SUMMER 2015

UNDERGRADUATE COURSE DESCRIPTIONS

ENGL 203-01 (32434)
Intro to Drama
Lane, J.                                                                          MTWRF 1:00-3:55

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. This course is a requirement for Theater Arts Majors and Minors.

ENGL 308-91 (32995)
Pittsburgh Filmmakers
Glass, K.

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

ENGL 317W-01 (12591)                                                                  MWF 10:00-10:50am
Survey of British Literature I
St. Hilaire, D.

This survey course is designed to give you a working knowledge of the first half of the English literary tradition. Spanning the Medieval period, the Renaissance, the Restoration, and the 18th century, we will be focusing on some of the major works and literary genres of those periods in order to gain an understanding not only of the individual works themselves, but of their relation to the greater literary history of which they are a part. What this history is, how we might constitute it, how (or if) it makes sense as a whole, and what role individual works play in this thing we call a “tradition,” will be persistent questions over the course of the semester. Fulfills the English major survey requirement in British literature and the School of Education requirement in earlier British literature.

ENGL 322W-01 (33134)                                                                  MWF 10:00-12:15pm
Global Literature Survey
Mirmotahari, E.

The question “Is world literature an inventory of foreign/non-domestic literatures?” will be answered in the negative in this course. Instead, we will explore world literature as a set of active critical practices that
call attention to the frameworks and categories of reading. Selected texts will invite the reader to engage
the various definitions, conceptions, and uses of the very idea of “world.” Selected texts include Moacyr
Scliar’s Centaur in the Garden (Brazil), Mohammad Naseehu Ali’s Prophet of Zongo Street (Ghana),
La Fcadio Hearn’s Chita (USA), Marjan Satrapi’s Persepolis (Iran), Caryl Phillips’ Crossing the River
(England), and Guillermo Verdecchia’s Fronteras Americanas (Argentina). Fulfills the World
Literature requirement for English-Education students. This course fulfills the Global Diversity
Theme Area.

ENGL 412W-01 (33135) MW 5:00-8:30pm
Spst: The Renaissance Sense of the Past
St. Hilaire, D.

“Renaissance” means “re-birth”: the writers of the Renaissance, first in Italy and eventually in England,
understood their place in history specifically as a “re-birth” of the Classical period that had been (in their
minds) forgotten, ignored, and abused by the intervening thousand years. But comimgled with the belief
that they were breathing new life into the past was the persistent image of disinterment; the past might be
reborn, but only because it was first dead and rotting in its grave. This tension, between what T.S. Eliot
would much later call “not only the pastness of the past, but its presence,” drove the extraordinarily
complex relationship between Renaissance literature and its predecessors. In this course, we will be
reading classical texts by authors like Vergil, Ovid, and Seneca, alongside those Renaissance authors,
from Sidney to Milton, who reimagined them. At the same time, we will look at both what Renaissance
writers had to say about their relation to the past, and how modern critics have theorized difficult ideas
like “tradition” and “allusion,” both generally and with regards to the Renaissance. Our topic of inquiry
will be not just how the Renaissance conceived of literary history, but how its conceptions of “tradition”
influenced later writers and our own thinking about the past. Old Major: Fulfils the 400-level British
literature requirement. New Major: Fulfils the pre- 1700 Historical requirement and the British
Cultural requirement.

ENGL 445-01 (31459) TBA
Directed Studies
Glass, K.

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 (30603) TBA
Internship
Glass, K.

Provides a supervised observation/experience program of study in areas such as editing, technical writing,
magazine and news writing, writing for business and industry, and theatrical performance and production.
Admission by permission only.
In this course we will explore literary responses to the American environment from the early nineteenth century to the present. Our emphasis will be on notions of wilderness, the frontier, and the “middle ground” of American pastoralism. We will focus on modes of geographic perception, the symbolic resonances of particular environments over time, and the ideological dimensions of aesthetic responses to the natural world in American literature. We will engage questions that not only lead us to deeper insights about our environment, but also help us discern, define, and critique broader sets of values concerning our human community and relationships between nature and culture. Our reading list will likely include works by Cooper, Thoreau, Cather, Faulkner, Gary Snyder, and others. We will also briefly survey canonical critical works by Leo Marx, Annette Kolodny, Lawrence Buell, and others, and we will familiarize ourselves with major directions in contemporary eco-criticism. **Old Major: Fulfills the 400-level American literature requirement. New major: Fulfills the American Cultural requirement.**