Form is the root of performance . . . the poem, the statue, the sonata are not so much read, viewed or heard as they are lived. The encounter with the aesthetic is, together with certain modes of religious and of metaphysical experience, the most "ingressive", transformative summons available to human experience. Again, the shorthand image is that of an Annunciation, of "a terrible beauty" or gravity breaking into the small house of our cautionary being. If we have heard rightly the wing-beat and provocation of that visit, the house is no longer habitable in quite the same way as before. A mastering intrusion has shifted the light. . .

--George Steiner, Real Presences
ENGLISH DEPARTMENT SLU2000 COURSES
Fall 2003

Dr. Antony Hasler

**SLU2K ENGA-202-04**  TR 11:00-12:15
(Co-listed with PSYA101.03  TR 9:30-10:45)

**SLU2K ENGA-202-05**  TR 12:45-2:00
(Co-listed with PSYA101.02  TR 11-12:15)

To register for one of these SLU2K courses, a student must be co-registered for PSYA 101 (PSYA101, section 3, for ENGA202.04, and PSYA 101, section2, for ENGA202.05.) Therefore, the students in these small 19-student classes will form a small sub-section of the Introduction to Psychology lecture courses.

**Introduction to Literary Studies: Psychoanalysis, Culture, Text**
Since it was founded by Sigmund Freud near the end of the nineteenth century, psychoanalysis has had a strong relevance to literature. This is partly because of Freud's own fascination with the stories our dreams can tell us and the ways these stories link to narrative and rhetoric. It is also, however, because Freud and his followers are much concerned with the ways in which our bodies - those gendered, sexed, sentient and fleshly immediate things we tend to think of as our inalienable property - are themselves entangled in familial, social and cultural systems within which they become strangers to us: fictions to be interpreted, texts filled with multiple, conflicting and not always accessible meanings.

This course will explore its subject—psychoanalysis, culture, text—through a mixture of prose fiction, poetry, film and theoretical commentary. Course assignments will include two short papers, a midterm, and a final.

Dr. Elisabeth Heard

**SLU2K ENGA-240-01**  TR12:45-2:00
(co-listed with PLA205.14, TR 11-12:15)

To register for this SLU2K course, a student must be co-registered for PLA205, section 14. Therefore, the students in this small 15-student class will ALSO be the same students in PLA205.14. The courses will interconnect academically in their study of ethics from the perspective of two different disciplines, English and Philosophy.

**The Good, the Bad, and the Ugly: Representations of Human Behavior in Drama**
This class will explore the driving ethical forces in human behavior as illustrated in western drama. Some of the questions we will be asking are—What characters can be labeled as being good/evil? What issues are the characters faced with? How do their experiences help to shape who they are? The playwrights that we will be reading use their texts to explore the inner psychology and ethical dilemmas present in every human being, and often dramatists use their plays to help them exorcize their own personal demons. We will be reading plays from various periods—from ancient Greek to contemporary American. During the course of the class you will be required to complete two short papers, a midterm, and a final exam..
Summer Courses
ENGA-202-1A
Intro to Literary Studies
Dr. Raymond Benoit
May 19-June 6
MTWR 9:00-12:20

ENGA-332-1B
Literature and Film
Dr. Vincent Casaregola
May 19-June 6

ENGA-314-55
Literature of Mystery and Intrigue
Dr. Lucien Fournier
June 30-August 8
TR  6:00-9:30

This course explores both the historical development and the social significance of detective fiction. While the material is chiefly found in short stories, there will be two short novels, and occasional films. Course work includes two short critical papers, weekly overview write-ups and quizzes, as well as a final examination.

ENGA-354-50
Shakespeare for Non-Majors
Dr. Thomas Walsh
May 19-June 27
MW: 6:00-9:30

In this introduction to Shakespeare’s life and works, selected plays and poems representative of four dramatic and poetic genres—tragedy, comedy, romance, and/or lyric—will be studied in their historical, political, cultural, and literary contexts. Analysis of language, characterization, plot, and structure will aim at developing an appreciation of Shakespeare’s art. Whenever possible, tapes, films, and/or live performances will be seen.

Students are expected to read and study all assignments as well as participate actively in class discussions. There will be one take-home exam-project (100 points); a paper or a recitation & short paper (100 points); and a final, in-class essay and objective examination (100 points). Total points=300. Texts: Several paperback editions.
ENGA-470
The Nineteenth Century American Novel
Dr. Janice McIntire-Strasburg
May 19-June 6
6:00-9:30

Novels read in this course will cover the major periods divisions: romanticism, realism, and naturalism. We will be reading these novels through the lens of historiography; that is, the novel as a recording and creating force in America's cultural and social history. Although the list of novels is not yet set, it will include The House of Seven Gables, Adventures of Huckleberry Finn, The Ambassadors, and Maggie: A Girl of the Streets. For the time allotted, this course is reading intensive. Graded assignments will include a 1-2 page position paper for each novel and a final exam.

ENGA-625-55
Chaucer: The Canterbury Tales
Dr. Antony Hasler
June 30-Aug 8
TR 6:00-9:30

In the course we'll read a substantial cross-section of the "Canterbury Tales", "Troilus and Criseyde", at least one dream poem, and some of the shorter poems. We will, of course, look at the social and cultural context of Chaucer's poetry, examining in some cases its relationship to its literary sources. I'd like also to give some attention to the readings of more recent Chaucer criticism, especially where shaped by current literary theory. Consequently, a number of essays and books will be placed on reserve or e-reserve for readers.

All Chaucer selections are to be read in the "Riverside Chaucer", edited by L.D. Benson. The course requirements will be two essays, to be submitted over the term, one final examination and regular class participation. I'd also like students, in the course of the term, to do some work on the correct pronunciation of Middle English.

You are encouraged to read widely in Chaucer's work before beginning; it would be of value if you could manage to read in advance the "Canterbury Tales" and perhaps "Troilus and Criseyde". Necessarily there will be some emphasis on Chaucer's language, and previous acquaintance with Middle English would be helpful, though by no means essential. I appreciate that students coming to this course are likely to have varying degrees of familiarity with the language and literature of the period; with this in mind, it might help if intending participants could see or e-mail me before the course starts, so that I can get some idea of individual backgrounds and experience.
Conventional wisdom suggests that the United States was only a marginal or peripheral participant in nineteenth-century imperialism. Similarly, within American literary studies, analysis of pre-1900 American empire building has been a curious absence. While it is true that the U.S. did not participate as aggressively as European nations in the nineteenth-century partitioning of Africa and the Middle East, when we step outside this African-focused history of imperialism we find that the U.S. has a long, fascinating, and sometimes unpleasant history of empire-building, particularly in the Western hemisphere. Many of America’s most important fiction writers attempted to represent and intervene in the cultural discourse concerning the course of empire throughout the nineteenth century.

Our approach in this course will necessarily be both literary and historical. As we familiarize ourselves with the historical contours of nineteenth-century American empire-building, we will also immerse ourselves in the fiction of both canonical and lesser-known writers who attempted to calibrate exactly what the course of empire would mean for this country. Topics we will explore include westward expansion into Indian lands; South Seas imperialism and the development of American international commerce; the U.S.’s longstanding fascination with annexing Cuba as a slave state; and conflicts with Mexico over the displacement of the Californios in the mid-nineteenth century. Finally, we will also become conversant with the rich outpouring of recent scholarship addressing literary depictions of American imperialism, and we will also gauge this scholarship’s relation to other sub-disciplines, such as postcolonialism, that can be brought to bear on America’s classic literature.

Grade will be based on two short essays, class presentation, and an abstract for a longer essay or conference presentation.

Feel free to contact me at <clymerja@slu.edu> with any questions.

Primary texts will include James Fenimore Cooper, The Last of the Mohicans; Herman Melville, Typee; Martin Delany, Blake; or, the Huts of America; Edgar Allan Poe, The Narrative of Arthur Gordon Pym of Nantucket; María Amparo Ruiz de Burton, The Squatter and the Don

Scholarly works will include essays by Dana Nelson, Shelley Streeby, Toni Morrison, and Laura Wexler, as well as excerpts from Amy Kaplan, The Anarchy of Empire in the Making of U.S. Culture; Amy Kaplan and Donald Pease, eds., The Cultures of United States Imperialism; and John Carlos Rowe, Literary Culture and U.S. Imperialism
FALL 2003 COURSES
ENGA-202-01
American Dreams: Writing about the Idea of America
Dr. Hal Bush
MWF 12:00-12:50

Mark Twain once said, “Everybody complains about the weather, but nobody ever does anything about it!” Much the same might be said about America—the idea and the reality, the light and the shadow, the good, the bad—and the ugly.

The object of this course is to introduce students to some of the historical concepts of what America is supposed to mean, and to be. Such an objective is as audacious as Walt Whitman’s barbaric yawp, so I should think that we will all be satisfied if we can agree simply to read together important stories, poems, autobiographical tales, and plays, and perhaps watch a movie or two along the way, and then discuss these expressions of what various Americans of different race, class, gender, religion, sexuality, and in different times and places, believed America to be all about. We should certainly think we have reached our goal if we can notice, and then write about, what all of these different folks hold in common—if anything.

Texts will include some of the following: The Tempest by William Shakespeare; Six American Poets: An Anthology, edited by Joel Conarroe; Great Short Works by Mark Twain; All the King’s Men by Robert Penn Warren; Song of the Lark by Willa Cather; Avalon directed by Barry Levinson; The Fire Next Time by James Baldwin; and The Greatest Generation by Tom Brokaw.

Requirements: 3 brief papers, frequent quizzes on the readings, in-class report, and comprehensive final examination.

ENGA-220-01
Introduction to Poetry
Devin Johnston
TR 9:30-10:45

This course is designed to introduce students to the field of poetry through an intensive examination of a handful of poets, including Emily Dickinson, Elizabeth Bishop, and Frank O’Hara (among others). We will focus on developing patient and close observations of voice, tone, sound, and diction, with an emphasis on how these characteristics contribute to what a poem “means.” We will explore the ways in which a poem “works”—or communicates—as well as how it was constructed. By the end of the semester, students will hopefully become comfortable articulating their responses to poems. Written assignments: two short papers, midterm, and final.
ENGA-230-02
**Introduction to the Novel: Women in the Novel**
Dr. Janice McIntire-Strasburg
TR 12:45-2:00

This course is cross-listed with Women’s Studies. In it, we will be reading representative novels by women from 1790-present, and will be discussing the development of the American novel paying particular attention to women authors. Included in the course will be some secondary reading in novel theory and the ways in which it intersects with feminist theory. Graded requirements: group presentation, short essays, and a final exam. The reading list is not yet complete, but we will be reading *The Coquette, Solar Storms,* and *House of Mirth,* with two other novels yet to be chosen.

ENGA-240-02
**Introduction to Drama**
Dr. Lucien Fournier
TR 9:30-10:45

This course will critically examine representative plays from the Greek to the Contemporary Theater. It will introduce students to the various types and elements of drama and to the distinguishing features of both the literary and the theatrical productions. The course will include midterm and final examinations as well as student involvement in discussions and written work (two to three short papers). Students will be required to attend and report on one of the SLU theater productions during the semester, or may substitute, with permission, some other theatrical production being produced in the St. Louis area.

ENGA-260
**Intro to Short Fiction**
Professor William Whealen
Section 01-MWF 8-9:50
Section 02-MWF 9-9:50
Section 03-MWF 10-10:50

This course seeks to promote student understanding and appreciation of representative short fiction in the English language by examining the basic elements of fiction; influences of nonliterary figures such as Darwin, Marx, and Freud; and movements including realism, naturalism, and existentialism. Selected works reflect feminist and ethnic as well as traditional interests. Students will study methods of writing about literature which they will be required to demonstrate in essay performances. There will be three regular examinations along with a comprehensive final.
ENGA-305-01
**Introduction to Creative Writing: Poetry**
Devin Johnston
TR 11:00-12:15

This is an introductory course in writing poetry; no previous experience is required. The class will explore a wide variety of formal techniques and methods in order to develop greater expressiveness and precision. We will focus on being receptive to what sparks a poem, and rigorous in revising initial drafts. Much of our time will be devoted to critiquing the poems produced during the semester; students should therefore be prepared to write on a regular basis and present their work to the class. Because skills in writing and reading poetry are so closely intertwined, there will be readings assigned, and each student will be asked to compile a personal anthology. At the end of the semester, each student will assemble a portfolio of his or her most accomplished writing.

ENGA-313
**The Bible and Literature**
Dr. Donald Stump
TR 8:00-9:15

The course will focus on a selection of the greatest--and the most puzzling--stories in Scripture, such as those of Adam and Eve, Cain and Abel, Abraham and Isaac, Moses and the Israelites, Saul and David, Job and Satan, along with several parables and incidents from the life of Christ. From each of these, we will turn to works of literature that have drawn heavily on them, such as Dante's *Inferno*, C.S. Lewis's space fantasy *Perelandra*, and a sampling of poems and short stories. The aim will be to probe deeply into key passages in these works, pondering not only their literary beauty and power but also the great questions that underlie them--questions about biblical conceptions of God, human nature, good and evil, and the afterlife. May be counted toward the Certificate in the Christian Intellectual Tradition.

ENGA 315-01
**Science Fiction**
Dr. Kim Kirkpatrick
TR 9:30-10:45
**ENGA-322-01,02**  
**Women in Literature**  
CS (WS 375)  
Dr. E.C. Jones  
TR 11:00-12:15  
TR 12:45-2:00  

Women in Literature will analyze literary works written by women during the nineteenth and twentieth centuries, in conjunction with various topics in current postcolonial, African American, and American-European feminist theories, in order to assess the following questions: What is the relationship of women to symbolic systems in various patriarchal cultures? How is "woman" conceptualized in both historical and current feminist theories, in women's films, and in women's writings in poetry, essay, autobiographical narrative, and, particularly, fiction? Does the very concept of the feminine or of "woman" imperialistically repress racial, class, cultural, and historical difference? What theoretical and political concerns do women writing from "minority," colonial, or postcolonial cultures articulate in their artistic productions?

Through careful reading and re-reading assigned texts, teaching fellow students through class presentations, actively participating in class discussions, and writing papers and examinations, students will come to know representative works of women's literature written in English and films of two female directors; learn how the writers work both with and against literary conventions to create their art; relate the writer's artistic concerns with political, social, racial and economic issues of their time; and develop strategies for effective reading, teaching, and writing.

**ENGA 322-03 (WS 375)**  
**Women and Literature: Sisters in Crime**  
Dr. Caroline Reitz  
MWF 10:00-10:50  

This class will use the emergence of the female detective story as a way of asking such crucial questions as: are these female detectives feminists reclaiming narrative territory or just chicks with guns? What does it mean for a woman to be a hero? a villain? In order to answer these and many other questions, we will look at a range of fiction by and about women from “serious literature” to Nancy Drew, classic hardboiled detective stories to recent interventions in the genre made by African-American and lesbian writers. Readings will include works by Agatha Christie, Dorothy Sayers, “Carolyn Keene,” Sue Grafton, P.D. James, Barbara Wilson, Patricia Cornwell and Barbara Neely. Writing assignments will include 3 short papers. There will also be one group presentation and a mid-term quiz. MWF — 10-10:50.
ENGA 332-01  
**World War II in Literature and Film**  
Dr. Vincent Casaregola  
T/Th 12:45-2:00  
Optional Film Lab: W — 2:10-4:40

This course examines the rhetoric of cultural representation by focusing on the particular American representation of its experience of World War II. We will study the ways in which the subject matter of World War II has been used to shape an ongoing narrative of the American experience and an evolving sense of the American character. We will also study how the use of World War II material has shifted from period to period, reflecting political, social, and cultural changes of those periods. To achieve these ends, we will combine a general historical study of World War II with a cultural exploration of the ways the war has been represented in literature, film, and popular culture. The course will include the following required work: frequent quizzes; a 2-part, midterm, take-home, essay examination; a 2-part, final, take-home, essay examination; an in-class final examination. We will obviously engage in a great deal of reading, and we will be viewing numerous films. Our two major texts will likely be The Norton Book of Modern War and Reporting World War II.

ENGA-354-01 (M: 2:10—4:40 p.m.)  
ENGA-354-02 (R: 2:10—4:40 p.m.)  
**Shakespeare for Non-Majors**  
Dr. Thomas Walsh

In this introduction to Shakespeare’s life and works, selected plays and poems representative of several dramatic and poetic genres—history play, tragedy, comedy, romance, “tragicomedy,” or lyric—will be studied in their historical, political, cultural, and literary contexts. Analysis of language, characterization, plot, and structure will aim at developing an appreciation of Shakespeare’s art. Whenever possible, tapes, films, and/or live performances will be seen.

Students are expected to read and study all assignments as well as participate actively in class discussions. There will be two take-home exam-projects (50 points per project); a paper or a recitation & short paper (100 points); and a final, in-class essay and objective examination (100 points). Total points=300. (If possible reading quizzes are given, the number of earnable points per quiz would increase by ten.) Texts: Several paperback editions.
ENGA 359-01
**Literature of the Grotesque**
Patrick Chura
R 5:00-7:30

The “distortion of the natural” that characterizes the literary grotesque appears in numerous forms, produces a range of comic or tragic effects, and evokes conflicting responses. This course examines the grotesque as an American genre spanning several historical periods. An initial discussion of socially aberrant characters in short fiction of Hawthorne and Melville will be followed by a consideration of later representations of physical and spiritual deformity in works by a diverse group of American writers including Frank Norris, Sherwood Anderson, Eugene O’Neill, William Faulkner, John Steinbeck, Richard Wright, Flannery O’Connor, Saul Bellow, and Jerzy Kosinski.

ENGA 360-01
**American Literary Tradition**
Dr. Jeffory Clymer
MWF 11:00-11:50

We will read American authors – some who are famous and some who just should be famous – from the last 150 years. At a general level, students will be introduced to a number of the characteristic concerns, themes, and literary styles that have preoccupied American authors. At a more specific level, each of these writers – albeit in very different ways – focuses on class relations in the United States. Some topics that will concern us include: the emergence of an American economic aristocracy; the intersections of class and race at different moments in our history; the appeal of communism in the 1930s; American suburbia in the 1950s; and our contemporary, media-driven, “spectacle” culture.


Grade to be based on two 4-6 page papers, a final exam, and class participation.

ENGA-373-01
**African Diaspora Writing.**
Dr. Stephen Casmier
TR 12:45-2:00

African Diaspora Writing 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 seven 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. Students will also be graded on their performance on 2 exams an oral report and several short quizzes. The texts include: Things Fall Apart by Chinua Achebe, The Classic Slave Narratives edited by Henry Louis Gates, The Dark Child by Camara Laye, Banjo by Claude McKay, Beloved by Toni Morrison and Native Son by Richard Wright.

ENGA-389-01
Introduction to Native American Literature
Reading and Writing the Native American Renascence
Dr. Fred Arroyo
MWF 10:00-10:50

The postmodern period of the late twentieth and early twenty-first century is often characterized as fragmentary, schizophrenic, solitary, and with regards to narrative and storytelling, it seems an individual is unable to tell or write a communal story. Given the history of this century--two world wars, the Holocaust, the creation and use of the atomic bomb, "the death of God"--we have lost our faith in knowledge, in "grand narratives" of progress or mastery, and thus we have lost as well the ability to communicate and share experiences. Therefore, it is as if storytelling no longer has a necessary role in society and we are witnessing the decline of the narrative, a decline that could lead to the deterioration of communal experiences, wisdom, and any sense of tradition or community being created through language and individual aspirations. In reading and writing the Native America Renascence, however, we will try to understand how Native American writers read and write a "different" history, one perhaps, "in spite of everything," that continues to have spiritual conviction in words, language, place and the power of communicable experiences. How can storytelling help us to create community? How does storytelling help Native American to discover a way home? What does it mean to be Native American at the beginning of the twenty-first century? How are ceremonies changing to create continuation, survival, and endurance? What is survivance for Native American writers? And how do all these particulars give us a more complex understanding of what "literature," storytelling, ceremony, and community might mean? These are important questions I hope we'll return to.

ENGA-408-01
Creative Writing: Nonfiction (The Personal Essay)
Ms. Carlson-Casaregola
R 6:00-8:30

This course is a writing workshop in the personal essay, a literary form which traces its roots to the Renaissance and extends to some of our most compelling modern and contemporary writers (e.g. Joan Didion, Annie Dillard, Alice Walker, E. B. White, Virginia Woolf, etc.). Sometimes the personal essay grows from private experience, and sometimes it is part of a very public discourse, but in all cases it becomes personal
because of the writer's ability to construct and project a sense of personality and voice through the text. Students will read selected essays from published writers who can serve as models, but the major work of the course will be for students to write their own essays that serve as literary explorations of the personal voice. These essays will be workshoped in class discussions and then revised based on the editorial suggestions of students and instructor. The goal is for each student to become an effective writer and editor of this complex and fascinating literary form.

ENG A 410-01/534-01

*History of the English Language*

Dr. Paul Acker
MWF 12:00-12:50

The course examines in representative detail the various major phases of the English language. We will begin with an introduction to phonology and the phonetic alphabet. We will then place English within its Indo-European and Germanic context. Next we will focus on distinguishing features of Old, Middle, and Modern English. Finally we will look at differences between American and British English dialect variation within American English. Assignments will consist of readings from the textbook and exercises from the workbook.

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

ENG A 412-01

*Poetics and Prosody*

Dr. Georgia Johnston
TR 11:00-12:15

This literature class will be useful to both literary critics and poets, since it will make critics more aware of the way traditions of form have been set up and transgressed against, with resulting parallels in meaning, and it will make poets more aware of their own craft and the traditions which have formulated the ways poetry is written and thought about today. The class will examine the way poets have forged craft, particularly the tradition in the English language of the iambic pentameter line and the association/disassociation of sound and meaning.

An anthology of poetry will form the basis of the course, but we will also read a couple of full-length books of poetry, so as to be able to discuss arrangement of poems within a book. Students will also read critical work about poetic form by poets.

Assignments will include weekly short exercises in how form connects to meaning and a longer, final paper. Although the focus of the course is on reading and writing about
literature, poets may substitute a substantial body of poems, which experiment with
form's connection to content, for the final paper.

**ENGA 420-01**

**Introduction to Old English**

Dr. Paul Acker  
MWF 1:10-2:00

The course aims at enabling students to read Old English works in the original. We
learn basic inflectional paradigms, conjugations and core vocabulary, and then begin
translating the better-known poems, including "The Battle of Maldon," "The Seafarer"
and "The Dream of the Rood." At the end of the course students will be prepared to
move on to next semester's seminar in *Beowulf*.

Text: F. Cassidy and R. Ringler, *Bright's Old English Grammar and Reader*

**ENGA 427-01/527-01**

**Arthurian Literature**

Dr. Thomas Shippey  
TR 9:30-10:45

The course will begin with the classic formulation of the Arthurian legend, the *Morte
D'Arthur* of Sir Thomas Malory (1469). This will be read selectively in the original Late
Middle English (not hard: for one thing Malory was a knight, not a scholar, and his
English was very direct). We will then look back at Malory's sources, which include
Celtic myth and French romance as well as Latin chronicle (all selectively and in
translation); and look forward to the repeated Anglo-American attempts to revive
"Camelot" from the 19th century on. This section will center on T.H. White's *The Oncen
and Future King* (1958), but will look also at poems and stories by Tennyson, Twain and
contemporary writers. An essential feature of the course will be viewing the three films

**ENGA- 431-01 Cross-listing: MR-A 421-01**

**Early Shakespeare**

Dr. Donald Stump  
TR 11:00-12:15

The course will explore the first half of Shakespeare's career (1590-1599), a period
notable for its exuberant variety of forms and styles. Likely readings include an early
tragedy (*Romeo and Juliet* or *Julius Caesar*), three of the most brilliant comedies (such
as *A Midsummer Night's Dream*, *Much Ado about Nothing*, and *Twelfth Night*), and two
or three of the English history plays (*I and II Henry IV*, *Richard III*). The emphasis will be
on close reading, though we'll also give considerable thought to social, philosophical,
and political issues raised by the plays. In the comedies, for instance, we'll consider
shifting views of marriage and various ideals of courtship and the proper roles of the
genders. In the histories, we'll explore the changing nature of the English monarchy in
the late medieval period and Shakespeare's subtle delineation of the long-term
psychological and political implications of rebellion and regicide. Requirements: several half-page exercises in asking good interpretive questions about the plays, a two-page exercise in researching and reading secondary literature, an eight-page term paper (written in two drafts), participation in the critiquing or staging of a scene, a midterm and a final exam.

ENGA 459-01  
**Innocence and Experience in 19th Century Victorian Literature**  
Dr. Lucien Fournier  
TR 12:45-2:00  

Using the early works of William Blake, this course examines Victorian literature from the perspective of the author's ironic contraries which both reflected and critiqued society's shifting value systems at the turn of the century. Authors such as Austen, Dickens, Bronte, Hardy, Browning, Christiana Rosetti, and Conrad will be examined. Course assessment will be determined by midterm and final examinations, three short papers, participation, and regular quizzes. (This course is restricted to undergraduates)

ENGA-463-01/MP 463-01  
**Nationalism and Irish Cultural Revival**  
Dr. E.C. Jones  
W 2:10-4:40  

The cultural productions read for Nationalism and Irish Cultural Revival--fiction, poetry, drama, political writings--were written during the late colonial period of Britain's control of the entire island, the fight over Home Rule, the agitation for independence, the 1921 signing of the Treaty dividing the island between six countries of the north and twenty-six countries of the south, the civil war of 1922-1923, and the first years of the Irish Free State.

To analyze the revolutionary political potential of Irish writing in the first three decades of the twentieth century, the course will ask what is the significance of that writing's dependence on conventional imperial representations of colonial cultures despite a seemingly radical break with these representations.

How do these writings reveal the metaphysical component of nationalism, nationalism as driven by the ambition to realize what it considers its intrinsic essence is some specific and tangible form, perhaps as political structure or as literary tradition? In what ways does the metaphysical essentialism of nationalism tell a particularly modernist story, as Seamus Deane claims? How have works by writers such as James Joyce become both the law of modernism and the resistance to that law? With what textual strategies do these writers authorize their own readings? What are the theoretical and political questions encountered in such readings?
Nationalism and Irish Cultural Revival enacts dialogs among works by Irish writers and works of Irish history in order to explore the complex relations between Irish writing and the history and politics of Ireland and between the projects of nationalism and modernism.

Through careful reading and re-reading assigned texts, teaching fellow students through class presentations of research materials, actively participating in class discussions, and writing papers and examinations, students will come to know representative works of Ireland's richest literary period; relate the writers' artistic concerns with political, social, racial, and economic issues of their time; and develop strategies for effective reading, teaching, and writing.

ENGA 479-01
**Modern American Drama**
Dr. James Scott
MWF 9:00-9:50

The course is designed to acquaint the student with major American playwrights of the twentieth century as well as with the socio-cultural contexts out of which they worked and the aesthetic canons which their plays helped to form. Figures like Eugene O'Neill, Arthur Miller, and Tennessee Williams are central to our project, but there will also be ample attention to female voices (Marcia Norman), ethnic voices (August Wilson), and playwrights crucial to defining movements even if they themselves never rose to greatness (Clifford Odets). Though our emphasis is primarily textual, we will also attend, when possible, to issues of stage design and theatrical performance, noting the impact of designers like Robert Edmund Jones and institutions like the New York Actors Studio. The course is constructed in a Web-CT format.

ENGA-481-01
**Major Writers: Herman Melville**
Dr. Jeffrey Clymer
MWF 1:10-2:00

Herman Melville has a reputation as one of the more difficult (some might even, ahem, say boring) of all American writers. And sure enough, some of his writing can be complex and knotty. But his reputation for hammering readers with dense prose (often put forward by unfortunate people who haven’t bothered to read his work) obscures the fact that Melville’s writing is also often funny, sarcastic, and always intellectually provocative. In this class, we will read his major novels and short stories and discover a writer who went from being wildly popular in his early career (when he was known as an author of titillating South Seas romances), to a writer who totally confused his audiences with the “off the deep-end” books such as *Pierre* and *The Confidence-Man*, to his rediscovery as a “literary genius” long after he was dead. Most importantly, though, Melville’s works reveal a very smart and creative person who was deeply engaged with all the major cultural and political issues of mid-nineteenth-century America, including America’s burgeoning imperialism, sexuality, debates over slavery, women’s rights,
technological changes, and the unbridled growth of capitalism. In this class, we will find out how those events were reflected upon in the fiction created by one of America’s most unique and fascinating minds.

Grade will be based on class participation, a class presentation, and three 4-6 page essays.

We will read: *Typee; Moby-Dick; Pierre; The Confidence-Man; “Benito Cereno,” “Bartleby, the Scrivener,” and “Billy Budd.”*

**ENGA-483-01**
*American American Writing Since 1945*
Dr. Stephen Casmier
W 5:00-7:30

This course will explore African American writing of the latter half of the 20th century through a reading of a variety of literary, critical and historical texts. During this period, African Americans experienced tremendous changes that the literature witnessed, embraced or, in some ways, caused. This course will examine the interaction between various works of literature and the artistic and social movements of the 1950s, 60s, 70s, 80s and 90s -- from Civil Rights, to Black Power to Afro-Centrism. In this course we will read eight novels in addition to a packet of various critical works and essays. The novels include: *Invisible Man* by Ralph Ellison, *Giovanni’s Room* by James Baldwin, *Mumbo Jumbo* by Ishmael Reed, *There is a Tree More Ancient Than Eden* by Leon Forrest, *Corridora* by Gayle Jones, *The Salt Eaters* by Toni Cade Bambara, *Jazz* by Toni Morrison and *The Cattle Killing*, by John Edgar Wideman. The grade in this course will be based upon a written, take-home midterm, several oral reports and a final research paper.

**ENGA 494-01**
*Senior Seminar: 1859*
Dr. Caroline Reitz
MW 2:15-3:30

The year was 1859, “high noon” of the Victorian period, a time of relative peace and prosperity, which saw the following amazing display of intellectual and artistic achievement: Dickens’s Tale of Two Cities, Eliot’s Adam Bede, Collins’s Woman in White, Fitzgerald’s Rubaiyat of Omar Khayyam, Tennyson’s Idylls of the King, Darwin’s Origin of Species, Mill’s On Liberty, Mrs. Beeton’s Book of Household Management and Smiles’s Self-Help. While we have traditionally understood this particular cultural moment as a time of “mid-Victorian confidence,” as these works suggest, the Victorians were undecided as to whether we were individuals governed by free will or by biology; whether the novel should be earnestly realist or shockingly sensationalist; or whether we wanted to know The East or rule over it. We will read these novels and poems as well as selections from the non-fiction works in order to examine the complex and often contradictory representations of individualism, liberty, women, nationalism/imperialism,
science and faith in the year 1859. Writing assignments will include two 5-8 papers. There will be one group presentation and a final exam designed by the class. MW 2:15-3:30.

ENGA 494-01: Senior Seminar
"Wiping Away Our Own Blood": Violence and Terror in Postcolonial Film and Fiction
Dr. Joya Uraizee
MW 2:10-4:40 p.m.

Since the events of September 11, 2001, the discourse of violence and terror has become commonplace in socio-political contexts both in the U.S. and in the former colonial world. This course will investigate contemporary filmic and fictional representations of the effects of violence and terror not on American but on postcolonial subjects, especially women from Asia, Africa, and the Caribbean. We will begin by analyzing definitions of genocide, terrorism and domestic violence. We will then investigate how the films and novels depict the relationship between politics and the rhetoric of violence, as well as the role that ethnic and religious differences, gender inequality, and ecological/territorial issues play in perpetuating the violence. We will go on to examine the ways in which the films and fiction depict both the trauma that survivors of violence and terror experience, as well as the revulsions and desires that spectators/readers encounter during the reading/viewing process. We will conclude with an analysis of how the interactions between the spectator/reader and the survivor can reveal ways of coming to terms with the horror of violence, leading the way to socio-cultural understanding.

Some of the texts we will study/view include Bapsi Sidhwa's Cracking India, Deepa Mehta's Earth, Buchi Emecheta's Destination Biafra, Andrea Torrice's Forsaken Cries: the Story of Rwanda, Alfredo Jaar's Let There be Light, Glen Ellis' Delta Force, Issa Serge Coelo's Daresalam, Peter Loofgren's Encounter in Ramallah, Martha Minow's Between Vengeance and Forgiveness, Frantz Fanon's The Wretched of the Earth, and E. Ann Kaplan's Looking for the Other.

Some of the requirements for this course include reading quizzes and group presentations, a short paper, a long research paper, a mid-term exam and a final exam.

ENGA-500-01
Methods of Literary Research
Dr. Thomas Moisan
M 2:10-4:40

This course has several aims and dons several guises. Most immediately its goal is to offer an introduction to the tools at our disposal for undertaking literary research; in the course of the semester we will examine the ways, both print and electronic, in which we can seek answers to the questions literary texts and their writers pose. At the same
time, however, the course seeks to show how the process of doing research on a text may lead us to figure out what those questions are and what our relationship as readers and students of a literary text is to those who have read and studied it before. In the process we will bump up against the apparent paradox of scholarship, namely that, at its best, it is both affiliative and personal. That is, in sorting out the contribution a scholarly community makes to our understanding of a literary work, we will seek a greater appreciation of the place we assume in that community and we will seek to understand how a piece of criticism can be, indeed, must be, an individual investment and creative act.

Therefore, we will be busying ourselves with several kinds of activity. First of all we'll make sure, through a variety of exercises, that we're acquainted both with the array of research tools libraries and their machinery afford us and with the kinds of questions these tools cannot only help us answer but provoke. Participants in the class will ultimately be making use of these bibliographical tools to produce a piece of research on a work they will have selected individually. At the same time, through a close examination of a work or two as a group, we'll also seek to identify strategies scholars employ as they make use of what has been said or done in shaping their own contributions. Along the way, we will also seek to familiarize ourselves with the critical and theoretical vocabulary through which these strategies have been distinguished and by means of which what we call the profession of "English" has developed.


Tentative weighting of requirements:
Final Project: 20% Short exercises and assignments: 55% Oral Reports: 15% Participation: 10%

ENG A-501-01
Teaching College English
Dr. Janice McIntire-Strasburg
T 5:00-7:30

This course serves as an introduction to rhetorical theory and its application to teaching first year composition. We will be reading an overall survey of 20th Century developments in rhetorical theory and applying these concepts to the pedagogy of writing. Students will be using Dreamweaver to create a webbed teaching portfolio, which will include a statement of teaching philosophy, current curriculum vitae, a syllabus for either A-150 or A-190, and an introductory home page. They will also complete a MOO project in which they will design a “room” of their own for teaching in
MOOSpace, and complete two short research essays: one theoretical and one pedagogical. Texts have not yet been selected, but will include rhetorical theorists from several different perspectives and a selection of works on practical teaching strategies.

ENG 604-01  
**The Cultural Force of the Emotions: Theories, Rhetorics, and the Power of Feelings**  
Dr. Fred Arroyo  
M 2:10-4:40

That the emotions are sources of knowledge and culture is of central importance in this course. We will begin, therefore, with the tacit understanding that studying the theorization and the various rhetorics of the emotions entails a study in the forces of the emotions: how and why the emotions have scholarly, cultural, political, and subjective value. We are frequently taught otherwise in the West, however; emotions have often been constructed as antithetical to reason (or rationality or intelligence). The assumption is that reason has greater value. We will study this implicit ideology of the emotions, and my hope is that we'll begin to identify and analyze those forces of acculturation that are deeply imbedded within scholarly and cultural practices, and thus how "reason" and the "emotions" are never simply "natural" or oppositional. We hope to discover, therefore, how these are discursive, cultural arenas that are in tension, interrelated, and connected, and how they are defining elements still in process and emerging. A further hope is that we begin to consider that the emotions are not the same for different cultures, and that within cultures the emotions have histories.

This seminar is interdisciplinary in nature, and it is, in a sense, meant to be for any graduate student an introduction to interdisciplinary studies. Our readings will draw from philosophy, anthropology, psychoanalysis, rhetorical theory, and Marxist literary and cultural criticism. After an introduction into the theoretical, historical, and cultural accounts of the emotions these disciplines offer, we will then proceed from our background readings into specific representations--currently I'm imagining a sequence of Native American novels, though this may change by next fall--that will help us to feel the cultural force the emotions can have within our interpretive, scholarly, and worldly practices.

ENG 630-01  
**Poetry and Prose of the Early Sixteenth Century**  
Dr. Antony Hasler  
W 2:10-4:40

For some time now scholarship has been breaking down the barriers traditionally set between "medieval" and "Renaissance" literatures. The late fifteenth and early sixteenth centuries, once understood as an age of "transition," are now seen to make up a period with its own distinctive features: a markedly modern time of fracture and fragmentation, as violent political and religious change alters the very foundations of identity. Our
readings will accordingly foreground those elements in the period’s culture which render its writing especially responsive to current modes of critical and theoretical investigation. Authors to be examined include: among poets, Skelton, Hawes, Wyatt, Surrey, Dunbar, Douglas, Copland, Crowland; among prose authors, More, Tyndale, Ascham, Elyot, Bale, Askew, Leland.

ENGA 643-01
**Restoration Drama**
Dr. Elizabeth Heard
W 5:00-7:30

With the reopening of the theatres in England in 1660 came a flood of new plays. While tragedies were written, comedy reigned supreme on the London stage. Playwrights pushed the boundaries of appropriate subject matter, focusing mainly on the human sex drive. The playwrights who wrote during this period—including John Dryden, Aphra Behn, and William Wycherley—focused on cheating wives, wandering husbands, licentious gentlemen, and virtuous maids. As a result, the plays are bawdy, witty, and, of course, very funny. This class will focus on the drama that was written between the years 1660 and 1700. This is also an area rich in literary criticism, and we will be reading critical texts along with the primary material. Course requirements include oral presentations and an article-length paper.

ENGA 659-01
**Innocence and Experience in 19th Century Victorian Literature**
Dr. Lucien Fournier
R 5:00-7:30

Using the early works of William Blake this course both studies his satiric themes and methods (particularly the grotesque) and applies them to examine how various Victorian authors ironically critiqued society’s shifting value systems. Austen, Bronte, Carlyle, Dickens, Thackeray, Browning, Christina Rossetti, Hardy, and Conrad are possible authors who will be examined. Students will be responsible for reviews of critical articles, two papers and presentations, class discussion and a final take-home examination.

ENGA-670-01
**Graduate Seminar on Virginia Woolf**
R 2:10-4:40
Dr. Georgia Johnston

The purpose of this course is to examine works by Virginia Woolf (1882-1942), reading her as a major writer of Modernism. We will read her major novels and feminist essays, concentrating on her theories of character and plot, her feminist ideologies, her psychological narrative innovations, and her visions of alternative societies. Our discussions will range from analyzing Woolf’s connections with other modernist figures, placing her work in relationship to the artistic innovations of this time period to working
with Woolf's language, characters, feminism, and politics. A short paper and seminar paper, along with class presentations will be required.

Texts we will study include: Jacob's Room, Mrs. Dalloway, To the Lighthouse, Orlando, A Room of One's Own, The Waves, The Years, Between Acts, Three Guineas, and "A Sketch of the Past."

ENGA 678-01
Drama: O'Neill, Williams, Miller
Dr. James Scott
M 5:00-7:30PM

The course investigates the major works of three American playwrights who defined the idiom of the American stage during the middle years of the twentieth century. The aim of the course is both to set these artists in a meaningful historical context and to arrive at new insights into individual works. While the fullest attention will be devoted to the playwrights themselves, we will also give sidebar coverage to the work of theatrical designers, such as Robert Edmund Jones and Jo Mielziner, as well as to contributions from Provincetown and the New York Actors' Studio. As to course format, we will devote one class to an open discussion of each primary source and follow that with a class focused upon scholarly readings of that text. There will be opportunities to become acquainted with (and perhaps to practice) various approaches to criticism and work in the class will point towards a publishable research paper, or at least one that might be read at a regional conference. Works likely to be covered include: O'Neill, Desire under the Elms, The Iceman Cometh, Long Day's Journey into Night; Williams, The Glass Menagerie, Streetcar Named Desire, Cat on a Hot Tin Roof; Miller, Death of a Salesman, The Price, Incident at Vichy. Contingent upon considerations of time and the interests of the class, we might also explore the issue of a "video aesthetic" as it applies to the staging of plays in an electronic format.
Fall 2003 Courses

Courses that meet the pre-1800 British Literature requirement:
ENGA-350-01, English Literary Tradition to 1800, TR 12:45-2:00
ENGA-410-01, History of the English Language, MWF 1:10-2:00
ENGA-420-01, Intro to Old English, MWF 1:10-2:00
ENGA-427-01, Arthurian Literature, TR 9:30-10:45
ENGA-431-01, Early Shakespeare, TR 11:00-12:15

Courses that meet the post-1800 British Literature requirement:
ENGA-458-01, Major Victorian Authors, MWF 12:00-12:50
ENGA-459-01, Special Topics: Innocence and Experience in 19th Century Victorian Literature, TR 12:45-2:00
ENGA-463-01, Nationalism & Irish Cultural Revival, W 2:10-4:40

Courses that meet the American Literature requirement:
ENGA-360-01, American Literary Tradition, MWF 11:00-11:50
ENGA-479-01, American Drama, MWF 9:00-9:50
ENGA-481-01, Major American Authors, MWF 1:10-2:00
ENGA-483-01, African American Writing Since 1945, W 5:00-7:30
ENGA-487-01, Adolescence in American Fiction, TR 11:00-12:15

Courses that meet the Senior Seminar requirement:
ENGA-494-01, Violence and Terror in Postcolonial Film and Fiction, MW 2:10-4:40
ENGA-494-01, Senior Seminar: 1859, MW 2:15-3:30
Undergraduate Major and Minor Requirements for English

The major in English requires thirty hours minimum.

A. 300-Level courses in English:
After taking one 300-level course in English to fulfill the Core Requirements, students may count toward the major up to twelve (12) hours in courses at the 300-level.

The department strongly recommends that students take two or more of the following courses before embarking on extensive study at the 400-level.

[ENGA-350] British Literary Tradition to 1800
[ENGA-351] British Literary Tradition after 1800
[ENGA-360] American Literary Tradition
[ENGA-385] Postcolonial Literature

B. 400-level courses in English:
The major requires at least eighteen (18) hours at the 400-level.

C. Area requirements:
Courses taken for the major must include:
6 hours of British literature prior to 1800
6 hours of British literature after 1800 (including English, Irish, World, and Postcolonial)
3 hours of American literature.

Students may count towards Area Requirements up to six (6) hours earned in the following 300-level courses: [ENGA-350], [ENGA-351], [ENGA-360] and [ENGA-385]. All other hours counted towards Area Requirements must be taken at the 400-level.

ENGA-490 may not be used to satisfy an Area Requirement.

English/Education majors may substitute 400-level state-required English courses for the following:
3 hours of British Literature prior to 1800
3 hours of British Literature after 1800 (including English, Irish, World, and Postcolonial).

D. Senior Seminar:
Major must complete 3 hours in [ENGA-490].

English/Education majors may take this course in the spring of their Junior year in order to avoid conflicts involving their pre-professional semester.

Minor in English
15-hour minimum beyond Core Requirements. At least 12 hours must be at the 400-level and must include the following:
3 hours of British literature prior to 1800
3 hours of British literature after 1800 (including English, Irish, World, and Postcolonial)
3 hours in any course in American literature
Major in English
(for fun and profit!)

✓ Only a few human beings leave a lasting mark, and many of them are writers. Find out why!
✓ English is the language of the world! Read the works of writers throughout the world who use English to share their vision, their pain, their joy.
✓ Words and images saturate our world: learn to understand them!
✓ More than 70% of all jobs involve processing information. Learn how to analyze, formulate, convey, and use it!
✓ Become a writer yourself! Try out creative writing and professional writing!
✓ Plan for professional school! SLU English graduates go on to law school and medical school at SLU, Creighton, Notre Dame, Missouri, and many others.
✓ Plan to teach! SLU English graduates teach at high schools throughout the region.
✓ Plan for graduate school! SLU English graduates get their Ph.D.s at Notre Dame, Purdue, and many leading graduate schools.
✓ Plan for an executive career! SLU English graduates work for leading corporations and get their M.B.A. degree at SLU and other leading business schools.
✓ Study abroad! Take courses in the English Major at the SLU campus in Madrid, Spain! Take a Shakespeare course and see plays in London!
✓ Major in English to earn a better living; major in English to live better the life you earn.

English Faculty

Paul Acker, Ph.D.
Fred Arroyo, Ph.D.
Toby Benis, Ph.D.
Raymond Benoit, Ph.D.
Harold Bush, Ph.D.
Vincent Casaregola, Ph.D.
Stephen Casmier, Ph.D.
Jeffory Clymer, Ph.D.
Lucien Fournier, Ph.D.

Antony Hasler, Ph.D.
Elisabeth Heard, Ph.D.
Devin Johnston, Ph.D.
Georgia Johnston, Ph.D.
Ellen Jones, Ph.D.
Janice McIntire-Strasburg, Ph.D.
Thomas Moisan, Ph.D.
Caroline Reitz, Ph.D.

James Scott, Ph.D.
Thomas Shippey, Ph.D.
Duane Smith, Ph.D.
Donald Stump, Ph.D.
Joya Uraizee, Ph.D.
Thomas Walsh, Ph.D.
William Whealen, M.A.
Sara van den Berg, Ph.D., Chairperson
CERTIFICATE IN CREATIVE AND PROFESSIONAL WRITING

The Certificate Program in Creative and Professional Writing offers students an opportunity to gain experience in many different kinds of writing, from poetry and fiction to journalism and public relations. The program helps students develop and mature as writers by providing extensive practice in both creative and professional forms of writing. Though English or communication majors frequently seek the Certificate in Creative and Professional Writing as an additional credential, students from any discipline may pursue it.

The Certificate can help students prepare directly for careers in journalism, public relations, advertising, or corporate communications, as well as for graduate study in creative writing or journalism. Any student who completes the Certificate will have strengthened his or her ability to compete in the many professional settings that demand extensive writing.

REQUIREMENTS
The Certificate requires 18 semester hours of writing courses, nine hours from English and nine hours from communication. 400-level writing courses in the English department may count both for the Certificate and as electives for the English major or minor. Only one 300-level course may count for both the Certificate and the English major or minor (as long as the student has already completed the 300-level literature course required for the College of Arts and Sciences core).

ENGLISH COURSES THAT MAY BE USED TO FULFILL THE REQUIREMENTS

| ENG 303 CREATIVE WRITING: PROSE NONFICTION | ENG 401 ADVANCED EXPOSITORY WRITING |
| ENG 304 CW: FICTION | ENG 405 Adv. CW: POETRY |
| ENG 305 CW: POETRY | ENG 406 Adv. CW: FICTION |
| ENG 307-309 CW: SPECIAL TOPICS | ENG 408 Adv. CW: NONFICTION |
| ENG 400 BUSINESS AND PROFESSIONAL WRITING | ENG 409 Adv. CW: SPECIAL TOPICS |

ENG 499 Advanced Independent Study; may be a writing internship

COMMUNICATION COURSES THAT MAY BE USED TO FULFILL THE REQUIREMENTS

| CMM 210 JOURNALISM: NEWSWRITING | CMM 414 ESSAYS |
| CMM 311 EDITORIAL AND FEATURE WRITING | CMM 415 PUBLICATION |
| CMM 412 AUDIO-VISUAL SCRIPT WRITING | CMM 416 EDITING |
| CMM 413 IN-HOUSE PUBLICATIONS | CMM 435 BROADCAST JOURNALISM |

For more information, consult one of the Co-Directors:

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