

ENGLISH DEPARTMENT

UNDERGRADUATE COURSE

DESCRIPTIONS

SPRING 2018

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- Students enrolling at Duquesne in Fall 2013 and later 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).

100- & 200-LEVEL CLASSES

ENGL 201-01(24360)

TR 9:25-10:40

Introduction to Fiction: Empathy, Otherness, and the Need for Storytelling

Speese, E.

Fiction allows us to journey to places unknown, both real and imagined, and as a result, provides a space where readers can empathize with persons unlike themselves. In this course, we will explore how fiction presents diverse identities and subjectivities, highlighting the ways imagined spaces and persons inhabit multiple social landscapes. As a result, we will study both short and long narrative arcs in short stories, novels, and graphic novels as the key to understanding the way fiction is especially attuned to challenging dominant worldviews. To that end, we will be reading a wide array of literature that exposes us to differing geographical places and perspectives, including Yaa Gyasi's *Homegoing*, Diamela Eltit's *The Fourth World*, Joseph Geha's *Lebanese Blonde* and Juliana "Jewels" Smith's *(H)afrocentric Comics* as well as short stories by Chimamanda Ngozi Adichie, Jhumpa Lahiri, Chinua Achebe, and others.

ENGL 201-02 (25185)

MWF 1:00-1:50

Introduction to Fiction

Baranowski, K.

"What's the use of stories that aren't even true?" is both the central question of Salman Rushdie's novel *Haroun and the Sea of Stories* and also of this course. Throughout the semester, we will explore fairy tales, short stories, and novels (including Rushdie's) with a particular emphasis on evaluating formal elements of fiction and discovering how these works construct meaning in unique ways. Assignments will include a variety of short writing exercises, both analytical and creative, as well as quizzes, a midterm and final exam, and one formal essay.

ENGL 201-03 (25992)

MWF 11:00-11:50

SPST: Sherlock Holmes Fan Fiction

Howard, S.

Arthur Conan Doyle's detective, Sherlock Holmes, has more fans today than he did at the end of the 19 c. when public outcry caused his author to bring him back from the dead. We can see this modern interest in the many prequels, sequels, rewrites, and crossovers that are in print and film, on tv, and online in Sherlock Holmes fan fiction communities. Many of these responses to Doyle's detective are in novel form, including Graham Moore's *The Sherlockian* and Laurie R. King's *The Moor*. Some are in short story form, such as Neil Gaiman's "The Case of Death and Honey." Films which incorporate Sherlock Holmes and his world and comment on his modern cult status include Guy Ritchie's recent films and on tv, PBS's *Sherlock* series, soon to be in its 5th season, and CBS's *Elementary*; both are popular adaptations of Doyle's novels and short stories. Online writings take many forms: chapters, letters, journal entries, etc. In this new fiction, Doyle's plots and characters are either followed closely or only loosely, and often in order to play out various imagined scenarios, "what-ifs" that Doyle's stories may or may not have suggested. This course explores the cult of Sherlock Holmes by examining Doyle's novels (*A Study in Scarlet*, *The Hound of the Baskervilles*) and stories that have Sherlock Holmes at their center

as well as some of the novels, short stories, films/tv shows and online fiction produced by the character's fans in order to consider how Sherlock Holmes is used by fans and why the character has inspired such an enthusiastic following.

ENGL202-01 (25184)

TR 1:40-2:55

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 12:00-12:50

Introduction to Drama: Family Dramas

Engel, L.

From Shakespeare's *Romeo and Juliet* to Arthur Miller's *Death of a Salesman* to John Guare's *Six Degrees of Separation*, playwrights across centuries have grappled with staging the complexities of family relationships. This course is an introduction to dramatic literature with a specific focus on plays that explore the conflicts, betrayals, jealousies, passions, and joys within families. We will pay close attention to both the literary and performative aspects of these texts and the cultural contexts in which they were produced. We will watch films, attend performances, write frequently, stage scenes, do presentations, and have lively lectures, discussions, and debates.

ENGL 204-01 (25186)

TR 12:15-1:30

SPST: ML King, Malcolm X, James Baldwin

Glass, K.

This course highlights the speeches and writings of Martin Luther King, Jr., Malcolm X, and James Baldwin. A profound commitment to social justice united these activist authors, yet their texts offer dramatically distinct reflections on love, spirituality, and politics. We will explore these authors' powerful texts this semester and discuss their relevance to twenty-first century readers. In addition, we will have lively conversations, listen to recordings, watch documentaries, and do presentations.

ENGL 205C-01 (24167)

T 5:00-9:00pm

Intro to Film

Suh, J.

This course will introduce you to the vocabulary and techniques of filmmaking, from cinematography and editing to sound to acting in order to enrich your appreciation and understanding of film. We will also

study important movements in film history and theory as the semester proceeds. The course will require regular participation, screenings in class, and textbook readings. Quizzes and exams will enable you to develop skills in film analysis and review writing. Sessions will be devoted to viewings, lecture, and discussion. **Fulfills an English major survey requirement for the Film Studies Minor. Fulfills Media/Film requirement for ENGL-ED.**

ENGL 228-01 (25991)
SPST: The Jazz Age
Barnhisel, G.

TR 10:50-12:05

Why were the 1920s “Roaring?” Through a survey of the art and culture of the time, both in America and abroad, this class will examine the enduring meaning and influence of the so-called “Jazz Age.” We’ll read stories of the Lost Generation in Paris (Hemingway’s *The Sun Also Rises*), the Jazz Age in the U.S. (*The Great Gatsby*), and flappers (Anita Loos’ *Gentlemen Prefer Blondes*). We’ll also look at the poetry and fiction of the Harlem Renaissance, the works of modernists such as T.S. Eliot, Ezra Pound, and Mina Loy, working-class immigrant literature by Anzia Yezierska. We’ll also take into consideration other forms of art: New Orleans jazz, Delta blues, silent and “talkie” films, painting by figures like Charles Sheeler and Georgia O’Keeffe and photography by Alfred Steiglitz, Weegee, and Man Ray. Work will include a short paper, a presentation, and a final exam.

ENGL 228-02 (25990)
SPST: Sports and Literature
Sandin, W.

MWF 9:00-9:50

In the Introduction to *A Companion to Sport*, editors Ben Carrington and David L. Andrews defend the value of sports as a field of study. They believe that sports are important because it is through sports that individuals, communities, and societies can come to understand who they are. In this course, students will read a diverse selection of fiction, nonfiction, and poetry that focus on sports as a major theme. Through these readings, students will examine the relationship between sports and national, civic, and personal identity as well as how sports can be used as a lens through which to view gender, race, and class issues. As students read, discuss, and write about these issues, they will come to better understand not only how writers use sports as a means to explore certain ideas but also the role that sports play in their own lives.

LITERATURE SURVEYS

The following courses fulfill English major survey requirements.

ENGL 318-01 (24363)

TR 3:05-4:20

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, 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 postcolonial. Studying the works in the context of these movements will allow us 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?

ENGL 319-01 (24364)

MWF 10:00-10:50

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, we 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, we 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, Mary Jemison, Frederick Douglass, Ralph Waldo Emerson, Emily Dickinson, Hannah Crafts and Constance Fenimore Woolson among others.

ENGLISH 300W

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

ENGL 300W-01 (20626)

MWF 11:00-11:50

Critical Issues in Literary Studies

Engel, L.

This course will introduce students to the exciting world of literary studies. Using a variety of texts, we will explore the strategies and techniques involved in literary analysis, historical research, and critical thinking. Readings will include texts by authors such as: Angela Carter, Tennessee Williams, David Auburn, Jane Austen, Claudia Rankine, Rebecca Skloot and others. We will focus on the theme of “memory,” investigating how intricacies of the past impact the creation, subversion, and destruction of identities in these texts. **Fulfills a Writing concentration requirement.**

300-LEVEL LITERATURE COURSES

ENGL 308-91 (20628)

TBA

SPST: Pgh Filmmakers

Wright, S.

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.

ENGL 309W-61 (25993)

W 5:00-9:00

SPST: The Horror Film

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 is it about the horror film that keeps us coming back for more? It's certainly more than the experience of being scared. In this course, we will watch and discuss a variety of horror films, from classics to contemporary takes on genre, with the purpose of a) understanding the cinematic codes of the genre b) considering how the horror film – through its varied subgenres – often functions as a barometer of social anxieties surrounding many cultural issues, including those related to gender, race, and sexuality. In addition to weekly screenings, students will read, discuss, and write about a variety of essays and theoretical texts on film and horror film in particular. Students will also be expected to master the language of film analysis. The course is four hours long to allow for full film screenings during class. **Fulfills Media/Film requirement for ENGL-ED.**

ENGL 316W (21707)**MWF 10:00-10:50****Health Care and Literature****May, R.**

This course explores representations of healthcare and medical knowledge in the West since about 1800 with an emphasis on cultural constructions of the medical practitioner and his engagement with the body. We will conceive of text broadly to engage representations of medical practice in word and image. We will interpret illustrations from 19th century anatomical textbooks and paintings of surgeries by Thomas Eakins alongside episodes of *The Knick*; we will study the history of human dissection and learn how this vital medical privilege was not always valorized as a legitimate medical practice; we will read non-fiction and fiction about physical and mental illness, disability, medical mismanagement, and medical heroics, including Fanny Burney's 1812 account of her radical mastectomy, H.G. Wells' *The Island of Dr. Moreau*, Dalton Trumbo's *Johnny Got His Gun*, Sylvia Plath's *The Bell Jar* and Bernard Pomerance's *The Elephant Man*.

We are interested in the nature of humanity, the ethics of experimentation, the profession as locus of power and generator of discourse, patient-provider communication challenges, spectacles of disability, stigmas surrounding illness, and the inevitability of death. Students will participate regularly in class discussions and complete several process-based analytical papers as well as a research project. This course is intended for students from the Health Sciences, the Natural Sciences, and the Liberal Arts alike; no particular background or preparation is assumed. **Fulfills the University writing-intensive course requirement.**

ENGL 355-01 (26282)**MWF 10:00-10:50****Shakespeare and Performance****Kurland, S. and Lane J.**

Shakespeare and Performance asks us to consider the links between Shakespeare's texts and performance, both in his day and ours. We are particularly concerned with the ways Shakespeare's plays represented and shaped identity in the Renaissance—and how they continue to do so today.

Team-taught by two professors with different expertise, Theater Arts and English Literature, classes will meet at the Genesis Theater and make use of its performing spaces and resources. Focusing on a range of Shakespeare's plays, including some of the best known, we will explore the differences between textual meanings and performance—both the ways the text is translated in performance and how performance can alter our interpretations of textual meaning. This course is intended for students in any discipline, particularly the Liberal Arts and Education; no particular knowledge of Shakespeare or English Literature, or experience in Theater Arts, is assumed. **Fulfills a literature requirement for the Theater major and minor.**

WRITING COURSES

All courses fulfill writing concentration requirements

ENGL 101-01 (20634)

MWF 10:00-10:50

Multi-Genre Creative Writing

Martin, J.

In this course, we will devote our time and energy to studying the craft of short fiction, creative nonfiction, and poetry. We will work on mastering the elements of craft (e.g. imagery, voice, character, setting, etc.). Your written work will be shared regularly with your classmates in small-group and whole-class discussions. Some students are excited by this prospect. Some get nervous. Don't be nervous.

In addition to reading each other's material, we'll read material by published authors to see how their stories, essays, and poems work. Consider it this way: If you wanted to be a painter, you'd look at various paintings. You'd watch how an artist made sunlight play across a field of corn, how she caught that perfect angle on a man's hooked nose, how the brushstrokes themselves seem to lift the details right off the canvas. So it goes with us writers. It's no mystery that often the most skilled writers are also the most skilled readers. In this course we will learn to read like writers, which means, in part, paying attention to how a piece is put together, paying attention to the elements of imaginative writing at work.

Fulfills the Core Curriculum Creative Arts Theme Area requirement.

ENGL 101-02 (21943)

TR 10:50-12:05pm

Multi-Genre Creative Writing

Anzalone, M.

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

Fulfills the Core Curriculum Creative Arts Theme Area requirement.

ENGL 302W-02 (21020)

TR 10:50-12:05

ENGL 302W-03 (21246)

TR 1:40-2:55

ENGL 302W-55 (21102)

OL

ENGL 302W-56 (10212)

OL

Science Writing

Klucsevsek, K.

ENGL302W covers topics in scientific writing, science writing, and scientific information literacy. By the end of this course, students will be able to read, write, cite, and peer review professional scientific writing. Students practice communicating research concisely to a scientific audience and translating research for a public audience. To accomplish these goals, this writing-intensive course surveys several types of writing, including journal articles, grants, posters, and news articles. **Fulfills a Writing Concentration requirement.**

ENGL 324W-01 (25997)
SPST: Professional Writing
Kurland, S.

MWF 12:00-12:50

Professional Writing aims to introduce students to the strategies, processes, and resources necessary to become successful communicators in a range of professional contexts. Students will practice informative and analytical writing genres common to business and the professions—such as formal and informal reports, various types of inter- and intra-institution correspondence, as well as collaborative and multimedia writing—while gaining expertise in professional research strategies and sources. Students can expect a writing intensive experience as we learn about the principles and practices of professional and institutional writing. This course is intended for students in any discipline, particularly the English Writing concentration and Business or other Pre-professional fields. **Fulfills the University writing-intensive course requirement.**

ENGL 330W-01 (23385), Fiction Workshop I
ENGL 475W-01 (23404), Fiction Workshop II (Prerequisite ENGL 330W)
ENGL 485W-01 (24372), Fiction Workshop III (Prerequisite ENGL 475W)
ENGL 495W-01 (25206), Fiction Workshop IV (Prerequisite ENGL 485)
Fried, J.

MW 3:00-4:15

This course is a *workshop* for students interested in fiction writing. To develop their creative writing potential, students in this course must be committed to careful reading, extensive writing, active participation in class, and extremely regular attendance. Although a certain degree of talent helps, much good fiction writing is the product of labor and practice. The course aims to develop students' reading as well as writing skills, for in reading well one learns much about writing. Through reading and responding thoughtfully to the writing of their classmates, students will contribute significantly to their classmates' improvement while also learning something about the craft of good writing. Much of the class time will be spent discussing one another's writing; as a workshop, the class depends upon each and every individual's active engagement in all processes of the workshop (writing, reading, critique, revision, etc.). **Fulfills the Core Curriculum Creative Arts Theme Area requirement and a Writing concentration requirement.**

ENGL 330W-02 (25995)
Fiction Workshop I
Martin, J.

MWF 11:00-11:50

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 331W-01 (23386)

MWF 12:00-12:50

Poetry Workshop I

STAFF

ENGL 331W-02 (25996)

TR 3:05-4:20

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

ENGL 476W-01 (24613), Poetry Workshop II (Prerequisite ENGL 330W)

ENGL 486W-01 (24614), Poetry Workshop III (Prerequisite ENGL 476W)

ENGL 496W-01 (25207), Poetry Workshop IV (Prerequisite ENGL 486W)

Cipri, A.

TR 3:05-4:20

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, further exploration of forms, 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. Students 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. Upper division workshops: 486W/496W will work toward fashioning a chapbook. **Fulfills a Writing concentration requirement. Prerequisite: The Prior Poetry Workshop/s: (ENG 331W Poetry Writing Workshop 1, ENGL 476W Poetry Workshop II., and/or ENGL 486W Poetry Workshop III.), a comparable course, or permission from the English Department.**

ENGL 332W-01 (25189), Playwriting Workshop I

ENGL 477W-01 (25190), Playwriting Workshop II (Prerequisite ENGL 332W)

ENGL 486W-01 (25191), Playwriting Workshop III (Prerequisite ENGL 477W)

ENGL 497W-01 (25192), Playwriting Workshop IV (Prerequisite ENGL 486W)

Ryan, T.

TR 10:50-12:05

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. **Playwriting Workshop I fulfills the Core Curriculum Creative Arts Theme Area requirement. All Playwriting Workshop courses fulfill the Writing Concentration requirement.**

ENGL 325W-01 (26301)

TR 10:50-12:05

SPST: Writing for Public Action

Stinnett, J.

In light of recent events such as Hurricane Irma, the Las Vegas shooting, and the contentious state of American political discourse, being able to communicate in the public sphere in ways that actually makes things happen is as important as it has ever been. Additionally, writing effectively (including text, images, social media communication, etc.) in the public sphere has broad applicability for professions in public relations, journalism, non-profit work, government and non-government organizations, social advocacy, and politics. In this course, students will explore theories of persuasive writing as well as what makes writing effective in the public sphere. Students will critically examine existing instances of public writing to identify what makes public writing “public” and to attend to (and sometimes challenge) the expectations of public audiences. Major projects for the course will involve students examining the writing at a public event as well as learning about the writing used to make the event happen through observation and interviews. The central project for the course will involve students creating their own public texts to accomplish a specific, observable public outcome in the real world. **Fulfills a Writing Concentration requirement.**

400-LEVEL LITERATURE COURSES

Prerequisite: ENGL 300W Critical Issues in Literary Studies (or by permission of instructor)

ENGL 406W-61 (26005)

R 6:00-8:40

SPST: Traveling to Heaven and Hell: Pilgrimage Narratives

Wright, S.

Why did people travel in the Middle Ages? Where did they go, and how did their journeys impact their knowledge of self and other, secular and divine? This class will examine medieval travel narratives, with a particular emphasis on pilgrimage. We will read about travelers’ encounters with the ‘vampires’ of

Melk and the Virgin Mary's tears, and consider what happened on the road to famous pilgrimage sites including Jerusalem, Canterbury, and the Santiago de Compostela. We will also descend into hell (via Dante's *Inferno*) and consider if/how movement, encounter, and spectacle differ on such a descent. These conversations will be informed by the work of medieval theologians Augustine and Thomas Aquinas, and contemporary mobility theory. Finally, we will dedicate a unit to immobility, considering anchorites (the 'living dead') and immobilized bodies in the context of theories on disability, incorporation, and materiality. Texts will include *The Travels of John Mandeville*, Chaucer's *Canterbury Tales*, *The Book of Margery Kempe*, and Julian of Norwich's *Shewings*. **Fulfills the University writing-intensive course requirement; Pre-1700 distribution requirement.**

ENGL 414W-01 (26000)

MWF 12:00-12:50

SPST: Survivor: Brit Adventure Narratives

Howard, S.

This course celebrates the survivor, those male and female heroes of 18 and 19 c. British narratives who through their own ingenuity, courage, shrewdness, guile, stubbornness, humanity, or good fortune, manage to take what life throws at them and come out the other side, wherever that may be. In the course we will read novels in a variety of sub-genres (fantasies, mysteries, science fiction, comedies, spiritual autobiographies, romances), as well as autobiographies and travel narratives. These works carry the story of the challenges these characters face, either alone or with companions, while on their life's adventures, whether these be slavery, pirates, prisons, Highland chieftains, madwomen in attics, duplicitous lovers, luminescent dogs, vampires, deserted islands, or their own psyches. We will also explore the political, socio-economic, historical, and literary contexts within which the narratives were written and in which they are set.

Possible texts for the course include:

Daniel Defoe's *Robinson Crusoe* and *Moll Flanders*

Charlotte Bronte' *Jane Eyre*

Oloudah Equiano, *The Interesting Narrative of the Life of Oloudah Equiano*

Sir Walter Scott's *Waverley*

Lewis Carroll, *Alice's Adventures in Wonderland*

Arthur Conan Doyle, *The Hound of the Baskervilles*

Bram Stoker, *Dracula*

Course requirements: midterm, final, your own adventure narrative using a genre represented in the course texts and set during this historical period, daily discussion questions, and creative and/or analytical homework assignments. **Fulfills the University writing-intensive course requirement; 1700-1900 distribution requirement.**

ENGL 424W-61 (26006)

W 6:00-8:40

SPST: War in 20th Century British Literature and Film

Suh, J.

In this course, we will explore 20th and 21st century British Literature and Film through the prism of war. The subject of war and homefront have been central subject matters of some of modern Britain's globally significant and most innovative literature and film. We'll be encountering poetry, fiction, and film that revolutionized modes of imaginative representation, as well as conceptualizations of colonialism, race, gender, and sexuality. Theories of war and postcoloniality will also be included. Likely

directors and authors include: T. E. Lawrence, Wilfred Owen, Siegfried Sassoon, W. B. Yeats, W. H. Auden, Christopher Isherwood, Molly Panter-Downes, Ken Loach, Frantz Fanon, Michael Powell and Emeric Pressburger, Andrea Levy, and Sarah Waters. **Fulfills the University writing-intensive course requirement; Post-1900 and Diversity distribution requirements. Fulfills Global Lit. requirement and Media/Film requirement for ENGL-ED.**

ENGL 428W-01 (26388)

TR 1:40-2:55

SPST: Nineteenth-Century Black Women Writers

Glass, K.

How did nineteenth-century black women writers record their versions of reality and visions of a democratic future? Why do their writings on race and gender matter to twenty-first century readers? These and other questions will guide our discussions as we explore black women's literary tradition, the historical contexts in which it emerged, and the dialogue between literature, politics, and music. The reading list emphasizes intersectional identity and includes works by Frances Harper, Harriet Jacobs, and Sojourner Truth. Students in the course will acquire a nuanced understanding of African-American literature and cultural expression. **Fulfills the University writing-intensive course requirement; 1700-1900 and Diversity distribution requirements.**

ENGL 430W-01 (25998)

TR 12:15-1:30

SPST: Existential Drama

Lane, J.

Existential Drama developed during and after World War II in France and became a world-wide sensation. Using theater to illustrate his philosophy, Jean-Paul Satre created some of the most important and influential drama in the theatrical canon. This course will examine the plays and philosophical writings of Satre and his contemporaries. It will also look at earlier Existentialists and their influence on drama, as well as, the various off-shoots of Existentialism (i.e. Absurdism, Theater of Cruelty, Theater of Menace, etc.) The works of such authors as Beckett, Stoppard, Havel, Albee, Genet, Camus, and de Beauvoir will be discussed. **Fulfills the University writing-intensive course requirement and the Post-1900 distribution requirement.**

ENGL 434W-01 (26001)

TR 4:30-5:45

SPST: Literary Theory

Ussia, M.

The value of utilizing theory within the discipline of literary studies is that theory allows scholars to embellish their own reading of a text by employing a well-articulated critical framework. Of course, this does not usurp our own creative and close readings of the text, but allows for the consideration of ideas beyond the scope of close reading. Within these larger scholarly conversations, sometimes our readings will be challenged, sometimes bolstered. This course will engage with 12 schools of theory including: structuralism, psychoanalysis, post-structuralism, Marxism, critical race theory, postcolonial theory, gender studies, and queer theory.

This class, which blends literature and philosophy, will push the boundaries of the type of analysis one might be used to. However, after this course, one might never read anything the same way again. **Fulfills the University writing-intensive course requirement and Diversity distribution requirements.**

ENGL 445-01 (20632)

TBA

Directed Studies

Wright, S.

ENGL 446-01 (20633)

TBA

Internship

Wright, S.

ENGL 451-CE1 (26430)

TR 10:50-12:05

Narratives of Displacement

Mirmotahari, M.

“Narratives of Displacement” examines contemporary narratives of exile, immigration, and displacement, and especially those by writers who have made North America their homes. This class uses **community-engagement**—formerly known as service-learning—as a pedagogical tool. In this capacity, students will collaborate with the various refugee and immigrant resettlement and resourcing agencies in the Pittsburgh area. These include the Latino Family Center (Allegheny Intermediate Unit), Casa San Jose, Greater Pittsburgh Literacy Council, and Catholic Charities Team Hope. Particular emphasis will be placed on texts that reflect the communities that are coming to the Pittsburgh area—Mexicans, Central Americans, Nepali/Bhutanese, Syrians, Iraqis, Somalis, and Afghans. Community engagement means that course readings and the community engaged experience fill the canvas of knowledge together, as opposed to the notion that the texts “represent” the communities with which students work, or that community engagement “proves” or “validates” the portrayals and stories found in the texts. **Fulfills the University writing-intensive course requirement; Post-1900 and Diversity distribution requirements. Fulfills Global Lit. requirement for ENGL-ED.**

ENGL 472W-01 (26002)

MW 4:30-5:45 p.m.

SPST: Writing for Digital Media

Purdy, J.

Digital writing and reading are now arguably the cornerstone of our communicative lives. How can we best prepare for and participate in these activities?

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 counts as an elective for all English majors. In addition, this course satisfies a 400-level writing course requirement for undergraduate English majors in the writing concentration.**

THEATER COURSES

THEA 100-01 (24674)

TR 12:15-1:30

SPST: Beginning Acting

Love, N.

This class is geared towards students with little or no acting experience. Students will experiment with improvisation, theatre games, acting exercises, and text analysis. Students will also read, watch, and discuss a variety of plays. Along the way, they will explore and develop their own physical and vocal awareness, in preparation for rehearsing and performing scenes and/or monologues from published plays. In addition, students will begin to develop a vocabulary of theatre and acting terminology. This class is open to Majors and Non-majors. **Fulfills the University Core Creative Arts Theme Area Requirement.**

THEA 151-01 (22029)

MWF 11:00-11:50am

Intro to Theatre

Jeffrey, J.

This introductory course in theatre studies is designed to combine an overview of the art with as much creative and practical experience as possible. It will utilize methods and practices that allow for a collaborative learning experience. It will look primarily at the theatre in our time and will address a number of questions: "What is the 'stuff' of theatre?" "How does it affect us?" "How does the theatre serve people?" "What uses do people make of the theatre?" "Who are the participants in this very collaborative art?" "How are the efforts of the participants organized?" The course will present theory and a relatively small amount of history which students will be required to absorb from lectures and discussions. The course will emphasize creative, hands-on learning, allowing students to experiment and produce work in both the creative and managerial domains. **Fulfills the University Core Creative Arts Theme Area Requirement.**

THEA 301-01 (24177), Acting I

TR 1:40-2:55

THEA 302-01 (25212), Acting II

THEA 303-01 (26302), Acting III

Love, N.

Advanced study of acting, concentrating on Shakespearean, Classical, and "Period" styles.

THEA 497-91 (20638)

TBA

Theater Mgmt Practicum

Lane, J.

THEA 498-01 (20636)
Technical Theater Practicum
Lane, J.

TBA

TBA

THEA 499-01 (20639)
Performance Practicum
Lane, J.

TBA

TRAVEL COURSES

ENGL 301W-01 (25994)
SPST: Rome Breakaway
Kinnahan, L.

TR 4:30-5:45

This creative writing course focuses on seeing and discovering place, incorporating writing and informal modes of sketching to observe more keenly what's around us as we travel through Rome and Florence. Learning about different types of creative writing (poetry, fiction, and travel writing) and very basic sketching skills, students will compile a semester-long journal and sketchbook responding to the places of Rome, Florence, (and also Pittsburgh), exploring not only what we see in these culturally rich cities but how we see and how we express what we see.

Spending Spring break in Rome, with a day trip to Florence, we will visit historic sites like the Pantheon, the Vatican, the Spanish Steps, and the Duomo to write and sketch; tour museums and relax by gorgeous fountains; learn about, cook, and eat Italian food; and wander through small shops, on cobblestone streets, and into stunning views to experience these Italian cities. No experience in creative writing or drawing is required. **Satisfies the Creative Arts theme area.**

ENGL 234/420W

May 8-July 20 (Summer 2018)

Nineteenth-Century British Literature in England
Gibson, A.

Walk in the footsteps of Jane Austen and Charles Dickens as we explore nineteenth-century literature and culture in London and Hampshire with this three-credit summer study abroad program. Offered at the 200, 400, and 500 levels, this course will introduce you to British literature from Jane Austen to Charles Dickens and from William Wordsworth to Arthur Conan Doyle. Instead of just reading these texts, we will visit the places that inspired their authors, including Sherlock Holmes's London backstreets and the homes of Charles Dickens and Jane Austen. We'll read some Victorian poetry by Alfred Tennyson, Christina Rossetti, and Robert Browning and view the pre-Raphaelite paintings that inspired, and were inspired by, their work. We'll visit poet's corner in Westminster Abbey where some of the most famous

figures in British literature are buried; explore a nineteenth-century operating theatre above an old church to see how the Victorians performed surgery; and read some Arthurian legends in the land of King Arthur to see how the Victorians adapted and drew inspiration from medieval literature.

Students in the 200- and 400-level classes will complete their reading and participate in online discussions before departure, keep a reading and traveling journal, complete a couple of on-site research assignments while in England, and then write a paper upon returning to the States (research paper for 400-level students). Graduate students in the 500-level class will work with Dr. Gibson before departure to plan a research project and craft a reading list that includes select works read by the whole class and other relevant texts. As part of this advance preparation graduate students will also identify an archival resource in London, with a focus on a nineteenth-century collection. While we are in London you will divide your time between your archival research and our planned excursions and activities. Your archival research will lead to a seminar paper, written upon your return.

The trip to England will take place from 21-31 May and will include seven nights in London and two nights in Winchester. Space is limited to 15 students. To secure a place you must complete a registration form (available from Dr. Gibson) and submit a \$500 deposit. More information is available at literatureinengland.annagibson.com. **For 400-level courses, fulfills the University writing-intensive course requirement and 1700-1900 distribution requirement.**

SUMMER 2018

ENGL 101-55 (33440)
Multi-Genre Creative Writing
Fried, J.

OL
May 14 – July 6

This eight-week online course is designed to introduce students to two specific creative writing genres: *poetry* and *short fiction*. Students will be expected to generate their own work in both genres, but also read the work of published authors to better understand what makes an effective poem or an engaging short story. In doing so, we'll gain a more nuanced understanding of various technical elements of both genres, whether it's line breaks and rhythm in poetry or character construction and point of view in fiction. All of these lessons can help you not only become a better creative writer, but a better writer and reader in general by making you more aware of the choices that go into constructing any kind of written work. Lastly, students will be expected to read and critique each other's writing in a peer critique/workshop format. **Fulfills the Core Curriculum Creative Arts Theme Area requirement and the Writing Concentration requirement.**

ENGL 203-01 (33680)

MTWRF

SPST: Drama
Lane, J.

May 14 –June 1

From Shakespeare's *Winter's Tale* to Arthur Miller's *Death of a Salesman* to Sam Shepard's *True West*, playwrights across centuries have grappled with staging the complexities of family relationships and the paradoxes inherent in the connections between gender roles and domestic life. This course is an introduction to dramatic literature with a specific focus on plays that explore the conflicts, betrayals, jealousies, passions, and joys within families. We will also pay close attention to the various ways in which gender is defined, invented and manipulated through family dynamics and structures. The goal of the class is to introduce students to both the literary and performative aspects of dramatic texts and the cultural contexts in which they were produced. We will watch films, stage scenes, do presentations, and have lively lectures, discussions, and debates. **This course is a requirement for Theater Arts majors and minors.**

ENGL 302W-55 (33586)
SPST: Science Writing
Klucsevsek, K.

OL
May 14 – July 6

ENGL302W covers topics in scientific writing, science writing, and scientific information literacy. By the end of this course, students will be able to read, write, cite, and peer review professional scientific writing. Students practice communicating research concisely to a scientific audience and translating research for a public audience. To accomplish these goals, this writing-intensive course surveys several types of writing, including journal articles, grants, posters, and news articles. **Fulfills a Writing Concentration requirement.**

ENGL 468W/569 (33879)
World Literature: Issues and Approaches
Mirmotahari, Emad

TR 5–8:30pm
May 14–June 22

This course will focus on the *idea* of world literature, starting with its supposed earliest iteration by Johann von Goethe (it was actually philologist Christopher Martin Wieland who first used the term *weltliteratur*), and up to the present day. We will examine the impact of the “culture wars” on world literature, as well as the impact of world-systems theory, Marxist theory, translation theory, and postcolonial and “ethnic” literatures. We will conclude by considering various models for world literature pedagogy and course design. Literary texts will be chosen to illustrate and to challenge some of the critical/scholarly readings in the course. **Fulfills the University writing-intensive course requirement; Diversity and Post-1900 requirements.**

ENGL 308-91 (32995)
Pittsburgh Filmmakers

TBA
May 14 – August 3

ENGL 445-01 (31459)
Directed Studies

TBA
May 15 – August 4

Wright, S.

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 (30603)**Internship****TBA****TBA****May 14 – August 3**

400-Level Distribution Requirements

	Pre-1700	1700-1900	Post-1900	Diversity
ENGL 406W	X			
ENGL 414W		X		
ENGL 424W			X	X
ENGL 428W		X		
ENGL 430W			X	
ENGL 434W				X
ENGL 451-CEL			X	X

Core Theme Area Requirements

	Faith and Reason	Creative Arts	Global Diversity	Social Justice
ENGL 101		X		
ENGL 330W		X		
ENGL 331W		X		
THEA 100		X		
THEA 151		X		

ENGL-ED Requirements

	Global Lit	Media/Film	History and Structure of ENG
ENGL 205C		X	
ENGL 309W		X	
ENGL 424W	X	X	
ENGL 451-CE1	X		