

English Department Undergraduate Course Descriptions Spring 2010

For more information see Dr. Judy Suh, Director of Undergraduate Studies (x1426; suhj@duq.edu). English majors must meet with their English department faculty mentors in order to have their registration approved.

400 LEVEL REQUIREMENTS FOR LITERARY STUDIES TRACK

British Literature Courses: 407W-01 Chaucer; 418W-01 19th Century British Poetry; 421W-01 British Modernism; 450W-01 Frankenstein and Friends: Gothic Novels of the Long 18th Century; 450W-02 Literature and Culture in the Age of Shakespeare

American Literature Courses: 432W-01 20th Century American Ethnic Literature; 450W-03 Ecocriticism and American Literature

Literature and Diversity Courses: 432W-01 20th Century American Ethnic Literature; 450W-01 Frankenstein and Friends: Gothic Novels of the Long 18th Century

Senior Seminars: 450W-01 Frankenstein and Friends: Gothic Novels of the Long 18th Century; 450W-02 Literature and Culture in the Age of Shakespeare; 450W-03 Ecocriticism and American Literature

300/400 LEVEL REQUIREMENTS FOR WRITING TRACK

Creative Writing: 301W-01, 301W-02 Fiction Workshop I; 301W-03 Poetry Workshop I; 301W-04 Playwriting I, 400W-01 Fiction Writing Workshop II; 400W-02 Poetry Writing Workshop II; 400W-03 Playwriting Workshop II; 404W-01 Fiction Writing Workshop III; 404W-02 Poetry Writing Workshop III, 404W-03 Playwriting Workshop III

Critical and Professional Writing: 302W-01 Facebook, flickr, and Web 2.0 Writing; 302W-02, 302W-03, 302W-04 Science Writing

Senior Seminars: 450W-01 Frankenstein and Friends: Gothic Novels of the Long 18th Century; 450W-02 Literature and Culture in the Age of Shakespeare; 450W-03 Ecocriticism and American Literature

300/400 LEVEL REQUIREMENTS FOR FILM STUDIES

Filmmaking: 308-91 Pittsburgh Filmmakers

Departmental Film: 205-61 Introduction to Film, 309W-01 Horror Film

Senior Seminars: 450W-01 Frankenstein and Friends: Gothic Novels of the Long 18th Century; 450W-02 Literature and Culture in the Age of Shakespeare; 450W-03 Ecocriticism and American Literature

***Some courses satisfy more than one requirement, but students must choose to meet each requirement with a different course.**

***All English majors are required to complete English 300 and 3 American/British literature surveys EXCEPT Film Studies concentrators who can take Survey of Cinema to fulfill one of their survey requirements.**

***ENGL 450, Senior Seminar is open to only English majors (including English/Ed majors) in the senior of the second semester of the junior year. YOU MUST HAVE SPECIAL PERMISSION TO REGISTER FOR THIS COURSE. See Gabrielle Kokanos in 637 College Hall for the form.**

***A course in both World Literature and Grammar/Linguistics are required for English Education majors.**

***The Literature and Diversity Requirement is a floating requirement and can be met concurrently with another requirement. For example taking 432W-01 20th Century American Ethnic Literature can count as your 400-level American Literature requirement AND your 400-level Literature and Diversity Requirement.**

ENGL 101-01**Dr. Linda Kinnahan****Multi-Genre Creative Writing****TR 12:15-1:30**

This course is an introduction to creative writing, intended for students with an interest in exploring the power of language in various forms. During the semester, we will focus on poetry, fiction, and creative-nonfiction (including memoir), exploring each genre through lots of reading and writing of different types. The course will require active participation in a workshop setting, wherein we will read and discuss each other's work. This course satisfies the Creative Arts theme area of the University Core.

ENGL 113C-01**Dr. Kathy Glass****Literature and Diversity****TR 9:25-10:40**

"Literature and Diversity," part of the Litterae learning community, draws upon themes and concerns explored in Fall Litterae courses. This course fulfills the Duquesne University Core Curriculum Global Diversity requirement. As stated in the curriculum guidelines, "[t]he focus of this theme area is on concepts of cultural and social identity. The purpose is to investigate diversity within global, national, and local contexts, thereby enabling students to engage issues from different points of view." This semester we will therefore engage a range of literary works within their specific historical, cultural, and social contexts.

ENGL 201-01**Dr. Susan Howard****Introduction to Fiction: Short Story****TR 9:25-10:40**

In this course we will read short stories by women and men from diverse backgrounds. We will explore the short story genre by examining the elements of fiction in each story, reading commentaries on the art of writing the short story, viewing film versions of the stories, considering the viewpoints of literary critics on the stories, and by writing critically about the stories. Course Requirements: Midterm and Final exams (essay and objective), position papers, reading quizzes, an oral presentation. Text: Charters, Ann, ed. *The Story and Its Writer*.

ENGL 201-02**Dr. Thomas Kinnahan****Introduction to Fiction****MWF 10:00-10:50**

This course will introduce students to the strategies and skills needed to understand, enjoy, interpret, and write about fiction. The reading list will include a selection of short stories and several novels, with special (but not exclusive) attention given to American literature from the nineteenth century to the present.

ENGL 202-01**Ms. Marianne Holohan****Introduction to Poetry****MWF 1:00-1:50**

What defines poetry as a genre? What is its cultural significance? This course will engage these questions, introducing ways to approach, read, and interpret poetry. Employing close reading as a fundamental interpretive tool, we will explore poets' engagement with issues of race, gender, class, and the (re)writing of history. Readings will concentrate primarily on British and American poets of the twentieth and twenty-first centuries, such as T.S. Eliot, Marianne Moore, Langston Hughes, Denise Levertov, Linda Hogan, Li-Young Lee, and Jim Daniels; some selections from nineteenth-century poets, such as Walt Whitman, Emily Dickinson, and Robert Browning, will be included as well.

ENGL 203-01**Dr. Laura Engel****Introduction to Drama: Love and Madness****TR 10:50-12:05**

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*, Williams' *Streetcar Named Desire*, Guare's *Six Degrees of Separation*, Mann's *Still Life* and others.

ENGL 204-01**Dr. Laura Callanan****The Bad Girls of Fiction****MWF 12:00-12:50**

Vamps and murderesses, back talkers and renegades, readers have always loved the bad girls of fiction. Beginning with that quintessentially bad mother, Medea, we will read a range of texts with female protagonists who break the rules and make their own way. What is it about these characters that lead us often to cheer for them and celebrate their transgressions? Why do bad girls make such appealing characters? How do modern bad girls like Sarah Palin and Hilary Clinton echo representations of the early fictional bad girls? These questions and others will fuel our discussions of this wide range of lively and exciting works.

ENGL 205-61**Dr. Dorothy Spangler****Introduction to Film****T 4:30-8:40**

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

ENGL 214W-01**Dr. Agnes Vardy****Survey of Non-Western Literature****TR 12:15-1:30**

This course examines representative translations and original works (both fiction and non-fiction) by non-western authors from Asia, Africa, Eastern Europe and Russia. The course stresses in-depth reading and concentrates on the interrelationships of literature and the social and cultural values and beliefs as reflected in literature. The course is organized thematically on topics such as Family and Cultural Ties, Coming of Age, Culture and Gender Roles, Work and Identity, Class and Caste, The Individual in Society, Exile, Customs and Rituals and The Spiritual Dimension. **This course satisfies the World Literature requirement for English Education students.**

ENGL 217W-01**Ms. Suzanne Cook****Survey of British Literature I****MWF 1:00-1:50**

This survey of British literature will explore both canonical and non-canonical texts, and various literary genres (poetry, drama, fiction), from the Middle Ages through the eighteenth century. By the end of the semester, students should have an understanding of the main trends in British literature before 1800, develop their ability to think about literature, and develop their ability to write about literature. To do so, students will analyze literature both in class discussions and in written form, which will promote the development of the understanding of the historical, cultural, and literary context of these texts. **Fulfills English major survey requirement. Survey of British Literature I is required of all English Education students.**

ENGL 218W-01**Dr. Daniel Watkins****Survey of British Literature II****MWF 10:00-10:50**

The principal aim of this course is to introduce students to the main literary texts and currents of thought in Britain from the late eighteenth century through the mid twentieth century. While the main focus will be on canonical writers (Blake, Wordsworth, Coleridge, Byron, Shelley, Keats, Carlyle, Tennyson, Browning, Arnold, Christina Rossetti, Hardy, Yeats, Eliot, Woolf, among others), attention will also be given to lesser-known authors, such as Baillie, Landon, and Hemans. The course is designed for majors, but non-majors are welcome. No previous knowledge of the field is required. Text: *Norton Anthology of British Literature II*. Requirements: Mid-term and final exams; short paper of 5 - 8 pages. **Fulfills English major survey requirement.**

ENGL 218W-02**Ms. Melissa Wehler****Survey of British Literature II****TR 9:25-10:40**

This survey of British literature (from the late eighteenth century to the late twentieth century) seeks to introduce students to a selection of texts that exemplify characteristics of particular literary modes, social movements, and, of course, literary movements. While the course will survey canonical authors (Wordsworth, Coleridge, Tennyson, Browning, Wilde, Woolf), non-canonical authors and texts will also be considered (Robinson, Baillie, "Field," wa Thiong'o). Course discussion and lecture will stress close readings of texts and promote the understanding of a literary work within its historical and cultural context. In addition to participating in discussion, students will be asked to produce two papers (midterm and final) and a midterm and final exam. Text: *The Broadview Anthology of British Literature* (Concise Edition), Volume B. **Fulfills English major survey requirement.**

ENGL 219W-01**Ms. Gina Bessetti****Survey of American Literature I****MWF 9:00-9:50**

In this survey we will explore some of the major texts, authors, and themes in American literature from the early age of European exploration to the Civil War. We will trace aesthetic and thematic developments in American literature during these periods and examine the historical contexts in which the works under discussion were written and read. Included in this survey are Irving, Emerson, Thoreau, Poe, Hawthorne, Whitman, Dickinson, and many other writers who influenced American literature and character. **Fulfills English major survey requirement.**

ENGL 220W-01**Dr. Thomas Kinnahan****Survey of American Literature II****MWF 11:00-11:50**

In this course, we will survey some of the major texts, authors, and themes animating American literature from the late nineteenth century to the present. We will survey aesthetic and thematic developments in American literature during this time frame, while also examining the historical contexts in which the works under discussion were written and read. In this way, we can deepen our understanding of American literature and the culture from which it springs, while establishing frameworks for reading and thinking about literature beyond the material we cover in this course. **Fulfills English major survey requirement.**

ENGL 220W-02**Dr. Kathy Glass****Survey of American Literature II****TR 1:40-2:55**

This course will introduce students to a range of literary works produced by American authors from 1865 to the present. Particularly interested in the development of literary movements, and questions of national identity and social justice, the course will consider how a representative group of texts intervened in important literary, social and political concerns unique to the nineteenth and twentieth centuries. Our reading list will include canonical and non-canonical works by such authors as Mark Twain, Theodore Dreiser, W.E.B. Du Bois, Edith Wharton, Arthur Miller, and others. Writing assignments will provide students with an opportunity to develop their critical reading and writing skills. In addition to discussing assigned texts, we will also watch films, and do group-based work. **Fulfills English major survey requirement.**

ENGL 300W-01**Dr. Greg Barnhisel****Critical Issues in Literary Studies****MWF 11:00-11:50**

This course is intended to provide students with the skills necessary for English majors: critical reading of literary texts, critical reading of scholarly sources, understanding of different approaches to the analysis of literary texts, and basic research skills. In addition, some class time and short assignments will focus on learning how to use the resources available to students of literature such as print and electronic data bases and bibliographies. Students will produce two papers and one final multimedia project, which they will present to the class. The texts for this class, which will carry the theme "The Making of Americans," will include some of the following: Melville's "Benito Cereno," Whitman and Dickinson's poetry, Faulkner's *As I Lay Dying*, August Wilson's *Fences*, Fitzgerald's *Great Gatsby*, Junot Diaz's *The Brief Wondrous Life of Oscar Wao*, short stories by Bobbie Ann Mason and James Baldwin, Joan Didion's *Slouching Toward Bethlehem*, Sherman Alexie's *Lone Ranger and Tonto Fistfight in Heaven*, Ellison's *Invisible Man*, and Pynchon's *The Crying of Lot 49*. **Fulfills English major requirement.**

ENGL 300W-02**Dr. Linda Kinnahan****Critical Issues in Literary Studies****TR 3:05-4:20**

This course introduces students to the activity of literary criticism: what is it? Why do it? How to pursue it? During the semester, we will consider these larger questions through focusing on four authors and texts from different periods of history in American and British literature. For each text, we will spend time talking about it as a class and then reading a range of critical essays about the text, paying careful attention to how and why different arguments, points of view, materials, and rhetorical strategies shape a critic's reading. Students will be expected to read carefully and discuss enthusiastically. Not only will we be reading literature and literary criticism, we will also be learning to write literary criticism through various essay and research assignments. Tentative authors and texts for the course include: Anne Bradstreet, selected poems (17th c. American); Mark Twain, Puddin'head Wilson (19th c. American); T.S. Eliot, The Wasteland (20th c. American & British); and Grace Nichols, I Is a Long-Memorial Woman (contemporary Anglo-Caribbean). **Fulfills English major requirement.**

ENGL 300W-03**Dr. Kathy Glass****Critical Issues in Literary Studies****TR 10:50-12:05**

What is literature? What is literary criticism? Which tools enable us to think critically about literature as a discipline? This course addresses these questions, introducing students to various forms of literary expression (fiction, drama, the short story, the essay). Students will have an opportunity to conduct research on literary texts, collect critical material, and reflect on how our views of literature are informed by such reviews. In addition, critical essays, classroom discussion and film viewings are required. This course is designed to prepare students for upper-level English courses. **Fulfills English major requirement.**

ENGL 301W-01
STAFF

Fiction Workshop I
TR 3:05-4:20

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. **For the writing track in the English major, this course satisfies a creative writing requirement.**

ENGL 301W-02
Prof. John Fried

Fiction Workshop I
MW 3:00-4:15

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. **For the writing track in the English major, this course satisfies a creative writing requirement.**

ENGL 301W-03
Prof. Claire Barbetti

Poetry Workshop I
MWF 11:00-11:50

In this introductory workshop, we will come to poetry not with the urge to find answers, but to seek out what questions to ask. Thus, we will approach the study and practice of poetry with inquisitive minds, questioning not only the experiences, observations, thoughts, and emotions we will arrange into poetry, but also asking what it is that poetry can do and how it is made. We will read many poems and much theory and reflection about poetry, considering poetic elements, forms, style, technique, context, and content.

We will engage the practice of writing through response and through imitation of style and form, in order begin asking questions about what methods best serve our poetic practices. Peer response is essential in this workshop; learning is often best accomplished through a communal reading and response to each other's work.

Course requirements include active class participation, weekly drafting and revising of poems, and commentary/reflection on your own process, on others' poems, and on poetic theory. **Fulfills Creative Writing requirement.**

ENGL 301W-04
Mr. Robert Isenberg

Playwriting I
TR 12:15-1:30

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. **For the writing track in the English major, this course satisfies a creative writing requirement.**

ENGL 302W-01
Dr. James Purdy

Facebook, flickr, and Web 2.0 Writing
TR 10:50-12:05

Web 2.0 technologies like Facebook and flickr are increasingly sites of writing activity. Many writers use them every day, and recent studies have debated the influences such spaces are having on writing. Some studies herald that with Web 2.0 people are writing more—and for more real audiences—than ever, while other studies decry Web 2.0's negative impact on sentence-level correctness. But what exactly is Web 2.0? And why is its use so hotly contested and scrutinized? In this course we will seek to answer these questions. Together we will discuss what writing practices these and other Web 2.0 spaces (can) encourage, strategies for productively analyzing and writing for these spaces, and ways in which such practices can develop skills and habits of mind useful for literary, educational, professional writing, and publishing careers. **For the writing track in the English major, this course satisfies a critical and professional writing requirement.**

ENGL 302W-02, -03, -04**Science Writing****Dr. Gerra Bosco****TR 9:25-10:40, TR 10:50-12:05, TR 1:40-2:55**

This course seeks to go beyond “college-level writing” to a more professional, “real world” level. In this course, you will collect evidence from primary research articles on a controversial scientific topic, and then write an engaging, grammatically correct, and logically sound persuasive argument that attempts to resolve the controversy. In addition, you will present your argument in a short presentation to the class. We will discuss how to find and interpret primary articles; how to use our knowledge of reader expectations to write easy-to-read sentences; and how to craft an excellent evidence-based argument. A strong background in science is helpful, but it is not necessary if you are willing to work through the scientific articles. **For the writing track in the English major, this course satisfies a critical and professional writing requirement.**

ENGL 304 W-01**Women’s Fiction****Dr. Jessica Nowacki****TR 10:50-12:05**

Focusing primarily but not exclusively on contemporary women’s novels and short stories, this course examines women’s writing in a multinational and multicultural context. We will explore how women writers of various backgrounds engage with complex issues such as women’s right to self-definition; experiences with slavery, human trafficking, and globalization; relationship to Western medicine; and practice of traditional religions and/or alternative spiritualities. Possible authors include Jamaica Kincaid (Antigua), Jhumpa Lahiri (India/US), Julia O’Faolain (Ireland), Margaret Atwood (Canada), Toni Morrison (U.S.), and Keri Hulme (New Zealand). **This course satisfies the World Literature requirement for English Education Majors.**

ENGL 305W-01**Literature of Crime and Detection****Dr. Frederick Newberry****MWF 10:00-10:50**

The course will begin with considerations of fundamental conventions of the detective fiction genre established by Edgar Allan Poe, go on to notice how they are elaborated and extended by Arthur Conan Doyle and Agatha Christie, and then undertake examinations of the conventions and permutations found in such representative American genres as hard-boiled detective novels by Dashiell Hammett, Raymond Chandler, Mickey Spillane, and Ross MacDonald; the culturally attuned detective novels of James Lee Burke and Michael Connelly. Students will be evaluated on the basis of class participation, two mid-term exams, and a final exam.

ENGL 306W-01**Irish Drama****Dr. Anne Brannen****TR 1:40-2:55**

Drama in Ireland, which was long associated with the conquerors, is now one of the art forms for which the Irish are most famous. In this class, we will read widely over time, from the 18th century into the 21st. We will read plays that are generally considered English plays, but which are written by Irish playwrights (such as George Farquhar, Richard Steele, Thomas Sheridan, Oliver Goldsmith, Oscar Wilde, GB Shaw), as well as plays written by playwrights of the Irish Revival (such as Lady Gregory, John Synge, Sean O’Casey), plays written by playwrights of the Counter-Revival (such as Denis Johnston and Brendan Behan), and plays written by contemporary playwrights (such as Stewart Parker, Brian Friel, Thomas Murphy, Frank McGuinness, Anne Devlin, Clare Dowling, Emma Donoghue). Some of the plays we will work with you will have heard of; some you will not. The course will provide you with a new view into drama in English, and a new view into Irish literature.

ENGL 307W-01**Literature & Philosophy: The Problem of Free Will****Dr. Bernard Beranak****MWF 12:00-12:50**

Alfred North Whitehead once claimed that the freedom of the will was the subject of all western literature. This course will explore a representative slice of that subject. Readings will include: Sophocles: *Oedipus the King*, Cocteau: *The Infernal Machine*, Boethius: *Consolation of Philosophy*, V, Diderot: *Jacques the Fatalist and His Master*, Zola: *Therese Raquin*, Crane: *Maggie, a Girl of the Streets*, Dostoevsky: *Notes from Underground*, Tolstoy “Epilogue to *War and Peace*”, Vonnegut: *Slaughterhouse Five*, Coover: *The Universal Baseball Association*, Kafka: “*A Hunger Artist*”

The readings in literary texts will be augmented with selections from philosophical and religious writings from St. Paul to William James and the existentialists, with a bit of Clarence Darrow’s twelve hour speech from his celebrated 1924 defense of admitted murderers, Nathan Leopold and Richard Loeb. This course should meet World Literature requirements. **This course satisfies the World Literature requirement for English Education Majors.**

ENGL 308-91**Pittsburgh Filmmakers**See Dr. Judy Suh for Pittsburgh Filmmakers course descriptions. **Fulfills Filmmaking Requirement.**

ENGL 309W-01**Prof. John Fried****Horror Film****R 4:30-8:40**

Horror is one of the most popular and resilient genres in the history of film. But what defines a movie as a horror film? And what exactly is it 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 goal of understanding the cinematic codes that define the genre. In particular, we will consider the ways in which issues of gender and sexuality are often central themes of the horror film. Why is that which is monstrous or scary in such films often relates to anxieties surrounding gender, sexuality, and difference? In addition to weekly screenings, students will read and discuss a variety of reviews, essays, and theoretical texts. Students will be expected to master the language of film analysis. Please note the extended time-frame of the class to allow for film screenings. **Fulfills Film Studies concentration requirement.**

ENGL 400W-01**Dr. Magali Cornier Michael****Fiction Writing II****TR 3:05-4:20**

This course is designed as a **workshop** for advanced students in **fiction writing**, in which students will work to develop their imaginative writing and critical skills beyond the introductory level. Students taking this course must be committed to extensive writing, careful reading, active participation in class, and extremely regular attendance. Much of the class time will be spent discussing one another's writing; as a workshop focused on writing as a process, substantial writing, revision, and group critique will be expected. In addition, students will be reading and discussing published fiction, since in learning to read well one learns much about writing. **The required prerequisite for the course is ENG 301W, SPST: Fiction Writing I, a comparable course, or permission from the English Department. For the writing track in the English major, this course satisfies a creative writing requirement.**

ENGL 400W-02**STAFF****Poetry Workshop II****MWF 11:00-11:50**

This course is a workshop for students who have already had significant experience in reading, writing, and discussing poetry, and who are ready to work on a more advanced level in developing their poetry.* The course will run as a workshop, involving small and large group sessions, individualized conferences, and regular assignments in reading and writing poetry. Students will explore numerous elements of poetry, both through the reading of poetry and the writing and discussion of poems by classmates and published poets. Class assignments will encourage students to develop a range of different writing strategies, focusing upon different stages of the writing process, including the collection of material, drafting, and revision. Skills in oral and written critique will be enhanced through workshop sessions, as well as heightened understandings of language, form, and content in poetry. Over the course of the semester, students will explore differing poetics through their writing and reading, from the traditional to the radically experimental. All students will also experience the processes involved in putting together a final manuscript of poems, including editing, selecting, and redrafting works. **Required prerequisite for the course is ENG 301W, SPST: Poetry Writing I or a comparable course, or permission from the English Department. For the writing track in the English major, this course satisfies a creative writing requirement.**

ENGL 400W-03**Mr. Robert Isenberg****Playwriting II****TR 12:15-1:30**

This class is designed for students who are serious about dramatic writing. Students will embark on longer and more sophisticated projects. The curriculum will focus on dramatic choices, character development and story arc. Students will continue to see local productions and read aloud. Semester may culminate in a public staged reading. **For the writing track in the English major, this course satisfies a creative writing requirement.**

ENGL 404W-01**Dr. Magali Cornier Michael****Fiction Writing III****TR 3:05-4:20**

This course is designed as a **workshop** for advanced students in **fiction writing**, in which students will work to develop their imaginative writing and critical skills beyond the introductory level. Students taking this course must be committed to extensive writing, careful reading, active participation in class, and extremely regular attendance. Much of the class time will be spent discussing one another's writing; as a workshop focused on writing as a process, substantial writing, revision, and group critique will be expected. In addition, students will be reading and discussing published fiction, since in learning to read well one learns much about writing. **The required prerequisites for the course are ENGL 301W Fiction Writing I and ENGL 400W Fiction Writing II, comparable courses, or permission from the English Department. For the writing track in the English major, this course satisfies a creative writing requirement.**

ENGL 404W-02
STAFF

Poetry Workshop III
MWF 11:00-11:50

This course is a workshop for students who have already had significant experience in reading, writing, and discussing poetry, and who are ready to work on a more advanced level in developing their poetry.* The course will run as a workshop, involving small and large group sessions, individualized conferences, and regular assignments in reading and writing poetry. Students will explore numerous elements of poetry, both through the reading of poetry and the writing and discussion of poems by classmates and published poets. Class assignments will encourage students to develop a range of different writing strategies, focusing upon different stages of the writing process, including the collection of material, drafting, and revision. Skills in oral and written critique will be enhanced through workshop sessions, as well as heightened understandings of language, form, and content in poetry. Over the course of the semester, students will explore differing poetics through their writing and reading, from the traditional to the radically experimental. All students will also experience the processes involved in putting together a final manuscript of poems, including editing, selecting, and redrafting works. **Required prerequisites for the course are ENGL 301W, *Poetry Writing I* AND ENGL 400W, *Poetry Writing II*. For the writing track in the English major, this course satisfies a creative writing requirement.**

ENGL 404W-03
Mr. Robert Isenberg

Playwriting III
TR 12:15-1:30

This class is designed for students who are serious about dramatic writing. Students will embark on longer and more sophisticated projects. The curriculum will focus on dramatic choices, character development and story arc. Students will continue to see local productions and read aloud. Semester may culminate in a public staged reading. **For the writing track in the English major, this course satisfies a creative writing requirement.**

ENGL 407W-01
Prof. Claire Barbetti

Chaucer
MWF 1:00-1:50

Chaucer's writing falls, in our current designations of historical periods, in that broad transition between the Medieval and Renaissance periods: his characters are as psychologically developed as early modern characters are (if not more), his writing as highly observant and detailed as the writing of both the Renaissance and Enlightenment, and yet, his work is also partial to the hodge-podge of genres, delightful play within form, and anachronism that medievalism loves. As a writer, he is learned, sophisticated, innovative, influential, generous, sharp, and complicated; his texts will give us a lot to talk about. We'll read Chaucer's major works, *The Canterbury Tales* and *Troilus and Criseyde*, and a few of his minor works. We'll also consider some supplementary texts in order to understand better Chaucer's context. At the end of the course, we'll discuss Chaucer's influence on language and narrative, from his time to the present, considering both literature and popular culture. Course requirements include a class presentation, a final exam, and two papers, one short reflective analysis, and one researched term paper. **Fulfills 400 level British Literature requirement.**

ENGL 418W-01
Dr. Dan Watkins

19th Century British Poetry
MWF 12:00-12:50

The principal objective of this course is to introduce students to some of the major and minor poetic texts of nineteenth-century Britain, and to examine them within the context of the political, economic, and cultural contexts of the century. The primary focus will be on the canonical poets: Wordsworth, Coleridge, Byron, Shelley, Keats, Tennyson, the Brownings, Arnold, and Hardy. But considerable attention will also be given to lesser known poets, such as Hemans, Baillie, Rossetti, and others. The approach will be historicist, though ample attention will be given to questions of poetic form as well. Where possible, we will examine volumes of poems, rather than individual poems out of contexts. Requirements: 1) mid-term and final exams; 2) weekly journal; 3) 8 – 10 page paper. **Fulfills 400 level British Literature requirement.**

ENGL 421W-01
Dr. Timothy Vincent

British Modernism
MWF 11:00-11:50

Despite its declining influence by the 1960s, modernism saw the production of innumerable works of great beauty and insight, and it remains important as a milestone in the progression of modern thought and expression. Combining common elements of naturalism, symbolism, and a growing obsession with the "primitive" and "authentic" expression, modernism also saw local variations in avant-garde centers from Munich and St. Petersburg to Paris and New York. We will explore the British branch of modernism (beginning just before the turn of the twentieth century) by examining key authors and some of the artistic trends and historical events that influenced them. Works by Oscar Wilde, Walter Pater, D.H. Lawrence, Virginia Woolf, Katherine Mansfield, T.S. Eliot, W.H. Auden, and Denise Levertov will be featured among others. **Fulfills 400 level British Literature requirement.**

ENGL 432W-01**Dr. Jessica Nowacki****20th-century American Ethnic Literature****TR 1:40-2:55**

This course focuses on the relationship between established definitions of American literature and American national identity and the ways writers from various ethnically identified groups sustain, revise, and/or dismantle these definitions and the cultural myths that underpin them. We will consider these and other ideas in novels, short stories, poetry, autobiography, and films by Native American, African American, U.S. Latino/a, and Asian American writers from the late Victorian period to the present. A sampling of possible writers examined in this course includes but is not limited to Jose Martí, Zitkala-Sa, Zora Neale Hurston, Langston Hughes, John Okada, Sherman Alexie, Junot Diaz, Linda Hogan, and Ana Castillo. **Fulfills 400 level American Literature requirement and 400 level Literature and Diversity requirement.**

ENGL 433-61**Dr. Jeannine Fontaine****Introduction to Linguistics****M 6:00-8:40**

This course covers current approaches to the analysis of sounds, word forms and phrasal types in language. Students will also become familiar with issues involving language use, and with research on topics as diverse as gender, metaphor, language varieties and child language. The coverage of core areas is grounded in generative linguistic theory, but ideas from fields such as cognitive linguistics and sociolinguistics will also be discussed. **Fulfills linguistic/grammar requirement for English Education students.**

ENGL 434W-02**Prof. John Lane****Dramatic Criticism****TR 3:05-4:20**

A study of writing about Theater; from Critical Analysis to Theater Review writing. Students will be required to attend theatrical productions around the city throughout the semester.

ENGL 450W-01**Dr. Susan Howard****Frankenstein and Friends: Gothic Novels of the Long 18th Century****TR 12:15-1:30**

We will read selected Gothic novels written during the late eighteenth century through the first half of the nineteenth century in Britain. Our goals will include determining the characteristics of the gothic novel; its historical motivations; its sources; and the societal, imaginative, and political needs it meets. In particular, we will explore issues of gender, especially gender roles and relationships, creation/procreation, agency, and patriarchal family structures, as well as the presence of the following in these novels: the supernatural, the monstrous, the grotesque, horror, suspense, the medieval atmosphere, nature, science, and violence. We will begin with a discussion of the roots of the Gothic novel in Walpole, Lewis, Dacre, and Radcliffe, and move on to nineteenth-century examples and/or critiques of the gothic by Austen, Shelley, and E. Bronte. Course requirements include class participation (quizzes, attendance, active participation in class discussion, and an oral presentation); a midterm and final exam; and a 5-7 page paper.

Texts: Walpole, Horace. *The Castle of Otranto*. Broadview Press, Radcliffe, Ann. *Romance of the Forest*, Austen, Jane. *Northanger Abbey*. Broadview Press, Dacre, Charlotte. *Zofloya*. Broadview Press, Bronte, Emily. *Wuthering Heights*, Shelley, Mary. *Frankenstein*.

Fulfills senior seminar requirement or 400 level British Literature requirement and 400 level Literature and Diversity requirement.

ENGL 450W-02**Dr. Stuart Kurland****Literature and Culture in the Age of Shakespeare****TR 10:50-12:05**

Focusing on selected works by William Shakespeare and a number of other extraordinary writers who flourished during the reigns of Queen Elizabeth I and King James I, this seminar will explore the interconnections of literature and culture at the height of the English Renaissance. We will explore a range of contemporary texts, paying particular attention to the contexts in which literary and dramatic works of varying sorts were produced and experienced. Culture will be defined broadly, to embrace the larger economic, political, and social milieu of early modern London and include both popular and elite forms of expression. Primary readings may include poetry, prose, and plays by both lesser-known and major and figures, including Wyatt, Surrey, Sidney, Spenser, Donne, Jonson, Kyd, Marlowe, Middleton, Webster, and, of course, Shakespeare. Class sessions will be organized exclusively around discussion.

Requirements will include one or more oral presentations and critical essays, an annotated bibliography, and a final examination. The major requirement of the course will be a substantial critical essay grounded in significant research, which will be shared with the seminar as a whole. **Fulfills senior seminar requirement or 400 level British Literature requirement.**

ENGL 450W-03

Ecocriticism and American Literature

Dr. Thomas Kinnahan

MW 3:00-4:15

Taking the relationship between nature and literature as its central concern, ecocriticism is an emerging and increasingly important field of literary studies. In this course we will survey major ecocritical concepts and apply them to the interpretation of American literary texts with environmental themes, which will likely include works by James Fenimore Cooper, Henry David Thoreau, Willa Cather, Aldo Leopold, and others. We will focus on modes of geographic perception and environmental thought reflected in American literature, with special attention to notions of wilderness and the “middle ground” of American pastoralism. We will also survey influential critical texts by Leo Marx, Annette Kolodny, Roderick Nash, Lawrence Buell, and others, along with theoretical works collected in the *The Ecocriticism Reader*. **Fulfills senior seminar requirement or 400 level American Literature requirement.**