Fall 2005 Semester

One-Hundred Level Courses

Note: For information about ENGA 150: the Process of Composition or ENGA 190: Advanced Strategies of Rhetoric and Research please consult the Writing Program’s Web site.

ENGA 193-01
SOUTHERN LITERATURE AND CULTURE
Dr. Janice McIntire-Strasburg
MWF 11-11:50

This section of the freshman writing course will focus on the American South, and its contributions to our culture. We will be reading and writing about its history, literature, economy, and cultural heritage. Research essays will focus in these areas. Assignments for the course will be essays of varying length and style, including the traditional research essay. Students will also complete a Webquest, a multimedia representation of the South as they see it, and will present their quest to the rest of the class. Essays will be turned in and responded to online in WebCT.

ENGA 193-02
A SENSE OF LEARNING
Dr. Fred Arroyo
MW 1:15-2:30

If we make interpretation central in our teaching (as it is in all knowing), it will be central in our students’ learning. As interpretations are interpreted, students learn how to make the powers of language a resource in their reading and writing. Language is itself heuristic, but that power will not be accessible if it is presented as a series of slots to be filled or a rack of garments to be used for clothing thoughts. If language is considered, as I. A. Richards put it, a verbal butterfly net with which we catch nonverbal butterflies, there will be no way to make reading and writing modes of learning. The way to assure that they are is to be guided by philosophy of language that makes interpretation central. The generative powers of language are evident as we observe how representations are interpreted, how interpretations are to be represented. Meaning emerges in that process and, as it is reflected upon, reconsidered, revised, and represented anew, everybody learns.

——Ann E. Berthoff, The Sense of Learning

[We] are not what we know but what we are willing to learn.
——Mary Catherine Bateson, Willing to Learn: Passages of Personal Discovery

In this course we will try to understand why writers never write alone: how writers are always engaged with or emerging from a larger “network” of languages and stories (Foucault, The
Archeology of Knowledge and the Discourse on Language), and how this network helps them to “amplify,” “invent,” and “do something” with their reading and writing (Bruns, Inventions: Writing, Textuality, and Understanding in Literary History). We will turn to writers who create valuable narratives that remember past generations, traditions, and communities—and who emphasize the relations of identity, language, and culture. We’ll closely scrutinize and write in response to these narratives, so we can each become more rhetorically aware of our reading and writing practices, as we begin to reflect on our sense of learning as a process of meaning making. In English 193 we should each, therefore, begin to understand and engage our reading and writing as a continuous, dialogic, generative process that helps us to invent meaningful knowledge. To this end, interpretation will become central to our learning as we interpret our interpretations. Our readings and writings in this course will emphasize these particulars; they’ll foster our abilities to closely analyze the writing of others as well as our own; and they’ll help us to think creatively and engage others through thoughtful ideas. Further, in the words of Mary Catherine Bateson, we’ll comprehend more comprehensively that perhaps “we are not what we know but what we are willing to learn.”

ENGA 193-03
SPECIAL TOPICS
Dr. Georgia Johnston
TR 12:45-2
Two-Hundred Level Courses

ENGA 202-01
AMERICAN DREAMS: WRITING ABOUT THE IDEA OF AMERICA (SLU Inquiry)
Dr. Harold Bush
MWF 12-12:50

(Note: This is a SLU Inquiry Course. It is limited to 19 students, freshmen and sophomores only. It satisfies the 200-level core literature requirement of the College of Arts and Sciences).

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.

Our texts will include most of the following: Six American Poets: An Anthology, edited by Joel Conarroe; Tales, Speeches, Essays, and Sketches by Mark Twain; A River Runs Through It by Norman Maclean; The Complete Stories by Flannery O’Conner; The Fire Next Time by James Baldwin; Avalon directed by Barry Levinson; and popular songs by Bob Dylan, Paul Simon, Marvin Gaye, Bruce Springsteen, and others of comparable stature.

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

ENGA 202-02
INTRODUCTION TO LITERARY STUDIES
STAFF
MWF 2:10-3
(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences).

ENGA 202-03
INTRODUCTION TO LITERARY STUDIES
STAFF
TR 9:30-10:45
(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences).
ENGA 202-04
INTRODUCTION TO LITERARY STUDIES
STAFF
TR 11-12:15
(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences).

ENGA 202-05
INTRODUCTION TO LITERARY STUDIES (SLU Inquiry)
Dr. Stephen Casmier
TR 12:45-2:00
(Note: This is a SLU Inquiry Course. It is limited to 19 students, freshmen and sophomores only. It satisfies the 200-level core literature requirement of the College of Arts and Sciences).

Introduction to Literary Studies is designed to acquaint students with various forms of literature and literary analysis. This class will also develop students' ability to read, analyze, interpret and write about various works of literature. The first half of this course will acquaint students with poetry, drama, short fiction and various ways of reading and analyzing texts. In the second half of the course, students will read three novels: Pnin by Vladimir Nabokov, Song of Solomon by Toni Morrison and White Noise by Don DeLillo. The grade in this course will be based on the student's performance on three exams, two papers, several short quizzes and oral reports.

HR A 212
HONORS INTRODUCTION TO LITERATURE: LITERATURE OF THE ISLAMIC WORLD
Dr. Joya Uraizee
TR 12:45-2:00

Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences. It is for Honors students.

This is an introduction to postcolonial literature from Islamic countries in Africa, Asia and the Caribbean. We will study various types of postcolonial texts, focusing on themes related to pluralism and migration, gender and sex; faith and belief; family and nationality; class and politics; race and ethnicity. We will also analyze various approaches to postcolonial literature, including cultural, post-structural and psychoanalytical.
ENGA 220-01
INTRODUCTION TO POETRY
STAFF
TR 12:45-2
(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences).

ENGA 230-01
INTRODUCTION TO THE NOVEL
STAFF
MWF 11-11:50
(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences).

ENGA 230-02
INTRODUCTION TO THE NOVEL
STAFF
TR 12:45-2
(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences).

ENGA 240-01
INTRODUCTION TO DRAMA (SLU Inquiry)
Dr. Elisabeth Heard
TR 12:45-2
(Note: This is a SLU Inquiry Course. It is limited to 19 students, freshmen and sophomores only. It satisfies the 200-level core literature requirement of the College of Arts and Sciences).

Is a play meant to be studied as work of literature, or is it meant to be performed? The answer, of course, is both. This class will explore not only the literary significance of the plays, but also how they work on the stage. To this end, we will enhance the reading of the texts with film versions of the plays, live performances, and on some days we will even get out of our seats and read them out loud ourselves. We will read a wide variety of plays from various countries, and we will cover many centuries in an effort to understand the development of drama and its importance to society. Assignments will include a midterm, a final, and two papers.
ENGA 260
INTRODUCTION TO SHORT FICTION
Dr. William Whealen
Section 01-MWF 9-9:50
Section 02-MWF 10-10:50
Section 03-MWF 11-11:50

(Note: These courses satisfy the 200-level core literature requirement of the College of Arts and Sciences).
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.
Three-Hundred Level Courses

ENGA 300-01
TECHNICAL WRITING
D. Reed
MWF 1:10-2
(Note: this course counts toward the Writing Certificate).

ENGA 305-01
CREATIVE WRITING: POETRY
STAFF
TR 9:30-10:45
(Note: this course meets the elective hours requirement of the English Major With a Creative Writing Emphasis requirement and counts toward the Writing Certificate).

HR A 311-01
HONORS TOPICS IN LITERATURE: AMERICAN LITERARY TRADITIONS 1
(BEGINNINGS TO 1865)
Dr. Raymond Benoit
TR 12:45-2
(Note: this course meets the American literature requirement for the major and the 300 level core literature requirement for the College of Arts and Sciences).

ENGA 327-01
SPECIAL TOPICS
STAFF
MWF 2:10-3

ENGA 317-01
DRAMA STUDIES
STAFF
TR 12:45-2:00

The class is devoted to developing a critical perspective upon Western European and American drama, utilizing Mikhail Bakhtin’s theory of “the dialogic imagination” in conjunction with canonical and innovative theories of drama which have come down to us from Aristotle, Stanislavsky, Meyerhold, Brecht, Artaud, and others. With Oedipus Rex and Eight Modern Plays as our primary sources, we will take a backward glance at Sophocles and then cover the modern Western European and American drama as exemplified by Ibsen, Chekhov, Brecht, Strindberg, Pirandello, O’Neill, and others, cross-referencing these plays with the theoretical perspectives put forward in The Bakhtin Reader. The course will be articulated in a WebCT format and will assume that students are comfortable enough with electronic communications to participate in web-based discussions which will be an integral part of the class. Materials not in
the texts of the course will be made available via electronic reserves. Where possible, we will examine the plays in a video format to get a feel for the staging process. And though the course is not performance-oriented, we will give some attention to stagecraft and expect students to assist the instructor by informally dramatizing scenes from various plays.

ENGA 320-01
BRITISH LITERATURE TO 1800
Dr. Donald Stump
TR 12:45-2:00

(Note: This course meets the pre-1800 British literature requirement for the major and the 300-level core literature requirement of the College of Arts and Sciences).

Recommended particularly for students pursuing (or considering) a major in English, the course serves as an introduction to major literary developments in Britain from the eighth to the eighteenth centuries. We’ll spend the term reading widely, sampling the finest poetry, drama, and fiction produced in each period. Our primary aims will be to gain an overview of the most famous works, to explore the social and cultural conditions in which they were written, and to practice the reading strategies necessary to understand and enjoy them.

We’ll begin with a section on gender roles and the order of the family, then turn to literary representations of God and nature, and conclude with works on the changing roles of individuals in an increasingly large and complex society. In exploring each of these topics, we’ll trace developments from the Middle Ages through the Renaissance to the Enlightenment, considering Britain’s transformation from a relatively backward island on the margins of European civilization to the sophisticated center of a worldwide political, economic, and cultural empire. Lectures will be frequent but short; most of each class will be spent in teasing out and discussing major shifts in the literary and cultural landscape. Written assignments will include a number of unannounced reading quizzes, three one-hour exams, and two brief papers.

ENGA 325-01
LITERATURE OF THE POSTCOLONIAL WORLD
STAFF
MWF 12-12:50
(Note: this course meets the post-1800 British Literature requirement for the major and the 300-level core literature requirement of the College of Arts and Sciences).

ENGA 329-01
AMERICAN LITERARY TRADITIONS 2 (1865-PRESENT): GOD AND THE AMERICAN WRITER
Dr. Harold Bush
MW 2:15-3:30
(Note: This course meets the American Literature requirement for the major and the 300-level core literature requirement of the College of Arts and Sciences. It is also a linked course with Philosophy 325-01: Philosophy of God, taught by Prof. Scott Ragland, TR 2:15-3:30. To enroll in one course requires enrollment in the other.)
We will consider the forms, features, and rhetorical purposes of literature that considers the nature of God, broadly defined. This will include extended consideration of the nature of American religion, and to some extent the nature of evil, both of which affect powerfully one’s view of God. As we read through the texts, we will discuss how writers have used their works to question God, illustrate God, support or reject a belief in God, and in general dramatize human life as in large part a search for God. While there are obviously a variety of angles on this topic, this course will approach these questions within a generally Judeo-Christian framework.

We will begin by reading Man’s Search for Meaning by Viktor Frankl. Other texts will include most of the following: Sabbaths, by Wendell Berry; Franny and Zooey by J. D. Salinger; A River Runs Through It by Norman Maclean; The Complete Stories by Flannery O’Conner; Slaughterhouse Five by Kurt Vonnegut; The Fire Next Time by James Baldwin; The Rapture of Canaan by Sheri Reynolds. We will also consider at least a couple of films, such as episodes of Seinfeld; Avalon directed by Barry Levinson; or Pulp Fiction directed by Quentin Tarantino.

Requirements: frequent pop quizzes on the readings; two 4-5 page essays on books of the student’s choice; mid-term essay and short-answer exam; comprehensive final exam.

ENGA 333-01
LITERATURE OF THE AFRICAN DIASPORA
STAFF
TR 11-12:15
(Note: This course satisfies the 300-level core literature requirement of the College of Arts and Sciences).

ENGA 347-01
INTRODUCTION TO SHAKESPEARE
Dr. Thomas Walsh
M 2:10-4:40
(Note: This course satisfies the 300-level core literature requirement of the College of Arts and Sciences).
In this introduction to Shakespeare’s life and works, selected plays and poems representative of his several dramatic and poetic genres—history play, tragedy, comedy, romance, and/or lyric—will be studied in their appropriate historical, political, cultural, and literary contexts. Analysis of language, characterization, plot, and structure will aim at developing an appreciation of Shakespeare’s art. Special emphasis will be placed upon interpreting Shakespeare’s diction. Students will be invited to read/recite/perform passages from the plays/poems. 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, including informal group activities. Written assignments include (1.) in-class “quizams” on the plays that we read; (2.) a paper; and (3.) an in-class final exam. Texts: Several paperback editions.

ENGA353-01
THE OXFORD CHRISTIANS
Dr. Thomas Shippey
MWF 12-12:50

(Note: This course satisfies the 300-level core literature requirement of the College of Arts and Sciences).
This course will introduce students to the life and work of "the Oxford Christians," also known as "the Inklings," in particular the fiction of JRR Tolkien, CS Lewis, and Charles Williams. These authors have become increasingly familiar, and increasingly popular, in the 30-50 years since their deaths. One question to be considered is why this should be so? Another is, why have they for so long been excluded from the academy's canon? A third, related issue is the question of setting them in the literary, political, and academic contexts of the 20th century (in which the Inklings were usually contrarians or outsiders). Finally, a topic which has never really been approached by scholarship is, what did the Inklings actually talk about? There are strong clues to this in Lewis’s voluminous and poorly-edited essays and radio talks, as also in his distinguished, but increasingly rarely read academic works. The course will be taught (a) by lecture to all students attending, usually by Professor Shippey, in the first class of the week (b) in smaller discussion groups, on remaining days, headed by assigned instructors. Professor Shippey will also join each of the smaller groups in turn.

ENGA 354-01
AMERICAN LITERATURE BEFORE 1900: AMERICAN SLAVERY
Dr. Joycelyn Moody
TR 9:30-10:45

(Note: This course satisfies the 300-level core literature requirement of the College of Arts and Sciences).
This course explores the making and manifestations of American slavery primarily through literary texts: narratives of the transatlantic slave trade, contrasting captivity narratives, debates about colonial American bondage, discussions of national freedom (before and after the Revolutionary and Civil wars), slaveholders' papers, proslavery thought, abolitionist rhetoric, antebellum anti-slavery narratives, postbellum recollections of slave life, and so on. With attention to cultural and social change about American slavery, this course explores slavery from multiple perspectives: abolitionists (women and men, black and white), slaveholding men and women, slave traders, fugitive slaves, freed slaves, free(d) descendants of slaves, poor whites who owned few slaves or none, and slaveholders of African descent.
The two principal goals of the course are, one, to introduce students to the institution of slavery from as many different perspectives and points of entrance as we can manage in one semester, and, two, to sharpen students' analytical skills by requiring active (oral) participation, daily reading quizzes, a series of short response papers, a library research paper, and three in-class exams.

The required texts are two volumes of the *Norton Anthology of American Literature*, a writing handbook, and a college dictionary.

ENGA 376-01,02  
**WOMEN IN LITERATURE: WOMEN AND THE BODY**  
(Cross-listed with WSA 375-01 & 02)  
Dr. Toby Benis  
TR 12:45-2:00, 11-12:15

(Note: these courses meet the Cultural Diversity requirement of the College of Arts and Sciences and the 300-level core literature requirement of the College of Arts and Sciences).

This course will explore texts all concerned in various ways with women and representations of the female body. How have women experienced their bodies historically, and how do they do so today? To what extent is bodily experience shaped by cultural and social forces? Do women experience a clear division between the body and mind or spirit? These are some of the questions we will take up; texts will include Virginia Woolf’s *Mrs. Dalloway*, Marjane Satrapi’s graphic novels *Persepolis* and *Persepolis 2*, Pang-Mei Chang’s *Bound Feet and Western Dress*; Allegra Goodman’s *Kaaterskill Falls*; poetry by Anna Barbauld, Christina Rossetti, and Adrienne Rich; and short fiction by Isak Dinesan, George Eliot, and Eudora Welty. Course requirements: 3 short papers, 1 long essay, frequent quizzes, in class midterm, take-home final exam.

ENGA 376-03  
**WOMEN IN LITERATURE: THE FEMALE BILDUNGSROMAN**  
(Cross-listed with WSA 375-03)  
Dr. Ellen Crowell  
MWF 10-10:50

(Note: this course meets the Cultural Diversity requirement of the College of Arts and Sciences and the 300-level core literature requirement of the College of Arts and Sciences). 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 *Oliver Twist*, *Huckleberry Finn*, *The Catcher in the Rye*, *Portrait of the Artist as a Young Man*. Such narratives we term Bildungsromans: novels of development depicting a young man’s journey from adolescence into adulthood and citizenship. Although the Bildungsroman genre initially centered on the intellectual, social, and sexual education of a male hero, this form was quickly employed by female writers to tell the alternate story of a young girl’s intellectual, social, and sexual development. In this course, we will read and discuss
several examples of the Female Bildungsroman, including Charlotte Bronte’s *Jane Eyre*, Jean Rhys’s *Wide Sargasso Sea*, Katherine Anne Porter’s *Old Mortality*, Marilynette Robinson’s *Housekeeping*, Sandra Cisneros’s *The House on Mango Street*, and Edwige Danticat’s *Breath, Eyes, Memory*. We will also consider several contemporary films that depict a girl’s emergence into an often hostile social order, including *Our Song* and *Ghost World*. Throughout the course we will ask: what is the self? What conditions affect the development of the self? What does gender have to do with selfhood and authorship? Students will lead one class discussion and write two course papers.

ENG 378-01
**WORLD WAR II IN LITERATURE AND FILM**
Dr. Vincent Casaregola
T 6-8:30

(Note: this course meets the 300-level core literature requirement of the College of Arts and Sciences).

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 combat 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 the World War II with a cultural exploration of the ways the war has been represented in literature, film, and popular culture.


Required Films — Film will be a required component of this course, approximately one, feature-length film per week. Films will be kept on reserve in the IMC for student viewing; however, most films are available commercially for rental or purchase. We will likely view all of the following films: *Casablanca*, *Action in the North Atlantic*, *Guadalcanal Diary*, *Sands of Iwo Jima*, *The Thin Red Line*, *The Story of G.I. Joe*, *The Battle of San Pietro*, *A Walk in the Sun*, *Twelve O’Clock High*, *Catch-22*, *The Longest Day*, *The Americanization of Emily*, *Saving Private Ryan*, *Battleground*, *A Midnight Clear*, *Attack*, *When Trumpets Fade*, *Patton*, and *Band of Brothers*.

ENG 382-01
**THE CITY AND LITERATURE: NEW YORK**
Dr. Thomas Moisan
MWF 3:10-4:00

(Note: this course meets the 300-level core literature requirement of the College of Arts and Sciences).

Okay! So maybe one shouldn’t display towards New York City the chauvinism Samuel Johnson felt for London; so maybe one shouldn’t say that to tire of New York is to tire of life itself! Still,
New York has occupied a unique place in the American cultural and literary consciousness, and it is to explore that place that will be our aim in this course.

In this course we’ll immerse ourselves in writings and other forms of expression that derive their imaginative energy and urgency from the peculiar vitality writers and other artists have found---for better or worse---in New York City. In the process we aim to learn something about the complexity of the city’s culture and how to read, discuss, and respond to the ways in which various artists have dealt with that complexity, with New York emerging as an image, alternatively and sometimes simultaneously, of growth, liberation, and alienation. We will examine writings drawn from the earliest utterances about the city to the 21st centuries, from writings by Herman Melville and Walt Whitman, to Hart Crane, Marianne Moore and figures of the Harlem Renaissance, such as James Weldon Johnson and Langston Hughes, to the likes of Calvin Trillin and voices that have been raised about the city in the early years of the new century. Along with traditionally “literary” writings, we will also consider paintings of the African-American migration to New York by Jacob Lawrence, photographs of the city by Berenice Abbot and Walker Evans, works of social commentators on and activists in New York such as Jacob Riis and Dorothy Day, and films and footage about, or inspired by, the city.

One text we’ll use will be Writing New York: A Literary Anthology, ed. Philip Lopate (Washington Square Press [what else?]). We’ll also be looking at other writings, including E.B. White’s Here’s New York and at works that reflect on the ways in which New York’s peculiar cultural identity has been both challenged and affirmed in the time since the autumn of 2001.

For formal requirements, there will be two essays, one short, the other a longer project, and there will likely be a mid-term exercise as well as a final examination.

ENGA 392-01
LITERATURE OF THE BODY
Dr. Sara van den Berg
TR 12:45-2:00

(Note: this course meets the 300-level core literature requirement of the College of Arts and Sciences).

The Renaissance was an age fascinated by the human body, both its visible form and its interior anatomy. It is the age of portraiture and the age of dissection, when many parts of the body were discovered and many others took on special symbolic meaning. Even today, the Euro coin depicts the ideal of “Vitruvian Man”—symmetrical, healthy, youthful, male, contained, silent, disciplined. In the Renaissance, and in later generations, that ideal has been challenged by the diversity of actual human bodies: deformed, diseased, aged, female, noisy, uncontrolled. We’ll look at works of art and literature that idealize health and beauty and that portray the diversity of actual bodies. Beginning with the engravings in Vesalius’ Anatomy, we’ll consider how artists, poets, and playwrights depict bodily perfection, desire, pain, and difference. We’ll look at paintings by Velasquez, Van Dyck, and other artists of the period to see how painters portray human bodies: idealizing the body of rulers and aristocrats, yet also finding the human self in
dwarfs, witches, and other misshapen bodies. We’ll read poems by John Donne, as well as his prose meditations on his severe illness. We’ll read plays about difference: Shakespeare’s *Antony and Cleopatra* and *The Tempest*. We’ll then jump to modern times to consider fiction and visual works that reflect contemporary preoccupation with the body. This course will draw on modern theories of the body in our own day: Mikhail Bakhtin, Michel Foucault, Judith Butler, Donna Haraway, Elizabeth Grosz, and others. Students will have an opportunity to develop a research project that links Renaissance ideas about the body to our own contemporary attitudes and conflicts.
Four-Hundred Level Courses

ENGA 400
BUSINESS AND PROFESSIONAL WRITING
STAFF
Sect 01: MWF 9-9:50
Sect 02: MWF 10-10:50
Sect 03: MWF 11-11:50
Sect 04: MWF 12-12:50
Sect 05: M 6-8:30
Sect 06: W 6-8:30

ENGA 405-01
ADVANCED CREATIVE WRITING: POETRY
Dr. Devin Johnston
W 2:10-4:40

(Note: this course meets the elective hours requirement of the English Major With a Creative Writing Emphasis requirement and counts toward the Writing Certificate).
This course will address a range of 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 modern poetry. We will consider the breadth of approaches currently available to poets, as well as the manner in which poetry relates to other forms of discourse in our culture. Each week students will bring poems for discussion, developing a portfolio of revised work by the semester’s end.

If you would like to be considered for this course, please submit a five-page sample of your work along with a brief statement of your experience with poetry (previous coursework, for example) to my mailbox in the English Department.

ENGA 406-01
ADVANCED CREATIVE WRITING: FICTION
Dr. Richard Burgin
T 2:10-4:40
(Note: this course meets the elective hours requirement of the English Major With a Creative Writing Emphasis requirement and counts toward the Writing Certificate).
ENGA 410-01/MRA 410-01, ENGA 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, 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.
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*

ENGA 412-01
LANGUAGE STUDIES: POETRY AND PROSODY
Dr. Georgia Johnston
TR 11-12:15

(Nota: this course meets the American Literature requirement for the Major, the elective hours requirement for the English Major With a Creative Writing Emphasis requirement and counts toward the Writing Certificate).

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 poetic traditions. The class will examine the craft of poetry, including meter, sound associations, space, line and stanza breaks, and repetition. We will explore how prosody bolsters and undermines dominant patterns of culture—looking particularly at religion, politics, race, and gender. In other words, we will explore how forging of craft contributes to ideological meaning.

An anthology of poetry will form the basis of the course, but we will also read full-length books of poetry by Sylvia Plath, Anne Sexton, and Robert Lowell, 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, using, at times, our own poetry writing to understand a concept of form. A longer, final paper is also required at the end of term. 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
INTRO TO OLD ENGLISH
Dr. Paul Acker
MWF 1:10-2
(Cross-listed with ENGA 520-01)
(Note: This course meets the pre-1800 British literature requirement for the major).

ENGA-425-01
CHAUCER: TROILUS AND CRISEYDE AND THE SHORTER POEMS
Dr. Anthony Hasler
TR 11-12:15
(Note: This course meets the pre-1800 British literature requirement for the major).

This course will consider the poems Chaucer wrote outside the Canterbury Tales - the so-called "dream poems," some short lyrics, addresses and begging-poems, and most crucially Troilus and Criseyde. I do in fact expect that much of the course will be devoted to the last-named poem, which is long but richly rewarding. We will look at the social and cultural context of Chaucer’s poetry, examining in some cases its relation to its literary sources. I hope that at the end of the course we will also be able to glance at the ways in which Chaucer's poetry was read and reworked by some of his fifteenth-century followers, in particular Henryson and Metham.

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

ENGA 431-01
SHAKESPEARE: THE EARLY PLAYS
Dr. Thomas Moisan
MWF 1:10-2:00
(Note: This course meets the pre-1800 British literature requirement for the major).

In this course we’ll be looking at plays by Shakespeare written and staged during the first half of his career, from about 1590, when Shakespeare’s plays first began to appear on the London stage, to 1600. It is a period that saw the production by Shakespeare of a rich variety of plays encompassing much of his best known work: comedies such as A Midsummer Night’s Dream, As You Like It, and Twelfth Night; “History” plays such as Richard III, Henry IV, and Henry V; and, tragedies such as Titus Andronicus, Romeo and Juliet and, of course, Hamlet.

Drawing on about six or seven of these plays, including Hamlet, we’ll look at them for what could have been read in and into them in their own day, and we’ll also be
asking what it is about these plays that has enabled them to maintain their popularity in our times as well. Through the scrutiny of class discussion, we will look closely at the ideas and language of the plays. At the same time, we’ll look at materials from Shakespeare’s own day, and take advantage of the recent explosion of Shakespeare on film, to ask how Shakespeare’s plays manage to speak both to their own times and ours. And, since Shakespeare’s plays were first meant to be experienced and enjoyed on the stage, we’ll also be examining them through the perspective and experience of performance, and so we’ll give some time to staging scenes from the plays we study.

Text: Unless there are savings to be had with another choice, we’ll use the *Riverside Shakespeare* (2nd Edition).
(The course is open to majors and non-majors alike; for majors it counts towards fulfilling the pre-1800 requirement).

ENGA 440-01
RESTORATION AND EIGHTEENTH CENTURY LITERATURE: SLAVERY AND THE SLAVE TRADE IN BRITAIN
Dr. Elisabeth Heard
TR 11-12:15
(Note: This course meets the pre-1800 or post-1800 British literature requirement for the major). As Americans we are familiar with the history and literature of slavery from our perspective, which include such texts as Frederick Douglass’ *Narrative*. One hundred years earlier, however, and across the Atlantic, Africans were writing about their experiences as slaves under the British. Several of these early Afro-Brits served aboard ships under British slaveowners before finally attaining their freedom and settling in England and abroad. In this class we will be exploring the history, literature, and political debates written in England both for and against the institution of slavery. It was during the eighteenth century that the English established themselves as an empire—one that was built, in large part, on slavery. The heated debates about slavery during the eighteenth century, however, eventually gave rise to a strong abolitionist voice that eventually succeeded in making the slave trade illegal in 1807. In this class your assignments will include response papers, an oral presentation, a research paper, and a final exam.

ENGA-454-01
MAJOR VICTORIAN AUTHORS: REALISM AND ITS DISCONTENTS
Dr. Caroline Reitz
MWF 11-11:50
(Note: This course meets the post-1800 British literature requirement for the major). Modern culture has always been preoccupied by “reality” and the challenges presented to it by a rapidly changing society. This class will begin with classic Victorian responses to realism by such major authors as William Thackeray and Oscar Wilde as well as the contemporary interest
in realism (post-modern film, reality TV) as a way of asking why this was the major literary interest of the nineteenth century, what this interest tells us about the Victorians and, perhaps more importantly, what this preoccupation leaves out. We will read a range of novels over the course of the century (seven novels in full), including Mary Shelley’s *Frankenstein*, Charles Dickens’s *Oliver Twist*, Charlotte Bronte’s *Jane Eyre*, and Thomas Hardy’s *Tess of the D’Urbervilles*. We will conclude the semester with a look at Victorian “science fiction” – the marriage of realism and fantasy -- in such novels as Bram Stoker’s *Dracula* and Robert Louis Stevenson’s *Dr. Jekyll & Mr. Hyde*. In addition, we will be reading an installment of George Eliot’s major novel, *Middlemarch*, each week, both because it is the masterwork of Victorian realism (if not the Victorian novel itself) and because in reading it serially, we will be reading it more like the Victorians did and therefore being more, well, realistic. In addition to the reading, course work will require weekly blog entries, a mid-term exam, a final exam and one 6-8 page paper.

ENGA 463-01
**THE IRISH LITERARY RENAISSANCE**
Dr. Ellen Crowell
MWF 2:10-3:00

(Nota: This course meets the post-1800 British literature requirement for the major).

“Did that play of mine send out / Certain men the English shot?” asks Yeats in his poem “Man and the Echo,” musing whether his one-act play *Cathleen ni Houlihan* was responsible for the 1916 Easter Rising. Although we might want to poke fun at such a grandiose causal relationship between literary text and political event (“If Yeats had saved his pencil-lead / would certain men have stayed in bed?” –Irish poet Paul Muldoon), Yeats had a point: the literature produced in Ireland from the late nineteenth-century through the end of World War II undeniably shaped Ireland’s politics and its sense of national identity. Irish artists at the turn of the twentieth century defined the aesthetics of Irish political rhetoric; they therefore inflected Irish revolutionary resistance to British rule. In this course we will examine the development of Irish literature written in English during this singularly vibrant period in Irish writing—known interchangeably as the Irish Literary Renaissance or the Celtic Revival. Our reading will include poetry, drama, fiction, and nonfiction by such writers as Somerville and Ross, Oscar Wilde, W.B. Yeats, Lady Augusta Gregory, Sean O’Casey, J. M. Synge, and James Joyce. Course requirements include regular participation in class discussion, a seminar presentation, and a final research paper.

ENGA 480-01
**AMERICAN SHORT STORY**
Dr. Raymond Benoît
TR 9:30-10:45

(Note: This course meets the American literature requirement for the major).

The emphasis in the American short story will be on discerning thematic and structural interrelationships between and among works by Irving,
Poe, Jewett, Hawthorne, Gilman, Anderson, Roth, and others. Materials from writers on art, psychology, philosophy, theology, and aesthetics will be used as points of departures for the exploration of motifs in, between, and among the short stories in the Oxford text edited by Walton Litz. Several interpretive/intertextual papers will be required.

ENGA 487-01
ADOLESCENCE IN AMERICAN FICTION
STAFF
MWF 10-10:50
(Note: This course meets the American literature requirement for the major).

ENGA 494-01
SR. SEMINAR
Dr. Duane Smith
TR 11:00-12:15

In this seminar, we will explore the writings of Umberto Eco, with a particular emphasis on his novels and his contributions to literary criticism and theory and to semiotics. In his novels and other pieces, Eco explores a range of issues central to the study of literature, literary theory, and semiotics, particularly as they focus on the practice of interpretation. While the focus of our reading will be Eco’s four novels – The Name of the Rose, Foucault’s Pendulum, The Island of the Day Before, and Bardolino – and a selection from his non-fiction – for example, The Role of the Reader, Interpretation and Over-Interpretation, A Theory of Semiotics, and Six Walks in the Fictional Woods, we will also read some other pieces – Arthur Conan Doyle’s The Hound of the Baskervilles, and some short stories by Jorge Luis Borges – to develop our understanding of Eco’s literary concerns. Students will be required to do one individual presentation and one group presentation, write one short paper (5-6 pages), and one research paper (15-20 pages).

ENGA 494-02
SR. SEMINAR
Dr. Thomas Walsh
TR 12:45-2:00

Through Walter J. Ong’s Orality and Literacy, this seminar will examine his theories of verbal expression. Briefly identifying Ong’s successive media of expression: primary orality, alphabetic writing, letterpress printing, electronic media, and secondary orality, students will explore various cultural, social, aesthetic, literary, and/or psychological dimensions and implications considered in Ong’s text: “The Orality of Language,” “The Modern Discovery of Primary Oral Cultures,” “Some Psychodynamics of Orality,” “Writing Restuctures Consciousness,” “Print, Space, and Closure,” “Oral Memory, the Story Line and Characterization,” and “Some Theorems.”
Complementary chapters like these from Ong’s Presence of the Word-- “The Word and the Sensorium,” “The Transformations of the Word,” and “The Word as Sound”; or, from Interfaces of the Word-- “‘I See What You Say’: Sense Analogues for Intellect,” “The Writer’s Audience is Always a Fiction,” and “Typographic Rhapsody: RAVISIUS TEXTOR, ZWINGER, AND SHAKESPEARE”; or from Rhetoric, Romance, and Technology-- “Rhetoric and the Origins of Consciousness,” “Latin Language as a Puberty Rite,” and “Memory as Art”; and from Ramus and the Decay of Dialogue-- “Ramism and Printing as Related Epiphenomena” and “The Spatial Model as a Key to the Mental World” will provide students with a theoretical as well as practical-critical aesthetic for interpreting aspects of literature and other cultural phenomena, including oral-chirographic, oral-typographic elements. Students will discern fascinating connections among the senses (including synaesthesia), corporeality, gender, writing, manuscripts, printing, books, book production, reading, cartography, anthologies, emblem books, authorship, censorship, copyright, plagiarism, intellecction, privacy, and the history of silence.

Tentatively, we shall look briefly at excerpts (in translation) from Homer’s epics or Beowulf, one or two of Chaucer’s Canterbury Tales, excerpts from Sir Thomas Elyot’s The Book named The Governor and from George Puttenham’s The Arte of English Poesie, and then examine closely Shakespeare’s Love’s Labor’s Lost or King Lear, and Chinua Achebe’s Things Fall Apart or James Welch’s Winter Blood.

Members of the seminar will be expected to participate actively in discussions. Requirements: a midterm, a final, an oral presentation/brief essay on paper topic, and the seminar paper.
Five-Hundred Level Courses

ENGA 500-01
METHODS OF RESEARCH
Dr. Janice McIntire-Strasburg
M 7-9:30

This course will focus on various types of research. We will be looking at textual scholarship, best practices in scholarly literature history search, methods of approaching theoretical applications in research. Students will choose an author and work from their own area of interest for use in completing the project assignments. Assignments include finding topics and general information, establishing a “best” text for a particular work and defending your choice, presenting one field of literary criticism to the class, and a 15-20 page research essay.

ENGA 501-01
THE TEACHING OF WRITING
Dr. Fred Arroyo
T 7-9:30

A pedagogy is successful only if it makes knowledge or skill achievable while at the same time allowing students to maintain their own sense of identity.
—Keith Gilyard, Voices of the Self: A Study of Language Competence

The Teaching of Writing course will provide an introduction to the theoretical and practical issues a teacher of writing will encounter. Each member of the class, whether a new or experienced teacher, will have the opportunity to develop and reflect on his or her theory of readership and authorship, while beginning to effectively articulate that theory pedagogically. To this end, we will scrutinize different theories of literacy and rhetoric, examine the important relations between reading and writing, and explore how and why our sense of learning and pedagogy foster “a process of making meaning” (Ann E. Berthoff, The Making of Meaning). English 501 offers a theoretical perspective and rhetorical practices for seeing relationships between rhetorical awareness and knowledge; critical reading, writing, and thinking; the generative potential of developing composing processes; and the importance of writing abilities that are rhetorically effective and conventionally sound within different academic contexts (what the authors of The Allyn & Bacon Guide to Writing call “the rhetorical dimension of writing,” the “critical thinking dimension of thinking”; “composing processes”; and “the conventions of writing”). We will also have many occasions to attend to the practical aspects a teacher of writing will encounter: creating a syllabus, composing writing assignments alongside a sequence of readings, as well the important reflection necessary to comprehend more comprehensively the rhetorical framework and practical strategies that makes teaching and learning possible. Instead of viewing English 501 as a general introductory course on the teaching of writing, I envision it as an intellectual project that requires us to reflect on our methods and intentions, to interpret our interpretations, so we can each engage the possibilities of designing and realizing a pedagogy.
that makes meaning achievable while at the same time allowing students to maintain their own sense of identity.

ENGA 518-01
THEORETICAL PERSPECTIVES IN CONTEMPORARY LITERATURE: THE IDEA OF THE NATION IN POSTCOLONIAL FICTION
Dr. Joya Uraizee
M 2:10-4:40

In English 518 we will study contemporary fiction and film from the postcolonial world that deal with issues of nationalism, exile and migration. We will analyze various theories about the nation and nationalism proposed by political scientists and sociologists. We will study psychoanalytic theories about the impact of exile and forced migration. We will investigate feminist theories about the ways in which newly independent nations co-opt women’s oppression into the nationalist agenda. We will focus on the arguments of cultural/postcolonial critics who have indicated that postcolonial nations are artificial, arbitrary, and products of discourse. We will examine the ways in which race, class and gender have impacted the idea of the nation. Ultimately, we will seek to discover for ourselves what nationalism and community really mean in the context of the postmodern world.

Some of the texts we will read/view include: Chinua Achebe’s *A Man of the People*, Aijaz Ahmad’s *In Theory: Classes, Nations, Literatures*, Isabel Allende’s *The House of the Spirits*, Benedict Anderson’s *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, Homi Bhabha’s *Nation and Narration*, Gurinder Chaddha’s *What’s Cooking?*, Michelle Cliff’s *Abeng*, Frantz Fanon’s *The Wretched of the Earth*, Nuruddin Farah’s *Sweet and Sour Milk*, E. J. Hobsbawm’s *Nations and Nationalism Since 1780: Programme, Myth, Reality*, Deepa Mehta’s *Earth*, Trinh T. Minh-ha’s *Surname Viet, Given Name Nam*, Ngugi wa Thiong’o’s *Petals of Blood*, Salman Rushdie’s *Midnight’s Children*, and Yvonne Vera’s *Butterfly Burning*.

Some of the requirements for the course include 2 oral presentations, a short paper, and a term paper.

ENGA 520-01
INTRODUCTION TO OLD ENGLISH
Dr. Paul Acker
MWF 1:10-2:00
(Cross listed with ENGA 420-01)

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 short 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 onto next semester's seminar in *Beowulf*, if they so choose.
There will be a number of formal and informal quizzes and a midterm on the introductory grammatical material. In the last week or so of class, students will give short oral presentations on critical approaches to an Old English poem of their choosing (the rest of the class will have read the poem in translation). At that time also students will pass in a translation of a passage (about 20 lines) from said poem, an annotated bibliography of five or so useful studies of the poem, and a page or two of original remarks. There will be a final translation exam.

Six-Hundred Level Courses

ENGA 626-01
STUDIES IN CHAUCER
Dr. Antony Hasler
R 2:10-4:40

While this course will cover the range of Chaucer’s poetry, it will do so selectively, dealing as much with his sources (including major French and Italian works), his London contemporaries (Gower, Usk, Langland) and his fifteenth-century followers as with his own writings. The aim is to provide a textured and nuanced representation of Chaucer’s complex cultural and historical status. Requirements: one long seminar paper (15-20 pages), one shorter paper, one in-class presentation, participation. Non-English works will be read in translation; Chaucer’s poems will be read in the original Middle English, in the Riverside Chaucer, edited by L.D. Benson.

ENGA 634-01
RENAISSANCE DRAMA
Dr. Donald Stump
M 2:15-4:45

The course will examine plays about three major flash-points in social relations during the English Renaissance. We’ll consider tensions between a newly assertive breed of English women and the men who resisted them, between native Christians and the non-Christian aliens who challenged their values, and between the newly established Protestants of England and their Catholic enemies at home and in Europe. In all three flash-points, we’ll consider the ways in which the playwrights negotiate challenges to traditional English culture, whether by satirizing it, defending it, or taking some middle way.

We’ll begin with plays involving challenges to traditional gender roles, including Ben Jonson’s satire Epicoene, and Thomas Middleton’s city comedy The Roaring Girl. We’ll turn, then, to plays about tensions between Christians and non-Christians, including Marlowe’s Tamburlaine plays and The Jew of Malta and Shakespeare’s Merchant of Venice. We’ll conclude with images of faithless Catholics and the divide between Catholic and Protestant in works such as Thomas Kyd’s Spanish Tragedy, John Webster’s Duchess of Malfi, and Shakespeare’s Measure for Measure. Course requirements will include three seminar presentations, a term paper of 20-25 pages and a conference-length version of the paper prepared for oral presentation.

ENGA-659-01
QUEEN VICTORIA
Dr. Caroline Reitz
R 2:10-4:40
On June 24, 1837 The Guardian newspaper wrote of the accession of the young Queen Victoria that it “is a circumstance full of hope and promise. Humanly speaking, it is perhaps desirable that the event should have been postponed a few years, that her character might have become more fixed.” Over the next 64 years of her reign, as well as the past 100 years of scholarship, characterizations of Victoria would continue to be unfixed. She would be painted cautiously holding a newborn baby as well as imperiously sitting on a globe.

This course will examine The Woman Question in 19th century Britain through the lens of Victoria both as a real person (mother, wife, writer, player) as well as a symbol (political, mythological, national). We will begin the semester with the young Queen’s own writings as well as contemporary critical material on the Queen. We will then read from a range of texts traditionally seen to be the architects of the Victorian idea of queenship, John Ruskin’s Sesames and Lilies, Coventry Patmore’s The Angel in the House, Sarah Stickney Ellis’s The Women of England, Mrs. Beeton’s Book of Household Management, Alfred Tennyson’s The Idylls of the King, and Walter Besant’s The Queen’s Reign. Alongside these now-canonical texts, we will read a new collection of Victorian women’s writing on women titled Criminals, Idiots, Women, & Minors, which looks, clearly, at aspects of The Woman Question outside of the ideas of angels and idylls. In addition to above assortment of essays, poems and cookbooks, we will read four paradigmatic Victorian novels, William Thackeray’s Vanity Fair, Charles Dickens’s Bleak House, Elizabeth Gaskell’s Cranford and George Eliot’s Middlemarch, looking closely at how these novels construct and deconstruct the idea of a queen and how they represent “hope and promise” in the context of England’s rapidly changing, rapidly expanding culture. In addition to the substantial reading, coursework will include one question set and a substantial final paper, a portion of which will be delivered in a “conference” at the end of the semester. Students will also be required to do as Lytton Strachey did when he wrote his biography of the Queen: “I came to curse, yet stayed to bless.” Or vice versa.

ENGA 662-01
20th CENTURY POETRY
Dr. Devin Johnston
TR 11-12:15

Books, Texts and Textuality

In this course we will study a handful of modernist texts with an emphasis on writing and production as well as reading and interpretation. We will consider the manner in which texts mutate according to context and condition. In addition to addressing the compositional practices of individual poets, we will study the various stages of editing and production of books. By accounting for the work of collaborators, editors, designers, typographers, printers, and distributors, we will arrive at a more complex sense of authorship. Throughout, we will pay particular attention to the ways in which modern poets call attention to the material aspects of composition and production (what Jerome McGann has called “the textual condition”).

The poets we address are likely to include: Ezra Pound, T.S. Eliot, Marianne Moore, Robert Duncan, Ronald Johnson, and Susan Howe. We will also draw on the work of literary critics
(such as McGann and Lawrence Rainey), typographers and designers (such as Jan Tschichold, Robert Bringhurst, and Robin Kinross), and archival resources.

Requirements will include a final paper addressing textual issues in modern poetry, as well as short responses, editing exercises, and typographical research.

ENG-693-01
THE CONTEMPORARY AFRICAN AMERICAN NOVEL
Dr. Stephen Casmier
W 2:10-4:40

This course will trace the development of the African American novel during the later half of the 20th century. From the 1940s through the end of the century, the African American community underwent "one of the most important social transformations in recent United States History." At the beginning of this period, writers such as Richard Wright and Ralph Ellison warned people about the encroaching dangers of nationalism in a community that seemed completely separated from the rest of America. By the 1980s, the very notion of the African American community seemed in jeopardy as writers struggled to recover memories and myths that would bring together and reclaim a perpetually deracinated, de-territorialized and dispersed people -- a people of the Diaspora. The journey begins with black modernism, moves through black nationalism and the Black Arts Movement and ends in a what some label a black postmodernist period that paradoxically emphasizes "re-membering" (reclaiming the past and slavery), the vernacular, Africa, the traditionally discredited and healing. This course will explore
the interrelationship between the changes besetting society, the transformations of the novel, and various trends in African American literary criticism. In this course we will read the following novels: Invisible Man, by Ralph Ellison; Giovanni's Room, by James Baldwin; Corregidora, by Gayle Jones; The Salt Eaters, by Toni Cade Bambara; There Is a Tree More Ancient Than Eden, by Leon Forrest; Flight To Canada, by Ishmael Reed; The Chaneysville Incident, by David Bradley, Beloved by Toni Morrison and The Cattle Killing by John Edgar Wideman. The grade in this course will be based on oral reports, a written mid-term and a final research paper.
MAJOR IN ENGLISH

The major in English requires 30 hours that must include:

- 300-level courses in English;

After taking one 300-level course in English to fulfill the Core Requirement, students may count toward the major up to 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:

- ENG-A320 British Literary Traditions I (beginnings to 1800)
- ENG-A321 British Literary Traditions II (1800 to the present)
- ENG-A328 American Literary Traditions I (beginnings to 1865)
- ENG-A329 American Literary Traditions II (1865 to the present)
- ENG-A325 Literature of the Postcolonial World

- 400-Level courses in English;

The major requires 18 hours at the 400 level. Students may count toward Area Requirements to 6 hours earned in the 300 level courses listed above. All other Area Requirements must be taken at the 400 level. Overall Area Requirements are:

- Six hours of British literature prior to 1800
- Six hours of British literature after 1800
- Three hours in any survey or period course in American literature, and
- Three hours of Senior Inquiry requirement, fulfilled by taking and satisfactorily completing a 400-level senior seminar.

English Major with Creative Writing Emphasis

Students who wish to major in “English with a Creative Writing Emphasis” must fulfill the fifteen-hour Area Requirements, take ENGA 494, and complete twelve (12) hours of coursework in Creative Writing, chosen from ENGA 305-309, ENGA 405-409, and ENGA 412.

MINOR IN ENGLISH

Period, theme, and genre courses numbered ENG A 400-499 fulfill at least 12 hours of the minor requirement of 15 hours. The 15-hour minimum must include:

- Three hours in period of British literature prior to 1800,
- Three hours in period of British literature after 1800, and
- Three hours in any survey course in American literature.

Minor in Creative Writing

15-hour minimum beyond core requirements. Nine hours must be chosen from ENGA 305-309, ENGA 405-409, and ENGA 412. Six hours must be a complementary pair of 400-level literature courses chosen in consultation with the student’s English faculty advisor.
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

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<th>ENGA 300 Technical Writing</th>
<th>ENGA 309 CW: Poetry &amp; Translation</th>
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<td>ENGA 301 Expository Writing</td>
<td>ENGA 400 Business &amp; Profess. Writing</td>
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<td>ENGA 302 Sp. Topics in Writing &amp; Rhetoric</td>
<td>ENGA 401 Adv Expository Writing</td>
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<td>ENGA 303 Writing Pers Narratives &amp; Memoirs</td>
<td>ENGA 405 Adv CW: Poetry</td>
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<td>ENGA 304 Writing Literacy Narratives</td>
<td>ENGA 406 Adv CW: Fiction</td>
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<td>ENGA 305 Creative Writing: Poetry</td>
<td>ENGA 407 Adv CW: Drama</td>
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<td>ENGA 306 CW: Fiction</td>
<td>ENGA 408 Adv CW: Non-Fiction</td>
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<td>ENGA 307 CW: Drama</td>
<td>ENGA 409 Adv CW: Sp Topics</td>
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<td>ENGA 308 CW: Non-fiction</td>
<td>ENGA 499 Adv Writing Independent Study (Writing Internship)</td>
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COMMUNICATION COURSES THAT MAY BE USED TO FULFILL THE REQUIREMENT

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<tr>
<th>CMM 210 Journalism: Newswriting</th>
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<td>CMM 412 Audio-Visual Script Writing</td>
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<td>CMM 413 In-House Publications</td>
<td>CMM 435 Broadcast Journalism</td>
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FOR MORE INFORMATION, CONSULT ONE OF THE CO-DIRECTORS:

Paul Acker, Ph.D.  Avis Meyer, Ph.D.
Department of English  Department of Communication
(314) 977-3011  (314) 944-3198
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 a 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.  
Ellen Crowell, Ph.D.  
Lucien Fournier, Ph.D.  
Antony Hasler, Ph.D.  
Elisabeth Heard, Ph.D.  
Devin Johnston, Ph.D.  
Georgia Johnston, Ph.D.  

Thomas Moisan, Ph.D.  
Janice McIntire-Strasburg, Ph.D.  
Thomas Shippey, Ph.D.  
Duane Smith, Ph.D.  
Donald Stump, Ph.D.  
Joya Uraizee, Ph.D.  
Thomas Walsh, Ph.D.  
William Whealen, Ph.D.  
Sara van den Berg, Ph.D.  

chairperson
Paul Acker, Ph.D.
Fred Arroyo, Ph.D.
Toby Benis, Ph.D.
Raymond Benoit, Ph.D.
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Duane Smith, Ph.D.
Donald Stump, Ph.D.
Joya Uraizee, Ph.D.
Thomas Walsh, Ph.D.
William Whealen, Ph.D.
Sara van den Berg, Ph.D., Chairperson

Joycelyn Moody, Ph.D.
Caroline Reitz, Ph.D.
James Scott, Ph.D.

Thomas Shippey, Ph.D.
FALL 2005 COURSES THAT FILL AREA REQUIREMENTS FOR THE MAJOR

Pre-1800 British Literature Requirement:
ENGA 320-01, British Literature to 1800, Dr. Donald Stump, TR 12:45-2:00
ENGA 420-01, Introduction to Old English, Dr. Paul Acker, MWF 1:10-2
ENGA-425-01, Chaucer: Troilus and Criseyde and the Shorter Poems, Dr. Anthony Hasler, TR 11-12:15
ENGA 431-01, Shakespeare, the Early Plays, Dr. Thomas Moisan, MWF 1:10-2:00.
ENGA 440-01, Restoration & 18th Century Literature: Slavery & the Slave Trade in Britain, Dr. Elisabeth Heard, TR 11-12:15

Post-1800 British Literature Requirement:
ENGA 325-01, Literature of the Postcolonial World, STAFF, MWF 12-12:50
ENGA 440-01, Restoration & 18th Century Literature: Slavery & the Slave Trade in Britain, Dr. Elisabeth Heard, TR 11-12:15
ENGA-454-01, Major Victorian Authors: Realism & Its Discontents, Dr. Caroline Reitz, MWF 11-11:50
ENGA 463-01, The Irish Literary Renaissance, Dr. Ellen Crowell, MWF 2:10-3:00

American Literature Requirement:
HR A 311-01, Honors Topics in Lit: American Literary Traditions 1 (Beginnings to 1865), Dr. Raymond Benoit, TR 12:45-2
ENGA 329-01, American Literary Traditions 2 (1865-Present): God & the American Writer, Dr. Harold Bush, MW 2:10-3:30
ENGA 412-01, Language Studies: Poetry & Prosody, Dr. Georgia Johnston, TR 11-12:15
ENGA 480-01, American Short Story, Dr. Raymond Benoit, TR 9:30-10:45
ENGA 487-01, Adolescence in American Fiction, Staff, MWF 10-10:50

Senior Seminar Requirement:
ENGA 494-01, Senior Seminar, Dr. Duane Smith, TR 11:00-12:15
ENGA 494-02, Senior Seminar, Dr. Thomas Walsh, TR 12:45-2:00