ENGLISH DEPARTMENT
UNDERGRADUATE COURSE DESCRIPTIONS
FALL 2022

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Mentor / Mentee List: available offline only

- ENGLISH MAJORS MUST MEET WITH FACULTY MENTORS. Mentors have all forms necessary for registration, which will be submitted electronically to your advisor and will be ccd to you. The mentoring period begins Monday, March 14th. Please email your mentor to arrange a time to meet (the list of mentors can be found on page 21 of this document).
- All majors are required to complete ENGL 300W and three survey courses. All English majors must complete ENGL 300W before they can take any 400-level English class.
- 400-level courses may satisfy more than one distribution requirement.
- In addition to the concentration requirements, English Education students must also complete requirements in World Literature, Film/Media, and History and Structure of the English Language.
Faculty Mentoring

Mentorship will take place from M 3/14 - F 3/25. 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!

Own Your Education: COMING OF AGE

This year the English department continues 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 AY22-23 you all selected coming of age as a theme. The following courses are considered part of this theme area:

- Post War American Fiction Coming of Age (Barnhisel, G.)
- Shakespeare and Milton Coming of Age (St. Hilaire, D.)

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 Undergraduate Research and Scholarship Symposium!

Learning Community Courses

Open only to incoming Freshmen

ENGL 113C-01 (11275)
Diversity and Literature
T. Kinnahan
MWF 12:00 - 12:50
This NARRATIO Learning Community course will examine ways that authors and filmmakers from a variety of ethnic and national backgrounds have employed narrative as a form of cultural and artistic expression. The course will survey modes of storytelling as expressed in a variety of media and across multiple cultural traditions. Throughout the course we will address the central questions guiding the NARRATIO Learning Community: How do stories engage us? How do we engage the world through stories? Fulfills WDLI Minor requirement. BRDG Cultural Fluency and Responsiveness.

ENGL 228C-01 (12820)
Spst: Graphic Novels and Visual Narrative
Ussia
MWF 11:00 - 11:50
This Artes Learning Community Class will explore the new generation of graphic novelists who push the boundaries of visual storytelling in the areas of narrative content, representation, and aesthetic convention. Shying away from the more familiar superhero comic book, figures like Chris Ware, Allie Brosh, Seth, Nick Drnaso, Derf, Gene Luen Yang, and Aaron McGruder have
all taken the conventions of the comic book and expanded the scope of possibilities for visual narrative. Using Scott McCloud’s seminal Understanding Comics as a foundation, we will explore how by drawing on pop culture conventions, as well as centuries old techniques for conveying meaning, the artists who create the 21st Century Graphic Novel remake the comic for our contemporary hyper-visual meme-based culture, creating a new kind of visual literacy.

**BRDG Communication and Creative Expression, Critical Thinking and Problem-solving**

### Introductory Genre Courses

**ENGL 200-61 (12134)**  
*Introduction to Film*  
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. BRDG Communication and Creative Expression.**

**ENGL 201-02 (11036)**  
*Spst: Intro to Fiction*  
Glass  
What role do stories play in our lives? What are the cultural implications of the stories we tell? This class will introduce students to the elements of fiction and consider how cultural and historical contexts inform the writing and reading process. Focusing on short stories and novels by authors from diverse backgrounds, we will consider how literature engages social issues and the cultural implications of storytelling practices. Course requirements will include a formal analytical paper, short creative and analytical writing exercises, a midterm exam, class participation, and a final exam. **BRDG Communication and Creative Expression**

**ENGL 203-01 (12593)**  
*Intro to Drama*  
Lane  
From Shakespeare’s *Winter’s Tale* to Arthur Miller’s *Death of a Salesman* to Sam Shepard’s *True West*, playwrights across centuries have grappled with staging the complexities of family relationships and the paradoxes inherent in the connections between gender roles and domestic life. This course is an introduction to dramatic literature with a specific focus on plays that explore the conflicts, betrayals, jealousies, passions, and joys within families. We will also pay close attention to the various ways in which gender is defined, invented and manipulated through family dynamics and structures. The goal of the class is to introduce students to both the literary and performative aspects of dramatic texts and the cultural contexts in which they were produced. We will watch films, stage scenes, do presentations, and have lively lectures, discussions, and debates. **Fulfills Theater Arts major/minor requirement. BRDG Communication and Creative Expression**
ENGL 204-01 (13251)
Spst: Music and Literature
T. Kinnahan
In this course students will examine how a variety of writers and filmmakers have represented and responded to popular music from the mid-nineteenth century to the present day. Beginning with slave songs and their adaptation by America’s first hit songwriter, Pittsburgh’s own Stephen Foster, students will examine the aesthetic and social dimensions of popular music, trace its power to both shape and reflect social vision, and survey the uses to which it has been put in literature and film. Fulfills WSGS minor requirement. BRDG Communication and Creative Expression.

ENGL 205-61 (13249)
Spst: Modern War in Lit and Film
Suh
War and homefront have been central subject matters of some of the world’s greatest literature and film. In this class, we’ll be encountering poetry, drama, fiction, and film that innovated these different genres, and simultaneously revolutionized our views of human conflict. In this interdisciplinary, discussion-based course, you’ll be immersed in significant social, historical, political, and aesthetic contexts. We’ll focus first on ancient Greece and then fast forward to the twentieth century to many works that are considered milestones of representation. Subjects include the Greek and Trojan War, the Irish War of Independence, the Irish Civil War, World War I, World War II, the Algerian Revolution, the Vietnam War, the Iraq War, and the War in Afghanistan. Fulfills Film Studies minor requirement, ENGL-ED Media/Film, Global Literature requirement. BRDG Communication and Creative Expression, Cultural Fluency and Responsiveness.

ENGL 210-01 (13262)
Spst: Intro to Shakespeare
Kurland
In a sense the title of this course is absurd, since nobody really needs an introduction to the drama of William Shakespeare. We know Shakespeare, or we think we do, as a pervasive force in our culture, whose plays we were introduced to in high school, if not well before. Perhaps “Reintroduction to Shakespeare” would be more accurate, since the 8-10 plays we will read will include a number of well-known plays that are frequently read and taught in high schools: *A Midsummer Night’s Dream*, *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, and *Macbeth*. We will also consider some less frequently taught plays, possibly including *Twelfth Night*, *Richard II*, *The Winter’s Tale*, or *The Tempest*. Exploring the plays in their original historical and cultural contexts, we will also consider the plays’ relevance in our own world, as we view selections from recent and classic film adaptations and spinoffs along with filmed theatrical productions.

Classes will be organized around discussion, with frequent student presentations and opportunities for small-group work and creative projects. Regular attendance and participation in discussion will be course requirements, reflected in final grades. Course requirements may include brief exercises, two or more brief analytical essays, and midterm and final exams. This course is open to students from any area of the University; no prior experience with English
literature—or Shakespeare—is assumed. **Fulfills MARS minor requirements. BRDG Communication and Creative Expression** (pending approval).

## Literature Surveys

**ENGL 317-01 (12065)**  
Survey of British Literature I  
Howard  
**TR 9:25 - 10:40**  
In this course we will read works of British literature from the Medieval Period through the eighteenth century that are significant for their literary merit as well as for their cultural value. We will read in four genres: poetry, drama, non-fiction prose, and the novel. Course discussion and lecture will stress close readings of texts and promote the development of an understanding of the literary and historical/cultural context in which the texts occurred. **BRDG Communication and Creative Expression**

**ENGL 320-01 (11228)**  
Survey of American Lit II  
Glass  
**MW 3:00 - 4:15**  
This course surveys American literature from 1865 to the present. Particularly interested in questions of national identity and social justice, the class will consider how representative texts intervene in important social, cultural, and political concerns. Our reading list includes canonical and non-canonical works by Frances Harper, Mark Twain, W.E.B. Du Bois, Kate Chopin, Arthur Miller, and many others. This semester we will analyze literary texts, write critical papers, watch films, engage in stimulating discussion, and develop a deeper appreciation for American literature.  
**BRDG Communication and Creative Expression**

**ENGL 322-01 (11699)**  
World Literatures  
Mirmotahari  
**MWF 9:00 - 9:50**  
What is “world literature”? Does such a thing exist? Where is the “world” in “world literature”? Can US literatures (for example) be “world literature”? What’s the difference between “world,” “global,” and "universal" (as it's called in many other countries) literature? Does taking a “world literature” class really mean engaging poems, plays, fiction and film from all around the world? How do we select these texts? What do we leave out? What factors shape those decisions? What historical periods do we include? What do we do about translation and translated texts? Can anybody really be an expert in “world literature”? What can we learn about the way the study of literature is organized in schools and universities through the study of “world literature”? What is the relationship between the study of “world literature” and social justice? Is there one? What is the relationship between immigrant and/or “ethnic” literatures here in the US (i.e. African-American, Asian-American, Mexican-American literatures) and “world literature”? What is the place of movement, conflict, and trauma in the constitution of "world literature"? If you’re interested in exploring these and related questions, take this class. **Fulfills ENGL-ED requirement, WDLI minor requirement. BRDG Communication and Creative Expression, Cultural Fluency and Responsiveness.**
English 300W

ENGL 300W-01 (10140)  
Critical Issues in Literary Studies  
TR 12:15 - 1:30  
Howard  
This course is an introduction to literary studies and to what one can do with the English major/minor. It is intended for students majoring or minoring in English, on both the literature and writing tracks. During the semester, we will read works by British and American authors writing in a variety of historical periods and literary genres (novel, short story, poem, and essay). These include works by Shakespeare, Mary Shelley, Alice Walker, Jane Austen, Jonathan Swift, Louise Gluck, Wilfred Owen, Maggie O’Farrell, and others. In addition to exploring the critical issues each work raises through close reading of the texts, we will read critical articles on the works, with articles taking various critical approaches so that we can discuss how the various methodologies work. The course will also consider opportunities for English majors both at Duquesne and beyond. Additionally, the course looks at approaches to teaching literature and includes a practicum for exploring this orientation. We will explore the literature we are reading through creative writing assignments that pay attention to authors’ styles and their subject matter, as well as through analysis of film adaptations of several of the novels in the course. Course requirements include several analytical papers, a teaching presentation, and weekly assignments (including creative writing, literary analysis, approaches to teaching, discussion of film adaptations, application of critical approaches, reflection pieces and mapping).  

BRDG Communication and Creative Expression  

ENGL 300W-02 (10141)  
Critical Issues in Literary Studies  
MWF 10:00 - 10:50  
Engel  
This course will introduce students to the exciting world of literary studies. Using a variety of texts, we will explore the strategies and techniques involved in literary analysis, historical research, and critical thinking. We will also explore the possibilities and professional opportunities connected to being an English major. Readings will include texts by authors such as: Angela Carter, Stephen Karam, Dominique Morisseau, Jane Austen, Mary Shelley, Rebecca Skloot, and others. We will focus on the theme of “memory” investigating how intricacies of the past impact the creation, subversion, and destruction of identities in these texts.  

BRDG Communication and Creative Expression  

ENGL 302W-02 (10143)  
TR 12:15-1:30  
ENGL 302W-03 (10584)  
TR 10:50-12:05  
ENGL 302W-05 (11928)  
TR 1:40-2:55  
ENGL 302W-55 (10142)  
OL  
Spst: Scientific Writing  
Klucevsek  
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.**

### 300-Level Literature Courses

- **ENGL 316W-01 (12064)**
  - MWF 12:00 - 12:50
- **ENGL 316W-02 (12214)**
  - MWF 11:00 - 11:50

**Health Care and Literature**

- **Maatta**

This course explores representations of healthcare and medical knowledge in the West since about 1800 with an emphasis on cultural constructions of the medical practitioner and his engagement with the body. We will discuss representations of medical practice in word and image. We interpret illustrations from 19th century anatomical textbooks and paintings of surgeries by Thomas Eakins alongside episodes of *The Knick*; we will study the history of human dissection and learn how this vital 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* and Sylvia Plath's *The Bell Jar*. Finally, you will have the opportunity to visit the campus cadaver lab.

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 final research project. **BRDG Communication and Creative Expression**

### Writing Courses

All writing courses fulfill Writing Concentration requirements

- **ENGL 101-01 (10573)**
  - MW 3:00 - 4:15
- **ENGL 101-02 (10856)**
  - MWF 12:00 - 12:50

**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 ENGL-ED**
Workshop requirement (Dual Degree). BRDG Communication and Creative Expression

ENGL 330W-01 (11193)  TR 12:15 - 1:30  Fiction Workshop I  TBA
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 ENGL-ED Workshop requirement (Dual Degree). BRDG Communication and Creative Expression

ENGL 330W-02 (13252)  TR 3:05 - 4:20  Fiction Workshop I  Fried
This course is a workshop for students interested in fiction writing. To develop their creative writing potential, students in this course must be committed to careful reading, extensive writing, active participation in class, and regular attendance. Although a certain degree of talent helps, much good fiction writing is the product of labor and practice. The course aims to develop students’ reading as well as writing skills, for in reading well one learns much about writing. Through reading and responding thoughtfully to the writing of their classmates, students will contribute significantly to their classmates’ improvement while also learning something about the craft of good writing. Fulfills ENGL-ED Workshop requirement (Dual Degree). BRDG Communication and Creative Expression

ENGL 331W-01 (12594)  MW 3:00 - 4:15  Poetry Workshop I  L. Kinnahan
work-shop (wurk’shop’) n. 1. An area, room, or establishment in which manual or industrial work is done. 2. A group of people who meet regularly for a seminar in a specialized field.

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

Fulfills ENGL-ED Workshop requirement (Dual Degree). BRDG Communication and Creative Expression

ENGL 331W-02 (12148)  
Poetry Workshop I  
TBA  
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 ENGL-ED Workshop requirement (Dual Degree). BRDG Communication and Creative Expression

ENGL 332W-01 (13253)  
Playwriting Workshop  
TBA  
This course is a workshop for students interested in playwriting. Fulfills ENGL-ED Workshop requirement (Dual Degree). BRDG Communication and Creative Expression

NOTE THE FOLLOWING CHANGE TO ADVANCED POETRY AND FICTION WORKSHOPS:

ENGL 478W: Advanced Fiction and ENGL 479W: Advanced Poetry now house what were previously Fiction 2, 3, 4, 5 and Poetry 2, 3, 4, 5 Workshops. You may repeat these workshops for credit.

ENGL 478W-01 (13448)  
Advanced Fiction  
Fried  
This course is a workshop for students interested in fiction writing. In order to develop their creative writing potential, students in this course must be committed to careful reading, extensive writing, active participation in class, and regular attendance. The course aims to develop the students’ reading as well as writing skills, for in reading well one learns much about writing. Through reading the writing of their classmates carefully and responding to them thoughtfully, students will contribute significantly to their classmates’ improvement while also learning something about the craft of good writing. Prerequisite: ENG 330W Fiction Writing Workshop 1, a comparable course, or permission from the English Department.
ENGL 479W-01 (13449)
Advanced Poetry
Barrett
This course aims to develop further your skills in writing poetry. Through a series of structured assignments, both individual and collaborative, you’ll experiment with a variety of poetic forms and writing methods. As a class, we’ll develop a shared vocabulary for discussion of the architecture, language, and voice of the poems you are writing. Unlike a traditional literature course where discussion focuses primarily on published texts, the main purpose of this course will be to discuss poems written by students in this class. Students will be required to write new work for class each week and will also be required to take part in writing collaborative class poems. Between class sessions, you’ll read and respond to one another’s pieces, as well as reading work by published poets. For those who have trouble making time to write creatively, the deadlines for the course will encourage you to get ideas onto paper. Group discussion of the poems will enable writers at all levels of experience to improve their work and recognize the strengths of their approaches; these discussions will also help you develop your ability to respond in specific terms to other writers. One of our most important objectives will be to establish the class as a collaborative community of writers. **Prerequisite: ENG 331W Poetry Writing Workshop 1, a comparable course, or permission from the English Department.**

ENGL 437W-01 (13260)
Spst: Theories of Composition
Purdy
How can we understand and explain the practices involved in writing? What ways of writing are most effective?

This course will explore theories of composition that work to answer these questions. We will discuss theories that seek to account for the complex and recursive nature of writing, new textual genres, and changing writing technologies. Together, we will consider the historical contexts in which these theories arose, how they respond to one another, and their educational and social implications. The course will be organized around roughly chronological units, from process theory to genre theory, that focus on particular theoretical perspectives and practical applications of them. Through discussion of course readings and writing projects, you will get a fuller picture of English studies by learning about one of its subfields, writing studies; learn—and enact—strategies for teaching yourself and others to write effectively; and become acquainted with the prevailing theoretical approaches that shape writing policies and pedagogies. **BRDG Communication and Creative Expression**
ENGL 412W-61 (13254)
Spst: Shakespeare and Milton Coming of Age
St. Hilaire
From the standpoint of the 21st century, we look back and know that Shakespeare and Milton were literary giants. But how did they get to be that way? In this course, we will be examining the careers of two of the most influential writers in English literary history, following them from their earliest works to their final texts. As we consider how Shakespeare and Milton came of age as writers, we will be asking what questions remained persistent for these writers and how their answers to those questions changed over time. By doing so, we will also consider how writing plays, prose, and poetry formed a way of thinking for them, and how each grew as a thinker and a writer over the course of his career. 

Fulfills pre-1700 distribution requirement.

ENGL 428W-61 (13256)
Spst: 19th C. Black Writers and Nature
Barrett
This course will consider how African American writers and readers represent and respond to images of the non-human natural world between 1820 and 1850. Focusing on both canonical texts like The Narrative of the Life of Frederick Douglass and non-canonical materials like the friendship album kept by a young Black woman living in Philadelphia, we will consider the range of political arguments that Black writers advance by means of images of natural landscapes and environments. In our discussions, we will focus in particular on how these images of nature get inflected by the writer’s performance of gender roles and by expectations about gender roles for African Americans in the mid-nineteenth century.

When Douglass represents the natural environment of the South as a wasteland full of latent menace, he is also emphasizing the masculine strength that enabled him to escape that setting. By contrast, when Harriet Jacobs represents the swampland she retreats to at one point after her escape as filled with venomous snakes, she suggests to her readers that no genteel woman should have to cope with such potentially deadly hazards. A widely-circulated poem copied into the friendship album of Amy Matilda Cassey uses the image of self-enclosed snail to urge young Black women to be punctual in their habits, orderly and restrained in their dress and quiet in public spaces. This image of a constrained and genteel Black femininity contrasts, however, with the other images the albums offer of Black women’s bodies moving freely through space.

Writing in New Orleans in the 1840’s, the Black French-speaking poets who call themselves “Les Cenelles” rely on images of romantic natural settings and blooming floral bowers to present men like themselves as genteel, yet gallant heroes, seeking to protect mixed race Black women from predatory white men. Writers will we read for the class will include Frederick Douglass, Harriet Jacobs, anonymous and named contributors to the friendship album of Amy Cassey, anonymous writers and editorialists in the Colored American, the French-language poets “Les Cenelles” and the enslaved poet George Moses Horton, among others. 

Fulfills 1700-1900, diversity distribution requirements.
ENGL 432W-61 (13258)
Spst: Post War American Fiction Coming of Age         W 6:00 - 8:40
Barnhisel
As the United States became the dominant economic, military, and cultural power after World War II, it experienced a golden age of fiction. This course will begin by looking at the most important and influential novels and short stories of the period 1945-70, those that documented and at times criticized the Cold War paranoia and middle-class domesticity of the period. The second half of the class, then, will show how writers from other, marginalized communities and genres were starting to demand a voice (and changes) in America’s white, male, heteronormative literary world.
Readings may include John Updike’s *Rabbit, Run*; James Baldwin’s *Giovanni’s Room*; Ursula K. Le Guin’s *The Left Hand of Darkness*; Richard Yates’ *Revolutionary Road*; Gwendolyn Brooks’ *Maud Martha*; John Okada’s *No-No Boy*; Kurt Vonnegut’s *Slaughterhouse-Five*; N. Scott Momaday’s *House Made of Dawn*; Mary McCarthy’s *The Groves of Academe*; Thomas Pynchon’s *The Crying of Lot 49*; Ishmael Reed’s *Yellow Back Radio Broke-Down*; Ira Levin’s *The Stepford Wives*; and stories by John Cheever, J.D. Salinger, Philp Roth, Flannery O’Connor, Ralph Ellison, and Eudora Welty. Students will produce a researched term paper, several shorter response papers, and a researched presentation on an aspect of 1950s or 1960s American culture and history. **Fulfills post-1900 distribution requirement.**

ENGL 433-62 (11060)
History and Structure of the English Language         M 6:00 - 8:40
Wright
How does *The horse raced past the barn fell* function as a grammatically correct sentence? Where do the nine pronunciations of the combination *ough* come from? Why do we spell the word *receipt* with a p? In this course, we will answer such questions through an exploration of grammar, linguistics, and the history of English. We will begin by reviewing modern English grammar, which will help us develop a shared vocabulary that we can apply to our diachronic study of the English language. We will then examine how culture, political power, and geography affected spelling, grammar, and pronunciation from the Anglo-Saxon period to today. In so doing, we will debate what constitutes “standard” English, consider the impact of language guides (such as grammars and dictionaries), discuss the influence of recent technologies on the way we communicate, and explore how language defines our selves and our world. **Fulfills ENGL-ED, MARS minor requirements. BRDG Social and Historical Reasoning**

ENGL 443W-01 (13250)
Spst: Modern War in Literature and Film         M 5:00 - 9:00
Suh
War and homefront have been central subject matters of some of the world’s greatest literature and film. In this class, we’ll be encountering poetry, drama, fiction, and film that innovated these different genres, and simultaneously revolutionized our views of human conflict. In this interdisciplinary, discussion-based course, you’ll be immersed in significant social, historical, political, and aesthetic contexts. We’ll focus first on ancient Greece and then fast forward to the twentieth century to many works that are considered milestones of representation. Subjects include the Greek and Trojan War, the Irish War of Independence, the Irish Civil War, World War I, World War II, the Algerian Revolution, the Vietnam War, the Iraq War, and the War in
Afghanistan. Fulfills Film Studies minor requirement, ENGL-ED Media/Film, Global Literature requirement, Post-1900 and Diversity distribution requirement. BRDG Communication and Creative Expression, Cultural Fluency and Responsiveness.

ENGL 445-01 (11528)
Directed Studies
Fried
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.

NOTE THE ADDITION OF MULTIPLE NEW INTERNSHIP LINES EXCLUSIVELY FOR ENGL STUDENTS!

ENGL 446-01 (11529)
Internships
Mirmotahari
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 (Hill District)</td>
<td>0-3</td>
<td>5</td>
<td>Student teaching, visual arts projects, music, project management</td>
</tr>
<tr>
<td>Scientific communication</td>
<td>D. U. Quark</td>
<td>0-3</td>
<td>Multiple</td>
<td>Scientific writing</td>
</tr>
<tr>
<td>Humanities Librarian Intern</td>
<td>Gumberg Library</td>
<td>3</td>
<td>3</td>
<td>Edit web-based content, writing new research guides, collections organization—including new role with music library</td>
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<tr>
<th>Position</th>
<th>Department/Division</th>
<th>Credits</th>
<th>Hours</th>
<th>Responsibilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marketing and Communications Intern</td>
<td>Center for Migration, Displacement, and Community Studies</td>
<td>3</td>
<td>1</td>
<td>Newsletters, social media management, public writing</td>
</tr>
<tr>
<td>Marketing and Communications Intern</td>
<td>Department of English and Theater Arts</td>
<td>3</td>
<td>Multiple</td>
<td>Social media management, student engagement, prospective student and alumni relations</td>
</tr>
<tr>
<td>Communications and Social Media Intern</td>
<td>Career Services</td>
<td>0-3</td>
<td>2</td>
<td>Newsletters, social media management, review materials on Handshake, bulletins, etc.</td>
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<tr>
<td>Curriculum Assistant</td>
<td>St. Edmund’s Academy (Squirrel Hill)</td>
<td>0-3</td>
<td>2</td>
<td>Assisting 7/8 grade teacher, assisting school’s Advancement Office</td>
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<tr>
<td>Publications coordinator</td>
<td>Gussin Spiritan Division</td>
<td>0-3</td>
<td>1</td>
<td>Develop newsletter, maintain website</td>
</tr>
<tr>
<td>Internships acquired outside of English Department partnerships</td>
<td>Variable</td>
<td>0-3</td>
<td>Multiple</td>
<td>Students have interned with publishing houses, 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. Fulfills a Writing Concentration requirement. BRDG Experiential Learning.

ENGL 468W-01 (13392)
Women’s Voices in Hispanic Literature in English
Ruiz, Eduardo (Modern Languages)
This course will explore Hispanic Literature in translation, with a focus on women’s voices.
Theater Courses

THEA 100-01 (13451)
Beginning Acting
Lane
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. BRDG Communication and Creative Expression

THEA 151-01 (13450)
Intro to Theatre
Sines
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. BRDG Communication and Creative Expression

THEA 204-02
Improv
Jeffrey

THEA 497-01 (11516)
Theater Mgmt Practicum
Lane, J.

THEA 498-01 (11517)
Technical Theater Practicum
Lane, J.

THEA 499-01 (11518)
Performance Practicum
Lane, J.
Summer 2022 Courses

ENGL 101-55 (34149)
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 ENGL-ED Workshop requirement (Dual Degree). BRDG Communication and Creative Expression

ENGL 203-01 (33680)
Intro to Drama
Lane, J.
From Shakespeare’s Winter’s Tale to Arthur Miller’s Death of a Salesman to Sam Shepard’s True West, playwrights across centuries have grappled with staging the complexities of family relationships and the paradoxes inherent in the connections between gender roles and domestic life. This course is an introduction to dramatic literature with a specific focus on plays that explore the conflicts, betrayals, jealousies, passions, and joys within families. We will also pay close attention to the various ways in which gender is defined, invented and manipulated through family dynamics and structures. The goal of the class is to introduce students to both the literary and performative aspects of dramatic texts and the cultural contexts in which they were produced. We will watch films, stage scenes, do presentations, and have lively lectures, discussions, and debates. Fulfills Theater Arts major/minor requirement. BRDG Communication and Creative Expression

ENGL 210-02 (34619)
Intro to Shakespeare
Kurland, S.
In a sense the title of this course is absurd, since nobody really needs an introduction to the drama of William Shakespeare. We know Shakespeare, or we think we do, as a pervasive force in our culture, whose plays we were introduced to in high school, if not well before. Perhaps “Reintroduction to Shakespeare” would be more accurate, since the 6-8 plays we will read will include a number of well-known plays that are frequently read and taught in high schools: A Midsummer Night’s Dream, Romeo and Juliet, Julius Caesar, Hamlet, and Macbeth. We will also consider some less frequently taught plays, possibly including Twelfth Night, Richard II, The Winter’s Tale, or The Tempest. Exploring the plays in their original historical and cultural
contexts, we will also consider the plays’ relevance in our own world, as we view selections from recent and classic film adaptations and spinoffs along with filmed theatrical productions.

Classes will be organized around discussion, with frequent student presentations and opportunities for small-group work and creative projects. Regular attendance and participation in discussion will be course requirements, reflected in final grades. Course requirements may include brief exercises, two or more brief analytical essays, and midterm and final exams. This course is open to students from any area of the University; no prior experience with English literature—or Shakespeare—is assumed. Introduction to Shakespeare may be of particular interest to students in the Liberal Arts, particularly English and Theater Arts, and in Education, particularly Secondary English Education. Fulfills MARS minor requirements. BRDG Communication and Creative Expression (pending approval).

ENGL 302W-55 (33586)
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.
# 400-Level Distribution Requirements

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Pre-1700</th>
<th>1700-1900</th>
<th>Post-1900</th>
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<tr>
<td>ENGL 412W:</td>
<td>Shakespeare and Milton</td>
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<td>ENGL 418W:</td>
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<td>Post War American Fiction</td>
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<td>ENGL 443W:</td>
<td>Modern War in Lit and Film</td>
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# BRIDGES CLE Requirements

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Communicati on and Creative Expression</th>
<th>Cultural Fluency and Responsiveness</th>
<th>Social and Historical Reasoning</th>
<th>Quantitative and Scientific Reasoning</th>
<th>Capstone/ Experiential Learning</th>
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<tbody>
<tr>
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<td>ENGL 201:</td>
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<td>ENGL 202:</td>
<td>Intro Poetry</td>
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<td>ENGL 203:</td>
<td>Intro Drama</td>
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<td>ENGL 204:</td>
<td>Music and Literature</td>
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<td>ENGL 205/433W: MODERN WAR IN LIT AND FILM</td>
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<td>(BRDG CLE Requirements, cont.)</td>
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<td>Cultural Fluency and Responsiveness</td>
<td>Social and Historical Reasoning</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 330W: Fiction 1</td>
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<td>ENGL 446: Internships</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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ENGL-ED Requirements

<table>
<thead>
<tr>
<th>Course</th>
<th>History/Structure of ENGL</th>
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<td>ENGL 200-61: Introduction to Film</td>
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<td>ENGL 205/433W: Modern War in Lit and Film</td>
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<td>ENGL 322: World Literatures</td>
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<tr>
<td>ENGL 433: HSEL</td>
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</table>

Film Studies Minors:
- ENGL 200-61: Introduction to Film (*required*)
- ENGL 205/433W: Modern War in Lit and Film

World Literature Minors (WDLI):
- ENGL 322: World Literatures

Medieval and Renaissance Studies Minors (MARS):
- ENGL 210: Intro to Shakespeare
- ENGL 317: Survey of British Literature 1
- ENGL 412W: Shakespeare and Milton Coming of Age
- ENGL 433: History and Structure of the English Language

Women’s and Gender Studies Minors (WSGS):
- ENGL 204: Music and Literature
- ENGL 316W: Healthcare and Lit