A collage of the SLU English faculty’s Top Ten Booklist for 2015.

For more about these books, see the SLU Newslink story:
“English Department Announces Its 'Top 10' Booklist for 2015”
# TABLE OF CONTENTS

## COURSE DESCRIPTIONS:

### SUMMER 2016 COURSES THAT FILL AREA REQUIREMENTS FOR THE MAJOR

- 7–10

### INTERSESSION COURSES

- 7

### 1<sup>ST</sup> SIX-WEEK SESSION COURSES

- 8

### 2<sup>ND</sup> SIX-WEEK SESSION COURSES

- 9

### FALL 2016 COURSES THAT FILL AREA REQUIREMENTS FOR THE MAJOR

- 11–27

### ONE-THOUSAND LEVEL COURSES

- 11

### TWO-THOUSAND LEVEL COURSES

- 13

### THREE-THOUSAND LEVEL COURSES

- 16

### FOUR-THOUSAND LEVEL COURSES

- 21

### FIVE-THOUSAND LEVEL COURSES

- 24

### SIX-THOUSAND LEVEL COURSES

- 26

## DEGREE REQUIREMENTS:

### MAJOR IN ENGLISH

- 28

### CONCENTRATIONS

- 29

### MINOR IN ENGLISH

- 31

### MINOR IN CREATIVE WRITING

- 32

### INTERNSHIPS FOR ENGLISH MAJORS

- 33

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Cover Image sources:
- http://us.macmillan.com/fsg
- http://spiegelandgrau.tumblr.com/recent-titles
- https://www.harpercollins.com/search-results/?imprint=ecco
- http://www.groveatlantic.com/
- https://www.graywolfpress.org/
COURSES THAT FULFIL MAJOR AREA REQUIREMENTS

Summer 2016

Introductory Courses
- ENGL 1900-01 Adv. Strategies of Rhetoric and Research | 1st 6 Week Session, TR 6–9:30 p.m. | Moy
- ENGL 1900-02 Adv. Strategies of Rhetoric and Research | 2nd 6 Week Session, TR 6–9:30 p.m. | Ocasio
- ENGL 2550-01 Gender, Identity and Literature | 2nd 6 Week Session, MW 1–4:30 p.m. | Hildebrandt
- ENGL 2650-15 Technology, Media and Literature | Intersession, MTWR 9:00 a.m.–12:20 p.m. | Casmier

Distribution Requirements

Area One: Form and Genre
- ENGL 3180-1A Film Narratives: Representations of Business | Intersession, MTWR 6:00–9:20 p.m. | Casaregola

Area Three: Culture and Critique
- ENGL 3650-01 Science Fiction | Intersession, MTWR 1:00–4:20 p.m. | Casaregola
- ENGL 3550-01 Native American Literature | 1st 6 Week Session, MW 6:00–9:30 p.m. | McIntire-Strasburg

4000-Level Advanced Writing/Seminars
- ENGL 4000-01 Business Writing | 1st 6 Week Session, MW 9 a.m.–12:20 p.m. | Witcher
- ENGL 4010-01 New Media Writing | 2nd 6 Week Session, TR 6–9:30 p.m. | Rivers
- ENGL 4210-01/5350-01 Beowulf and Tolkien | 2nd 6 Week Session, MW 6–9:30 p.m. | Acker
- ENGL 4810-01/6760-01 Major American Authors: William Faulkner | 1st 6 Week Session, TR 6–9:30 p.m. | McIntire-Strasburg
- ENGL 4900-01 The American West: Film and Fiction | 2nd 6 Week Session, TR 9 a.m.–12:30 p.m. | Scott

Fall 2016

Introductory Courses
- ENGL 1940-01 Adv. Writing | MWF 11:00–11:50 a.m. | Casaregola

- ENGL 2250-01 Conflict, Social Justice and Literature | MWF 12:00–12:50 p.m. | Brewer
- ENGL 2250-02 Conflict, Social Justice and Literature | TR 2:15 p.m.–3:30 p.m. | Mathys

- ENGL 2350-01 Faith, Doubt and Literature | TR 12:45–2:00 p.m. | Brooks
- ENGL 2350-02 Faith, Doubt and Literature | MWF 10:00–10:50 p.m. | Brueske
- ENGL 2350-03 Faith, Doubt and Literature | MWF 12:00–12:50 p.m. | Santonja-Gonzalez

- ENGL 2450-01 Nature, Ecology and Literature | TR 3:45–5 p.m. | Chow
- ENGL 2450-02 Nature, Ecology and Literature | MWF 1:10–2 p.m. | Kersey

- ENGL 2550-01 Gender, Identity and Literature | MWF 9:00–9:50 a.m. | Monzyk
- ENGL 2550-02 Gender, Identity and Literature | TR 9:30–10:45 a.m. | Johnston
- ENGL 2550-03 and HR 2550-03 Gender, Identity and Literature | TR 11:00–12:15 a.m. | Crowell
ENGL 2650-01 Technology, Media and Literature | MWF 11:00–11:50 a.m. | Hogan
ENGL 2650-02 Technology, Media and Literature | TR 12:45–2:00 p.m. | Kemna

ENGL 2750-01 Film, Culture and Literature | MWF 9–9:50 a.m. | Casaregola
ENGL 2750-02 Film, Culture and Literature | TR 12:45–2:00 p.m. | Hanrahan

ENGL 2850-01 Nation, Identity and Literature | MW 12:45–2 p.m. | Alam

**Distribution Requirements**

**Area One: Form and Genre**
ENGL 3050-01 Creative Writing: Poetry | TR 3:45–5 p.m. | Mathys
ENGL 3050-02 Creative Writing: Poetry | R 2:10–4:40 p.m. | D. Johnston
ENGL 3060-01 Creative Writing: Fiction | T 6–8:30 p.m. | Mathys
ENGL 3220-01 Film and Literature | MW 6–8:30 p.m. | Acker
ENGL 3240-01 and HR 3240-01 Reading the Female Bildungsroman | TR 9:30–10:45 a.m. and M 5–7:30 p.m. | Crowell
ENGL 3241-01 Young Adult Literature | T 2:10–4:40 p.m. | Buehler

**Area Two: History and Context**
ENGL 3270-01 American Literary Traditions to 1865 | TR 11-12:15 | McIntire-Strasburg
ENGL 3470-01 Introduction to Shakespeare | MWF 9–9:50 a.m. | Stump
ENGL 3490-01 19th century British Literature | TR 2:15–3:30 p.m. | Weliver

**Area Three: Culture and Critique**
ENGL 3520-01 African American Literary Traditions II: After 1900 | TR 2:15–3:30 p.m. | Grant
ENGL 3540-01 Literature of the African Diaspora | MWF 12:00–12:50 p.m. | Casmier
ENGL 3620-01 Special Topics in Spirituality and Literature | MWF 1:10–2:00 p.m. | Bush
ENGL 3730-01 Introduction to Medical Humanities | TR 11 a.m. – 12:15 p.m. | van den Berg

**Area Four: Rhetoric and Argument**
ENGL 3850-01 and HR 3850-01 Foundations of Rhetoric and Writing | MWF 10–10:50 a.m. | Rivers

**4000-Level Advanced Seminars**
ENGL 4000 Business and Professional Writing | Multiple sections and instructors, consult Banner for details.
ENGL 4010-01 New Media Writing | MW 12:45–2 p.m. | Rivers
ENGL 4090-01 Advanced Creative Writing: Time in Fiction | MW 11:00–12:15 p.m. | Alam
ENGL 4100-01/5190-01 History of the English Language | MW 12–12:50 p.m. | Acker
ENGL 4608-01 Twentieth-Century British Poetry | TR 11 a.m.–12:15 p.m. | Johnston, G.
ENGL 4680-01 and HR 4680-01 Major Postcolonial Writers | TR 2:15–3:30 p.m. | Uraizee
ENGL 4810-01 Major American Authors: Hemingway, Fitzgerald, Faulkner | TR 12:45–2 p.m. | McIntire-Strasburg

**RIE / English Honors Seminar**
ENGL 4900/6190 Disability Studies | T 6–8:30 p.m. | van den Berg
Senior Seminar
ENGL 4940-01 Digitizing the Victorians | TR 9:30–10:45 a.m. | Weliver

COURSES THAT FULFIL MAJOR CONCENTRATION REQUIREMENTS

Summer 2016

Rhetoric, Writing, and Technology
ENGL 4000-01 Business Writing | 1st 6 Week Session, MW 9 a.m.–12:20 p.m. | Witcher
ENGL 4010-01 New Media Writing | 2nd 6 Week Session, TR 6–9:30 p.m. | Rivers

Creative Writing
ENGL 3050-01 Creative Writing: Poetry | TR 3:45–5 p.m. | Mathys
ENGL 3050-02 Creative Writing: Poetry | R 2:10–4:40 p.m. | D. Johnston
ENGL 3060-01 Creative Writing: Fiction | T 6–8:30 p.m. | Mathys
ENGL 4090-01 Advanced Creative Writing: Time in Fiction | MW 11:00–12:15 p.m. | Alam

Rhetoric, Writing, and Technology
ENGL 3850-01 and HR 3850-01 Foundations of Rhetoric and Writing | MWF 10–10:50 a.m. | Rivers
ENGL 4010-01 New Media Writing | MW 12:45–2 p.m. | Rivers

English Honors Program (RIE English)
ENGL 4900/6190 Disability Studies | T 6–8:30 p.m. | van den Berg

Fall 2016

Creative Writing
ENGL 3050-01 Creative Writing: Poetry | TR 3:45–5 p.m. | Mathys
ENGL 3050-02 Creative Writing: Poetry | R 2:10–4:40 p.m. | D. Johnston
ENGL 3060-01 Creative Writing: Fiction | T 6–8:30 p.m. | Mathys
ENGL 4090-01 Advanced Creative Writing: Time in Fiction | MW 11:00–12:15 p.m. | Alam

Rhetoric, Writing, and Technology
ENGL 3850-01 and HR 3850-01 Foundations of Rhetoric and Writing | MWF 10–10:50 a.m. | Rivers
ENGL 4010-01 New Media Writing | MW 12:45–2 p.m. | Rivers

English Honors Program (RIE English)
ENGL 4900/6190 Disability Studies | T 6–8:30 p.m. | van den Berg

INTERDISCIPLINARY MINOR OFFERINGS

Summer 2016

Film Studies Interdisciplinary Minor
ENGL 3180 Film Narratives: Representations of Business | Intersession, MTWR 6:00–9:20 p.m. | Casaregola
ENGL 4900 The American West: Film and Fiction | 2nd 6 Week Session, TR 9 a.m.–12:30 p.m. | Scott

Fall 2016

Creative and Professional Writing Concentration
Contact Dr. Devin Johnston with program questions at johnstdd@slu.edu
ENGL 3050-01 Creative Writing: Poetry | TR 3:45–5 p.m. | Mathys
ENGL 3050-02 Creative Writing: Poetry | R 2:10–4:40 p.m. | D. Johnston
ENGL 3060-01 Creative Writing: Fiction | T 6–8:30 p.m. | Mathys
ENGL 4090-01 Advanced Creative Writing: Time in Fiction | MW 11:00–12:15 p.m. | Alam
Film Studies Interdisciplinary Minor

Contact Dr. Vincent Casaregola with program questions at casarevg@slu.edu

ENGL 2750-01 / FSTD 2700-01 Film, Culture and Literature | MWF 9–9:50 a.m. | Casaregola
ENGL 2750-02 / FSTD 2700-02 Film, Culture and Literature | TR 11:00–11:50 a.m. | Hanrahan
ENGL 3220-01 / FSTD 3180-01 Film and Literature | MW 6–8:30 p.m. | Acker
ENGL 3240-01 / FSTD 3930-01 Reading the Female Bildungsroman | TR 9:30–10:45 a.m. and M 5–7:30 p.m. | Crowell

Medical Humanities Interdisciplinary Minor

Contact Dr. Anne Stiles with program questions at astiles1@slu.edu

ENGL 3730-01 Introduction to Medical Humanities | TR 11 a.m.–12:15 p.m. | van den Berg
ENGL 3942-01 Golden Age of Children’s Literature | TR 11 a.m.–12:15 p.m. | Stiles
ENGL 2650 Technology, Media and Literature
Stephen Casmier

Really, Katniss Everdeen’s survival depends on one thing: not her skill as an archer, her wit, nor her instincts, but her and Peeta’s capacity to see themselves being seen on television by the morally anesthetized citizens of the Capitol. The Hunger Games trilogy is not just an allegory of contemporary society, branding, celebrity and a media obsessed culture; it also speaks to the contemporary state of a consciousness numbed and constituted by fugitive images. Through theoretical texts, documentaries, film, stories and novels, this course will explore the ways that technology and the media affect and control our understanding of ourselves and the world. It will use the ideas of thinkers such as Benedict Anderson, Jacques Lacan, Walter Benjamin, Wlad Godzich, Slavoj Žižek, Jean Baudrillard and Naomi Klein among others to read The Hunger Games, by Suzanne Collins; Mumbo Jumbo, by Ishmael Reed; and White Noise, by Don Delillo. It will also explore the relationship of text to film, and screen documentaries such as Leni Riefenstahl’s Triumph of the Will. Through this class, students will become acquainted with various critical perspectives and approaches to reading literature. The grade in this course will be based on the student’s performance on 2 exams (including a take-home midterm in essay format), 2 major papers, several minor papers, journal entries, formal in-class presentations and several short quizzes.

[ENGL 2550 Gender, Identity and Literature will also be offered during the 1st Six-Week Session, Summer 2016]

ENGL 3180 Film Narratives: Representations of Business
Vince Casaregola
This course will serve as an introduction to American film history while also focusing on the specific subject matter of cinematic representations of business. We will study films from throughout the twentieth century, proceeding usually in chronological order. At the same time, we will examine how the activities of business and the characters of business people are represented through film. Coordinating our study of the formal and historical issues of film, along with the cultural issues involved with representing business, will allow us to study not only a major American art form but also a pattern of representation that is central to the construction of America’s identity as a “business culture.”

ENGL 3650 Science Fiction
Vince Casaregola
This course will examine the film and literature of science fiction. We will view a number of different films and cover several literary works (mostly short works, but some longer) as we consider how this genre has developed during the past century. We will concentrate particularly on how Science Fiction and Speculative Fiction works deal with social and political issues by placing these issues in an alternative setting. The goal is to help students understand how the alternative worlds of Science Fiction explore and critique our real world social problems.
ENGL 1900 Advanced Strategies of Rhetoric and Research
Janella Moy
Studies complex structures of language including its logical and persuasive possibilities. Emphasizes analytical reading, critical thinking, and research methodology skills. Prerequisite: ENGL-1500, or equivalent.

For more information about ENGL 1900: Advanced Strategies of Rhetoric and Research, please consult the Writing Program’s site at: [http://www.slu.edu/colleges/AS/ENG/wprogram/wprogram.html](http://www.slu.edu/colleges/AS/ENG/wprogram/wprogram.html)

ENGL 3550 Native American Literature
Jan McIntire-Strasburg
This course meets the Diversity in the US Core Requirement.
This course will focus primarily on novels and short stories or poems written by native authors. In addition to the novels, you will be looking at some historical documents and receiving information about first contact with Europeans, as treaties, virgin soil diseases, the introduction of alcohol and guns play a large role in what happens to the indigenous people of America as Europeans flood the country and settle in America. We will be reading two representative authors: Louise Erdrich and Sherman Alexie, giving you a more detailed look at two of the most well known and prolific native authors. Graded work will include position papers, a final exam, and oral reports from Native American current events.

ENGL 4810/6760 Major American Writers: William Faulkner
Jan McIntire-Strasburg
This course will view some of Faulkner’s most well known works (The Sound and the Fury, Absalom, Absalom, and The Hamlet) focusing on issues of race, reconstruction of the South post-Civil War, and Faulkner’s last novel—perhaps his most playful—The Reivers as a reflection of his homage to the humor of the Old Southwest. Graded work will consist of position papers on each novel and group projects: each group will create an annotated bibliography for the novel of their choice.
SUMMER 2016
2nd SIX-WEEK SESSION (June 26–August 6)

ENGL 1900 – Advanced Strategies of Rhetoric and Research
Alex Ocasio
Studies complex structures of language including its logical and persuasive possibilities. Emphasizes analytical reading, critical thinking, and research methodology skills. Prerequisite: ENGL-1500, or equivalent.

For more information about ENGL 1900: Advanced Strategies of Rhetoric and Research, please consult the Writing Program’s site at: http://www.slu.edu/colleges/AS/ENG/wprogram/wprogram.html

ENGL 4000 Business Writing
This course meets requirements for the following programs: English Major with Rhetoric, Writing, Technology Concentration; Creative and Professional Writing Interdisciplinary Minor.
Explores the principles of effective writing in business, science, and other professions through letters, memos, and reports.

ENGL 4010 New Media Writing: Storytelling
Nathaniel Rivers
This course meets a requirement for the English Major with Rhetoric, Writing, Technology Concentration.
Students in this class collaboratively research, plan, produce, and distribute compelling stories using new media technologies. Students select and investigate a topic currently underway in or around Saint Louis University using both primary and secondary sources (interviews, observations, background research), and then plan, produce, and distribute a range of media such as a podcast (akin to RadioLab or This American Life) or a series of video shorts (akin to How It’s Made) with this topic as its subject matter. Ultimately, students themselves negotiate the focus and tone of their own publications. Students enrolled in this course cultivate the habits of a successful professional communicator working in an increasingly collaborative, free-form, and mediated work environment. Students likewise develop an understanding of how rhetoric shapes stories—both their structure and their public reception. Additionally, students will establish a voice as a writer, understand the principles and practices of primary and secondary research, gain comfort and competence with new media production and distribution, and develop sophisticated and critical responses to (new media) technology.

ENGL 4210/5350 Beowulf and Tolkien
Paul Acker
The basis of the course will be directed reading and translation of Beowulf in Old English. Comparisons will however be made wherever possible with works in both Old English and Old Norse (the latter in translation), while individual topics will be considered both as they arise out of the poem, and comparatively. Works with which Beowulf will be compared may include the Old English poems Widsith, Waldere, Finnsburh, and Deor, and sections of the Old Norse sagas of Grettir and Hroðf Kraki. Topics include structure and genre; religious context; orality, aurality and literacy; tradition and design; the relationship of history and myth in the poem; and modern fictional, critical and cinematic reactions. The course will be assessed by a combination of translation quizzes; a short paper (6-8 pages) leading to an oral report; and a final seminar paper (10-12 pages) on a topic approached in class.
ENGL 4900 The American West: Film and Fiction
Jim Scott
Cross-listed to award credit in both English and Film Studies, this course fulfills one of the elective requirements for the English major as well as one of the four requisite electives for the Film Studies Minor. During the six-week semester, we will look closely at about 8 films from the second half of the twentieth century, representing filmmakers who have used the myth of the west as a way to comment upon our sense of national identity. With similar concerns in mind, we will also examine western fiction, probably two novels and a collection of short stories. Sometimes a costume piece that undertakes to reconstruct the “Old West,” and sometimes a modernist text that works new themes off received conventions, the Western has long been a framework for examining our elusive essence, that hard-to-define quality which persuades us to call ourselves Americans. The course will be interactive and discussion-oriented, favoring dialogue over lecture.
FALL 2016
ONE-THOUSAND LEVEL COURSES

Note:
For more information about ENGL 1900: Advanced Strategies of Rhetoric and Research, please consult the Writing Program's site at: http://www.slu.edu/colleges/AS/ENG/wprogram/wprogram.html

ENGL 1900 Advanced Strategies of Rhetoric and Research
Multiple sections. Please consult Banner for sections and times.

Studies complex structures of language including its logical and persuasive possibilities. Emphasizes analytical reading, critical thinking, and research methodology skills. Prerequisite: ENGL-1500, or equivalent.

This semester, the writing program is piloting a few sections that focus on particular lines of inquiry. These sections are described below. Students who are interested in taking these courses should contact the writing program by email (writingprogram@slu.edu) to find out specific sections and times.

Gender, Identity, and Rhetoric: This 1900 offering will examine the ways in which rhetoric illuminates and challenge cultural assumptions and practices related to gender and identity. Learning objectives include the development of rhetorically persuasive messages regarding those cultural assumptions; the composition of a project that stems from meeting audience expectations and that applies gender/identity rhetorics on a practical level; research methods to develop and shape the project; and analysis and synthesis of research into a persuasive message toward a target audience.

Conflict, Social Justice, and Rhetoric: This 1900 offering will focus on conflict and social justice issues related to issues of criminal justice, including policing strategies, incarceration, and reentry programs, among others. Conflicts around policing and public safety have become acute in the last few years, across the nation and right here in St. Louis. By researching these issues and their impact on our society, students will prepare themselves to intervene rhetorically into these and related situations.

Medical Humanities and Rhetoric: This 1900 offering explores the connection between medicine and the humanities as an avenue of inquiry into the complex structures of language, especially its rhetorical and persuasive possibilities. As in other 1900 sections, analytical reading, critical analysis, and research methodology skills will be emphasized; however, they will be particularly honed through the exploration of issues like medical ethics, death and disease, disability, and patient rights.

Faith, Doubt, and Rhetoric: This 1900 offering will analyze and research the role of religious discourse in public life in the United States. Students will read and write about a wide variety of religious and anti-religious rhetorics, including both the “new atheism” and responses to it. Because this is an election year, we’ll also look at how religious rhetoric affects the presidential campaign. As in other 1900 sections, students will conduct library research in order to develop their own critical inventions in this discourse. They will produce not only traditional written arguments, but also multimodal persuasive texts.
ENGL 1940-01 Advanced Writing
Vince Casaregola
This is a First-Year Advanced Writing Course (equivalent to and fulfilling the same requirement as English 1900). This semester the course will focus on reading and writing about issues in the general area of biology and the life sciences. We will read several works that have been influential over the last half century or so in shaping public awareness of issues in this area, as well as view some related films. We will explore some of the issues currently (and previously) captivating public awareness in such areas of evolutionary biology, environmental science, health care, medicine, and psychology. Along with the several book-length works, we will read a number of shorter pieces that cluster around the same issues.

Our goal is to consider how those being educated in the sciences can examine, evaluate, and respond to the public policy debates that involve issues deriving from the biological sciences. These responses are to be directed not at the scientific community but at a wider but still educated audience who are concerned about how science is understood in the public sphere. In the end, students should have a better grasp of how to draw on their emergent scientific expertise as a means of engaging productively in the public discourse about the sciences. This will be of particular utility during a presidential election year in which science itself is likely to be highly politicized. The course is designed especially to meet the needs of talented science students who have yet to complete their first-year writing requirement in the College of Arts and Sciences. We will study the complex structures of language including its logical and persuasive possibilities. The course will emphasize analytical reading, critical thinking, and research methodology skills.
FALL 2016
TWO-THOUSAND LEVEL COURSES

Introductory Coursework for the English Major
**All 2000-level courses also fulfill a CAS core literature requirement**

ENGL 2250-02 Conflict, Social Justice and Literature
Ted Mathys
In this class, we will explore issues of conflict and social justice by turning to a cluster of literary and filmic texts that portray rural poverty in America. Poverty is a key issue for social justice, and rural areas in the United States have seen higher rates of poverty than metropolitan areas every year since poverty rates were first recorded. In the novels, stories, films and poems that we analyze, we will encounter characters affected by agricultural policy and changing relationships to the land; access to physical infrastructure and social services; economic migration and its social consequences; familial and community structures; the rise of methamphetamines; and racial dimensions of rural poverty. We’ll also look at the varying ways in which writers employ formal techniques to engage with these themes, and we’ll gain facility with different approaches to literary analysis. Key texts include novels such as William Faulkner’s *As I Lay Dying* and Jesmyn Ward’s *Salvage the Bones*; short stories by Appalachian writer Breece D’J’ Pancake; films such as John Ford’s adaptation of *The Grapes of Wrath*; Benh Zeitlin’s *Beasts of the Southern Wild*; and Debra Granick’s *Winter’s Bone*; and poems and documentary literary assemblages by James Agee, Muriel Rukeyser, Mark Nowak, and others. Students will be expected to read and analyze course texts closely, write several papers, undertake regular quizzes and a final exam, and help create lively class discussions. 

One additional section of ENGL 2250 will be offered with shared texts and assignments.

ENGL 2350 Faith, Doubt and Literature
This course will explore questions of faith and doubt through an array of literary works from diverse genres (poetry, drama, prose fiction and film). How does literature offer multiple perspectives on faith? How do works of poetry and fiction represent varying experiences and expressions of faith and doubt? We will find these varying perspectives represented in high tragic drama, Southern gothic fiction and science fiction, among other forms. How do doubt and faith not only oppose, but also reinforce each other in these works? Does doubt produce a stronger faith (and vice-versa)? These questions arise in imagined situations, which range from an intimate community in rural Iowa to an urban Catholic parish to a future dystopian England. As we will find, these situations may link tensions between faith and doubt to urgent questions of social justice (such as racial equality or immigration). How does attentiveness to problems of faith and doubt challenge ordinary conduct and received views of reality? How does the literature of faith and doubt potentially critique the mainstream values of specific societies?

Three sections of ENGL 2350 will be offered with shared texts and assignments.

ENGL 2450-01 Nature, Ecology and Literature
Juliana Chow
This course introduces students to the study of literature through writings about “regions,” that is, writings that foreground not only the imaginaries and materialities of the environment but also the methods we have for “reading” and “ordering” the environment. The word “region” comes from the Latin word *regere*, ‘to rule or direct’; a “region” is an area with boundaries that depend on and change with its surveyors. In considering regions through the lens of literature, we will think about what forms of knowledge underlie the defining of “nature,” the measuring and surveying of land, and how these ways of knowing, in turn, shape the lay of the land: where border lines are drawn,
what appears and disappears as visible and legible, within and without. How does the attention to lines—of poetry or prose, of itineraries and tours, of descent, of color, of sight, and of time—inform our sense of what matters in the environment? How is “nature” and “ecology” used in historical processes that these works of literature engage, such as colonization, slavery, industrialization, urbanization, and globalization? How might we compare and contrast, reconcile or hold in tension, literary and scientific approaches to the environment in concepts like conservation, the commons, and the global environmental change? We will explore the implications of these lines of inquiry through a selection of texts. Authors may include: Anzaldúa, Borges, Cronon, Emerson, Giscombe, Hardin, Thoreau, Kim, Latour, Melville, Merchant, Mitchell, Robinson, Sebald, Varda, Williams, and Yamashita.

Assessment will include close-reading papers (totaling 12 pages), quizzes, and participation.

One additional section of ENGL 2450 will be offered with shared texts and assignments.

ENGL 2550-02 Gender, Identity and Literature
Georgia Johnston

This course will be cross-listed with Women’s and Gender Studies.
This course will examine literature concentrating upon narrative choice by men and women. First, we’ll look at stories that consider gender stereotypes. Then, we’ll examine the ways writers use laughter rather than words in communicating, as a last resort to make meanings heard. Third, we’ll examine society’s power in relation to gender. When we reach the end of the course, we’ll be ready to think about creations of myths in order to imagine gender. Some of the texts we’ll read: Shakespeare’s Twelfth Night, T. S. Eliot’s “Love Song of J. Alfred Prufrock,” Barnes’ “To the Dogs,” Gilman’s “The Yellow Wallpaper,” Duffy’s “The Laughter of Stafford Girls’ High” and her “Mrs Tiresius,” Wilde’s The Importance of Being Earnest, Woolf’s A Room of One’s Own, and Butler’s Bloodchild. The course will take the form of both lecture and discussion, and requirements will include two papers, midterm, and final. This course meets the College of Arts and Sciences’ 2000 level Core literature requirement, the 2000-level English Major requirement, and a Women Studies Certificate Elective requirement.

ENGL 2550-03 / HR 2250-03 Gender, Identity and Literature
Ellen Crowell

This course will be cross-listed with Women’s and Gender Studies.
Is gender biological or cultural? Does gender identity determine sexual identity, or vice versa? And what role has literature played in shaping our answers to these questions? This course will explore how literary artists have participated in and shaped larger cultural and scientific debates over the relationship between gender and identity. In discussions and writing assignments, students will consider how literature has registered changing attitudes towards gender identity. We will use gender and identity as a site of inquiry through which to familiarize ourselves with key literary genres and practice the interpretive skills of literary analysis. Through close reading and historical contextualization, we will cultivate a broad understanding of how writers have critiqued, reinforced, or offered alternatives to strict gender identities mandated by dominant moral systems such as the nuclear family, the educational system, the workplace, as well as in terms of national identity, sexual orientation, and citizenship. This course will require four short (3-4p) papers, a midterm exam and a final exam. Texts will include: Charlotte Bronte, Jane Eyre, Oscar Wilde, The Importance of Being Earnest; Robert Louis Stevenson, Dr. Jekyll and Mr. Hyde; James Joyce, “The Dead”; Katherine Anne Porter, Pale Horse, Pale Rider; William Faulkner, “Barn Burning” and “A Rose for Emily”; Quentin Crisp, The Naked Civil Servant, Ursula K. LeGuin, The Left Hand of Darkness.

One additional section of ENGL 2250 will be offered with shared texts and assignments.

ENGL 2650 Technology, Media and Literature

Really, Katniss Everdeen’s survival depends on one thing: Not her skill as an archer, her wit, nor her instincts, but
her and Peeta’s capacity to see themselves being seen on television by the morally anesthetized citizens of the Capitol. *The Hunger Games* trilogy is not just an allegory of contemporary society, branding, celebrity and a media obsessed culture; it also speaks to the contemporary state of a consciousness numbed and constituted by fugitive images. Through theoretical texts, documentaries, film, stories and novels, this course will explore the ways that technology and the media affect and control our understanding of ourselves and the world. It will use the ideas of thinkers such as Benedict Anderson, Jacques Lacan, Walter Benjamin, Wlad Godzich, Slavoj Žižek, Jean Baudrillard and Naomi Klein among others to read *The Hunger Games*, by Suzanne Collins; *Mumbo Jumbo*, by Ishmael Reed; and *White Noise*, by Don Delillo. It will also explore the relationship of text to film, and screen documentaries such as Leni Riefenstahl’s *Triumph of the Will*. Through this class, students will become acquainted with various critical perspectives and approaches to reading literature.

**Two sections of ENGL 2650 will be offered with shared texts and assignments.**

**ENGL 2750-01 / FSTD 2700-01 Film, Culture and Literature**

Vince Casaregola

This course will introduce students to the analysis and interpretation of both film and literature in relationship to 3 popular genres: Film Noir/Detective; Science Fiction/Dystopia; War. Students will usually read works and view their film adaptations (e.g., *The Maltese Falcon*). The goal will be to increase awareness of how literature and film work in dialogue with one another in the cultural imagination, and how both influence one another and, together, both shape the culture at large. Examinations and essays will be the means for students to demonstrate knowledge of the materials covered and skills in analysis, interpretation, and evaluation.

**One additional section ENGL 2750 / FSTD 2700 will be offered with shared texts and assignments.**

**ENGL 2850-01 Nation, Identity and Literature**

Saher Alam

In this course, we will attempt to look at how literary texts construct national identity and identification by looking at the works of immigrant or transnational writers from a range of countries. We will ask questions such as: How is national identity stretched thin or reinforced by the experience of immigration? How is the country of origin represented in texts written by authors living in the West but from countries experiencing rapid Westernization? How does the country the immigrant comes to manifest itself in the texts of these transplanted writers? What does it mean to write from both sides of the hyphen, for example, as a “South Asian-American” writer? Writers may include: Daniel Alarcón (Peru); Dinaw Mengestu (Ethiopia); Chimamanda Ngozi Adichie (Nigeria); Aleksandar Hemon (Bosnia); Ha Jin and Yiyun Li (China); Julie Otsuka (Japan); Naama Goldstein (Israel); Jhumpa Lahiri, Monica Ali, Kiran Desai, Nadeem Aslam (South Asia). We will look at the conversations among these texts, but the emphasis will be on close reading and on examining and comparing the literary tools native and immigrant writers use to evoke place, culture, society—and their interconnections with identity. Over the course of the semester, students will be asked to complete weekly reading and writing assignments, in addition to 2-3 short papers, and a final paper/project.
Distribution Requirements for the English Major

Area One: Form and Genre

ENGL 3050-01 Creative Writing: Poetry
Ted Mathys
This course meets a requirement for the Creative Writing Concentration and fulfills a prerequisite for ENGL 4050. Prerequisite: 2000-level ENGL course.

“If I feel physically as if the top of my head were taken off, I know that is poetry.”
—Emily Dickinson

In this course, we will read, write, and analyze poems that move us emotionally, challenge us intellectually, and charge us physically. We’ll explore a wide range of poetic styles and approaches – from American classics like Wallace Stevens and Elizabeth Bishop to some of the most exciting contemporary poets writing today – in order to find fodder for our own writing and invigorate our thinking about the possibilities of poetry in the world. The course will focus predominantly on your creative work. Each week you will write one new poem and workshop the poems of your peers. Each week we will also discuss a few poems clustered around a form, genre, or theme – such as landscape and environment; ekphrastic poetry (about works of art); epistolary poems; Google-sculpting, crowdsourcing and textual collage; spells, incantations, and magic; prose poems; elegies; and a crash course on prosody and rhythm from anonymous lyrics of the 14th century to Dr. Seuss and Kanye West. We’ll also read several book-length experiments in form, to get a sense of how contemporary poets think beyond each poem to the architecture of the whole project. You will be required to produce weekly poems; attend public poetry readings and write short responses to them; read several books of contemporary poetry and write responses to them; and assemble a final portfolio of polished poems.

ENGL 3050-02 Creative Writing: Poetry
Devin Johnston
This course meets a requirement for the Creative Writing Concentration and fulfills a prerequisite for ENGL 4050. Prerequisite: 2000-level ENGL course.

This course will introduce students to a range of methods and techniques for writing poetry, making use of a few compelling models on which to base our own writing (both reading and writing will be assigned). In this sense, the course will constitute an apprenticeship to poetry. We will begin as beginners, with experiment and play. No previous experience in the writing of poetry is required, only enthusiasm. Each week students will bring poems for discussion, developing a portfolio of revised work by the semester’s end. Students will also be expected to attend several poetry events.

ENGL 3060-03 Creative Writing: Fiction
Ted Mathys
This course meets a requirement for the Creative Writing Concentration and fulfills a prerequisite for ENGL 4060 and ENGL 4090. Prerequisite: 2000-level ENGL course.

“When you read a short story, you become a little more aware and a little more in love with the world around you.”
—George Saunders

In this workshop we will read, write, and discuss fiction that makes us see our world anew. The course will place
particular emphasis on short stories. We will read as writers, looking at how early short story masters like Edgar Allan Poe and Anton Chekov crafted their tales. And we’ll engage with a range of recent voices, from Junot Díaz and ZZ Packer to Jhumpa Lahiri and George Saunders. The course will focus predominantly on your creative work. Over the course of the semester you will write and revise one short story, and you will workshop the stories of your peers. Together we will hone elements of craft, such as detail, point of view, character, dialogue, plot, setting, motifs and the uses of figurative language, and we’ll undertake regular writing exercises to generate and incubate new story ideas. You will be required to produce new work regularly; provide written comments on your peers’ stories; write a craft analysis essay; attend readings by published authors; and assemble a final portfolio of polished work.

ENGL 3220-01 / FSTD 3180-01 Film and Literature
Paul Acker
In this course we will view and discuss films that are adapted from literary works of various kinds. Two main areas will be addressed: hardboiled detective fiction and “film noir”; and “art novel/ art film.” For most weeks, students will read the literary work before a Wednesday screening; write a short (3 or 4 page) paper (when assigned) or set of discussion questions (when assigned) to be turned in to my departmental mailbox by Monday noon (or 4:30 AT THE LATEST, when the office closes); and then discuss the film on Monday night. Papers turned into class at 6 are LATE. Films viewed will include The Maltese Falcon, Blade Runner, Apocalypse Now and The Graduate. You will each write a paper on the first two films, and then papers for three other films of your choosing and write discussion questions for all the others. Since this is an intensive writing course, there is no midterm or final.

ENGL 3240-01 / FSTD 3930-01 Reading the Female Bildungsroman: Girls on Film
Ellen Crowell
This course meets the Diversity in the US Core Requirement. This course will be cross-listed with Women’s and Gender Studies as WGST 3240.
We’ve all read novels or seen films that tell this familiar story: a child slowly feels his way into adulthood by learning about himself, his family, and finally his destined place in—or outside of—society. Think Pinocchio, Oliver Twist, Huckleberry Finn, The Catcher in the Rye, Boyhood. Such narratives we term Bildungsromans: narratives of development depicting a young hero’s journey into adulthood and citizenship. Although the bildungsroman traditionally focused on the intellectual, social, and sexual education of a male hero, female artists have repeatedly and variously employed this narrative form to tell alternate stories about female intellectual, social, and sexual development. In this course, we will focus on narratives of development from television and film that depict a girl’s emergence into an often hostile social order. Texts may include: Boyhood (Linklater, 2014—as a point of comparison), Just Another Girl on the I.R.T, Buffy the Vampire Slayer, Our Song, Ghost World, Transamerica, Juno, Winter’s Bone, Pariah, Ruby Sparks, Beasts of the Southern Wild, Girls, and Broad City. Throughout the course we will ask: what does it mean to “grow up” as a girl within American culture? What other cultural conditions intersect with and affect the development of our identities? What does gender have to do with self-authorship? and to what extent have our answers to these questions been shaped by the media we consume? Students will lead one class discussion and write one midterm and one final paper.

ENGL 3241-01 Young Adult Literature
Jennifer Buehler
With more books being published annually for teens than ever before, the field of adolescent literature, or YA lit, is flourishing. YA titles are showing up on bestseller lists, being turned into popular movies, and finding a place in many middle and high school English classrooms. Although the field has seen tremendous growth and innovation in the past decade, many people still associate YA lit solely with the “problem novels” of the 1970s, the series books of the 1980s, or recent blockbuster hits such as Twilight. In doing so, they grossly underestimate the richness and
complexity of this literature.

In this course, we will immerse ourselves in an exploration of the current state of YA lit, from its modern origins in the 1960s to its most recent thematic and literary innovations. Designed with beginning English teachers in mind but also intended to meet the needs of English majors and others with a general interest in the topic, the course will engage participants in intensive reading of a wide variety of classic and contemporary YA texts. Our reading will be anchored by close analysis of these texts as well as ongoing conversation about the field of YA lit as it is shaped by publishers, book critics, and award committees. We will interact with authors and other experts in the field through telephone conference calls. Our work will be both intellectually rigorous and pragmatically grounded as we link conversations about literature to real-world contexts.

The following questions will guide our work together: What is YA lit, and who decides? How has the field of YA lit grown and changed over the past four decades? What tensions and debates shape the current conversation about YA lit? How can we support teens and adults in meaningful readings of YA lit?

**Area Two: History and Context**

**ENGL 3270-01 American Literary Traditions to 1865**
Jan McIntire-Strasburg
This course will read authors from the Colonial period to the Civil War (1865). We will be reading indigenous authors, the explorers, and others from the time period focusing most closely on how these texts create and sustain a distinctly “American” character by combining the ideas, thoughts, and philosophies of the various nations who made up Colonial America.

**ENGL 3470-01 Introduction to Shakespeare**
Donald Stump
In this course, we’ll begin with the bright comedies of Shakespeare’s early years, using the Sonnets to set the stage for the love rivalries, the conflicts between the old and the young, and competing ideas about the roles of the genders that mark those plays. We’ll then turn to the English histories, focusing on corrupt rulers and the long-term effects of rebellion, assassination, and civil war. In discussing the tragedies of Shakespeare’s maturity, we’ll follow his great turn inward, exploring the kinds of shocks that lead to psychic breakdown and extreme acts of violence. We’ll end with a late romance, in which characters undergo slow processes of healing and redemption after such a tragic calamity. Readings will include works such as *A Midsummer Night’s Dream*, *Much Ado About Nothing*, *I Henry IV*, *Richard III*, *Julius Caesar*, *Anthony and Cleopatra*, and *The Winter’s Tale*. Lively and engaged class discussion will be the heart of the course. Written work will include brief response papers, a longer analytical paper, a midterm, and a final exam.

**ENGL 3490-01 19th century British Literature**
Phyllis Weliver
Edinburgh publisher Edward Chambers counted Sir Walter Scott as a dear friend. His daughter Nina Chambers Lehmann and her husband established an influential London salon that included friends such as Charles Dickens, George Eliot, Robert Browning and Wilkie Collins. Our class will read novels and poems by these authors which brought to public attention issues of urban poverty and crime, the new athletics craze, vocational opportunities for women, science and medicine, substance abuse, antiquated marriage laws, and more. Ultimately, we will consider the role of friendship networks and literature in enacting social change, the function of friendship and family networks within novels, and the perceived role of the author as leader of the masses. In short, how did socializing, philanthropy and spoken word performances influence the very idea of what literature was in nineteenth-century
Britain? Requirements: attendance and participation, two six-page papers, class presentation, and weekly journal.

**Area Three: Culture and Critique**

**ENGL 3520-01 African American Literary Traditions II: After 1900**
Nathan Grant

*This course meets the Diversity in the US Core Requirement.*

“The problem of the twentieth century,” W. E. B. Du Bois said in The Souls of Black Folk in 1903, “is the problem of the color line.”

Black intellectuals and culturalists, including Du Bois, would begin to shape American modernism by imagining a world free of racism. When this was insufficient, they used the paradoxical intention of showing America its own face in the mirror they held. Blacks and progressivist whites would consistently expose the human cost of the abuses of economics, politics and power through modernist and Left sensibilities, and through their engagements with the Cultural Front and trans-Atlantic culture, also represent to the rest of the world insecurities and frustrations of a burgeoning U.S. culture.

We’ll be using one text, *The Norton Anthology of African American Literature*, vol. II. Primary sources may include: Paul Laurence Dunbar, Nella Larsen, Langston Hughes, Richard Wright, Zora Neale Hurston, Toni Morrison, John Edgar Wideman, Gloria Naylor.

**ENGL 3540-01 Literature of the African Diaspora**
Stephen Casmier

*This course meets the Global Citizenship Core Requirement.*

Literature of the African Diaspora will acquaint students with literature of the Black Atlantic experience (the experience of Africans in three regions: Africa, the Americas and Europe) through the discussion of writings spanning a period of nearly three hundred years. In this course, students will read eight major works of literature in addition to a selection of essays, poems and short stories. Students will be expected to write 3 short essays on any 3 of the eight major works discussed in this class. Texts for this class will include: *Things Fall Apart* by Chinua Achebe, *So Long A Letter* by Mariama Ba, *The Classic Slave Narratives*, edited by Henry Louis Gates, *The Dark Child* by Camara Laye, *Beloved* by Toni Morrison, and *Native Son* by Richard Wright.

**ENGL 3620-01 Special Topics in Spirituality and Literature**
Hal Bush

This course will study the forms, features, and rhetorical strategies of literature that considers the nature of God and of spirituality. To begin, we will discuss some meaningful ways to talk about spirituality, spiritual practice, and the “spiritual” itself. This discussion will include some sociological aspects of current American spiritualities, broadly speaking. We will also study the ways people write about the spiritual—and some of the assignments will allow students to try their hand at it.

We will begin with a number of critical/sociological essays or chapters, by the likes of Martin Buber, Rudolph Otto, Kathleen Norris, Eugene Peterson, Wendell Berry, Thomas Merton, Belden Lane, Annie Dillard, C. S. Lewis, Robert Wuthnow, Ronald Rolheiser, and others. Then we will study a number of literary texts in which spiritual issues are crucial, such as Norman Maclean, *A River Runs Through It*; Marilynne Robinson, *Gilead*; James Baldwin, *The Fire Next Time*; Octavia Butler, *Parable of the Sower*; J. D. Salinger, *Franny and Zooey*; Ron Hansen, *Mariette in Ecstasy*; Jon Krakauer, *Into the Wild*; Anne LaMott, *Traveling Mercies*; along with selected stories by Flannery O’Connor and Eudora Welty.
**ENGL 3730-01 Introduction to Medical Humanities**

*This course counts toward the Medical Humanities Interdisciplinary Minor.*

Sara van den Berg

Medical decisions are based not only on science, law and ethical principles, but on personal experiences and desires. This course emphasizes the role of personal experience in medical decision-making, as seen in literature and essays by physicians, patients, and their families. Fiction and non-fiction probe issues of uncertainty, error, impairment, empathy, and catastrophe, and help us understand the different ways individual people cope with the illusion of success and the utility of failure. Resources of personal strength, institutional support, and cultural values are tested. Patient narratives may be quite different from physician narratives in response to crisis, and cultural differences may affect how illness is perceived and treated. Readings will cover the human life cycle from genetics and birth to death, with consideration of the challenges posed by different forms of disease. We’ll read about conflicts in genetic testing, childbirth, the doctor/patient relationship, hospital practices, access to care, and death. Texts may include Jerome Groopman’s *How Doctors Think*, Danielle Ofri’s *What Doctors Feel*, and Arthur Frank’s *The Wounded Storyteller*, as well as fiction by Tolstoy, Chekhov, Hemingway, William Carlos Williams, Tillie Olsen, Alice Walker, Lorrie Moore, Alice Munro, and David Foster Wallace, and contemporary short fiction and essays. Course requirements: short papers; midterm; final exam OR term paper.

**Area Four: Rhetoric and Argument:**

**ENGL 3850-01 and HR3850-01 Foundations of Rhetoric and Writing**

Nathaniel Rivers

*This course is a prerequisite for the English Major with Rhetoric, Writing and Technology Concentration.*

English 3850 traces the role of writing in the world, and students are invited to write in and about the places in which they live, love, and learn. In this open-ended and workshop-based course, students determine their own projects.

Writing is part and parcel of nearly every human endeavor, and many human endeavors owe their existence to writing. No matter the course of your life—personal or professional—writing is one of the primary ways we navigate that life’s contours and complexities. This course introduces students to the field of rhetoric and writing through a sustained engagement with its practices and principles. Students produce a variety of documents (text for the web, media such as audio and video, infographics, etc) in terms of key theoretical understandings of that work: namely, rhetorical theory, ethics, information design, and decision architecture. All work in the course also stresses the importance of primary research, document design, effective writing, and audience awareness—considerations that shape the personal and professional lives of students.
FALL 2016  
FOUR-THOUSAND LEVEL COURSES

ENGL 4010-01 New Media Writing
This course meets a requirement for the English Major with Rhetoric, Writing and Technology Concentration.
Nathaniel Rivers
Students in this class collaboratively research, plan, produce, and distribute compelling stories using new media technologies. Students select and investigate a topic currently underway in or around Saint Louis University using both primary and secondary sources (interviews, observations, background research), and then plan, produce, and distribute a range of media such as a podcast (akin to RadioLab or This American Life) or a series of video shorts (akin to How It’s Made) with this topic as its subject matter. Ultimately, students themselves negotiate the focus and tone of their own publications. Students enrolled in this course cultivate the habits of a successful professional communicator working in an increasingly collaborative, free-form, and mediated work environment. Students likewise develop an understanding of how rhetoric shapes stories—both their structure and their public reception. Additionally, students will establish a voice as a writer, understand the principles and practices of primary and secondary research, gain comfort and competence with new media production and distribution, and develop sophisticated and critical responses to (new media) technology.

ENGL 4090-01 Advanced Creative Writing: Time in Fiction
This course meets a requirement for the Creative Writing Concentration. Prerequisite: ENGL 3030 or 3060.
Saher Alam
This is an upper-level creative writing workshop focusing on the craft of time in fiction. In The Art of Time in Fiction, writer Joan Silber asserts that “all fiction has to contend with the experience of time passing…. This parade of events is what distinguishes the narrative impulse from the purely lyrical one.” In this class, we will examine how fiction writers represent, compress, elongate, spotlight, mask, or otherwise manipulate the passing of time in their stories—how, that is, they gain control of a reader’s sense of how much (or how little) time is passing for the characters within the story. Specifically, we will focus on the categories that Silber offers for examining time spans in fiction, e.g., classic time, long time, switchback time, slowed time, and fabulous time. We will read contemporary and classic short stories (as well as some long ones) that manipulate time in innovative ways. Authors include (but are not limited to): Jorge Luis Borges, Angela Carter, Deborah Eisenberg, Faulkner, Alice Munro. Over the course of the semester, students will be asked to complete weekly reading/writing assignments, a story for workshop, and a craft paper. In addition, students will be required to attend the English Department’s Sheila Nolan Whalen Visiting Writer Series, the events of which are typically on Tuesdays, 4-5 pm.

ENGL 4100 History of the English Language
Paul Acker
The course examines in representative detail the various major phases of the English language. We begin with an introduction to phonology and the phonetic alphabet, since we will need to understand the relationships between sounds in order to understand how pronunciation and spelling change over time. We will then place English within its IndoEuropean and Germanic context, after which we will focus on distinguishing features of Old, Middle and Modern English. Finally we will look at differences between American and British English and dialect variation within American English.

Students will be assigned readings from the textbook and daily exercises from the workbook, which we will go over
in class. Failure to complete the exercises will affect your grade, as will more than three absences (I will take daily attendance).

There will be a midterm and a final. The midterm will be held in class on a day (to be announced) in midterm week; the final will be held on the assigned day during finals week (consult the course bulletin for the exact day). The midterm lasts 50 minutes, the final about 90 minutes. The final will focus on material learned in the second half of the semester, although some information (e.g. relating to phonetics) will need to be retained.

Required Texts:
Thomas Pyles and John Algeo, *The Origins and Development of the English Language*
John Algeo, *Problems in the Origins and Development of the English Language*

**ENGL 4608-01 Twentieth-Century British Poetry**
Georgia Johnston
Poetry by Gerard Manley Hopkins, Charlotte Mew, W.B. Yeats, Stevie Smith, T.S. Eliot, W.H. Auden, Grace Nichols, Ted Hughes, Geoffrey Hill, and Carol Ann Duffy will help us study British poetic traditions as they develop from Victorian narrative poetry through high modernism into postmodernism. We’ll highlight Britain’s rich cultures in myth, folklore, and Anglo-Catholicism to explore class, gender, religion, nation, and race. Some questions we’ll consider throughout the course: How does breakdown of Empire influence the British poetic tradition? Where is the place of the “other,” the marginalized? How does that place change as the century progresses? What and where is the place of cultural power in this century? How do religious figures focus this poetic tradition? How does the image of God change as the century progresses, and how might that image connect to poets’ choices in prosody and metaphor? Graded work includes one-page responses to the poetry (analytical or poetic), a midterm, a research paper, a memorized (short) poem, and a final.

**ENGL 4680-01 and HR 4680-01 Major Postcolonial Writers**
Joya Uraizee
In this course you will be focusing in detail on four major postcolonial writers: Gabriel Garcia Marquez, Salman Rushdie, Grace Nichols, and Tsitsi Dangarembga. You will read their major writings and will examine such themes as internationalism and transnationalism; gender and sex; family and identity; class and politics; race and ethnicity. You will also learn to appreciate various approaches to postcolonial literature, including cultural, post-structural and psychoanalytical. Some of the texts you will study include: Tsitsi Dangarembga’s *Nervous Conditions* and *The Book of Not*; Gabriel Garcia Marquez’s *One Hundred Years of Solitude* and *Love in the Time of Cholera*; Grace Nichols’ *I Is a Long Memoried Woman* and *The Fat Black Woman’s Poems*; and Salman Rushdie’s *The Satanic Verses* and *Shalimar the Clown*. The requirements for the course include short quizzes and in-class assignments, a short paper, a blog, a midterm group assignment, and a research paper (including 3 hours of service learning).

**ENGL 4810 Major American Authors: Hemingway, Fitzgerald, Faulkner**
Jan McIntire-Strasburg
This course will study three major American modernist authors of both the novel and the short story. We will look at elements of experimental style, choices of subject matter and culture of the 1920s–40s, influences on the authors and the ways in which scholars have used literary theories to interpret the works.
RIE / English Honors Seminar

ENGL 4900-01 Disability Studies
Sara van den Berg

Limited to Research Intensive English students. Other students can petition to enroll through special permission of the English Undergraduate Director. Email requests for permission to undergradenglish@slu.edu.

This course considers the problem of defining disability, both as theoretical concept and as experience. There will be theoretical readings, and we’ll discuss the foundations of Disability Studies in theories of feminism, gender, race and the body, as well as in social activism and the law. The course will focus on three very different types of disability: blindness, dwarfism, and pain. Each of them has a “history.” Each poses problems for the theory of disability and the personal experience of disability. Blindness, a deficit of sensation, is often socially marked (by a white cane or a service dog). We’ll read Milton on his blindness, as well as contemporary works (including Oliver Sacks on the problem of regaining sight). Dwarfism looks like a disability but may not be. We’ll survey representations of dwarfs in art and literature from the Renaissance court to the 19th-century freak show to present-day media and medicine. We’ll discuss films (Tod Browning’s Freaks and The Station Agent, which features Peter Dinklage) and contemporary TV series. Pain is an “invisible disability,” an internal overload of sensation. We’ll discuss the differences between acute and chronic pain. Readings will include Fanny Burney’s account of her mastectomy, John Locke’s account of treating the Countess of Northumberland, and modern memoirs. We’ll discuss the problems of measuring pain and opioid treatments. In discussing blindness, dwarfism and pain, we’ll consider the moral, aesthetic, medical, and biopsychosocial models of disability and how they change over time. This seminar is designed for students in the Research Intensive track of the English Major. The seminar meets with ENGL6190.

Senior Seminar

ENGL 4940-01 Senior Inquiry Seminar: Digitizing the Victorians
Phyllis Weliver

Enrollment limited to senior English majors.

Digitizing the Victorians unites traditional methods in literary reading and research with approaches made possible by new technology. Focusing on the Victorian period, it asks how we might stretch and even redraw the boundaries of what it means to practice literary studies when we bring the humanities into contact with digital tools. Can we present arguments more fully and even change the ways in which we think?

During the semester, we will bring The Digital Panopticon <http://www.digitalpanopticon.org/> and The Proceedings of the Old Bailey <http://www.oldbaileyonline.org/index.jsp> into our study of Dickens, create a mapping project to explore detective fiction, examine the relationship between Dante Gabriel Rossetti’s paintings and poetry on The Rossetti Archive <http://www.rossettiarchive.org/>, and learn about dh and sound studies as a means of exploring Tennyson’s poetry. We will discuss different digital humanities (dh) methodologies, tools and terminology; evaluate scholarly, online dh projects; generate our own dh research questions; and collaborate to create projects that address those research interests. Requirements: attendance and participation, a 6-page paper, a 10-page research paper and a collaborative digital project. No knowledge of any coding language necessary.
FALL 2016
FIVE-THOUSAND LEVEL COURSES

ENGL 5000 Methods of Literary Research
Joe Weixlmann
This course will introduce students to practical aspects of literary research at the graduate level. Topics covered will include using electronic and print tools as means of generating working bibliographies, archival research, the editing of texts and understanding the importance of textual variants, presenting conference papers, and preparing articles for submission as well as successfully placing them. Along the way, we will consider the history of the printed book, working in the digital humanities, the current state of the profession, qualitative and quantitative research methods, and the importance to the researcher of developing a “hunting mentality.” Unlike courses that require one substantial paper, ENGL 5000 is designed to facilitate students’ learning through the completion of a series of individual projects that evidence their mastery of the course material.

ENGL 5010 Teaching Writing
Paul Lynch
A more accurate course description would perhaps have added a question mark to title, Teaching Writing. As much intellectual energy has been spent debating whether we can teach writing as has been spent on actually teaching it. Is 16 weeks enough time? Who are we teaching them to write for? Should we teach writing at all? Far from being a problem or a symptom of some underlying disease, however, such tensions reflect how the teaching of writing has always been a highly reflective practice. We are always thinking about what we’re doing, what we’ve done, and what we might yet do in the classroom. We’re also adapting to shifting standards, emerging media, and ever-changing student populations. Even if there was a right way to do things, it surely wouldn’t stand the test of time. And this reflective work necessarily entails occasional anxiety. As a course generally populated by first time teachers, we will work through and harness our collective anxiety in order to build the reflective practices that are the typical hallmarks of successful teachers. Working from The Oxford Guide to Composition Pedagogy, we will construct syllabi, create assignments, and evaluate student writing, and we will do all of this together. ENGL 501 will create a community of teachers who respond, encourage, and share with one another.

ENGL 5190 History of the English Language
Paul Acker
The course examines in representative detail the various major phases of the English language. We begin with an introduction to phonology and the phonetic alphabet, since we will need to understand the relationships between sounds in order to understand how pronunciation and spelling change over time. We will then place English within its Indo-European and Germanic context, after which we will focus on distinguishing features of Old, Middle and Modern English. Finally we will look at differences between American and British English and dialect variation within American English.

Students will be assigned readings from the textbook and daily exercises from the workbook, which we will go over in class. Failure to complete the exercises will affect your grade, as will more than three absences (I will take daily attendance).

There will be a midterm and a final. The midterm will be held in class on a day (to be announced) in midterm week; the final will be held on the assigned day during finals week (consult the course bulletin for the exact day). The midterm lasts 50 minutes, the final about 90 minutes. The final will focus on material learned in the second half of the semester, although some information (e.g. relating to phonetics) will need to be retained.
Required Texts:
Thomas Pyles and John Algeo, *The Origins and Development of the English Language*
John Algeo, *Problems in the Origins and Development of the English Language*
FALL 2016
SIX-THOUSAND LEVEL COURSES

ENGL 6190 Disability Studies
Sara van den Berg
This course considers the problem of defining disability, both as theoretical concept and as experience. There will be theoretical readings, and we’ll discuss the foundations of Disability Studies in theories of feminism, gender, race and the body, as well as in social activism and the law. The course will focus on three very different types of disability: blindness, dwarfism, and pain. Each of them has a “history.” Each poses problems for the theory of disability and the personal experience of disability. Blindness, a deficit of sensation, is often socially marked (by a white cane or a service dog). We’ll read Milton on his blindness, as well as contemporary works (including Oliver Sacks on the problem of regaining sight). Dwarfism looks like a disability but may not be. We’ll survey representations of dwarfs in art and literature from the Renaissance court to the 19th-century freak show to present-day media and medicine. We’ll discuss films (Tod Browning’s Freaks and The Station Agent, which features Peter Dinklage) and contemporary TV series. Pain is an “invisible disability,” an internal overload of sensation. We’ll discuss the differences between acute and chronic pain. Readings will include Fanny Burney’s account of her mastectomy, John Locke’s account of treating the Countess of Northumberland, and modern memoirs. We’ll discuss the problems of measuring pain and opioid treatments. In discussing blindness, dwarfism and pain, we’ll consider the moral, aesthetic, medical, and biopsychosocial models of disability and how they change over time. This seminar is suitable for beginning and advanced students. Each student will develop an independent research project and will make a presentation to the class. The course meets with ENGL 4900, a seminar for students in the Research Intensive track of the English Major.

ENGL 6710 19th Century American Lit
Juliana Chow
Traveling to Charleston and the heart of slavery, J. Hector St. John de Crévecoeur sees the dissipation of plantation society as the “ne plus ultra of worldly felicity.” He balances on the edge of what becomes the breaking down of a body—a people, a nation, a home—but also the breaking down of the very form in which he writes. At the precipice of what seems like “no more,” however, there is yet a transformation “beyond.” In this course, we will examine “traveling texts” like Crévecoeur's to consider how they register crises and considerations of form in American literary, historical, and scientific vicissitudes. In particular, the literature of travel will allow us to consider how the study of “other” worlds—human and nonhuman, wild or civilized—is inextricable from the bondage and freedom that it is premised upon in the long nineteenth century. While emphasis will be placed on primary literary texts (tending toward the earlier end of the period for the purposes of this course), we will also read natural history writing of the period and selections from critical texts. Authors may include: Crévecoeur, Equiano, Bartram, Sansay, Irving, Audubon, Poe, Darwin, Douglass, Fenimore Cooper, Hawthorne, Thoreau, Marsh, and Melville, as well as Adorno, Buck-Morss, Canguilhem, Glissant, Hegel, and Schwarz. Assessment will be based on written responses, participation and presentations, and a final research paper.

ENGL 6760 Spirituality and Contemporary American Literature
Hal Bush
We will consider the forms, features, and rhetorical purposes of literature that considers the nature of God and human spirituality. To begin, we shall attempt meaningful definitions for spirituality, spiritual practice, and spiritual itself. This will include some sociological discussion of current American spiritualities, broadly speaking. Primary attention will be on various forms of Christian spirituality, with some attention to other traditions. We shall consider how issues of spirituality and religion are portrayed in works of fiction and autobiography. Many of these
texts are not what we might consider to be traditionally “religious” or “spiritual” per se, so much of our task will be to consider in what ways they might be viewed as spiritual. Each fits into the concerns of the course, for example, by taking seriously the sacred realm, by seeking the sacred in everyday life, and/or by critiquing the spiritual preoccupations of characters or cultures. In order to develop some working terms and concepts, at the beginning of the course we will read a fairly large number of critical/philosophical/sociological essays or chapters, by the likes of Henry Thoreau, Martin Buber, Jurgen Moltmann, Rudolph Otto, Mircea Eliade, Wendell Berry, C. S. Lewis, Robert Wuthnow, Ronald Rolheiser, Eugene Peterson, Christian Smith, and other predictable suspects. Primary readings will include many of the following works: Norman Maclean, *A River Runs Through It*; Flannery O’Connor, *The Complete Stories*; J. D. Salinger, *Franny and Zooey*; Octavia Butler, *Parable of the Sower*; Jon Krakauer, *Into the Wild*; Marilynne Robinson, *Gilead*; Kathleen Norris, *Dakota*; Annie Dillard, *Pilgrim at Tinker Creek*; Don DeLillo, *Mao II*; Shane Claiborne, *Irresistible Kingdom*; Cormac McCarthy, *The Road*; Ron Hansen, *Mariette in Ecstasy*; and Tim O’Brien, *In the Lake of the Woods*. 
## The Major in English

<table>
<thead>
<tr>
<th>Requirements</th>
<th>Courses</th>
<th>Hrs.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Foundational Coursework</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>CAS Core Requirements and Major Requirements</td>
<td>ENGL 2xxx: _______</td>
<td>3 hrs.</td>
<td>BOTH the 2000-level course and 3000-level Core courses count toward the English major.</td>
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<tr>
<td></td>
<td>ENGL 3xxx: _______</td>
<td>3 hrs.</td>
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</tr>
<tr>
<td>5 x 3000-level courses:</td>
<td>ENGL 3xxx: _______</td>
<td>3 hrs.</td>
<td>Students take 5 courses for 15 hours at the 3000-level.</td>
</tr>
<tr>
<td>• 1 x Culture and Critique</td>
<td>ENGL 3xxx: _______</td>
<td>3 hrs.</td>
<td>Two of these 3000-level courses must be taken before proceeding to the 4000-level course.</td>
</tr>
<tr>
<td>• 1 x Form and Genre</td>
<td>ENGL 3xxx: _______</td>
<td>3 hrs.</td>
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</tr>
<tr>
<td>• 1 x History and Context</td>
<td>ENGL 3xxx: _______</td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td>• 1 x Rhetoric and Argumentation</td>
<td>ENGL 3xxx: _______</td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td>• 1 x free choice</td>
<td>ENGL 3xxx: _______</td>
<td>3 hrs.</td>
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</tr>
<tr>
<td><strong>Advanced Seminars</strong></td>
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<tr>
<td></td>
<td>ENGL 4xxx: _______</td>
<td>3 hrs.</td>
<td>Students take 5 x 4000-level courses of their choice plus the Senior Seminar; no distribution requirements. (^1)</td>
</tr>
<tr>
<td>5 x 4000-level courses</td>
<td>ENGL 4xxx: _______</td>
<td>3 hrs.</td>
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<td></td>
<td>ENGL 4xxx: _______</td>
<td>3 hrs.</td>
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<tr>
<td></td>
<td>ENGL 4xxx: _______</td>
<td>3 hrs.</td>
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<tr>
<td></td>
<td>ENGL 4xxx: _______</td>
<td>3 hrs.</td>
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</tr>
<tr>
<td>1 x Senior Seminar</td>
<td>ENGL 4940: _______</td>
<td>3 hrs.</td>
<td>All majors take 4940 in their senior year (fall or spring) (^2)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>36 hrs.</strong></td>
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</tbody>
</table>

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\(^1\) See next page for information about how concentrations within the major structure a student’s 4000-level coursework.

\(^2\) See next page for exceptions.
Concentrations within the Major

Creative Writing (CW)
Students completing the English major with emphasis in Creative Writing follow the Major curriculum. The difference is that students prioritize Creative Writing courses when completing Foundational Coursework distribution requirements at the 3000-level and Advanced Seminars at the 4000 level. A total of TWELVE hours within Creative Writing courses is required to complete the concentration.

- CW students can count up to SIX hours at the 3000-level towards their CW concentration: two Creative Writing courses (ENGL 3000 through 3100) offered within the Form and Genre (FG) category.
- CW students then take SIX OR NINE hours of additional CW courses at the 4000-level (for example, ENGL 4050: Advanced Poetry Workshop). Finally, in addition to taking ENGL 4940: Senior Seminar, CW students submit a portfolio of representative work for assessment prior to graduation.

Rhetoric, Writing and Technology (RWT)
Students completing the English major with emphasis in Rhetoric, Writing and Technology (RWT) follow the Major curriculum. The difference is that students prioritize RWT courses when completing distribution requirements at the 3000-level and Advanced Seminars at the 4000-level. A total of TWELVE hours within RWT courses are required to complete the concentration.

Required courses:
- ENGL 3850: Foundations in Rhetoric and Writing; this course fulfills the Rhetoric and Argumentation (RA) category at the 3000-level.
- Either ENGL 4020: History of Rhetoric from Classical Athens until 1700 or English 4030: History of Rhetoric from 1701 until the present; both courses fulfill 3 hours of the Advanced Seminar requirement within the major.

Electives: RWT students will also take at least TWO additional RWT courses from the following:
- ENGL 3860: Public Rhetoric
- ENGL 3870: Technical Writing
- ENGL 3960: Rhetoric, Reasoning, and Law
- ENGL 3890: Writing Consulting
- ENGL 4000: Business and Professional Writing
- ENGL 4010: New Media Writing
- ENGL 4040: Special Topics in Rhetoric
- ENGL 4120: Language Studies: Special Topics

Capstone: Instead of ENGL 4940: Senior Seminar, RWT students complete a capstone project with a faculty mentor under ENGL 4980: Independent Study.

Honors Concentration: Research Intensive English (RIE)
Students admitted to the departmental honors concentration (Research Intensive English) follow the Major curriculum. The difference is that English honors students prioritize RIE seminars (limited to admitted RIE students) when completing their Advanced Seminar requirements at the 4000 level. RIE students also add three additional hours to the major (39 total hours rather than 36) to complete ENGL 4990: Senior Honors Project with a faculty mentor.

- RIE students complete AT LEAST TWO RIE seminars to complete this honors concentration.
- In addition to taking ENGL 4940: Senior Seminar, RIE students complete ENGL 4990: Senior Honors Project under the supervision of a faculty mentor prior to graduation.
## The Major Concentration in Creative Writing

<table>
<thead>
<tr>
<th>Requirements</th>
<th>Courses</th>
<th>Hrs.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Foundational Coursework</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CAS Core Requirements and Major Requirements</strong></td>
<td>ENGL 3xxx:________</td>
<td>3 hrs.</td>
<td>Students take 5 3000-level courses according to one of two paths. There is no 2000-level requirement.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Students take <strong>EITHER</strong> 4 3000-level literature/rhetoric courses (one from each category on the left) and 1 CW (creative writing) course (ENGL 3000-3100) OR 3 3000-level courses, using the Form and Genre course as a second CW course.</td>
</tr>
<tr>
<td></td>
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<td></td>
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</tr>
<tr>
<td><strong>A. 4 x 3000-level literature/rhetoric courses:</strong></td>
<td>ENGL 3xxx:________</td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Culture and Critique</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>• Form and Genre</td>
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<tr>
<td></td>
<td>• History and Context</td>
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<tr>
<td></td>
<td>• Rhetoric and Argumentation</td>
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<td></td>
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<tr>
<td></td>
<td>AND</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>1 x 3000-level CW course</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>B. 3 x 3000-level literature/rhetoric courses:</strong></td>
<td>ENGL 3xxx:________</td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Culture and Critique</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• History and Context</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Rhetoric and Argumentation</td>
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<td></td>
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<tr>
<td></td>
<td>AND</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>2 x 3000-level CW courses</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Advanced Seminars</strong></td>
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<tr>
<td>Choose the same option as above:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>A. 2 x 4000-level literature/rhetoric courses</strong></td>
<td>ENGL 4xxx:________</td>
<td>3 hrs.</td>
<td>Students take 15 hours of 4000-level English courses plus the Senior Seminar.</td>
</tr>
<tr>
<td>AND</td>
<td>ENGL 4xxx:________</td>
<td>3 hrs.</td>
<td>To complete the requirement of 12 total creative writing hours, <strong>6 or 9</strong> of these hours must be 4000-level CW courses. The option a student uses for the 3000-level courses must be the option he or she uses for the 4000-level courses.</td>
</tr>
<tr>
<td></td>
<td>3 x 4000-level CW courses</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>B. 3 x 4000-level literature/rhetoric courses</strong></td>
<td>ENGL 4xxx:________</td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td>AND</td>
<td>ENGL 4xxx:________</td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2 x 4000-level CW courses</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1 x Senior Seminar</strong></td>
<td>ENGL 4940:________</td>
<td>3 hrs.</td>
<td>All majors take 4940 in their senior year (fall or spring)</td>
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<tr>
<td></td>
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</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>36 hrs.</strong></td>
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</tr>
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</table>
# The Minor in English

<table>
<thead>
<tr>
<th>Requirements</th>
<th>Courses</th>
<th>Hrs.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core Requirements</td>
<td>ENGL 2xxx: _______</td>
<td>3 hrs.</td>
<td>Both 2000- and 3000-level Core courses count toward the minor. Students not required to take a 2000-level literature course should use their 3000-level Core requirement here.</td>
</tr>
<tr>
<td>1 x 2000 / 3000-level course:</td>
<td>or</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ENGL 3xxx: _______</td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td>Introductory Coursework</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 x 3000-level courses:</td>
<td>ENGL 3xxx: _______</td>
<td>3 hrs.</td>
<td>Students take one 3000-level course from 3 of the four possible distribution categories. (9 hours total at the 3000-level)</td>
</tr>
<tr>
<td>• 1 x Culture and Critique</td>
<td>ENGL 3xxx: _______</td>
<td>3 hrs.</td>
<td>Two of these 3000-level courses must be taken before proceeding to the 4000-level.</td>
</tr>
<tr>
<td>• 1 x History and Context</td>
<td>ENGL 3xxx: _______</td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td>• 1 x Form and Genre</td>
<td>ENGL 3xxx: _______</td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td>• 1 x Rhetoric and Argumentation</td>
<td>ENGL 3xxx: _______</td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td>Advanced Coursework</td>
<td></td>
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</tr>
<tr>
<td>2 x 4000-level creative writing</td>
<td>ENGL 4xxx: _______</td>
<td>3 hrs.</td>
<td>Minors take TWO 4000-level courses to complete the minor. Any 4000-level course (other than 4940 and 4990) counts towards this requirement.</td>
</tr>
<tr>
<td></td>
<td>ENGL 4xxx: _______</td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td>Total courses/hours</td>
<td>Six courses</td>
<td>18 hrs.</td>
<td>Includes Core Courses</td>
</tr>
</tbody>
</table>

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3 The English Senior Seminar (ENGL 4940) is restricted to English majors; the Senior Honors Project (ENGL 4990) is restricted to RIE – English Honors students.
## The Minor in Creative Writing

<table>
<thead>
<tr>
<th>Requirements</th>
<th>Courses</th>
<th>Hrs.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>General English Requirement: 2 x 3000/4000-level literature or rhetoric courses</td>
<td>ENGL 3/4xxx:________</td>
<td>3 hrs.</td>
<td>Six hours of complementary courses in literature or rhetoric are to be chosen in consultation with the chair of creative writing.</td>
</tr>
<tr>
<td></td>
<td>ENGL 3/4xxx:________</td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td>Introductory Coursework</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 x 3000-level creative writing</td>
<td>ENGL 3xxx:________</td>
<td>3 hrs.</td>
<td>Students choose one of the following:</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>• ENGL 3030 The Writer as Reader</td>
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<td>• ENGL 3040 Writing Literacy Narratives</td>
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<td>• ENGL 3050 Creative Writing: Poetry</td>
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<td>• ENGL 3060 Creative Writing: Fiction</td>
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<td></td>
<td>• ENGL 3070 Creative Writing: Drama</td>
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<td>• ENGL 3080 Creative Writing: Non-Fiction</td>
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<td>• ENGL 3090 Creative Writing: Poetry and Translation</td>
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<td></td>
<td>• ENGL 3100 Creative Writing: Special Topics</td>
</tr>
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<td></td>
<td>• ENGL 3850 Foundations of Rhetoric and Writing</td>
</tr>
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<td></td>
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<td></td>
<td>One of these 3000-level writing courses must be taken before proceeding to the 4000-level.</td>
</tr>
<tr>
<td>Advanced Coursework</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 x 4000-level creative writing</td>
<td>ENGL 4xxx:________</td>
<td>3 hrs.</td>
<td>Students choose two of the following:</td>
</tr>
<tr>
<td></td>
<td>ENGL 4xxx:________</td>
<td>3 hrs.</td>
<td>• ENGL 4010 New Media Writing</td>
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<td>• ENGL 4050 Adv. Creative Writing: Poetry</td>
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<td></td>
<td></td>
<td>• ENGL 4060 Adv. Creative Writing: Fiction</td>
</tr>
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<td></td>
<td>• ENGL 4070 Adv. Creative Writing: Drama</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• ENGL 4080 Adv. Creative Writing: Non-Fiction</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• ENGL 4090 Adv. Creative Writing: Special Topics</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• ENGL 4120 Language Studies: Special Topics</td>
</tr>
<tr>
<td>Total courses/hours</td>
<td>Five courses</td>
<td>15 hrs.</td>
<td>Includes Core Courses</td>
</tr>
</tbody>
</table>
The Internship Program
@SLU English

What can you do with an English major?

This is the question facing many students majoring in the Humanities, especially in English. And yet the basic skills English majors develop over the course of their study—the ability to read deeply, write coherently, think flexibly—are the bedrock of a great variety of jobs in our information age.

The Internship Program of the SLU English Department seeks to showcase and develop the strong core skills of our majors by enabling students to pursue an internship that both helps them gain meaningful work experience and procures them course credit.

Frequently Asked Questions

Who is eligible to do an internship for course credit in English?
The SLU English Department's internship program supports upper-level English majors who wish to supplement their academic course of study with an educational work experience.

What kind of work will I do?
The English Department seeks to place its students in internship environments where interns go beyond performing clerical work and can make meaningful connections between their course of study and the practical, social, and intellectual demands of a workplace.

Where would I work?
Here are some organizations regularly seeking interns:
- River Styx Literary Journal
- The Contemporary Art Museum
- KDHX
- Regional Arts Commission
- Ralston-Purina

What does doing an internship for course credit require?
To ensure students have meaningful work experience, the English Department internship requires a significant academic component, one through which students augment their on-site work through a process of critical reflection and analysis.

Here are the basic elements of a SLU English internship:
- Registration for INTN 4910-19
- On-site work (10 hours/week for 15 weeks)
- Academic component
- Evaluation

Internships are typically voluntary but can be taken for 3 hours of course credit within the major if the internship opportunity meets the English Department's guidelines and requirements.

How do I get started?
Visit the English Department’s website: http://slu-english-internships.weebly.com. Here you can also determine whether you are eligible to register for an internship and read about the stages of the internship process. For additional questions, please contact the Department's Internship Coordinator, Saher Alam, at salam1@slu.edu.