

ENGLISH DEPARTMENT

UNDERGRADUATE COURSE

DESCRIPTIONS

SPRING 2017

Table of Contents:

Introductory Genre Courses	2
Literature Surveys	4
English 300W	5
300-level Literature Courses	5
Writing Courses	6
Film Courses	11
400-level Literature Courses	11
Theater Courses	14
400-level Distribution Requirements	16

- Students enrolling at Duquesne in Fall 2013 and later must complete the new 36 credit English major. Students who declared an English major prior to Fall 2013 may choose to fulfill either the old or the new English major (discuss the choice with your faculty mentor).
- English majors must meet with faculty mentors. Mentors will complete an electronic form that will be emailed to you. **You are responsible for bringing this form with you when you meet with your advisor.**
- All majors are required to complete ENGL 300W and three survey courses. All English majors must complete ENGL 300W before they can take any 400-level English class.
- Some 400-level courses satisfy more than one requirement, but students in the old major must choose to meet each requirement with a different course, with the exception of the Diversity and Literature requirement.
- In addition to the concentration requirements, English Education students must also complete requirements in World Literature and History and Structure of the English Language.

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

INTRODUCTORY GENRE COURSES

ENGL 201-01(24360)

TR 1:40-2:55pm

Introduction to Fiction

Gibson, A.

“We tell ourselves stories in order to live,” Joan Didion tells us. What does this mean? Are storytelling and fiction a part of who we are as humans? What role has fiction played in our understanding of ourselves as humans, individuals, citizens? How do even the simplest of stories reflect, critique, and even change our understanding of ourselves?

These are some of the questions we will ask as we begin our conversation about how fiction works, why we read it, and how it shapes our understanding of human selves. We will investigate the art of the short story, explore the personal and critical ways in which we can respond to fiction, and evaluate the role of the novel in telling stories about identity. We will also discuss reading for pleasure. Our reading journey will begin with children’s literature and short stories (by Poe, Jewett, Marquez, Baldwin, and Atwood) and continue with two novels (Mary Shelley’s *Frankenstein* and Kazuo Ishiguro’s *Never Let Me Go*) and a film. Assignments will include class participation, short written responses, two exams, and a group interpretive project focused on a single fairy tale, which you will study across its many versions and variations.

ENGL 201-02 (25185)

MWF 9:00-9:50am

Introduction to Fiction

Gallagher, M.

Why do we tell stories? And why do we re-tell stories, even when we know the ending? What do we gain by engaging with familiar narratives and characters from different perspectives?

This course will introduce students to the strategies and terminology needed to approach, enjoy, and write about fiction. Students will engage in close reading as an essential interpretive tool while responding both personally and critically to stories from American, British, and Caribbean authors. This course will also consider the function of narrative in the formation of—or resistance to—cultural identities. We will explore what can be gained from reading revisions of fictional and historical narratives as we read fiction that re-visits familiar plots and historical fiction that examines events of earlier eras. In addition to reading folk tales, fairy tales, and short stories, we will read the novels *Jane Eyre* by Charlotte Brontë, *Wide Sargasso Sea* by Jean Rhys, and *When the Emperor was Divine* by Julia Otsuka.

ENGL 202-01 (25184)

TR 9:25-10:40am

Introduction to Poetry

Barnhisel, G.

Why do people write poetry? What makes a poem a poem? How is poetry like music? How do poems make meaning? In this course, we will read a wide variety of poems written from ancient Greece to today to better understand how individual poems work and why they are one of the oldest forms of human artistic expression. (We’ll even try writing a little poetry.) No prior knowledge or experience reading, writing, or interpreting poetry is necessary; if you can read, then you can read poetry.

ENGL 203-01 (21944)

MWF 10:00-10:50am

Introduction to Drama

Powell, W.

An introduction to the nature of theatre as a performing art. Students study selected plays from the perspectives of actors and directors, and the strategies of playwrights to develop the ability to imagine the play in performance and to appreciate the range of theatre's possibilities. By examining the richness and diversity of classical theatre around the world students will look for common themes across time and cultures in order to understand how these plays have helped shape and develop drama today. We will also examine form, dramatic theory, cultural and historical contexts. Assignments will foster creative thinking and discussion, connections to drama and education and explore the relationship between theatre and society. We will also analyze how world drama functions as both an aesthetic product and as a creative process, but more importantly how it has the potential to engage both audiences and production members in critical dialogue. By critically examining dramatic literature as a potential resource for drama education across the curriculum, we will investigate how it can potentially address issues of social justice and human rights.

ENGL 204-01 (25186)

MW 3:00-4:15pm

Bad Boys of Literature

St. Hilaire, D.

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

ENGL 206-01 (24165)

MWF 1:00-1:50pm

SPST: Who Run(s) the World?: Power and Performance in World Literature

Reznik, A.

Who run(s) the world? Depends who you ask. Some might say men. Instead of who we might consider what runs the world. Some might say money. While Beyoncé's feminist anthem provides us with yet another answer—GIRLS—our class will consider this question in regards to how power impacts the circulation of representations. We will read, watch, and listen about lived experiences of gender, race, and class in an international context to develop our understanding of power as world citizens. We will engage with a spectrum of cultural texts including literature, film, and music to more deeply understand how people, from political figures to children, perform power, and consider what that means for identity and equality. The texts we will explore investigate diversity within many contexts including the performance of power on global and national levels, by considering political figures' impact, to local levels, by reading and listening to stories of everyday lives and small acts of resistance. Inevitably, we will engage issues of power from multiple points of view, contextualized with historical developments as well as closer consideration of social, political, and economic systems. **Fulfills University Core Curriculum Theme Area: Global Diversity.**

ENGL 233-01 (25187)
SPST: Shaw: Drama & Performance
Spring Breakaway
Lane, J.

TR 3:05-4:20pm

George Bernard Shaw is widely considered one of the greatest playwrights that ever lived. Next to Shakespeare, his plays are produced more often than almost any other dramatist. We will study many of the important plays that made his reputation. But Shaw was more than just a playwright. We will study his critical essays, diaries, letters, and other ephemera that show why he was considered to be one of the greatest thinkers of the 20th century. The class will also take a weekend excursion to the Shaw Festival in Niagara-on-the-Lake, Canada to see performances of his (and his contemporaries') plays.

LITERATURE SURVEYS

The following courses fulfill English major survey requirements.

ENGL 318-01 (24363)
Survey of British Literature II
Gibson, A.

TR 10:50-12:05pm

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

ENGL 319-01 (24364)
Survey of American Literature I
Kinnahan, T.

MWF 11:00-11:50

In this course, we will survey major texts, authors, and themes associated with American literature from the early age of European exploration to the Civil War, 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

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

ENGL 300W-01 (20626)

MWF 12:00-12:50pm

Critical Issues in Literary Studies

Kinnahan, T.

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 in different genres and 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.

ENGL 300W-02 (25183)

TH 12:15-1:30pm

Critical Issues in Literary Studies

Howard, S.

This course is an introduction to literary studies. It is intended for those students majoring or minoring in English. During the semester, we will read works by British and American authors writing in a variety of historical periods and literary genres (drama, poetry, fiction, the essay). Readings include works by William Shakespeare, Andrew Marvell, Jane Austen, Alice Walker, Mary Shelley and Raymond Chandler. In addition to exploring the critical issues each work raises, we will consider each work using various critical approaches. Students will research a literary text, collect criticism on that text, and compose an annotated bibliography and critical analysis that considers how the critical essays on a text influence our views of the text. This work will help to prepare students for 400-level English courses. Course requirements include an annotated bibliography, a midterm exam, a 4-5-page analytical paper, a final project, an oral presentation, and class participation (regular attendance; active, consistent participation in class discussion; daily discussion questions).

300-LEVEL LITERATURE COURSES

ENGL 316W-01 (21707)

MWF 10:00-10:50am

SPST: Health Care and Literature

May, R.

This course explores textual representations of healthcare and medical knowledge in the West since about 1800 with an emphasis on cultural constructions of the medical practitioner and his engagement with the body. We will conceive of text broadly to engage representations of medical practice in word and image. We will read paintings and engravings of medical procedures as well as popular television shows about hospitals; 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 fiction about physical and mental illness, disability, medical mismanagement, and medical heroics. Some of our texts include Fanny Burney's 1811 account of her radical mastectomy, Thomas DeQuincey's Confessions of an English Opium Eater, H.G.

Wells' *The Island of Dr. Moreau*, Sylvia Plath's *The Bell Jar*, Dalton Trumbo's *Johnny Got His Gun*, and Bernard Pomerance's *The Elephant Man*. We are interested in humanistic issues like the nature of humanity, the ethics of experimentation, the profession as locus of power and generator of discourse, the balance of health and illness, and the inevitability of death. Students will participate regularly in class discussions and complete several process-based analytical papers as well as a research project. This course is intended for students from the Health Sciences, the Natural Sciences, and the Liberal Arts alike; no particular background or preparation is assumed. **Fulfills the University writing-intensive course requirement**

WRITING COURSES

ENGL 101-01 (20634)

MWF 12:00-12:50pm

Multi-Genre Creative Writing

Anzalone, M.

There are many different ways to write creatively—stories, poems, even essays—but the skills needed to write well in any of these forms share more in common than most people assume. This course is designed to introduce students to a 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 University Core Curriculum Theme Area: Creative Arts

ENGL 101-02 (21943)

TR 8:00-9:15am

Multi-Genre Creative Writing

Martin, J.

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 University Core Curriculum Theme Area: Creative Arts

ENGL 135W/335W/435W-01 (25200)

TR 3:05-4:20pm

SPST: Creative Writing in Paris

Barrett, F.

This course will offer students experience in writing creatively in three genres: poetry, creative non-fiction, and fiction. It will also introduce them to the work of some important French writers (in translation) and American writers, musicians, and entertainers who were long-time expatriates living in Paris. As a group, we will travel to Paris for spring break, touring relevant sites and writing about them. The course will consider how these writers and performers respond to the setting of Paris, its history, and

its opportunities. We will also consider how Paris came to be a central site for modernist writing and art and why American writers were drawn to the city. Many of the writers we will read will focus on the culture of food and cooking in France, so this will be an important secondary focus for the course. We will also attend to the experience of African American expatriates in France, focusing on the performer Josephine Baker and the writer James Baldwin. Other readings for the course will be drawn from the work of Charles Baudelaire, Stephane Mallarme, Henry James, Gertrude Stein, Ernest Hemingway, F. Scott Fitzgerald, and Rene Char. **Fulfills University Core Curriculum Theme Area: Creative Arts**

ENGL 313W-01 (25197)

MWF 10:00-10:50am

Writing & Researching in Digital Spaces: Social Media, Gaming, and Virtual Worlds
Purdy, J.

What does it mean to write and research in digital spaces?

In this course, students will explore ways in which writing and research practices are changing with new digital technologies. Operating from the belief that students' rich, extracurricular digital lives can promote effective literate practices, this course will engage students in analyzing and producing texts for the digital spaces they inhabit, including social media, gaming, and virtual worlds. Through course projects, students will have an opportunity to design a digital writing portfolio that showcases their skills for employers and advanced education. No prior web authoring or multimedia composing experience is required.

ENGL 324W-01 (25198)

MWF 11:00-11:50am

SPST: Professional Writing
Kurland, S.

Professional Writing aims to introduce students to the strategies, processes, and resources necessary to become successful communicators in a range of professional contexts. Students will practice informative and analytical writing genres common to business—such as formal and informal reports, various types of inter- and intra-institution correspondence, as well as collaborative and multimedia writing—while gaining expertise in professional research strategies and sources. Students can expect a writing intensive experience and should be motivated to learn about the principles and practices of professional and institutional writing.

ENGL 324W-55 (25199)

OL

SPST: Professional Writing
Adams, A.

Professional Writing (Online) aims to introduce students to the strategies, processes, and resources necessary to become successful communicators in a range of professional contexts. As an online course, students will gain definitive experience in the online textual environment, and will have the opportunity to craft their writing skills through short exercises, online quizzes, and extended assignments. Students will practice informative and analytical writing genres common to business—such as formal and informal reports, various types of inter- and intra-institution correspondence, as well as collaborative and multimedia writing—while gaining expertise in professional research strategies and sources. Students can expect a writing-intensive experience and should be motivated to learn about the principles and practices of professional and institutional writing. **This eight-week course is only open to students enrolled in the College for Adult Learners.**

ENGL 330W-01 (23385), Fiction Workshop 1
ENGL 475W-01 (23404), Fiction Workshop 2
ENGL 485W-01 (24372), Fiction Workshop 3
ENGL 495W-01 (25206), Fiction Workshop 4
Michael, M.

MW 3:00-4:15pm

This course is designed as a workshop in which students will work to develop their imaginative writing and critical skills. 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.

ENGL 331W-01 (23386)

TR 3:05-4:20

Poetry Workshop 1

Kinnahan, L.

work-shop (wɜrk'shɒp) 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 does it mean to "write poetry"? How does poetry do work in the world? What is poetry? 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. 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.

ENGL 476W-01 (24613)

TR 3:05-4:20

Poetry Workshop 2

Kinnahan, L.

work-shop (wɜrk'shɒp) 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.

ENGL 486W-01 (24614)

TR 3:05-4:20

Poetry Workshop 3

Kinnahan, L.

work-shop (wɜrkʹshopʹ) *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.

ENGL 496W-01 (25207)

TR 3:05-4:20pm

Poetry Workshop 4

Kinnahan, L.

work-shop (wɜrkʹshopʹ) *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.

ENGL 332W-01 (25189), Playwriting Workshop 1
ENGL 477W-01 (25190), Playwriting Workshop 2
ENGL 487W-01 (25191), Playwriting Workshop 3
ENGL 497W-01 (24544), Playwriting Workshop 4
Ryan, T.

MWF 1:00-1:50pm

Playwriting is one of the oldest and most versatile arts. In this class, new students will learn about dialogue, stage direction, act structure and dramatic tension. Students will see local stage productions and hear their work read aloud. Experienced thespians and curious elective-seekers welcome. **Fulfills University Core Curriculum Theme Area: Creative Arts**

ENGL 460W-01 (24544)
Spst: Writing in the Real World
Stinnett, J.

MWF 12:00-12:50pm

Students will learn strategies of writing, rhetoric, and argumentation and apply them in the planning, design, and delivery of user-centered texts to address real world communication situations effectively. While students will encounter and engage with sophisticated theories of writing, the course emphasis will be on practical application in using writing to accomplish work in the world. Our goal is to develop a rhetorical and argumentative flexibility through an accurate understanding of how writing actually functions in order to adapt successfully to the multiple and varied contexts in which contemporary writing takes place. In the work of this course students will practice identifying important components of writing situations, explore different writing design options for navigating those situations, and produce textual materials that best help writers and readers meet their goals. As a result, this course is appropriate for both those students who already see themselves as effective writers and those who have traditionally struggled with writing, argument, and persuasion.

ENGL 302W-02 (21020)
ENGL 302W-03 (21246)
ENGL 302W-55 (21102)
ENGL 302W-56 (22136)

TR 10:50-12:05 pm

TR 1:40-2:55 pm

TR OL

TR OL

Science Writing
Klucevsek, K.

In this course, students will write a scientific review that is suitable for publication in an academic journal. Students will learn how to find, read, analyze, paraphrase, and cite information from primary research articles on a topic of their choice. Students will also gain experience in scientific peer review. Several of these exercises mirror the professional process of writing and publishing journal articles in the sciences. A secondary goal of this course is to survey a range of scientific communication, including grant proposals, posters, and news articles. While being a science major is not a requirement, this course has been designed for science undergraduate students in their sophomore and junior year. To be successful, you must be willing to work through primary resources and analyze data.

FILM COURSES

ENGL 205-61 (24167)

W 5:00-9:00pm

SPST: Intro to Film

Young, D.

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. Exams and writing assignments will enable you to develop skills in film analysis, review writing, and academic essay reading and writing (though no formal essays will be required of students). Sessions will be devoted to viewings, lecture, and discussion.

ENGL 308-91 (20628)

TBA

SPST: Pittsburgh Filmmakers

Wright, S.

See Pittsburgh Filmmakers course descriptions at <http://www.pghfilmmakers.org/education/classchedules.html>. Brochures will be available on the shelf outside the English Department (637 College Hall). All classes are offered off-campus. **At least 3 credits required of all Film Minors.**

ENGL 441W-61 (25196)

M 5:00-9:00pm

SPST: Film Musical

Lane, J.

This course is an exploration of the film musical. We will take particular interest in the musical as a form of American folk art. We will look at musicals that incorporate folk themes and how Hollywood expanded the definition of what is folk art. We will also look at how the musical film changed the world's perspective on what is folk art. We will concentrate on original film musicals over films derived from Broadway source materials. Students will learn about the earliest musical films and trace the careers of famous directors, actors, and writers of the genre. This class is writing intensive and students will produce many different types of writing culminating in a large research project. **Fulfills the University writing-intensive course requirement, Post-1900 distribution requirement**

400-LEVEL LITERATURE COURSES

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

ENGL 407W-01 (25464)

TR 10:50-12:05pm

SPST: Reading Beowulf in Context

Cepek, R.

Despite its age and the many, many scholars who have studied it, there are still several questions left unanswered about the Old English poem, *Beowulf*. For example, when and by whom was the poem composed? Is it a Christian or pagan text? How can we understand the poem as part of an oral tradition? What narratives and traditions influenced its composition and what narratives and traditions did Beowulf

influence in turn? How is our understanding of the poem shaped by the interpretative strategies of its many translators? Through an exploration of different translations of the poem, as well as an examination of the poem's possible analogues and sources, we will engage with these questions and attempt to come to an understanding of the context in which Beowulf was, and continues to be, constructed. **Fulfills the University writing-intensive course requirement, Pre-1700 Distribution Requirement**

ENGL 411W-61 (25194)

M 6:00-8:40pm

SPST: Spenser

St. Hilaire, D.

In a survey of American professors of English literature, participants were asked what work of literature they were most ashamed of never having read. The work that won this ignominious distinction was Edmund Spenser's *The Faerie Queene*. To be sure, it is a daunting work: six books of densely-packed allegory written in a pseudo-archaic idiom. But it is also one of the strangest, wildest pieces of poetry our tradition has to offer. One part religious allegory, one part national epic, and three parts fantasy, *The Faerie Queene* is a thought experiment gone mad, joining a tale of knights and (sometimes cross-dressing) damsels with a world full of monsters, group sex, and one man made of iron wielding a giant flail. In this course, we'll be doing our part to move Spenser's epic—along with some of his shorter work—out of the “to read” pile and into a living discourse about nationhood, religion, gender, justice, and literary form.

Fulfills the University writing-intensive course requirement, Pre-1700 Distribution Requirement

ENGL 415W-01 (25195)

TR 1:40-2:55pm

SPST: Jane Austen Afterlives

Howard, S.

Jane Austen's novel, *Pride and Prejudice* (1813), has more fans today than ever before. We can see this in the many sequels, continuations, and rewritings that are in print, film, or that occur within online Jane Austen fan fiction communities. Many of these responses to Austen's novel are in novel form and include fantasies (like Steve Hockensmith's *Pride and Prejudice and Zombies: Dawn of the Dreadfuls*) and mysteries (such as P. D. James's *Death Comes to Pemberley*), as well as below-stairs stories (Jo Baker's *Longbourn*) and contemporary romances (Helen Fielding's *Bridget Jones's Diary*). Films which incorporate Austen and/or her world and comment on her modern cult status include *Austenland*, *Being Jane*, and *The Jane Austen Book Club*. Online writings tend to be shorter than novels: chapters, letters, diary entries, etc. In this new fiction, Austen's plot and characters are either followed closely or only loosely, and often in order to play out various imagined scenarios, “what-ifs” that Austen's novel may not even have suggested. This course explores the cult of Austen's *Pride and Prejudice* by examining Austen's novel and some of the films and fiction produced by its fans in order to consider how Austen's novel is used by fans and why it has inspired such an enthusiastic following. Students will give several presentations and write three papers, one on *Pride and Prejudice*, one on a published sequel or continuation or reimagining, and one a creative piece akin to those contributed to established online Austen fan fiction communities. **Fulfills the University writing-intensive course requirement, 1700-1900 Distribution Requirement**

ENGL 445-01 (20632)

TBA

Directed Studies

Wright, S.

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

ENGL 446-01 (20633)

TBA

Internship

Wright, S.

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

ENGL 449W-61 (25208)

SPST: 19th Century African-American Fiction

T 6:00-8:40pm

Glass, K.

This course will examine nineteenth-century black fiction and consider the role it plays in constructing a national identity for African Americans. Other areas of interest will include the "key" elements of the African-American literary tradition and the sociohistorical contexts in which it emerged; intersections of race, class, and gender; and the dialogue between black literature and other forms of cultural production such as art and music. In this course, students will acquire a nuanced understanding of African-American creative expression and black critical/theoretical traditions. **Fulfills the University writing-intensive course requirement, 1700-1900 Distribution Requirement, Diversity Requirement**

ENGL 459W-61 (25560)

SPST: Ecocriticism & Literature

MW 4:30-5:45pm

Kinnahan, T.

In this course we will explore what critic Lawrence Buell has termed "the environmental imagination" in American literature. We will focus on modes of geographic perception, the symbolic resonances of particular environments over time, the spiritual dimensions of interactions with the natural world, and the ideological implications of aesthetic responses to nature in American literature. Our reading list will include representative literary works from the era of early European exploration to the present. We will also survey canonical critical texts by Henry Nash Smith, Leo Marx, Annette Kolodny, Roderick Nash, Lawrence Buell and others, while familiarizing ourselves with more recent movements in the emerging fields of ecocriticism and environmental humanities. Our objective is to engage questions that not only lead us to deeper insights about American literature and our environment, but also help us discern, define, and critique broader sets of values concerning our human community and the interrelationship of nature and culture. **Fulfills the University writing-intensive course requirement, Post-1900 Distribution Requirement**

ENGL 468W-01 (25205)

MWF 12:00-12:50

SPST: Postcolonial Literature

Mirmotahari, E.

Postcolonial literature is the body of literature produced around much of the globe that responds to the experience of being colonized, which means, among other things, "having your story told by someone else." Postcolonial literatures are often written in a handful of dominant languages like English, French, Portuguese, Spanish, Arabic, and Russian. In this course we will consider the following questions and more: what does the "post" in postcolonial mean? How, if at all, do writers retrieve and re-member precolonial culture? What role has colonialism and its responses played in shaping modernity? Do "minority/minoritized" (i.e. black American) literatures count as "postcolonial"? What is the relationship

between colonialism and globalization? What does the category “postcolonial” do to the way we organize literary study and literary canons? Course texts will include Juan Rulfo’s *Pedro Páramo*, Juan José Saer’s *El entenado/The Witness*, Toni Morrison’s *Tar Baby*, and J. M. Coetzee’s *Waiting for the Barbarians*. We will also examine the body of writings that have emerged in relation to (but that is autonomous from) postcolonial literature called “postcolonial theory.” This includes the writings of Edward Said, Albert Memmi, Edward Blyden, and Franz Fanon, but it also includes the curious text entitled “A Treatise on the Black Race” by a 9th-century Arab-Ethiopian writer and thinker named Al-Jahiz. **Fulfills the University writing-intensive course requirement, Post-1900 Distribution Requirement, Diversity Requirement**

THEATER COURSES

THEA 100-01 (24674)

TR 12:15-1:30pm

Creative Dramatics: Beginning Acting

Love, N.

An introduction to the craft of Acting. The emphasis in class will be on character research, development and performance as it can be explored through the rehearsal process. The student will work on scenes, monologues, improvisation, theatre games, and Stanislavsky-based acting exercises.

THEA 151-01 (22029)

MWF 11:00-11:50am

Intro to Theater Studies

Jeffrey, J.

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

THEA 201-01 (25210)

MWF 11:00-11:50am

Acting 1

Love, N.

An introduction to the craft of Acting. Students will learn basic performance techniques, explore basic text and character analysis, and begin to develop a vocabulary of theatre terminology and protocol. The emphasis in class will be on character research, development and performance as it can be explored through the rehearsal process, as well as acting exercises, improvisation, and theatre games. Students will rehearse and perform scenes and monologues from contemporary plays. You may register for this class even if you have not taken Beginning Acting.

THEA 301-01 (24177)

TR 12:15-1:30

Acting 2

Love, N.

This class will continue building upon the foundation of Acting I while also exploring how analysis and performance techniques are adjusted when working with more formal, stylized, and period texts (Ibsen, Strindberg and Chekhov, among others). Students will rehearse and perform scenes and monologues. You may register for this class even if you have not taken Acting I, or Beginning Acting.

THEA 301-01 (25212)

TR 12:15-1:30

Acting 3

Love, N.

This class will continue building upon the foundation of Acting I and II, while concentrating on Shakespearean, classical and period styles. You may register for this class even if you have not taken Beginning Acting, Acting I or Acting II.

THEA 310-01 (25213)

TR 1:30-2:55

Technical Theater

Sines, J.

This is a one of a kind class in technical theater and stagecraft. Using the state of the art Genesis Theater the class will study fundamental practices in Sets, Costumes, and Lighting. Both in class lectures and demonstrations will be used to gear the students toward practical applications of skills in an ever changing theater world.

THEA 497-91 (20638)

TBA

Theater Management Practicum

Lane, J.

THEA 498-01 (20636)

TBA

Technical Theater Practicum

Lane, J.

THEA 499 (20639)

TBA

Performance Practicum

Lane, J.

400-Level Distribution Requirements

	Pre-1700	1700-1900	Post-1900	Diversity
ENGL 407W	X			
ENGL 411W	X			
ENGL 415W		X		
ENGL 441W			X	
ENGL 449W		X		X
ENGL 459W			X	
ENGL 468W			X	X

Core Theme Area Requirements

	Faith and Reason	Creative Arts	Global Diversity	Social Justice
ENGL 101		X		
ENGL 206			X	
ENGL 322W (477W/487W/497W)		X		
THEA 151		X		