ENGLISH DEPARTMENT
UNDERGRADUATE COURSE
DESCRIPTIONS
SPRING 2022

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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 Wednesday, October 20. Please email your mentor to arrange a time to meet (the list of mentors can be found on page 22 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 (wrights3@duq.edu).
Course Registration in the time of COVID

As with everything else these days, some adjustments will have to be made in our mentorship process and in your reading of this document. Special instructions for SP22 follow:

Mentorship: Mentorship will take place *virtually or in person*, depending on your mentor’s preferences, from W 10/20 to W 11/3. We ask that you contact your mentor to schedule an appointment during that time - *it is not your mentor’s responsibility to contact you*. These meetings should *precede* your meeting with your college advisors. They are also important as a means by which to communicate with the department: What classes would you like to see offered? What successes and challenges have you experienced this semester? What are some of your long-term goals and how can we help you achieve them? Mentorship is a unique feature of the English program at duquesne - *please take advantage of it!*

Mentoring Office Hours: Dr. Sarah Wright will hold open office hours to support SP22 registration both in person and virtually ([https://duq.zoom.us/j/94703629531](https://duq.zoom.us/j/94703629531)). Office hours will be held:
- R 10/21 2-4 PM
- M 10/25 2:30-4 PM
- T 11/2 9:30-11 AM

Own Your Education: STORYTELLING

This year the English department is launching its “Own Your Education” initiative, which allows YOU to select a theme around which we will build department programming, including courses, speakers, and more! Results from the Sigma Tau Delta poll showed that for AY21-22 you all selected storytelling as a theme. The following courses are considered part of this theme area:
- 20th C Black Autobiographies (Glass, K.)
- August Wilson Storytelling (Lane, J.)

We have also scheduled the following programming, which will enrich your study of storytelling this coming academic year.
- “Story Booth: Centering Patients' Voices,” Dr. Kathleen Mctigue, Associate Professor of Medicine and Epidemiology at the University of Pittsburgh, and Dr. Megan Hamm, Assistant Professor of Medicine at the University of Pittsburgh (T 11/4, 4:30-5:30 PM)

Our hope is that these offerings will give you a sense of ownership over your course of study, and prompt cohesion and connections across classes. Perhaps your work in this theme area will also prompt public presentations at venues including the URSS!

**Stay tuned for a call from Sigma Tau Delta to vote on themes for AY 22-23!**
**Introductory Genre Courses**

**ENGL 200-61 (22413)**
**Introduction 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. The course will require regular participation in discussions, journals, and exams that will enable you to develop skills in film analysis and review writing. Sessions will be devoted to lecture, discussion, and screening. **Fulfills Film Studies minor requirement, ENGL-ED Media/Film requirement. Fulfills BRDG Communication and Creative Expression.**

**ENGL 201-01 (21120)**
**Introduction to Fiction**
**TR 10:50-12:05**

*Kinnahan, T.*
We will read a selection of fictional works, with special emphasis on literature from the late-20th and early-21st centuries. Readings will include both novels and short stories. We will learn to read fiction (and by extension other forms of writing) with heightened critical and historical awareness, develop a vocabulary of essential terms that will allow us to express our thoughts about fiction in a clear and insightful fashion, and deepen our appreciation and enjoyment of each writer’s artful use of language to tell compelling tales and offer insights into the human condition. To enrich our responses to the literature on our list, we will view selections from documentary films on selected writers and literary movements, and we will view clips from cinematic adaptations of several fictional narratives. **Fulfills BRDG Communication and Creative Expression.**

**ENGL 202-01 (23049)**
**Introduction to Poetry**
**MWF 1-1:50**

*Buffington*
How do you “figure out” what a poem means? Most people have written poetry at some point in their lives (admit it), but few people feel they “understand” it. While poetry is not actually written in some kind of code, its heavy reliance on characteristics such as figurative language, meter, and sound, and its situation in different time periods like the Renaissance and Romantic periods of literature, may make it seem so. In this class, we will explore the elements of poetry through many different kinds of poems from the medieval ages to the present day, primarily in – but not limited to – the English and American traditions. Since art begets art, we will also take brief “detours” from time to time to look at other art forms certain poems or poets have inspired, such as paintings, illustrations, songs, and other poems. No prior knowledge of poetry or literature is required; that is what this class is for. **Fulfills BRDG Communication and Creative Expression.**
ENGL 203-01 (23045)
SPST: Introduction to Drama Kurland
TR 9:25-10:40
This course is an introduction to drama from the classical period to the present. Play texts will be read as dramatic literature—with an eye, too, to how they could serve as scripts for performance. Considerable attention will be paid to issues of dramatic form and technique and to the ways particular playwrights have responded to, and shaped, the sensibilities and dramatic conventions of the societies in which they lived. All plays will be read in English or English translation. Where possible, assigned readings will be supplemented with brief selections from film or video adaptations. Class sessions will be primarily discussion. No particular knowledge or background in literature or theater is assumed. Fulfills BRDG Communication and Creative Expression.

100-200 Level Courses

ENGL 204-01 (23372)
SPST: Philosophy and Literature Bates, J.
TR 9:25-10:40
In this course, we'll read and watch Shakespeare's plays with an eye to Shakespeare's philosophical insights, and, we'll read philosophical texts written directly about the plays, or about a theme found in a play. We'll explore the nature of good and evil, conscience, wit, self-reflection, dreams, imagination and reason, asking questions such as, does Macbeth have a conscience? Was Hamlet a Hegelian "unhappy consciousness" or an existentialist? What is "seeming"? Is self-consciousness essentially comedic like a play within a play in A Midsummer Night's Dream? We'll discuss topics such as mercy and justice in The Merchant of Venice and ponder whether Henry V's or Falstaff's wit is good or bad, as well as what kind of thinker Shakespeare was to have written all that --dramaturge or philosopher or both? We'll also explore the colorful intersection of philosophy and literature as a topic on its own, asking, for example, whether literature is better able to teach us or philosophy is, or are they both necessary? Or are they really so different? We'll draw on selected plays from Shakespeare's tragedies, comedies, history plays, and tragi-comedies, and we'll read articles by famous philosophers (such as Hegel and Derrida), and not so famous ones (such as Cutrofello and Bates), as well as literary scholars (such as Eagleton, Wilson, Lupton and Kottman). Counts toward the MARS minor.

ENGL 204-02 (23493)
SPST: Writing & Mental Health Moore (Bennion), J.
TR 12:15-1:30
How can the process of writing help us to better understand, know, and process grief? In this course, students will interact with creative nonfiction, poetry, and songs while focusing on personal experiences with broadly-defined understandings of trauma, loss, and mental health issues. After analyzing literature from this thematic standpoint, students will use critical reading strategies to then craft personal writing assignments that help them fuse empathy to ethical understandings of their private and academic lives. Students will leave the course with not only the knowledge of the importance of writing as a process, but also as a way to form deeper connections with themselves and their communities during times of hardship. Fulfills BRDG Communication and Creative Expression, Cultural Fluency and Responsibility.
ENGL 204-03 (23668)
Gender and Social Justice
Barrett, F.
This course will examine the interdisciplinary field of Women’s and Gender Studies, paying particular attention to the construction of gender both in the past and in our contemporary moment. We will examine the ways social justice is intimately tied to discussions of gender, and our focus will be in tracing the historical and cultural narratives that eventually produced the concept of intersectionality. We will be particularly attuned to discussing the ways gender intersects with other identities, like race, class, sexuality, and ability. We will trace the development of Women’s Studies by examining texts associated with different eras of the struggle for women’s rights. Ultimately, this course will study multiple viewpoints related to gender as well as its many intersections and ask students to thoughtfully engage these topics with both empathy and open-mindedness. Readings will include works by Sojourner Truth, Simone de Beauvoir, Helene Cixous, Audre Lorde, Gloria Anzaldua, Kimberlé Crenshaw, Joanna Kadi and Judith Butler among others. Counts toward the WSGS minor.

ENGL 205-01 (22417)
SPST: Race and Film
Suh
Although Hollywood film has a racist history and has contributed to racist ideology in this country and abroad, this course will explore some significant films that are made by and/or focus on people of color, and approach film as an imaginative tool to analyze and confront racism and its intersections with class, sexuality, and gender. In this course, you will:
● Develop an ability to discuss and analyze film as a tool for creating debate and analyzing racism
● Assess the capacity of film for creating and changing dialogues about race
● Understand current debates about cultural equity and cultural activism as components of social justice
● Become familiar with the multifaceted diagnosis of racism and its effects locally and nationally
● Learn the definitions of and differences between overt racism, unconscious racism, implicit bias, implicit associations, and microaggressions.
Fulfills Film Studies Minor requirement, ENGL-ED Media/Film Requirement. Fulfills BRDG Communication and Creative Expression.

ENGL 214-01 (23046)
Literature of Crime and Detection
Howard
This course is an introduction to crime and detective literature. It begins with British and American nineteenth-century originators of crime and detective fiction Arthur Conan Doyle (Sherlock Holmes) and Edgar Allan Poe (C. Auguste Dupin). The course then moves into the twentieth century with fiction by Agatha Christie, most popular of the Golden Age of British Mystery Fiction writers, and Raymond Chandler, American creator of the hard-boiled school of detective fiction. At the end of the twentieth century and into the twenty-first we have Scottish author Alexander McCall Smith’s cozy mystery set in Botswana, and Tana French’s Dublin-based police procedural, as well as Delia Owens’s “marshland mystery.” As you can see, the
course aims to demonstrate the breadth of the genre, as well as its depth and its evolution. Course requirements include a midterm exam and a final exam, essay and objective quizzes, and oral presentations.

ENGL 233 (23047)  
“Travel Narratives” / Spring Breakaway, Perú  
Mirmotahari
The German philosopher Walter Benjamin wrote that travelers are natural storytellers. This course will engage the spirit of his observation and explore the ancient relationship between travel and writing. We will examine travel in its various forms (exploration, tourism, immigration, etc.) and various types of travel writing (fiction, memoirs, travelogues). The objectives of this course are to understand how the intersection of travel and writing has historically shaped the way societies perceive different and distant peoples. We will focus on travel writing in and about the Americas, our common American hemisphere, and take a broadly historical approach starting from early accounts of Spanish conquistadors and move up to the present time, including the memoir of Hiram Bingham, the man who claimed to be the first person to have discovered the ruins of Machu Picchu in the Andes mountains. This class will be built around a spring breakaway trip to Perú, where we will experience a society that lives the colonial encounter between an indigenous (Inca) culture and Spanish-Catholic civilization. We will spend our time in Perú in the capital Lima, Cuzco, and Machu Picchu. Fulfills BRDG Communication and Creative Expression, ENGL-ED Global Literature requirement. Counts toward the WDLI minor.

ENGL 251W-02 (22009)  
Nursing and Narrative  
Maata, R.
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. **Fulfills BRDG Communication and Creative Expression.**

**Literature Surveys**

**ENGL 318-01 (22412)**  
Survey of British Lit II  
Suh, J.  
This course will survey British literature in the major genres (poetry, essay, short story, and novel) from the late eighteenth century to the present. In closely reading individual works, we will study important practices and revisions of literary tradition and form. We will also keep one eye toward writers’ common practices to group them into the following literary movements: Romantic, Victorian, modernist, and postcolonial. Studying the works in the context of these movements will allow us to perceive the writers’ broader literary representations of the ever-shifting British national imagination, especially with regard to the historical categories of class, race, and gender. The broadest goal of the course, however, is to listen to the writers’ conversations—and disagreements—across and within movements in response to the following question: how do we imagine the institution of British literature? **Fulfills BRDG Communication and Creative Expression.**  

**ENGL 319-01 (27120)**  
Survey of American Lit I  
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. **Fulfills BRDG Communication and Creative Expression.**
English 300W

ENG 300W (20280)  TR 3:05-4:20
Critical Issues in Literary Studies  TR 3:05-4:20
Glass, K.
What is literature? What is literary criticism? Which tools enable us to think critically about literature as a discipline? This course explores these questions, introducing students to multiple literary genres (fiction, drama, and the essay). Students will conduct research on literary texts, collect critical material, and reflect on how our views of literature are informed by such reviews. Readings include critically acclaimed works by Harriet Jacobs, Henry James, F. Scott Fitzgerald, Tennessee Williams, and Danzy Senna. This course is designed to prepare students for upper-level English courses. **Fulfills BRDG Communication and Creative Expression.**

300-Level Literature Courses

ENGL 316W-02 (21847)  TR 9:25-10:40
Health Care and Literature  TR 9:25-10:40
Maata, R.
This course explores representations of healthcare and medical knowledge in the West since about 1800 with an emphasis on cultural constructions of the medical practitioner and his engagement with the body. We will 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. **Fulfills BRDG Communication and Creative Expression.**
Writing Courses

ENGL 101-01 (20283)
Multi-Genre Creative Writing
Fried, J.
This online and asynchronous course is designed to introduce students to three specific creative writing genres: poetry, creative nonfiction, and short fiction. Students will be expected to generate their own work in all genres, but also read the work of published authors to better understand what makes an effective poem, essay, or an engaging short story. In doing so, we’ll gain a more nuanced understanding of various technical elements of these genres. All of these lessons can help you not only become a better creative writer, but a better writer and reader in general by making you more aware of the choices that go into constructing any kind of written work. Students will be expected to read and critique each other’s writing in a peer critique/workshop format. Because this course is online and asynchronous -- as in, no face-to-face meetings -- it will work best for students who are capable of self-guided, independent work. Fulfills BRDG Communication and Creative Expression

ENGL 101-02 (20727)
Multi-Genre Creative Writing
TBA
This course is designed to introduce students to three specific creative writing genres: poetry, creative nonfiction, and short fiction. Students will be expected to generate their own work in all genres, but also read the work of published authors to better understand what makes an effective poem, essay, or an engaging short story. In doing so, we’ll gain a more nuanced understanding of various technical elements of these genres. All of these lessons can help you not only become a better creative writer, but a better writer and reader in general by making you more aware of the choices that go into constructing any kind of written work. Students will be expected to read and critique each other’s writing in a peer critique/workshop format. Fulfills BRDG Communication and Creative Expression

ENGL 302W-02 (20424)
ENGL 302W-03 (20505)
ENGL 302W-04 (21776)
ENGL 302W-55 (20454)
Spst: Scientific Writing
Klucevsek, K.
This course covers topics in scientific writing, science writing, and scientific information literacy. Students practice communicating recent research to a professional 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. Fulfills BRDG Communication and Creative Expression and Quantitative and Scientific Reasoning.
ENGL 326W-01 (23560)
Legal Writing
Sprowls, C.
This course will introduce students to the basics of researching and writing for the legal professions. Students will engage in assignments that develop critical reading, analytical reasoning, and persuasive writing skills.

ENGL 330W-01 (22010), Ussia
ENGL 330W-02 (22419), TBA
Fiction Workshop I
This course is designed to introduce students to a variety of strategies for writing and critically reading fiction. Everyone will be expected to produce multiple works of short fiction and flash fiction, as well as participate in peer review workshops. We will be exploring short works of fiction by established authors in order to master elements such as: character, voice, point of view, setting, etc. Special emphasis will be placed on reflection, revision, and the development of a critical vocabulary. Students will also write, read aloud, and workshop their own work in a supportive and constructively critical environment. Writers of all skill and confidence levels welcome. Fulfills BRDG Communication and Creative Expression

ENGL 331W-01 (23237), Ussia
ENGL 331W-02 (21541), TBA
Poetry Workshop I
This course is designed to introduce students to a variety of strategies for writing and critically reading poetry. Everyone will be expected to produce multiple works of poetry and create a portfolio of their work, as well as participate in peer review workshops. We will be exploring poetry by established authors in order to master elements such as: voice, rhythm, meter, line break, etc. Special emphasis will be placed on reflection, revision, and the development of a critical vocabulary. Students will also write, read aloud, and workshop their own work in a supportive and constructively critical environment. Writers of all skill and confidence levels welcome. Fulfills BRDG Communication and Creative Expression

ENGL 475W-01 (21010), Fiction Workshop 2
ENGL 485W-01 (21121), Fiction Workshop 3
ENGL 495W-01 (21380), Fiction Workshop 4
ENGL 488W-01 (22705), Fiction Workshop 5
Fried, J.
This course is a workshop for students interested in fiction writing. In order to develop their creative writing potential, students in this course must be committed to careful reading, extensive writing, active participation in class, and regular attendance. The course aims to develop the students’ reading as well as writing skills, for in reading well one learns much about writing. Through reading the writing of their classmates carefully and responding to them thoughtfully, students will contribute significantly to their classmates’ improvement while also learning something about the craft of good writing. Prerequisite: ENG 330W Fiction Writing Workshop 1, a comparable course, or permission from the English Department.
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. Prerequisite: ENGL 331W Poetry Writing Workshop 1, a comparable course, or permission from the English Department.

ENGL 472W (23056) Writing for Digital Media
Purdy
Digital writing and reading are now arguably the cornerstone of our communicative lives. How can we best understand, prepare for, and participate in these activities?

This course will address opportunities for and challenges of writing for digital spaces. Through studying—and participating in—the creation, circulation, and reception of digital texts, we will examine theoretical, ethical, and practical issues related to digital writing. Course topics will include digital literacies; remix practices; social media; deep, shallow, and machine reading; digital humanities; and online identity. Students will both analyze existing and produce their own digital texts. (No prior experience is required.)

400-Level Literature Courses

Prerequisite: ENGL 300W Critical Issues in Literary Studies (or permission of instructor)
All “W” courses fulfill the BRDG Writing Enriched Requirement

ENGL 418W-61 (23106) Women in 19th Century Theater  T 6:00-8:40
Engel
This class will explore the many roles women played in and around transatlantic theater and theatrical culture in the long nineteenth century. As actresses, dancers, singers, novelists, playwrights, theatrical managers, theatrical critics, designers and artists, women helped to shape the dynamics of female performances across a range of genres and media. We will use a variety
of primary materials including plays, novels, autobiographies, essays, portraits, prints, theatrical ephemera, photographs, and periodicals along with contemporary critical writing on gender, performance, race, class, sexuality, and celebrity. We will pay particular attention to intersectional narratives of theatrical history by juxtaposing the careers of well-documented performers and playwrights with published and archival materials by and about under-represented writers and performers. We will also make use of digital resources including Digital Theatre, The New York Public Library Billy Rose Theater Collection, The Folger Shakespeare Library, and Adam Matthew Victorian Popular Entertainments Database. **1700-1900 and Diversity Distribution Requirements.**

**ENGL 430W-01 (23058)**
**August Wilson Storytelling**
**Lane, J.**
American playwrights have made enormous contributions to world drama during the last century, and their works are widely read and performed. The 20th century gave us some of America’s greatest plays and playwrights. This course will explore the masterpieces of one of those playwrights. August Wilson and his Pittsburgh Cycle have been acknowledged as one of the modern theater’s greatest triumph. A cycle of ten plays (all but one set in Pittsburgh’s Hill District) that chronicles the experience of African-Americans through the 20th century. His plays raise themes of Black Identity, establishing a Black Culture, racism, and subjugation (to name just a few.) He was not a chronicler of Black History but a teller of stories that illuminate the Black Experience in 20th Century America. **Post-1900 and Diversity Distribution Requirements**

**ENGL 432W-61 (22431)**
**20th C Black Autobiography**
**Glass, K.**
Using frameworks of race, class, and gender, this course explores strategies of storytelling and self-representation in Black autobiographies. Historicizing these narratives, we will trace the formal evolution of the genre, examine its dialogue with Black oral traditions, and analyze its sociopolitical concerns. Readings include texts by Elizabeth Keckley, Booker T. Washington, Ida B. Wells, Maya Angelou, Dr. Martin Luther King, Jr., Malcolm X, and many others. In this course, students will acquire a nuanced understanding of African American life narratives and relevant Black critical/theoretical traditions. **Post-1900 and Diversity Distribution Requirements.**

**ENGL 434W-01 (23494)**
**Literary Theory**
**St. Hilaire, D.**
In this class, we’ll consider some of the key theoretical movements of the twentieth century, including post-structuralism, psychoanalysis, Marxism, post-colonial theory, feminist theory, and aesthetics. Any one of these theoretical schools could comprise an entire course; this particular class, however, will offer you an overview of these critical developments. As we work our way through these theoretical movements, we’ll want to consider points of overlap and disjunction between and among these theorists, tracing lines of influence, response, and rebellion. A crucial component of any critical theory method is the process of calling into question fundamental
frameworks. Our own task as readers then will be to consider the ways that these thinkers unsettle narratives of foundational unity and continuity.

**ENGL 445-01 (20281)**  
*Directed Study*  
**Wright, S.**  
This course 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 (20282)**  
**ENGL 446-02 (23620): ACEL designation**  
*Internship*  
**Mirmotahari, E.**  
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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Organization</th>
<th>Credit Hours</th>
<th>Number of Positions</th>
<th>Nature of Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>After School Arts Program Intern</td>
<td>ACH Clear Pathways</td>
<td>0-3 credits</td>
<td>5</td>
<td>Student teaching, arts program development, project management</td>
</tr>
<tr>
<td>Scientific Communications</td>
<td>The D.U. Quark</td>
<td>0-3 credits</td>
<td>multiple</td>
<td>Scientific writing, interdisciplinary inquiry</td>
</tr>
<tr>
<td>Humanities Librarian Intern</td>
<td>Gumberg Library</td>
<td>3 credits</td>
<td>1</td>
<td>Editing web-based content, writing research guides</td>
</tr>
<tr>
<td>Internship acquired outside of departmental partnerships</td>
<td>Variable</td>
<td>0-3 credits</td>
<td>multiple</td>
<td>Students have interned with publishing presses, government agencies, and writing camps in the Pittsburgh area</td>
</tr>
</tbody>
</table>

The academic work consists of writing in business and professional genres, and writing blog posts for *Writing, Reading, Working*. If you are interested in completing an internship, please contact Dr. Emad Mirmotahari at mirmotaharie@duq.edu. Satisfies BRDG Capstone and/or ELO Requirement. Fulfills a Writing Concentration requirement.
ENGL 454-01 (23044)
Race and Film
Suh, J.
Although Hollywood film has a racist history and has contributed to racist ideology in this country and abroad, this course will explore some significant films that are made by and/or focus on people of color, and approach film as an imaginative tool to analyze and confront racism and its intersections with class, sexuality, and gender. In this course, you will:

- Develop an ability to discuss and analyze film as a tool for creating debate and analyzing racism
- Assess the capacity of film for creating and changing dialogues about race
- Understand current debates about cultural equity and cultural activism as components of social justice
- Become familiar with the multifaceted diagnosis of racism and its effects locally and nationally
- Learn the definitions of and differences between overt racism, unconscious racism, implicit bias, implicit associations, and microaggressions.

(Please email Prof. Suh suhj@duq.edu if you would like to take this course as a 400-level Independent Study to fulfill a Literature and Diversity or post-1900 requirement.) Diversity Distribution Requirement. Fulfills Film Studies Minor requirement, ENGL-ED Media/Film Requirement.

ENGL 455W-61 (23131)
Race in the Middle Ages
Wright, S.
We all know who Chaucer is, but what do we know about the literature written in the Middle East and Asia prior to 1600? The answer is a surprising amount, but these texts are too often overlooked. “Race in the Middle Ages” aims to remedy this by reading medieval texts that address racial and ethnic identities, with a special focus on texts written by non-western women and people of color. These will include Lady Nijo’s *Confessions, One Thousand and One Nights*, and Attar of Nishapur’s *The Conference of the Birds*. In reading these texts we will explore diverse perspectives on the terrestrial paradise, the Crusades, and alterity, while encountering a Japanese concubine turned nun, the West’s favorite “diamond in the rough” Aladdin, and a medieval staple: talking birds. Readings will be accompanied by critical work on race in the Middle Ages, prompting questions like: how was geography, religion, and history made legible on the body?; how did the essentialization of difference satisfy desires and/or corporealize intellectual and ideological difficulties?; and how does thinking about race in the Middle Ages inform our thinking about race and racism today? Pre-1700 and Diversity Distribution Requirements. Fulfills ENGL-ED Global Literature requirement. Counts toward the MARS and WDLI minors.

ENGL 467-01 (23427)
Capstone
Asynchronous OL
Wright, S.
This course offers an opportunity to reflect on the work you’ve done as an English major at Duquesne University and explore how you might mobilize that work toward achieving your professional goals. Readings will reinforce the value of writing and literary studies, and help you
discover your strengths, develop your vision, and design your path forward. This academic work will be accompanied by vocational work on one of three tracks as outlined below. By “Vocational Alignment,” we mean the direction you have in mind after graduation. By “Final Product,” we mean the work you will be producing in the credit-bearing component of your capstone. For example, the final products listed under “internship” are the final project choices offered to students enrolled in ENGL 446; and as you all know, the final product in all 400-level courses is a piece of original critical or creative work.

<table>
<thead>
<tr>
<th>TRACK</th>
<th>Vocational Alignment</th>
<th>Final Product</th>
<th>Credit bearing course</th>
<th>Enroll in ENGL 467 for:</th>
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<tbody>
<tr>
<td>Directed Study</td>
<td>Graduate Programs MA/MFA/PhD</td>
<td>Critical or Creative Work</td>
<td>400-level literature class or workshop</td>
<td>0 credits</td>
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<tr>
<td>Internship</td>
<td>Varied (depending on the internship)</td>
<td>Formal Report, URSS presentation, Social Media Campaign, Unit Plan</td>
<td>ENGL 446</td>
<td>0 credits</td>
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<tr>
<td>“Building Bridges” (ENGL 467)</td>
<td>Communication, marketing, media, publishing, journalism</td>
<td>Department newsletters, alumni features, recruiting content, social media management</td>
<td>ENGL 467</td>
<td>3 credits</td>
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<tr>
<td>ENGL-ED</td>
<td>Teaching</td>
<td>Student Teaching</td>
<td>Student Teaching</td>
<td>0 credits</td>
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</table>

The credit-bearing track “Building Bridges” will ask that you complete work in the fields of publishing, marketing, communication, and social media management. Specifically, you will spend 5 hours per week working as a team to publish documents and produce social media content targeted at past, current, and future Duquesne English students. The latter qualifies as an internship for the purposes of your resumes (which we will also work on together). **Satisfies BRDG Capstone and/or ELO Requirement. Fulfills a Writing Concentration requirement.**
ENGL 468W-01 (26855)
Literature of the Americas
Mirmotahari
This course will engage with the question that Gustavo Pérez Firmat posed: “Do the Americas have a common literature”? We will examine those American literatures that are written on, in, and about the borderlands (geographic and otherwise), and in doing so we will ask the following questions: are there “two” Americas, north and south? What are the stakes in this question and who are the stakeholders? How do literary texts and literary forms shape the conversation? How have linguistic zones contributed to the differentiation of the Americas? What are the similarities—social, literary, and historical—between the Americas? What is the nature of power relations among American nations and zones? We will read novels, memoirs, essays, and travelogues that speak to the commonalities and connectivities in the Americas, and which will invite a hemispheric perspective on what it means to be “American.” Emphasis will be on Spanish and Latin American writers, but we will also read some North American writers who have confronted these questions in their works. Writers include many of the early Spanish conquistadors—De Las Casas, Bernal Díaz, and Cabeza de Vaca, as well as figures like Lafcadio Hearn (USA), Ilan Stavans (México), Ariel Dorfman (Chile), Domingo Sarmiento (Argentina), Carlos Fuentes (México), and José Martí (Cuba). Post-1900 and Diversity Distribution
Requirements. Fulfills ENGL-ED Global Literature requirement. Counts toward the WDLI minor.

Theater Courses

THEA 100-01 (23586)
Beginning Acting
Lane, J.
This class is geared towards students with little or no acting experience. Students will experiment with improvisation, theatre games, acting exercises, and text analysis. Students will also read, watch, and discuss a variety of plays. Along the way, they will explore and develop their own physical and vocal awareness, in preparation for rehearsing and performing scenes and/or monologues from published plays. In addition, students will begin to develop a vocabulary of theatre and acting terminology. This class is open to Majors and Non-majors. Fulfills BRDG Communication and Creative Expression

THEA 151-01 (23587)
Intro to Theater Studies
Sines, J.
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 BRDG Communication and Creative Expression**

**THEA 211-01 (23105)**  
**History of Theater II**  
**MWF 11-11:50**  
**Lane, J.**  
This course continues the survey of the development of drama and theatre (1800s-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 (23585), Acting II**  
**TR 1:40 - 2:55**  
**THEA 302-01 (23584), Acting III**  
**TR 1:40 - 2:55**  
**THEA 303-01 (23583), Acting IV**  
**TR 1:40 - 2:55**  
**Lane**  
The advanced study of acting concentrating on modern and contemporary styles. Students will explore various theories of realistic acting, particularly Uta Hagan, Stanislavsky, and Boleslavski, and apply those theories to actual performances using plays by Tennessee Williams, Arthur Miller, William Inge, Clifford Odets, Eugene O’Neill, and Lillian Hellman, among other mid-20th century playwrights. Classical and Stylized Acting are also explored using the works of Shakespeare, Moliere, Shaw and others. This course concentrates on non-realistic styles of acting. How to analyses and speak verse plays, period movement, use of period props and other problems actors encounter in classic texts are some of the issues dealt with in this course. Auditioning and improvisation will also be covered. Students will work on scenes and monologues.

**THEA 497 (22479)**  
**Theater Mgmt Practicum**  
**Lane**

**THEA 498 (20284)**  
**Technical Theater Practicum**  
**Lane**

**THEA 499 (22480)**  
**Performance Practicum**  
**Lane**
### 400-Level Distribution Requirements

<table>
<thead>
<tr>
<th>Course</th>
<th>Pre-1700</th>
<th>1700-1900</th>
<th>Post-1900</th>
<th>Diversity</th>
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<tbody>
<tr>
<td>ENGL 455W: Race in the Middle Ages</td>
<td>X</td>
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<tr>
<td>ENGL 418W: Women in 19th C Theater</td>
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<tr>
<td>ENGL 430W: August Wilson Storytelling</td>
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<tr>
<td>ENGL 432W: 20th C Black Autobiography</td>
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<tr>
<td>ENGL 454W: Race and Film</td>
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<tr>
<td>ENGL 468W: Literature of the Americas</td>
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### BRIDGES CLE Requirements

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<thead>
<tr>
<th>Course</th>
<th>Communication and Creative Expression</th>
<th>Cultural Fluency and Responsiveness</th>
<th>Quantitative and Scientific Reasoning</th>
<th>Capstone/Experiential Learning</th>
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<tr>
<td>ENGL 101: Multi-Genre Creative Writing</td>
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<td>ENGL 200: Intro Film</td>
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<td>ENGL 201: Intro Fiction</td>
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<td>ENGL 202: Intro Poetry</td>
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<td>ENGL 203: Intro Drama</td>
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<td>ENGL 204-02: Writing and Mental Health</td>
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<td>(BRDG CLE Requirements, cont.)</td>
<td>Communication and Creative Expression</td>
<td>Cultural Fluency and Responsiveness</td>
<td>Quantitative and Scientific Reasoning</td>
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<td>ENGL 205: Race and Film</td>
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<td>ENGL 251W: Nursing and Narrative</td>
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<td>ENGL 300W: Critical Issues</td>
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<td>ENGL 302W: Scientific Writing</td>
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<td>ENGL 316: Health Care and Literature</td>
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<td>ENGL 318: Brit Lit 2</td>
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<td>ENGL 319: American Lit 1</td>
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<td>ENGL 330W: Fiction 1</td>
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<td>ENGL 331W: Poetry 1</td>
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<td>THEA 100: Beginning Acting</td>
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<td>THEA 151: Intro to Theater Studies</td>
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<td>ENGL 446: Internships</td>
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<td>ENGL 467: Capstone</td>
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## ENGL-ED Requirements

<table>
<thead>
<tr>
<th>Course Title</th>
<th>History/Structure of ENGL</th>
<th>Media/Film</th>
<th>World Literature</th>
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<tbody>
<tr>
<td>ENGL 200-61: Introduction to Film</td>
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<td>ENGL 205-01/454W: Race and Film</td>
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<tr>
<td>ENGL 233: Travel Narratives (Spring Breakaway PERU)</td>
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<tr>
<td>ENGL 455W: Race in the Middle Ages</td>
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<tr>
<td>ENGL 468W: Literature of the Americas</td>
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</table>

### Film Studies Minors:
- ENGL 200-61: Introduction to Film *(required)*
- ENGL 205/454W: Race and Film

### World Literature Minors (WDLI):
- ENGL 233: Travel Narratives
- ENGL 455W: Race in the Middle Ages
- ENGL 468W: Literature of the Americas

### Medieval and Renaissance Studies Minors (MARS):
- ENGL 204: Philosophy and Literature
- ENGL 455W: Race in the Middle Ages

### Women’s and Gender Studies Minors (WSGS):
- ENGL 204: Gender and Social Justice
- ENGL 251W: Nursing and Narrative
- ENGL 316W: Healthcare and Lit
- ENGL 418W: Women in 19th Century Theater
- ENGL 432W: Black Autobiography