

ENGLISH DEPARTMENT

UNDERGRADUATE COURSE

DESCRIPTIONS

SPRING 2020

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- **ENGLISH MAJORS MUST MEET WITH FACULTY MENTORS.** Mentors have all forms necessary for registration, which will be submitted electronically to your advisor and will be ccd to you. The mentoring period begins **Monday, October 7**. Please email your mentor to arrange a time to meet (the list of mentors can be found on page 21 of this document).
- 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.
- 400-level courses may satisfy more than one distribution requirement.
- In addition to the concentration requirements, English Education students must also complete requirements in World Literature, Film/Media, and History and Structure of the English Language.

For more information, see *Dr. Sarah Wright, Director of Undergraduate Studies* (x1278; wrights3@duq.edu).

Introductory Genre Courses

ENGL 201-01 (24360)

Spst: Introduction to Fiction

MWF 11:00-11:50

Howard

In this course we will read short stories and novels by women and men from diverse backgrounds. We will explore both the short story genre and the novel genre by examining the elements of fiction in each work, reading commentaries on the art of writing the short story and novel, viewing and analyzing film adaptations of the course texts, considering the viewpoints of literary critics on the stories and novels, and writing critically about the fiction. Course requirements will include a midterm exam, a final exam, quizzes, and an oral presentation.

ENGL 201-02 (25185)

Spst: Introduction to Fiction

TR 9:25-10:40

TBA

In this course we will read short stories and novels by women and men from diverse backgrounds. We will explore both the short story genre and the novel genre by examining the elements of fiction in each work, reading commentaries on the art of writing the short story and novel, viewing and analyzing film adaptations of the course texts, considering the viewpoints of literary critics on the stories and novels, and writing critically about the fiction

ENGL 202-01 (25184)

Spst: Introduction to Poetry

MWF 1:00-1:50

Ma

This is an introductory course in poetry and poetic expressions with a focus on nature poetry. We will be learning about the aesthetics of nature-writing by reading poetic works in the context of Western and non-Western poetic traditions. The poems we read are chosen from a variety of authors, historical periods, and cultures, ranging from haiku to blues, Dylan Thomas to Bob Dylan, and the Renaissance to the present. Our aim will be to understand how the various techniques and genres open to poets enable them to produce works of art which speak to us and push us to think. The course emphasizes close reading of the texts, and there will be three major writing assignments. Expect to hear and read poems aloud and to memorize lines; the class format will be group discussion, class activity, and occasional lecture.

ENGL 203-01 (27820)

Spst: Intro to Drama: Love and Madness

TR 12:15-1:30

Engel

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 *Othello*, Hwang's *M Butterfly*, Guare's *Six Degrees of Separation*, Auburn's *Proof* and others.

ENGL 205-61 (27999)

Spst: Intro to Film

W 5:00-9:00

Suh

This course will introduce you to the vocabulary and techniques of filmmaking, from cinematography to editing to sound to acting in order to enrich your appreciation and understanding of film. 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 a requirement for the Film Studies Minor. Fulfills ENGL-ED Media/Film Requirement.

100-200 Level Courses

ENGL 204-01 (25186)

Spst: Shakespeare and Film

MWF 10:00-10:50

Kurland

How have Shakespeare's plays, originally written for live dramatic presentation on a relatively spare wooden stage, been reimagined for the richly visual medium of film? The primary focus of this introductory course will be the play texts, as dramatic literature as well as scripts for live dramatic performance and film production, and the efforts of a variety of directors from different backgrounds to interpret and reinterpret them for contemporary movie audiences. We will study closely five or six plays, from different genres, alongside feature film adaptations and filmed stage productions. We will view excerpts or entire films by a number of directors, possibly including Olivier, Welles, Zeffirelli, Branagh, Almereyda, Luhrmann, and Whedon. The course does not presume any particular background in either Shakespeare or film studies. **Fulfills a requirement for Film Studies, MARS minors. Fulfills ENGL-ED Media/Film Requirement.**

ENGL 204-02 (26845)

Spst: Women on Top: Literary Representations of Female Leadership **TR 10:50-12:05**

Druzak

As the American political landscape changes in the 21st century, we've begun to talk more than ever about what it means to see women of various backgrounds in positions of leadership. But how have writers, from the late 1500s to the present, explored representations of women as leaders? In this course, we'll unpack how female leadership is conceptualized in English literature through the

intersections of race, class, gender, and sexuality. How are good female leaders portrayed, and what kind of roles do women as leaders inhabit—ruler, matriarch, decision maker? How do these women differ from broader notions of what it means to be a “leader”—white, male, and upper class? In their literary representations, how do women attain and retain power? How are traditional notions of what it means to be “female” upheld or subverted when a woman rules? What kind of imagined pasts, presents, and futures do these depictions of women as leaders offer us as readers? We’ll read texts such as Margaret Cavendish’s *The Blazing World*, Willa Cather’s *My Antonia*, M. R. Carey’s *The Girl with All the Gifts*, and even watch some Parks and Rec.

ENGL 214-01 (27823)

Literature of Crime and Detection

MWF 9:00-9:50

Howard

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, 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. Course requirements include a midterm exam and a final exam, quizzes, and an oral presentation.

ENGL 229-01 (27824)

Spst: Literature of the Supernatural

MW 3:00-4:15

St. Hilaire

What creatures might lurk beyond the borders of the natural world, and why are we so fascinated with them? From the beautiful but treacherous fairies of Medieval English literature to the monsters of the Victorian period to the ghosts that terrify us on the silver screen, the world of the supernatural has captivated our imaginations for as long as we have been writing down stories. What are these strange beasts that populate the dark corners of the mind, and what do they mean when we turn the light on them? Looking at works including Marie de France’s *Lais*, Bram Stoker’s *Dracula*, and Toni Morrison’s *Beloved*, this course will examine a variety of kinds of supernatural creatures and phenomena as we question the various roles they play in the cultural imaginations that produce and consume them, as well as how our ideas about a world beyond the natural one have shifted across time and place.

ENGL 251W-01 (27821)

TR 1:40-2:55

ENGL 251W-02 (27822)

MWF 10:00-10:50

Nursing and Narrative

Maatta

This class is for and about nurses, and it considers how narrative form intersects with the profession. The class is divided into four units. First, we will study how nurses have been depicted in works of literature and film. Are they realistic? What made nursing a stereotypically feminine profession, and have present-day nurses escaped the gender stereotypes that have hounded them for more than a century? Second, we examine stories that patients tell about their illnesses: pathographies. We will discuss how illness, trauma, and disability affect a person's identity and their place in their social network. How is illness disempowering and how does it challenge a patient's ability to communicate? What kinds of illness experiences exceed language? How do patients view their nurses and the caregiving institution? How do race, class, and gender affect a person's experience of illness, treatment, and recovery? We will contrast physical and mental illness. Third, we read narratives written by nurses about their work and identities. Narratives surround nurses as patients their stories, nurses chart their shiftwork and narrate differently for doctors, colleagues, patients and their families. We will understand nurses as people who receive, interpret, and create narratives in the unique and critical context of intervening with illness. Finally, we examine how dementia and dying affect language and present nurses with unparalleled listening and interpreting challenges. The actively dying frequently speak in metaphors. How can nurses respond to those metaphors and advocate for the dying? Similarly, demented patients can speak in fragmented, seemingly nonsensical ways. How can we listen for the intention within the speech to increase demented patients' quality of life, and how can we help their families to learn to listen and interpret?

Finally, this class is designated writing intensive. This means that you will write four major papers as well as a series of short reflections. Class time will regularly be set aside to discuss the writing assignments and the rubrics, to plan and workshop, and to draft in class. I will also regularly hold extended office hours to support you through the writing assignments.

Literature Surveys

ENGL 317-01 (27826)

Survey of British Lit I

TR 9:25-10:40

Wright

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 construction 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 are religion and religious difference represented? And how do minoritized communities contribute to or appear within what is traditionally understood to be a literary period dominated by white men? **Fulfills a requirement for the MARS minor.**

ENGL 319-01 (27120)

Survey of American Lit I

TR 3:05-4:20

Kinnahan, T.

In this course, we will survey some of the major texts, authors, and themes associated with American literature from the early age of European exploration and colonization to the Civil War. We will survey aesthetic and thematic developments in American literature during these periods, while also examining the historical contexts in which the works under discussion were written and read. We will be especially attentive to relationships between literature and visual culture, using visual representations such as paintings and photographs to illuminate our readings of literary texts.

English 300W

ENGL 300W-01 (20626)

Critical Issues in Literary Studies

TR 3:05-4:20

Wright

This course offers an introduction to literary studies that will take us from the medieval to the modern while exploring genre, authorship, language, literary criticism, and interdisciplinary approaches to narrative. With monstrosity as our overarching theme, we will read texts including *Beowulf*, *Richard III*, and *No Country for Old Men*, and allow hoarding dragons, deformed kings, and contract killers to be our (albeit nontraditional) guides. Assignments will include a close reading, annotated bibliography, oral presentation, and final paper. Upon completing these assignments, you will have acquired the disciplinary tools that empower you to think critically about literature and to share your thoughts with the world.

300-Level Literature Courses

ENGL 309W-61 (27825)

Spst: Horror Film

T 5:00-9:00

Fried

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 classic and contemporary horror films with the purpose of a) understanding and recognizing 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 issues of gender, sexuality, and race. In addition to weekly screenings, students will read, discuss, and write about a variety of theoretical essays and texts on horror film. In addition, students will be expected to master the language of film analysis. **Fulfills a requirement for the Film Studies minor. Fulfills ENGL-ED Media/Film Requirement.**

ENGL 314W-01 (27828)

Textual Ethics in a Digital World

MWF 12:00-12:50

Purdy

What does it mean to be an ethical writer? Writing is not only a means to deliver social justice (e.g., through court rulings, laws); writing processes themselves necessitate choices regarding social justice, decisions sometimes made more visible by the use of digital technologies to compose, circulate, deliver, and receive texts. YouTube's policies regarding use of copyrighted text in posted videos, Google's contentious book digitization project, Napster's brief but pronounced influence on file sharing policies, the One Laptop per Child project as a response to the Digital Divide, and Turnitin's legal battles regarding its database of student papers are just a few examples of digital text initiatives with implications for social justice. At the individual level, choices regarding using inclusive pronouns, incorporating published texts into multimedia productions, posting links and photos to social media, consulting paper mills, and crediting collaborative authorship also reflect ethical stances toward writing. In this course, we will discuss cases such as these as part of our study of how to make socially just and ethical choices regarding textual authorship, ownership, and accessibility in a digital world. Students will have opportunities to share, reflect on, and build on their experiences as digital writers and learn strategies for ethical composing. **Fulfills Social Justice Theme Area and Writing-Intensive requirements. Counts as a 300-level writing course for all ENGL majors/minors.**

ENGL 316W-01 (27122)

MWF 11:00-11:50

ENGL 316W-02 (27201)

TR 9:25-10:40

Spst: Health Care & Literature

Maatta

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 discuss representations of medical practice in word and image. We 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, Dalton Trumbo's *Johnny Got His Gun*, Sylvia Plath's *The Bell Jar* and Bernard Pomerance's *The Elephant Man*. A guest speaker in physical therapy will visit to discuss PT and chronic pain, and you will have an opportunity to visit the campus cadaver lab.

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. You will participate regularly in class discussions and complete two process-based analytical papers, some in-class writing assignments, a few informal reflections, and a research project.

Writing Courses

All writing courses fulfill Writing Concentration requirements

ENGL 101-01 (20634)

Multi-Genre Creative Writing

MWF 10:00-10:50

Brodsky

This course offers you an introduction to the craft elements, forms, and processes of writing poetry, short fiction, and creative non-fiction. Through reading diverse texts and writing your own, you will explore the ways writers employ craft, workshop drafts, revise, and reflect on their processes and products. It is primarily through close reading, engagement with individual authors, and practice writing that you will hone your art and consider: Am I a poet? A fiction writer? A memoirist or essayist? Or all of the above? On days we are “in the lab,” you will joyfully experiment, generating rough ideas for your writing. On days we workshop, you will collaborate to help your fellow writers fulfill their projects. The semester will culminate with a multi-genre anthology of your favorite work. **Fulfills Creative Arts Theme Area requirement.**

ENGL 101-02 (21943)**Multi-Genre Creative Writing****TR 10:50-12:05****Martin**

There are many different ways to write creatively—stories, poems, even essays—but the skills needed to write well in any of these forms share more in common than most people assume. This course is designed to introduce students to a variety of creative writing forms—poetry, fiction, and creative non-fiction—by examining various craft elements (character, voice, point of view, setting, etc.) and trying to understand how the lessons learned about these in one genre can be helpful when trying to write in another. Students will be required to read texts by published authors to discuss how and why they work; students will also write, read aloud, and workshop their own work in a supportive and constructively critical environment. **Fulfills 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-04 (27032)****TR 12:15-1:30****ENGL 302W-55 (21102)****OL****Spst: Scientific Writing****Klucsevsek**

This course covers topics in scientific writing, science writing, and scientific information literacy. 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. By the end of this course, students will be able to read, write, cite, and peer review professional scientific writing.

ENGL 330W-01 (27829)**Fiction Workshop I****MW 3:00-4:15****Fried**

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 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 Creative Arts Theme Area requirement**

ENGL 330W-02 (25995)**Fiction Workshop I****MWF 12:00-12:50****TBA**

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 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 Creative Arts Theme Area requirement**

ENGL 331W-01 (27830)**Poetry Workshop I****MWF 11:00-11:50****Brodsky**

This course offers you an introduction to the craft elements, forms, and processes of writing poetry. Through reading texts and writing your own, you will explore the ways poets do their work, as translators of experience, as activists, as witnesses, as collaborators with texts of all kinds, written or otherwise. Employing the tools of poetry, you will draft, workshop, revise, and reflect in order to help you find your own voice. It is primarily through close reading, engagement with individual authors, and practice that you will hone your art. On days we are "in the lab," you will joyfully experiment, generating rough ideas for your poems in reaction to an array of art forms. For example, you may explore symbolism in your own writing by investigating the eye-shaped lightbulb in Picasso's painting "Guernica." On days we workshop, you will collaborate to help your fellow poets fulfill their projects, applying the lexicon of poetry to strengthen your communication and your craft. The semester will culminate with a revised collection of your poems, a class anthology, and a poetry reading. **Fulfills Creative Arts Theme Area requirement**

ENGL 331W-02 (25996)**Poetry Workshop I****TR 3:05-4:20****TBA**

This course is a workshop for students interested in writing poetry. Prior experience in writing poetry is not necessary. A workshop is a collective, in which we all take seriously responsibilities to be involved in the various dimensions of the workshop: careful reading, consistent writing, active participation, and regular attendance in class. Much good poetry writing is the product of labor and practice, both in the act of writing and the act of careful reading. In a workshop, we read and discuss each other's work in a collaborative spirit of learning together. In addition, we will read works by published poets. Our readings of various poets will coincide, when possible, with readings presented by them on campus through the monthly Coffee House Series, and we hope to have poets

visit class to talk and workshop with us. Goals and objectives of Poetry Workshop I include: practicing various writing strategies; exploring numerous elements and forms of poetry; developing skills in critique, both oral and written; developing a final portfolio or collection of poems; heightening understanding of the interactions of language, form, and content in poetry. Be attentive to the world and to language and to yourself. **Fulfills Creative Arts Theme Area requirement**

ENGL 332W-01 (25189), Playwriting Workshop I **TR 10:50-12:05**
ENGL 477W-01 (25190), Playwriting Workshop II **TR 10:50-12:05**
ENGL 487W-01 (25191), Playwriting Workshop III **TR 10:50-12:05**
Ryan, T.

ENGL 336-B01 (27827)
Spst: Writer's Sketchbook: Creative Writing in Rome **TR 4:30-5:45**
Kinnahan, L.

SPRING BREAKAWAY COURSE: For more information and to submit application, contact the International Studies Office, <http://www.duq.edu/study-abroad>

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 journal-sketchbooks responding to the places of Rome, Florence, and also Pittsburgh. We will explore not only what we see in these culturally rich cities but how we see and how we express what we see. A final project will bring together creative written and visual works.

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.* **Fulfills Creative Arts Theme Area requirement. Fulfills a requirement for the WDLI minor.**

ENGL 475W-01 (23404), Fiction Workshop II **MW 3:00-4:15**
ENGL 485W-01 (24372), Fiction Workshop III **MW 3:00-4:15**
ENGL 495W-01 (25206), Fiction Workshop IV **MW 3:00-4:15**
Martin

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

ENGL 476W-01 (24613), Poetry Workshop II **TR 3:05-4:20**

ENGL 486W-01 (24614), Poetry Workshop III **TR 3:05-4:20**

ENGL 496W-01 (25207), Poetry Workshop IV **TR 3:05-4:20**

Kinnahan, L.

work-shop (wurk'shop') n. 1. An area, room, or establishment in which manual or industrial work is done. 2. A group of people who meet regularly for a seminar in a specialized field.

What is the work that poetry does in the world? Through a semester of writing, reading, and talking, we will explore this question and its meaning for each poet. This course is a workshop for students interested in writing poetry who have already had significant experience in reading, writing, and discussing poetry. (Students must have taken Poetry Workshop I or the equivalent, or receive the permission of the instructor). A workshop is a collective, in which we commit to sharing written work, critiques, and our readings of poetry with each other, collaboratively exploring the potential of language and poetry. In addition to writing and discussing our own work, we will read works by published poets. Our readings of various poets will coincide, when possible, with readings presented by them on campus through the monthly Coffee House Series, and we hope to have poets visit class to talk and workshop with us. Goals and objectives of the workshop include: developing numerous writing strategies; focusing upon different stages of the writing process; exploring numerous elements of poetry, both through the reading of poetry and the writing and discussion of poems; developing skills in critique, both oral and written; putting together a manuscript of poems, as a short "chapbook"; heightening understanding of interactions of language, form, and content in poetry; exploring differing poetics; and remaining attentive to the world and to language and to yourself. **Prerequisite: ENG 331W Poetry Writing Workshop 1, a comparable course, or permission from the English Department.**

400-Level Literature Courses

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

All “W” courses fulfill the University Writing-Intensive Core Requirement

ENGL 407W-61 (27831)

SPST: Chaucer

R 6:00-8:40

Wright

Chaucer’s works represent a rich exchange between word and world, wherein the physical world and its socio-economic realities collide with the poetic imagination. Soaring eagles lecture on medieval physics and squawking birds debate a woman’s right to choose. In this course, we will examine these collisions, considering topics including movement, ecology, gender, economics, and authorship in Chaucer’s oeuvre. A study of vibrant assemblages, elemental philosophies, gendered bodies, and economic mobilities in texts including *The House of Fame*, *The Legend of Good Women*, and *The Canterbury Tales* will ultimately reveal a medieval world that is anything but traditional, as binary categories dissolve in the face of hybrid, hypermobile middles. **Fulfills Pre-1700 distribution requirement. Fulfills a requirement for the MARS minor.**

ENGL 412W-01 (26856)

Spst: Love and Violence in the Renaissance

MWF 11:00-11:50

St. Hilaire

By the time of the Renaissance in England, the Medieval practice of knights jousting for the sake of their ladies had largely died out. But the attitudes that tied erotic love to prowess on the battlefield lingered far into the modern period. Thus as late as 1640, Richard Lovelace could write to Lucasta, “I could not love thee, Dear, so much, / Loved I not Honour more”—where “honor” refers to fighting a war. In this course, we will be looking at the last gasps of the courtly love tradition in English Renaissance literature in order to examine how, at the dawn of the modern age, changing concepts of the self and identity clashed with older constructions of masculinity—particularly the image of “the knight”—to produce strange and various reworkings of the traditional “love story.” Starting with Medieval romance and moving forward to works by Spenser, Shakespeare, Donne, and others, we will be discussing and writing about how authors imagine love as both an impediment to and an expression of violence (both metaphoric and literal), and how the works of the period sought thereby to reimagine masculine identity. **Fulfills Pre-1700 distribution requirement. Fulfills a requirement for the MARS minor.**

ENGL 424W-61 (26006)

SPST: Fascism and Antifascism British Literature

Suh

T 6:00-8:40

In this course, we will explore cultural critiques of fascism in Britain especially as it arose between the world wars. Some of the questions that will shape our exploration include: How does fascism gain a foothold in a strong liberal democracy such as Britain? What are the connections between

fascism, capitalism, and patriarchy? Did the British Empire hinder or help the growth of fascism at home and abroad? We will read literature in a range of genres including fiction, essay, and travel writing. Likely authors include Virginia Woolf, Nancy Mitford, Christopher Isherwood, George Orwell, and Kazuo Ishiguro among others. **Fulfills Post-1900 and Diversity distribution requirements.**

ENGL 428W-01 (26388)

Spst: American Romanticism

TR 12:15-1:30

Kinnahan, T.

Described by many literary historians as the first great period of literary creativity in the United States, the Romantic era marked a turn away from neoclassicism and toward an aesthetic that foregrounded emotion, imagination, and the search for what Ralph Waldo Emerson termed “an original relation to the universe.” Beginning with the rise of literary professionalism in the 1820’s and proceeding to the outbreak of the Civil War, we will explore the work of canonical writers and several lesser-known authors working in fiction, poetry, and non-fiction prose. Along the way, we will provide contexts for literature of the period by surveying the impact of Romanticism on other arts such as painting and landscape design. **Fulfills 1700-1900 distribution requirement.**

ENGL 430W-01 (27835)

Spst: Queer Drama

MW 3:00-4:15

Lane

This course will combine textual analysis of plays with a consideration of queer performance practice and production. We will study what makes a work queer, the audience that the work is aimed at, and the success of queer works from small target audiences to widespread, global recognition. We will look at historical queer authors and how their “straight” works can contain hidden gay messages. We will analyze how the play’s structure and form help to deliver its content how specific productions facilitate the plays success. We will also look at gender/sexuality/race and other complex identity categories and address whether we can assume that the identity of the playwright is a sufficient (or even partial) lens through which to ask questions. We’ll consider our own biases to help us better pose questions about how identity frames the creation and reception of a performance/play text.

We will study why is it useful to look at theatre and performance through the lens of sexual identity and how the commercial theatre has embraced gay and lesbian work and the class will read a select history of LGBTQ theatre from the early 20th century through today. We will look at how these works effect modern critical issues (gays in the military, gay marriage, debates over adoption for gay families, and citizenship for queer internationals) in a heteronormative culture.

This is a reading and writing intensive course. All course materials will be posted on Blackboard. **Fulfills Post-1900 and Diversity distribution requirements.**

ENGL 437W-01 (27949)**Spst: Social Media Literacies and Rhetoric****TR 4:25-5:40****Knutson**

Advances in writing technologies tend to make people nervous. From Plato's critiques of writing itself in *The Phaedrus* to concerns about the printing press expressed by Johannes Trithemius and Conrad Gessner, rapid advancements in writing technologies have historically been met with anxiety and, at times, moral panic. This is true of social media, as well: many writers (as well as members of the general public) routinely express concerns about social media's negative effects on its users, lamenting that it makes us lonely and ruins our language and our writing abilities. However, emergent research from writing studies subverts this narrative by suggesting that social media reading and writing may actually cultivate sophisticated learning about language, literacy, writing, and rhetoric.

In this course, we will contrast the anxieties expressed about social media's ills with some of its potentials for learning, argumentation, and communication. We will explore research on writing technologies more broadly before examining research on social media discourse and writing, language in online contexts, and activist rhetorics in online environments. Drawing on research on learning transfer, we will consider whether/how the learning individuals do in online contexts might influence their writing performance in other contexts (for better or for worse). For example, does writing on social media shape individuals' academic writing? If so, does it influence it positively or negatively? We may ask similar questions about social media's influence on writing in a range of workplace, civic, and other extracurricular contexts. The course will culminate in a research project on a specific facet of social media literacy and/or rhetoric employing scholarly research and perhaps empirical observations of a specific social media environment.

This course is open to all students, and it satisfies an English writing course requirement for graduate students earning the concentration in Writing and Literature.

ENGL 443W-01 (27836)**Spst: Modernist Women Writers****TR 10:50-12:05****Kinnahan, L.**

In both Britain and America, the first decades of the twentieth century were marked by a vigorous and often radical movement to advance women's equality in political rights, educational opportunities, labor practices, sexual expression, and medical/reproductive choice and treatment. Gaining a degree of economic and social independence by the turn of the century, the "New Woman" was a matter of public attention and debate that continued through the following decades. This course will explore how women writers in America and Britain responded to the social, political, and cultural changes affecting ideas of gender in the modernist period. How did writers draw upon ideas of the "modern" woman? How does literature register challenges to gender conventions during this period, and how might these very challenges be said to contribute to experiments in form and subject matter characterizing Anglo-American "modernisms"? Addressing

these questions, we will look at works of fiction, poetry, and non-fiction prose written by American and British writers during the years of 1900-1945. Writers we will read tentatively include Virginia Woolf, Nella Larsen, Charlotte Perkins Gilman, Mina Loy, Gertrude Stein, Georgia Douglas Johnson, Charlotte Mew, Sylvia Townsend Warner, Edna St. Vincent Millay, and H.D. (Hilda Doolittle). **Fulfills Post-1900 and Diversity distribution requirements.**

ENGL 468W-01 (26855)

Spst: Exile and the Exiled Writer

TR 1:40-2:55

Mirmotahari

Palestinian Literary critic Edward Said asserts that “Modern Western culture is in large part the work of exiles, émigrés, and refugees,” dissidents, writers, and others who chose—or were *forced*—to leave their homelands. In this class we will examine the literary work of exiled writers in modern times, and more specifically, the figure of the exile as a both a literary trope and an agent of cultural transformation. Literary texts include Ariel Dorfman’s *Heading South, Looking North* (Chile), Chinua Achebe’s *Things Fall Apart* (Nigeria), Gabriela Mistral’s *Madwomen* (Chile), Toni Morrison’s *Sula* (USA), Albert Camus’ *The Fall / La chute* (Algeria/France), Juan José Saer’s *The Witness / El entenado* (Argentina), Tsitsi Dangbaregba’s *Nervous Conditions* (Zimbabwe) and J. M. Coetzee’s *Life and Times of Michael K.* (South Africa), as well as Jose Antonio Vargas’ *Dear America: Notes of an Undocumented Citizen*. **Fulfills Post-1900 and Diversity distribution requirements. Fulfills a requirement for the WDLI minor. Fulfills ENGL-ED Global Literature Requirement.**

ENGL 445-01 (20632)

Directed Studies

Wright

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)

Internship

Wright

This course requires that you complete vocational and academic work for variable credit (1 credit: 2 vocational hours/week, 2 credits: 4 vocational hours/week, 3 credits: 6 vocational hours/week). The vocational work will occur with the organization for which you are interning. The following internships are available through the English department or through *exclusive partnerships* with area organizations:

- **After School Arts Program Interns:** ACH Clear Pathways, an organization committed to providing enriching experiences to underserved youth and families through visual and performing arts
- **Scientific Communications Interns:** *The D.U. Quark*, Duquesne’s scientific writing journal
- **Humanities Librarian Interns:** The Gumberg Library (*position filled for SP20*)

- **Social Media Intern:** The Duquesne Department of English and Theater Arts
- **Marketing & Communications Intern:** The Duquesne Medieval and Renaissance Studies (MARS) program

Students have also interned with publishing presses, government agencies, and writing camps in the Pittsburgh area.

The academic work includes composing blog posts for [Writing, Reading, Working](#), producing a collection of professionalization documents (resumes, cover letters, etc.), and completing and a final project of your own design. Students have developed portfolios, proposals, papers, film series, and more. **Fulfills a Writing Concentration requirement.**

Theater Courses

THEA 100-01 (24674)

**Spst: Beginning Acting
Love**

TR 12:15-1:30

THEA 151-01 (22029)

**Intro to Theater Studies
Jeffery, J.**

MWF 10:00-10:50

This introductory course in theater studies is designed to combine an overview of the art with as much creative and practical experience as possible. It will take the point of view that theater is the most collaborative of the arts. It will look primarily at the theater in our time and will address a number of questions. "What is the 'stuff' of theater?" "How does it affect us?" "How does the theater serve people?" "What uses do people make of the theater?" "Who are the participants in this very collaborative art?" "How are the efforts of the participants organized?" The course will present theory and a small amount of history which students will be required to absorb from readings, lectures, discussions, and in-class assignments. The course will emphasize practical experience, requiring students to experiment and produce work in both the creative and managerial domains. **Fulfills the Creative Arts Theme Area requirement**

THEA 211-01 (27838)

**History of Theater II
Lane**

MWF 11:00-11:50

This course continues the survey of the development of drama and theatre (1800's -- present) in order to increase our understanding of how drama, theatrical performance, and society combine to form unique and diverse expressions of cultures. We will read representative dramatic literature and discuss its related performance conditions and conventions, apply relevant theory, styles, and information, and solidify our understanding through discussion, examinations, and writing.

THEA 301-01 (24177), Acting II **TR 1:40-2:55**
THEA 302-01 (25212), Acting III **TR 1:40-2:55**
THEA 303-01 (26302), Acting IV **TR 1:40-2:55**

Love, N.

This course is geared towards students with some experience in Acting.

This semester, the class will focus on “The American Canon,” including plays by Tennessee Williams, Arthur Miller, William Inge, Clifford Odets, Eugene O’Neill, and Lillian Hellman, among other mid-20th century playwrights. We will examine the artistic traditions these playwrights were reacting to, as well as the cultural and political currents that were present during time period in which these plays were first written and produced. We will explore the ways in which these plays were viewed and “acted” in their own time. And, finally, we will look at the ways in which we continue to interpret and re-interpret them today. Students will work on scenes and monologues.

THEA 304-01 (27998)
Movement **TR 3:05-4:20**
TBA

THEA 497-91 (20638)
Theater Mgmt Practicum
Lane

THEA 498-01 (20636)
Technical Theater Practicum
Lane

THEA 499-91 (20639)
Performance Practicum
Lane

Travel Abroad Courses

ENGL 336-B01 (27827)

Spst: **Writer's Sketchbook: Creative Writing in Rome**

TR 4:30-5:45

Kinnahan, L.

SPRING BREAKAWAY COURSE: For more information and to submit application, contact the International Studies Office, <http://www.duq.edu/study-abroad>

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 journal-sketchbooks responding to the places of Rome, Florence, and also Pittsburgh. We will explore not only what we see in these culturally rich cities but how we see and how we express what we see. A final project will bring together creative written and visual works.

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.* **Fulfills Creative Arts Theme Area requirement. Fulfills a requirement for the WDLI minor.**

400-Level Distribution Requirements

	Pre-1700	1700-1900	Post-1900	Diversity
ENGL 407W: Chaucer	X			
ENGL 412W: Love and Violence in the Renaissance	X			
ENGL 424W: Fascism and Antifascism			X	X
ENGL 428W: American Romanticism		X		
ENGL 430W: Queer Drama			X	X
ENGL 443W: Modernist Women Writers			X	X
ENGL 468W: Exile and Exiled Writers			X	X

Core Theme Area Requirements

	SOCIAL JUSTICE (TASJ)	CREATIVE ARTS (TACA)
ENGL 314W: Textual Ethics in a Digital World	X	
ENGL 101: Multi-Genre Creative Writing		X
ENGL 330W: Fiction 1		X
ENGL 331W: Poetry 1		X
ENGL 332W: Playwriting 1		X
THEA 151: Intro to Theater Studies		X

ENGL-ED Requirements

	Media/Film	Global Literature	History/Structure ENGL Language
ENGL 204: Shakespeare and Film	X		
ENGL 205-61: Intro to Film	X		
ENGL 309W-61: Horror Film	X		
ENGL 468W: Exile and Exiled Writers		X	

We also strongly recommend that ENGL-ED majors apply for an internship with ACH Clear Pathways and enroll in ENGL 446: Internship.

Film Studies Minors:

- ENGL 204-01: Shakespeare and Film
- ENGL 205-61: Intro to Film
- ENGL 309W-61: Horror Film

World Literature Minors (WDLI):

- ENGL 468W: Exile and the Exiled Writer

Medieval and Renaissance Studies Minors (MARS):

- ENGL 204: Shakespeare and Film
- ENGL 407W: Chaucer
- ENGL 412W: Love and Violence in the Renaissance

Mentor / Mentee List

Name	Mentor	Room
Agnoni, Cori M.	Kinnahan, Linda	623
Alsaif, Maha H.	Barnhisel, Greg	632B
Anthony, Christopher D.	Engel, Laura	632A
Arnold, Hope	Engel, Laura	632A
Aregnano, Nicholas	Glass, Kathy	629
Auchincloss, Thomas M.	Glass, Kathy	629
Baker, Peyton C.	Kurland, Stuart	621
Barboza, Vienza	Barrett, Faith	628
Barkefelt, Travis J.	Engel, Laura	632A
Barr, Nicholas M.	Mirmotahari, E.	630B
Barrett, Dorian M.	Howard, Susan	622
Beaver, Augusta A.	Kinnahan, Linda	623
Beers, Alexandra	Wright, Sarah	631A
Benigni, Leslie A.	Suh, Judy	619
Benna, Libby	Fried, John	624
Benna, Renvie E.	Fried, John	624
Bittner, Sean T.	Kinnahan, Linda	623
Boone, Sarah E.	Lane, John	623A/B
Bova, Jackson R.	Barrett, Faith	628
Brown, Ashley C.	Lane, John	623A/B
Buehler, Elsa C.	Engel, Laura	632A
Buley, Alexandra K.	Kinnahan, Linda	623
Byrne, Andrew J.	Fried, John	624
Caridi, Brianna M.	Kurland, Stuart	621
Cavaliere, Carley E.	Mirmotahari, E.	630B
Chandler, Devin S.	Suh, Judy	619
Chisom, Imani Jai	Barrett, Faith	628
Christinis, Cateri M.	Purdy, James (See Dr. Sarah Wright for Fall 2019 -- 631 A)	620
Constantine, Gavrielia	Suh, Judy	619
Crow, Jamie	Fried, John	624
Dalzell, Elysse V.	Lane, John	623A/B
Demsko, Dana M.	Kurland, Stuart	621

Dietrick, Hannah L.	Kurland, Stuart	621
Dodd, Kaitlin, F.	Kinnahan, Linda	623
Dolak, Patrick T.	Kinnahan, Linda	623
Domingos, Jacqueline M.	Wright, Sarah	631A
Donia, Olivia	Engel, Laura	632A
Donnelly, Katelyn E.	Lane, John	623A/B
Donohue, Owen	Engel, Laura	632A
Donovan, Kelly A.	Howard, Susan	622
Duffy, Dane	Purdy, James (See Dr. Sarah Wright for Fall 2019 -- 631 A)	620
Ennis, Kristy M.	Fried, John	624
Evans, Catherine A.	Fried, John	624
Evans, Christine L.	Mirmotahari, E.	630B
Fields, Max J.	Fried, John	624
Fochler, Mary C.	Mirmotahari, E.	630B
Folwell, Steven R.	Barrett, Faith	628
Forrest, Peter B.	Glass, Kathy	629
Foster, Jenna E.	Suh, Judy	619
Fregly, Lauren	Wright, Sarah	631A
Fulton, Erin J.	Lane, John	623A/B
Gatenby, Mary E.	Kinnahan, Linda	623
Geesaman-Napper, Kamryn N.	Barnhisel, Greg	632B
Gensel, Morgann E.	Howard, Susan	622
Gerega, Gillian A.	Barrett, Faith	628
Germinario, Marisa M.	Barrett, Faith	628
Giglia, Elizabeth L.	Howard, Susan	622
Gilmer, Mikayla	Mirmotahari, E.	630B
Green, Diamen N.	Purdy, James (See Dr. Sarah Wright for Fall 2019 -- 631 A)	620
Grzeczka, Hannah	Engel, Laura	632A
Hall, Rebecca M.	Wright, Sarah	631A
Hammond, Colleen C.	Lane, John	623A/B
Hauser-Carter, Ayana K	Kinnahan, Linda	623
Herbstritt, Kathleen M.	Howard, Susan	622
Hersh, Alexander F.	Fried, John	624

Hess, Katheryn B.	Lane, John	623A/B
Hipkiss, Trevor J.	Wright, Sarah	631A
Hoey, Casey N.	Mirmotahari, E.	630B
Hoffman, Cayley	Barrett, Faith	628
Humphreys, Lauren J.	Kinnahan, Linda	623
Ianachione, Margaret L.	Kurland, Stuart	621
Jobes, Sara R.	Wright, Sarah	631A
Kalin, Amanda L.	Howard, Susan	622
Kennedy, Grace D.	Suh, Judy	619
Kizina, Emily L.	Howard, Susan	622
Kolencik, Gabrielle M.	Fried, John	624
Kronenwetter, Elizabeth A.	Kurland, Stuart	621
Kurtzman, Sadie	Lane, John	623A/B
Lanzelotti, Abigail M.	Barrett, Faith	628
LeSuer, Olivia J.	Lane, John	623A/B
Lincoln, Jessica	Kinnahan, Linda	623
Llewellyn, Vanessa M.	Fried, John	624
Loesch, Julie M.	Lane, John	623A/B
Lucente, Nicolas	Kurland, Stuart	621
Lynch, Kiah R.	Glass, Kathy	629
Mabon-Connor, Jasmine O.	Purdy, James (See Dr. Sarah Wright for Fall 2019 -- 631 A)	620
Malcolm, Jillian A.	Howard, Susan	622
Malizia, Katelyn	Glass, Kathy	629
Mangone, Raymont R.	Purdy, James (See Dr. Sarah Wright for Fall 2019 -- 631 A)	620
March, Austin M.	Barnhisel, Greg	632B
Martello, Anthony F.	Kurland, Stuart	621
Martorelli, Paul A.	Howard, Susan	622
Marzacco, Nicole M.	Suh, Judy	619
Mastrangelo, Gina N.	Glass, Kathy	629
Matten, Jessica M.	Fried, John	624
Maurer, Sydney C.	Wright, Sarah	631A
McBride, Kelly	Kurland, Stuart	621
McDonagh, Brianna	Kinnahan, Linda	623

McGinnis, Megan G.	Howard, Susan	622
McGlory, Diana	Wright, Sarah	631A
McGraw, Elana N.	Kurland, Stuart	621
McKay, Elizabeth	Barnhisel, Greg	632B
Merritt, Maura	Barnhisel, Greg	632B
Migliaccio, Nicholas	Fried, John	624
Mikeska, Madison E.	Kinnahan, Linda	623
Misak, Sydney E.	Purdy, James (See Dr. Sarah Wright for Fall 2019 -- 631 A)	620
Mudrick, Laura E.	Wright, Sarah	631A
Murray, Hannah	Suh, Judy	619
Natale, Sienna D.	Howard, Susan	622
Neff, Evan B.	Purdy, James (See Dr. Sarah Wright for Fall 2019 -- 631 A)	620
Neiberg, Claire	Purdy, James (See Dr. Sarah Wright for Fall 2019 -- 631 A)	620
Norton, Patrick B.	Mirmotahari, E.	630B
Novosel, Victoria L.	Suh, Judy	619
Oberhauser, Larissa S.	Barrett, Faith	628
Pegher, Paige E.	Purdy, James (See Dr. Sarah Wright for Fall 2019 -- 631 A)	620
Pernice, Michael	Kinnahan, Linda	623
Perry, Ryan	Barrett, Faith	628
Philipp, Jonah R.	Engel, Laura	632A
Pontzloff, Ryan C.	Fried, John	624
Powell, Tara C.	Mirmotahari, E.	630B
Primack, Krystina N.	Barrett, Faith	628
Radcliffe, Haley M.	Glass, Kathy	629
Retton, Margaret J.	Engel, Laura	632A
Revo, Jaycee E.	Wright, Sarah	631A
Ribeau, Annie V.	Barnhisel, Greg	632B
Rosello, Grace	Barrett, Faith	628
Saula, Rachel A.	Mirmotahari, E.	630B

Sbeitan, Jenna	Suh, Judy	619
Schmidt, Jennifer E.	Glass, Kathy	629
Schmidt, Nikolas V.	Kurland, Stuart	621
Seibel, Leah E.	Mirmotahari, E.	630B
Selfridge, Janeen Y.	Kurland, Stuart	621
Sendek, Griffin J.	Lane, John	623A/B
Sheckard, Erin C.	Purdy, James (See Dr. Sarah Wright for Fall 2019 -- 631 A)	620
Shirey, Emma E.	Purdy, James (See Dr. Sarah Wright for Fall 2019 -- 631 A)	620
Skwaryk, Sara J.	Purdy, James (See Dr. Sarah Wright for Fall 2019 -- 631 A)	620
Smajda, Troy	Barrett, Faith	628
Solarczyk-Wallace, Gabrielle R.	Fried, John	624
Sosso, Maria C.	Suh, Judy	619
Steen, Audrey L.	Mirmotahari, E.	630B
Stewart, Alexa	Suh, Judy	619
Stewart, Sean A.	Barnhisel, Greg	632B
Studebaker, Elizabeth	Glass, Kathy	629
Studnicki, Darren C.	Glass, Kathy	629
Sunday, Skyler O.	Kinnahan, Linda	623
Swaney, Alexandria B.	Glass, Kathy	629
Tambellini, Brianna M.	Barnhisel, Greg	632B
Thirion, Emily J.	Glass, Kathy	629
Tiani, Olivia M.	Glass, Kathy	629
Todd, Rachel M.	Barnhisel, Greg	632B
Tomaswick, Lea H.	Purdy, James (See Dr. Sarah Wright for Fall 2019 -- 631 A)	620
Traum, Andrea	Glass, Kathy	629
Umbel, Heather E.	Lane, John	623A/B
Vayansky, Cameron S.	Barnhisel, Greg	632B
Venesky, Elizabeth M.	Lane, John	623A/B
Vora, Amber M.	Barnhisel, Greg	632B

Waligorski, Alexis	Glass, Kathy	629
Wigney-Hartz, Caitlin	Purdy, James (See Dr. Sarah Wright for Fall 2019 -- 631 A)	620
Wilber, Colleen R.	Barnhisel, Greg	632B
Williams, Nayelle P.	Glass, Kathy	629
Wilson, Victoria L.	Suh, Judy	619
Wright, Dannyelle D.	Mirmotahari, Emad	630B
Zapach, Samantha L.	Suh, Judy	619
Zema, Nathan C.	Barnhisel, Greg	632B
Zulick, Liza M.	Engel, Laura	632A
Zwigart, Zachary T.	Glass, Kathy	629