporary American Poets

Barrett, F.

This course will open with preliminary readings by three mid-twentieth century poets—Langston Hughes, Lorine Niedecker, and Robert Creeley—before going on to position the work of several contemporary American poets in relation

to these three. In reading contemporary work in relation to these mid-century writers, we will consider lines of influence, response, and critique. Study of the contemporary poets will give students a sense of the extraordinary diversity and range of the poetry being written in the US today. We will attend in particular to poets who position themselves on the boundary between lyrical and more experimental commitments. Paper assignments will give students the opportunity to refine their skill at responding to poetic writing in particular. Contemporary poets will include writers such as Myung Mi Kim, Mei-Mei Berssenbrugge, Reginald Shepherd, Haryette Mullen, Mark McMorris, Briane Teare, Laura Sims, Elizabeth Robinson and Cole Swensen. **Old Major: Fulfills the 400-level American literature requirement and the Literature and Diversity requirement. New major: Fulfills the American Cultural requirement; the post-1900 Historical requirement, the Poetry Genre requirement, and the Non-British/American or writers from minority/marginalized communities requirement.**

ENGL 445-01 (20632)

TBA

Directed Studies

Glass, K.

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

ENGL 446-01 (20633)

TBA

Internship

Glass, K.

Provides a supervised observation/experience program of study in areas such as editing, technical writing, magazine and news writing, writing for business and industry, and theatrical performance and production. Admission by permission only.

400-LEVEL ENGLISH/EDUCATION COURSES

ENGL 433-61 (20630)

M 6:00-8:40 pm

History and Structure of the English Language

Adams, A.

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.**

TRAVEL COURSES

ENGL 335W-01 /JMA 335W

Travel Writing, Italy

Magali, M.

Rome Campus

Students will read a few essays on the history of and theories about travel writing as well as a sampling of travel narratives focusing on Italy. In addition, the class will focus on the practical side of how to write and structure travel writing so that the students can generate their own travel writing from their experiences in Italy. Students will keep a travel journal as well as produce travel essays. **The course is writing intensive and satisfies the University Creative Arts Theme Area Requirement.**

ENGL 204-98 / ENGL 403W

World War II in Fiction

Magali, M.

Rome Campus

Students will read four English language classic novels that engage issues of justice and the ethics of war by focusing on World War II in Europe, with two of the novels set specifically in Italy. The novels include Joseph Heller's *Catch-22* (1961), Kurt Vonnegut's *Slaughterhouse-Five* (1969), Michael Ondaatje's *The English Patient* (1992), and Ian McEwan's *Atonement* (2001). In addition to the four novels, students will read some historical and theoretical essays to enrich their reading and thinking.

Students signed up for ENGL 204 will write some informal responses to the readings and take midterm and final exams. Students signed up for ENGL 403W will write in addition two formal papers: one short 4-5 page paper prior to midterm and one longer researched 8-10 page paper. **The course satisfies the University Social Justice Theme Area Requirement and the 403W section is writing intensive. New major: Fulfills post-1900 Historical requirement and Prose Genre requirement. (May fulfill other requirements with permission.)**

400-Level Distribution Requirements

	Prose Genre	Drama Genre	Film Genre	Poetry Genre	Pre-1700	1700-1900	Post-1900	American	British	Non-Brit/American
ENGL 403	X						X			
ENGL 410W		X			X				X	
ENGL 416W	X					X				X
ENGL 417W						X			X	
ENGL 434W		X					X			
ENGL 449W	X							X		X
ENGL 451	X						X			X
ENGL 452W				X			X	X		X

Core Theme Area Requirements

	Faith and Reason	Creative Arts	Global Diversity	Social Justice
ENGL 101		X		
ENGL 113C			X	
ENGL 204-02 and 98				X
ENGL 330W		X		
ENGL 331W		X		
ENGL 332W		X		

ENGL 335W		X		
ENGL 403W				X

Summer Courses

ENGL 203-01 (CRN)
Introduction to Drama
Lane, J.

MTWTHF 1:00 – 3:55pm
May 11th – May 29th

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 for Theater Arts majors and minors.**

ENGL 317W-01 (CRN)
Survey of British Literature I
Kurland, S.

MWF 12:30-2:45pm
May 11th – June 19th

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

ENGL 322W-01 (CRN)
World Literature
Mirmotahari, E.

MWF 10:00 – 12:15pm
May 11th- June 19th

The question “Is *world literature* an inventory of foreign/non-domestic literatures?” will be answered in the negative in this course. Instead, we will explore *world literature* as a set of active critical practices that call attention to the frameworks and categories of reading. Selected texts will invite the reader to engage the various definitions, conceptions, and uses of the very idea of “world.” Selected texts include Moacyr Scliar’s *Centaur in the Garden* (Brazil), Mohammad Naseehu Ali’s *Prophet of Zongo Street* (Ghana), Lafcadio Hearn’s *Chita* (USA), Marjan Satrapi’s *Persepolis* (Iran), Caryl Phillips’ *Crossing the River* (England), and Guillermo Verdecchia’s *Fronteras Americanas* (Argentina). **Cross-listed with WDLI 324W.**

ENGL 569/669-01 (CRN)
Spst: The Renaissance Sense of the Past
St. Hilaire, D.

MW 5:00-8:30pm
May 11th – June 19th

“Renaissance” means “re-birth”: the writers of the Renaissance, first in Italy and eventually in England, understood their place in history specifically as a “re-birth” of the Classical period that had been (in their minds) forgotten, ignored, and

abused by the intervening thousand years. But comingled with the belief that they were breathing new life into the past was the persistent image of disinterment; the past might be reborn, but only because it was first dead and rotting in its grave. This tension, between what T.S. Eliot would much later call “not only the pastness of the past, but its presence,” drove the extraordinarily complex relationship between Renaissance literature and its predecessors. In this course, we will be reading classical texts by authors like Vergil, Ovid, and Seneca, alongside those Renaissance authors, from Sidney to Milton, who reimagined them. At the same time, we will look at both what Renaissance writers had to say about their relation to the past, and how modern critics have theorized difficult ideas like “tradition” and “allusion,” both generally and with regards to the Renaissance. Our topic of inquiry will be not just how the Renaissance conceived of literary history, but how its conceptions of “tradition” influenced later writers and our own thinking about the past.