Saint Louis University
Department of English

Spring 2007 Semester

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One-Hundred Level Courses


ENGL 150
The Process of Composition
Section 01: MWF 1000 – 1050 Santirojprapai, Art (CRN 20820)

ENGL 190
Advanced Strategies Rhetoric & Research
Section 01: MWF 8:00-8:50 Andrew Kanago (CRN 21936)
Section 02: MWF 9:00-9:50 Melissa Mayus (CRN 20822)
Section 03: MWF 10:00 – 10:50 Sarah Schwab (CRN 20823)
Section 04: MWF 11:00 – 11:50 Lisa Davis (CRN 20824)
Section 05: MWF 12:00 – 12:50 Lea Frost (CRN 20825)
Section 06: MWF 1:10 – 2:00 Aaron McClendon (CRN 20826)
Section 07: MWF 1:10 – 3:00 Brian Jackson (CRN 20821)
Section 08: TR 8:00 – 9:15 John Walter (CRN 20827)
Section 09: TR 9:30 – 10:45 Thomas Dieckmann (CRN 20828)
Section 10: TR 9:30 – 10:45 Ann Torrusio (CRN 20830)
*Section 11: TR 11:00 – 12:15 Sarah Fielding-Michael (CRN 20831)
*(Micah House only)
Section 12: TR 12:45 – 2:00 Nicole Bess (CRN 20832)
Section 13: TR 8:00 – 9:15 Justin Noetzel (CRN 28126)
Section 14: TR 2:15 – 3:30 Sara Schwamb (CRN 28127)

ENGL 192-01 (CRN 20853)
Adv Writing for Professionals
MWF 9:00 - 9:50
Todd Porter

Advanced instruction in expository and argumentative writing with issues relevant to engineers. Not equivalent to ENGL 190. Pre-requisite: English 150 or equivalent. Restricted to Parks students.

ENGL 192-02 (CRN 20854)
Adv Writing for Professionals
MWF 10:00 - 10:50
Don Reed
ENGL 192-03 (CRN 20855)  
**Adv Writing for Professionals**  
MWF 11:00 - 11:50  
Sandra Olmsted

ENGL 195-11 (CRN 20856)  
**Adv Writing Urban Social Probs:** Micah House  
TR 11:00 - 12:15  
Sarah Fielding-Michael  
(Cross-listed with ENGL 190-11)

Uses field and library research to examine processes involved in the breakdown of social order. Micah House program only. Pre-requisite: ENGL 190 or equivalent. Co-requisite: Micah House section of PSYA 101.
Two-Hundred Level Courses

ENGL 202-01 (CRN 20857)  
Intro to Literary Study  
MWF 8:00 - 8:50  
Jennifer Culver

(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences). Introduces students to the theoretical and methodological approaches to literary texts, including major terms, methods, and concepts.

ENGL 202-02 (CRN 20858)  
Intro to Literary Study: SLU Inquiry  
TR 12:45 - 2:00  
Stephen Casmier

(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences). Introduces students to the theoretical and methodological approaches to literary texts, including major terms, methods, and concepts.

ENGL 202-03 (CRN 20860)  
Intro to Literary Study: SLU Inquiry  
TR 11:00 - 12:15  
Ellen Crowell

(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences). Introduces students to the theoretical and methodological approaches to literary texts, including major terms, methods, and concepts.

ENGL 202-04 (CRN 20861)  
Intro to Literary Study  
TR 9:30 - 10:45  
Chris Dickman

(Note: This course 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, such as poems, short stories, and novels. This class will also develop students' ability to read, analyze and interpret various works of literature as they read essays about theoretical approaches to literature and the activity of reading itself.
ENGL 202-05 (CRN 20862)
*Intro to Literary Study*
MWF 11:00 - 11:50
John Peruggia

(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences). Is *Bridget Jones’ Diary* a book only a woman can enjoy? How will a man respond to the latest issue of *Cosmopolitan* if he actually reads it? These are just two of the questions we will be exploring as we explore the gender divide that seems to exist in literatures past and present. Among the works we will likely discuss are Curtis Sittenfeld’s *Prep*, Tobias Wolff’s *Old School*, Shakespeare’s *Antony and Cleopatra*, some contemporary magazines and television shows, and a number of shorter poems and stories written by men and women on similar topics (such as friendship, death, love, money, and family). Requirements will likely include two short papers, a midterm exam, and a final project.

ENGL 202-06 (CRN 20863)
*Intro to Literary Study*
MWF 1:10 - 2:00
Jossalyn Folmer

(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences). This course will introduce students to the major terms of literary study and theoretical and methodological approaches to texts across the genres of poetry, drama, and fiction. Our focus will be on “literature of the quest,” and we will examine the variations and commonalities of quest literature as it has been translated across cultures and generations. The class will look closely at specific moments of the quest, such as the anxiety of initiation represented by Samuel Beckett’s *Waiting for Godot*, and frustration over the loss of the goal through Langston Hughes’s *A Dream Deferred*. We will look at quests for identity (Pirandello’s *Six Characters in Search of an Author*) and quests for humanity (Huxley’s *Brave New World*). We will analyze quests to bring objects of power into the world (Tennyson’s *Idylls of the King: The Holy Grail*) and quests to remove objects of power from the world (Tolkien’s *Lord of the Rings*). We will draw conclusions about the staying power of the quest as we discuss our own culture’s embrace of this theme through Dan Brown’s bestselling *The DaVinci Code*.

Students will develop a mature understanding and appreciation of literary language and structure. Class discussions will be prevalent and engaging. Students will write three short papers for development of their skills in academic writing, and a midterm and a final examination will be given.
ENGL 202-07 (CRN 21937)
Intro to Literary Study
MWF 12:00 - 12:50
Aaron McClendon

(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences). Through an examination of a variety of literary genres and styles, this class will explore some of the more prominent issues of twentieth-century American life. Central to this class will be an analysis of how twentieth-century American authors have construed celebrity, the environmental crisis, gender, the market-place, popular culture, race, sexuality, and violence. Ideally, these rather wide-ranging issues will help us trace what economic, political, social, and spiritual values emerged or were submerged in the cultural conscience of the American population in one of the most tumultuous and confounding centuries on record.

Our more substantial works for this class will be drawn from the following list: James Baldwin’s The Fire Next Time, Don DeLillo’s Great Jones Street or White Noise, Louise Erdrich’s Tracks, F. Scott Fitzgerald’s The Great Gatsby, D’Arcy McNickle’s The Surrounded, Arthur Miller’s Death of a Salesman, Tim O’Brien’s The Things They Carried, Anne Sexton’s Love Poems, and Tennessee Williams’s Cat on a Hot Tin Roof.

In smaller doses, we will also explore the poetry of Adrienne Rich, Langston Hughes, William Carlos Williams, Joy Harjo, and Gary Soto. In addition to these poets, we will also have time to analyze the short stories and essays of Ann Beattie, John Cheever, Sherman Alexie, Zitkala-Ša, Wendell Berry, and Barry Lopez.

Grades in this course will be comprised of frequent quizzes, a mid-term and final, as well as two 5-6 page papers.

ENGL 202-08 (CRN 28047)
Intro to Literary Study
MWF 9:00 - 9:50
Jason Mavropoulos

(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences). Introduces students to the theoretical and methodological approaches to literary texts, including major terms, methods, and concepts.
ENGL 202-09 (CRN 28048)
**Intro to Literary Study**
TR 2:15 - 3:30
Beth Human

(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences). What does *Monty Python and the Holy Grail* have in common with a fifteenth century poem? How does history become entertainment? How does it help to form a national character? Where is the line between history and fiction? This course is an attempt to gain an understanding of how texts work and how they interact with each other by focusing our attention on these specific questions, looking at examples as various as Geoffrey of Monmouth’s writings about King Arthur and Mel Gibson’s dramatization of Scotland’s struggle for independence. We will consider the ways in which fiction appropriates history, and the way historical fiction participates in the formation of culture. Texts will include (though are not limited to) Shakespeare’s *Richard III*, Marlowe’s *Edward II*, various Arthurian texts, Hary’s *Wallace*, Scott’s *Ivanhoe*, and *Braveheart*. Requirements: 2 short papers (4-5 pages) and one long paper (10 pages) midterm and final exams.

ENGL 220-01 (CRN 20865)
**Introduction to Poetry**: SLU Inquiry
TR 9:30 - 10:45
Devin Johnston

This course is designed to introduce students to the field of poetry through an intensive examination of a handful of poets. 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 a poem “works”—or communicates—as well as how it is 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.

ENGL 220-02 (CRN 28282)
**Introduction to Poetry**
TR 9:30 - 10:45
Brian Jackson

From the ancient Greek and Roman poets to the kaleidoscopic explosion of experimental poets in the 20th century, this course will pay visits to all. Emphasizing both the continuity of poetic practice and its calculated disruption, the course will seek to give students a sense of the historical and biographical contexts in which each poem was created. Attention to the basics of poetry--rhythm, imagery, form, and theme--will be a primary goal. Oral readings will concentrate on line breaks, rhythmic units, and rhyme. Traditional and modern free verse will be compared in order to understand the strengths
and weaknesses of each approach. Our anthology will be supplemented by electronic reserves. Written assignments include two short analytical papers, a midterm, and a final.

ENGL 230-01 (CRN 28291)
**Introduction to the Novel**
TR 9:30 - 10:45
Kami Hancock

(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences). In this course students will examine the presentation, history, and structure of the novel. We will read novels and discuss the creation of the genre and its future. Students will prepare two short papers, complete quizzes, and have a mid-term and final for assessment. Together we will explore and discuss how novels respond to culture as well as to each other. One way to approach this discussion is to look at novels through their response to one another. For example, Zadie Smith cites *Howard’s End* as the inspiration of her book *On Beauty*. Other texts to be compared are *Jane Eyre* and *Wide Sargasso Sea, Mrs. Dalloway* and *The Hours*. Finally, we will discuss the big question: Where is the novel headed?

ENGL 230-02 (CRN 21943)
**Introduction to the Novel: SLU Inquiry**
TR 11:00 - 12:15
Mark Clark

(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences). “Time becomes human time,” writes Paul Ricoeur, “to the extent that it is organized after the manner of a narrative; narrative, in turn, is meaningful to the extent that it portrays the features of temporal experience” (my emphasis). Through the novels we read in this course, we will engage in an extended reflection and conversation about Ricoeur’s claim and its implications. Welcome to the world of hermeneutic phenomenology. In what ways do novels suggest that we are, as storytellers, the keepers of locks along the devastatingly temperamental river of history? How temporary is the shelter of safe harbor we’re given in the eddies of time furnished by our fictions?
Anticipate reading 5 novels, writing 2 short (2-3 page) papers and a longer paper (10 pages), and undertaking a creative project of service.

ENGL 240-01 (CRN 20868)
**Introduction to Drama: SLU Inquiry**
TR 9:30 - 10:45
Elisabeth Heard

From the ancient Greeks to Shakespeare to Shaw to Kushner, this class is a survey of the development and movements in western theater. Since plays were meant to be both read
and performed, we will combine our close reading and literary analysis of plays with the study of staging, lighting, costuming, and acting. The class will also combine lecture with class discussion, cold readings, and an occasional movie version of the plays. The overall goal of Introduction to Drama is to expose you to a diverse range of plays and to give you an understanding of how drama was developed and performed over time. Course requirements for this class include two papers, quizzes, a midterm, and a final exam.

ENGL 260-01 (CRN 20870)
Intro to Short Fiction
MWF 10:00 - 10:50
Lisa Fischer

(Note: These courses satisfy the 200-level core literature requirement of the College of Arts and Sciences). In this introduction to the genre of short fiction, students will explore representative works as well as less traditional pieces of fiction. This course emphasizes understanding and appreciating the scope, meaning, and function of short fiction in its various forms. We will approach the readings in thematic units, including such topics as the origins of short fiction, tales of horror, war and peace, social equality, domestic fictions, and international contributions to the art of the short story.

ENGL 260-02 (CRN 20872)
Intro to Short Fiction
MWF 11:00 - 11:50
Matthew Schultz

(Note: These courses satisfy the 200-level core literature requirement of the College of Arts and Sciences). This course will train students in the close-reading of short fiction. Throughout the semester we will discuss a variety of approaches to literary interpretation and develop effective techniques for writing about literature. Requirements include extensive reading, periodic written commentaries, an essay, and mid-term and final exams.

ENGL 260-03 (CRN 20873)
Intro to Short Fiction: SLU Inquiry
TR 11:00 - 12:15
Lucien Fournier

As an Inquiry Course, Engl 260-03 emphasizes how, through analysis and discussion of short stories and novellas, imaginative language creates the reality of fiction. Although traditional methods and theoretical approaches will be acknowledged and used, there will be a constant questioning of the validity of such tools. The class will explore other possibilities for understanding and appreciating the wide-ranging extent of works of the
imagination in their cultural, socio-economic, and ideological contexts. The coursework will involve analytical essays based on textual scrutiny and support in quizzes, formal papers, and exams.
Three-Hundred Level Courses

ENGL 303-01 (CRN 21946)
Writing Personal Narratives & Memoirs
T 6:00 - 8:30
Fred Arroyo

(Note: This course satisfies the 300 level core literature requirement for the College of Arts and Sciences).

A writer [is] a person whose most absorbed and passionate hours are spent arranging words on pieces of paper. . . . I write entirely to find out what I’m thinking, what I’m looking at, what I see and what it means.

—Joan Didion, “Why I Write”

A writer is not so much someone who has something to say as he is someone who has found a process that will bring about new things he would not have thought of if he had not started to say them.

—William Stafford, Writing the Australian Crawl

The art & craft of writing will be the focus of this class. We will write in every class. We will write outside of class. We will sometimes bring our more “complete” writings to class in order to share them and engage in conversation concerning our ability to discover, arrange, and distinguish with detail the drama and joy of composed revelation. We will read carefully throughout the semester from a variety of poetic forms so we can hold models within our minds as we begin to discern how “good” writing is made. We will each have an opportunity to know a clear and crisp sentence, and the sound beauty of a paragraph’s form. We’ll also develop a sense of story and narrative, and begin to see how impressions, images, objects, and language shape time. All in all, my hope is that you’ll each have a sense of why you write, and begin to know a process to discover experience and meaning that has been brought about because you started to write. Perhaps, you’ll even feel the rightness of composed depth revealing the grain of memory, perception, and life.

ENGL 305-01 (CRN 22075)
Creative Writing: Poetry
R 2:10 - 4:40
Brian Jackson

(Note: This course satisfies the 300 level core literature requirement for the College of Arts and Sciences. It also meets the elective hours requirement of the English Major With a Creative Writing Emphasis requirement and counts toward the Writing Certificate).
This course is designed to introduce students to the practice of writing poetry. Students need not have formal training or previous experience. The class will experiment with a variety of formal and informal approaches, gaining an appreciation of traditional English forms and meters as well as non-traditional, experimental approaches. The class will also conduct a number of investigative readings, seeking to understand how previous poets achieve their effects. Despite such formal study, however, the class will have as its primary goal the development of a personal approach to writing poetry for each student, one that sees poetry as a vehicle of exploration—both of the personal and the public. Students must be willing to write weekly and share their work with other members of the class, assembling a personal anthology of their poetry as the semester progresses. By semester’s end, students will select their strongest, most representative pieces to create a portfolio.

ENGL 307-01 (CRN 20877)
Creative Writing: Drama
T 2:10 - 4:40
Jeffrey McIntire-Strasburg

(Note: This course satisfies the 300 level core literature requirement for the College of Arts and Sciences). An introduction through reading and writing to the fundamentals of drama writing.

ENGL 320-01 (CRN 28049)
British Literature Before 1800
MWF 12:00 - 12:50
Laura Reinert

(Note: This course satisfies the 300 level core literature requirement for the College of Arts and Sciences). This course is meant to acquaint students with a variety of literature produced in the British Isles from the Anglo-Saxon period to the end of the 18th century. By considering early English poetic, prose, and dramatic texts and the historical movements that gave birth to them, it is hoped that students will gain an appreciation for some of the more significant works of the period. In addition to literature specific to England, students will also have the opportunity to examine texts from Scotland, Ireland, and Wales. Major authors covered by this course include Chaucer, Malory, Spenser, Shakespeare, Milton, and Swift. Students will be expected to think and speak critically and intelligently about the literature in writing assignments and in-class discussions.
ENGL 321-01 (CRN 22325)
British Literature Tradition after 1800
TR 12:45 - 2:00
Toby Benis
International Studies

(Note: This course satisfies the 300 level core literature requirement for the College of Arts and Sciences). This course will survey the past two hundred years of British Literature, beginning with Romantic writing and concluding with contemporary poetry and prose. We will read texts with a particular eye toward exploring intersections between literature, politics, and culture. Topics will include Romantic imagination and the Napoleonic wars; the Victorian novel and poetry and the rise of industrial capitalism and the women’s movement; and the literature of the World Wars and the Holocaust. Readings will include poetry by William Wordsworth, Felicia Hemans, T.S. Eliot, and Elizabeth Bishop; Charles Dickens’ novel Hard Times, James Joyce’s Portrait of the Artist as a Young Man, and Martin Amis’ Time’s Arrow; and portions of Virginia Woolf’s meditation on the plight of the woman artist, A Room of One’s Own.

ENGL 327-01 (CRN 22326)
Special Topics: Deadlier Than the Male: Women, Crime, and Narrative
MWF 12:00 - 12:50
Nicole Bess
Cross-listed with WSTD 393

(Note: This course satisfies the 300 level core literature requirement for the College of Arts and Sciences).

But when hunter meets with husbands, each confirms the other's tale –
The female of the species is more deadly than the male.
– Rudyard Kipling, “The Female of the Species”

In ENGL 327.01, we will examine the link and interplay between fictional representations of female criminals in contemporary novels and films. We will analyze how the societal tendency to represent female offenders as either victim or victimizer parallels narrative representations of women as angels or Eves. This class will also question how depictions of the monstrous feminine, and the female criminal, are often tied to the acceptance or rejection of traditional gender roles. We will detect how authors employ narrative deception and deliberation as a mirror of both these fictional characters, and the societies that produce them. We will also attempt to decipher how this “writing on the body” – the bodies of the victims, and the bodies of the texts themselves – highlights and critiques the tensions inherent in reconciling gendered concepts of acceptable behavior, femininity, and individual responsibility. To consider these issues – and others – our class will interrogate and discuss five novels and two films. Please note that all of these texts deal with violent criminal acts of varying degrees; you should take this into consideration when deciding whether or not to register for this class.
Probable primary texts will include:
*Defiance*, Carole Maso
*Slammerkin*, Emma Donoghue
*The Speed Queen*, Stewart O’Nan
*Starr Bright Will Be With You Soon*, Joyce Carol Oates (as Rosamond Smith)
*The Cater Street Hangman*, Anne Perry
*Heavenly Creatures*, dir. Peter Jackson (1994)

ENGL 333-01 (CRN 27116)
**Literature of the African Diaspora**
MWF 11:00 - 11:50
Emily Lambeth-Climaco
Cross-listed with African-American Studies

(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).

Literature of the African Diaspora will acquaint students with literature of the Black Atlantic experience (that of Africans in Africa, the Americas, and Europe) through the discussion of writings spanning nearly three centuries. In this course students will read seven major works of literature as well as a selection of essays (by DuBois, Washington, and others), poetry (by Wheatley, Hughes, Walcott, among others), and short stories (by Alice Walker, Z.Z. Packer, Zadie Smith, and others). Students will be expected to write two essays, one exam, and other shorter assignments on the works studied in class. Longer texts will include *Things Fall Apart* by Chinua Achebe, *Death and the King’s Horseman* by Wole Soyinka, *The Life of Olaudah Equiano, Narrative of the Life of Frederick Douglass*, *Native Son* by Richard Wright, and *Invisible Man* by Ralph Ellison.

ENGL 334-01 (CRN 22327)
**Native American Literature**
TR 9:30 - 10:45
Janice McIntire-Strasburg

(Note: This course satisfies the 300 level core literature requirement for the College of Arts and Sciences). In this cultural diversity course, we will be reading several novels (and perhaps some poetry) by native authors. The focus will be to examine through the fiction differences and conflicts that develop between Western European world views and those of indigenous people, and how this affects their interactions. The fiction will be supplemented with some secondary reading on e-reserve by critics and with film. Some of the authors we will be reading include N. Scott Momaday, Leslie Marmon Silko, Louise Erdrich, and Louis Owens.)
ENGL 342-01 (CRN 28378)
World Literary Traditions III
TR 11:00 - 12:15
Joya Uraizee

(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. In keeping with the mission of the core curriculum, this course promotes an appreciation of literature as a creative act and as an expression of the human search for meaning. It introduces you to various methods of interpreting literary texts that can also enhance inquiry in other fields.

In this course you will be introduced to selected works of world literature from the twentieth century to the present. You will read contemporary writing from around the world, in English translation. You will study various types of literary texts, focusing on themes related to internationalism and trans-nationalism; gender and sex; family and identity; class and politics; race and ethnicity. You will also learn to appreciate various approaches to world literature, including cultural, post-structural and psychoanalytical.

Some of the texts you will study include: Nuruddin Farah’s Secrets; Gabriel Garcia Marquez’s One Hundred Years of Solitude; Wole Soyinka’s Kongi’s Harvest; Abe Kobo’s The Woman in the Dunes; Grace Nichols’ I is a Long Memoried Woman; and Salman Rushdie’s Shalimar the Clown.

Since this is a core course, one of its expected outcomes is that you will attain an understanding of the power of language to shape ideas, values, and the ways men and women are defined. Using critical methods and theories of interpretation, you will be able to analyze and evaluate different cultural, ethical, and esthetic dimensions of writing and literature. To be more specific, the requirements for the course include several short papers, group work and oral presentations, short quizzes, and a midterm and final exam.

ENGL 347-01 (CRN 22076)
Introduction to Shakespeare
MWF 9:00 - 9:50
Lea Frost

(Note: This course satisfies the 300 level core literature requirement for the College of Arts and Sciences). In this course, students will gain familiarity with the works of Shakespeare by examining a representative sampling of the comedies, histories, and tragedies – both the most famous and the lesser known. The course aims to impart a working knowledge of Shakespearean language and imagery, and examine what Shakespeare’s plays may have meant in the context of their own era, both as texts that can be read and
as scripts written for performance. Major thematic focal points will include (but are not, of course, limited to) politics, nationalism, gender and sexuality, the relationship of literature to history, and the relationship of all of these concepts to theatricality. Discussion of the texts will be supplemented with discussion of film, television, and radio adaptations; if circumstances permit, students may also have the opportunity to see local productions of Shakespeare plays. Major assignments will include one short paper, an analysis of a performance or film, one longer paper, and midterm and final exams; students will also be expected to contribute regularly and enthusiastically to class discussion.

The textbook for the course will be the *Riverside Shakespeare*, 2nd edn., ed. G. Blakemore Evans (Boston: Houghton Mifflin 1997).

ENGL 354-01 (CRN 20889)

19th Century American Literature
W 2:10 - 4:40
Raymond Benoit

(Note: This course satisfies the 300 level core literature requirement for the College of Arts and Sciences). Howard Nemerov wrote in one of his poems that "There used to be gods in everything, and now they've gone." Or, as Nathan Scott, Jr. expressed in *The Broken Center*: "the great impoverishment of the human spirit consists in the death of any animating power or /presence /amid and within the familiar realities of nature and history." Such impoverishment and its cause, as well as recovery, are the focus in literature particularly of the mid-19th century. The class will examine literature up to, including, and after that period--with Emerson as transition--to analyze the evolution of this theme in writers as different, for example, as Franklin and Poe or Melville and Roth. Several short interpretive/intertextural papers will be required.

ENGL 355-01 (CRN 27360)

20th Century American Literature
TR 12:45 - 2:00
Harold Bush
Cross-listed with PHIL 325-02 (CRN20564). Students must register for both.

(Note: This course satisfies the 300 level core literature requirement for the College of Arts and Sciences). A rapid-reading, historical survey of "spiritual" literary works from Americans (along with one Japanese novel) leading up to the turn of the 21st century. 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.

Readings will include most of the following works: Norman MacLean, *A River Runs Through It*; J. D. Salinger, *Franny and Zooey*; Carl Sagan, *Contact*; John Steinbeck, *The Grapes of Wrath*; Endo Shusaku, *Silence*; along with selected stories by Flannery
O'Connor and Stephen Crane, a few poems by Emily Dickinson and Wendell Berry, a few speeches by Martin Luther King, Jr., and one or two feature films such as "Leap of Faith," "Bruce Almighty," or "Oh God."

ENGL 365-01 (CRN 21959)
Science Fiction
MWF 9:00 - 9:50
David Olsen

(Note: This course satisfies the 300 level core literature requirement for the College of Arts and Sciences). The principal aim of this course will be to formulate an understanding of science fiction as an encounter with our humanity. In its exploration of the imaginable, the literature of SF can be read to challenge our understanding of the boundaries that once defined man and animal, or man and machine. We will read and view texts that collapse the distinction between creative and scientific imaginations in order to illuminate the possibility of living in a deeply flawed and often-illogical world. To this end, we will explore a sweeping breadth of voices from both within and beyond the SF community. These authors may include: Octavia E. Butler, Samuel R. Delany, Ray Bradbury, Ursula K. Le Guin, Isaac Asimov, Alan Moore, Mark Z. Danielewski, Kurt Vonnegut, and others. Course requirements include three major papers, some shorter writing assignments, reading quizzes, and a creative project.

ENGL 365-02 (CRN 27392)
Science Fiction
MWF 10:00 - 10:50
Robert Blaskiewicz

(Note: This course satisfies the 300 level core literature requirement for the College of Arts and Sciences). Yes, the word “apocalypse” does have a plural. In this course, we will explore the conventions and themes of science fiction. Drawing on both film and literature, we will examine concepts such as technological progress, the relationships between individuals, science fiction as the refuge of the political writer (especially as a reaction to the violence of the twentieth century), and sci-fi as satire. We will examine the ubiquitous nature of science fiction in popular culture (as reflected in B-movie sci-fi). We will also examine a number of television series, including episodes of *Futurama*, *Star Trek*, the original *Twilight Zone* and Joss Whedon’s *Firefly*. We will meet regularly outside of class for movie viewing sessions. While the viewing sessions are optional, the films and T.V. episodes we watch are not.
ENGL 370-01 (CRN 21960)
The Bible and Literature
TR 8:00 - 9:15
David Cormier
Cross-listed with THEO 412-01

(Note: This course satisfies the 300 level core literature requirement for the College of Arts and Sciences). 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, Samson, 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*, Milton's *Paradise Lost, Paradise Regained* and *Samson Agonistes*, C.S. Lewis's *Chronicles of Narnia*, current popular material and adaptations and scriptural 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.

ENGL 374-01 (CRN 28379)
Medicine and Literature
TR 12:45 - 2:00
Mark Clark

(Note: This course satisfies the 300 level core literature requirement for the College of Arts and Sciences). In this course, we will read and discuss a variety of accounts and representations (both fictional and non-) of the experience of illness. By means of our engagement with these texts, we will gain an appreciation for the ethical implications of applying narrative skills to our reading of and listening to illness accounts. The narratives we encounter will represent various perspectives of illness experience: they are the stories not only of patients, but of the doctors, nurses, family members, and friends of patients. Reading these various accounts, we shall grasp the ways that our understanding of illness benefits from our gathering the stories of the various people whom illness affects. Our ongoing integration of these stories can, we shall recognize, help us respond to illness and suffering in ways that are more effective, beneficial, and ethical than they otherwise would be. Three shorter papers (analytical responses to the readings) will pave the way for a culminating project, which is a proposal for and an introduction to an anthology of readings on the experience of illness.
ENGL 376-01 (CRN 22077)
Women in Literature
MWF 1:10 - 2:00
Heather Parks
Cross-listed with WSTD 375-01

(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).

This course will examine women's literature of the twentieth century through a focus on literary representations of women's search for identity and struggle for self-realization. We will analyze the techniques women writers use as they try to break the societal and literary stereotypes that have confined women. The novel, central to women's literary history, is the genre I have chosen for intensive study in this course, and we will read several novels by women of various nations and cultures. Throughout the semester, we will be reading articles that serve as a theoretical basis for our discussions about women's issues, literature, and culture. Acquiring the analytical skills necessary for critical reading and effective writing about literature is a primary concern. Topics for discussion will include the public and private spheres, "masculine" and "feminine" literary traditions, relationships between mothers and daughters, cultural influences on women, and the female bildungsroman.

ENGL 376-02 (CRN 22078)
Women in Literature
MWF 9:00 - 9:50
Lynn Linder
Cross-listed with WSTD 375-02

(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).

The course intends to familiarize students both with major women writers and with ways in which women have been portrayed in literature. Attention will also be paid to the development of a female literary tradition. The course's emphases are aesthetic and thematic; the texts will be examined both as works of art and as social documents depicting women's experience. The central texts examined will include poetry, short fiction, and novels from the nineteenth and twentieth centuries.
ENGL 376-03 (CRN 22079)
**Women in Literature**
TR 9:30 - 10:45
Nicole Bess
Cross-listed with WSTD 375-03

(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).

In this class, we will examine the ways in which contemporary female voices are represented and heard, through the reading and analysis of five contemporary novels written by and about women: Gloria Naylor’s *Mama Day*, Angela Carter’s *Nights at the Circus*, Barbara Kingsolver’s *The Poisonwood Bible*, Jackie Kay’s *Trumpet*, and Sarah Waters’ *Affinity*. To enhance our understanding of these texts, we will also read and discuss a number of secondary articles and materials that address how issues of race, ethnicity, and sexuality both enhance and complicate our understanding of these texts, and the gender concerns addressed within them.

ENGL 377-01 (CRN 22329)
**Film and Literature**
TR 6:00 - 8:30
Paul Acker
Cross-listed with HR 311-01

(Note: This course satisfies the 300 level core literature requirement for the College of Arts and Sciences). In this course we will view and discuss films that are adapted from literary works of various kinds. Two main areas will be addressed: hardboiled detective fiction and “film noir,” and “art novel/art film.” For most weeks, students will read the literary work over the weekend; view the film at a Thursday screening; write a short (3 page) paper (when assigned) or set of study questions (when assigned) to be turned in to my departmental mailbox by Monday noon; and then discuss the film on Tuesday. Films viewed will include *The Maltese Falcon*, *Blade Runner*, *Apocalypse Now* and *The Graduate*.

ENGL 389-01 (CRN 27127)
**Special Topics: Writing About Literature**
TR 11:00 - 12:15
Joycelyn Moody
Cross-listed with African-American Studies

(Note: This course satisfies the 300 level core literature requirement for the College of Arts and Sciences). This course will provide students with basic and advanced research tools and methodologies for writing about 19th-Century African American literature. The
literary texts addressed will explore sacred, political, and secular themes. Extensive and
in-depth library research will be our main focus. Some research projects will be
collaborative. Although we will concentrate on methodologies deployed by literary
scholars, the course will have an interdisciplinary focus.
Four-Hundred Level Courses

ENGL 400

**Business & Professional Writing**

Section 01: MWF 9:00 – 9:50  Annie Rues  (CRN 20891)
Section 02: MWF 10:00 – 10:50  Joshua Hutchison  (CRN 20892)
Section 03: MWF 11:00 – 11:50  Eve Siebert  (CRN 20893)
Section 04: MWF 12:00 – 12:50  Paul Stabile  (CRN 21962)
Section 05: M 6:00-8:30  Ty Hawkins  (CRN 20894)

Explores the principles of effective writing in business, science, and other professions through letters, memos, and reports.

ENGL 402-01 (CRN 20895)

**Writing Instruction: Secondary Education**

W 2:10 - 4:40
Edward Brantmeier

Examines the basic issues in rhetorical theory and writing pedagogy as they apply to secondary education in English.

ENGL 409-01 (CRN 27117)

**Advanced Creative Writing: Topics**

W 6:00 - 8:30
Fred Arroyo

> It’s why I wanted to write – to touch words – because the touch of words was alive.
> —Diane Glancy, *The Cold-and-Hunger Dance*

Diane Glancy tells us that creative nonfiction is “a genre with a moving definition: memoir, autobiography, diary writing, journal keeping, travel pieces, essays on various subjects, book reviews, interviews, assemblages of personal experiences and reflections, experimentation with the variables of composition, and a combination of these different parts.” In this class we’ll return to these particulars throughout the semester. Our primary focus will be our own writing – our process and our poetics – the composition of narrative art. To make the most of our own writing we’ll write in every class. We will write outside of class. We’ll study and contemplate the art & craft of creative nonfiction as it emerges from our own writings as well as in the writings of others. A main precept of this class is that creative nonfiction is most compelling when truth and fiction are not are not artificially separated but dynamically conjoined by dramatic relations that spring from life. In this class you’ll “write down what you find” (John Berger, *Here is Where We Meet*). But in doing so, you’ll need to carefully consider the how of your writing, “whether you’re lying or whether you’re trying to tell the truth,” as well as why “you
can’t afford to make a mistake about that distinction any longer” (Berger). Overall, I hope every writer has the chance to know why he or she wants to write, and how the touch of words is alive.

ENGL 411-01 (CRN 22330)
Introduction to Linguistics
MWF 1:10 - 2:00
Teresa Johnson
Cross-listed with Modern & Classical Languages

ENGL 428-01 (CRN 28050)
Alliterative Poetry
M 5:00 - 7:30
Antony Hasler
Cross-listed with ENGL 627

Besides the courtly and French-derived traditions of lyric and romance on which Chaucer drew, medieval England preserved a tradition of alliterative poetry, descended from the ancient native meter of North-West Europe. Chaucer’s Parson gives it short shrift (“I kan nat geeste ‘rum, ram, ruf,’ by lettre”). There’s no reason, however, to be dismissive of this exciting, earnest, violent and sophisticated poetry, with its highly distinctive historical vision and its energetic engagement with its social surroundings. This course will center on two major poems, the anonymous romance Sir Gawain and the Green Knight, and The Vision of Piers the Plowman by William Langland. The former tackles chivalric culture and its imaginary economies during the Hundred Years' War; the latter is a powerful investigation of social protest and theological panic before and after the Peasants’ Revolt of 1381. Associated poems will be read in translation or in the original, and will include (wholly or partly) some of the following: The Awntyrs of Arthur, The Siege of Jerusalem (called by one scholar “the chocolate-covered tarantula of the alliterative movement”), the alliterative Morte Arthure, St. Erkenwald, Winner and Waster, Purity, and Mum and the Soothsayer (a poem connected with the deposition and murder of Richard II, 1399).

Requirements: one short paper (10-12 pages), one longer research paper (15-20 pages), an in-class presentation.
ENGL 432-01 (CRN 20905)
**Later Shakespeare**
M 5:00 - 7:30
Thomas Walsh
Cross-listed with HR 411-02

In several plays and poems by Shakespeare, written mainly in the seventeenth century, we will explore his rich, continuing experimentation, development, and variety in dramatic and lyric genres and styles. Tentatively, we will begin with a brief history and description of the plays and some poems of this period—such as romantic comedies, “problem” comedies, his greatest tragedies, and romances. Close readings will emphasize Shakespeare’s diction, rhetoric, and dramatic forms as we examine his probing of Early Modern cultural, political, psychological and religious concerns still relevant in the twenty-first century, in selected comedies such as *Twelfth Night*, or *What You Will*, or *Measure for Measure*; tragedies like *Othello* and *King Lear*; and *Coriolanus* or *Antony and Cleopatra*; and the intriguing romances—either *The Tempest* or *The Winter’s Tale*.

Students are expected to read and study all assignments as well as participate in class discussions, including informal group activities. Class readings or performances will be encouraged. There will be reading quizzes; a class presentation (with a brief paper) on your course paper/project topic; course paper/project, and a final exam. Extraordinary class participation will be noted.


ENGL 441-01 (CRN 28424)
**18th Century Literature: Slavery and the Slave Trade in England, 1660-1800**
R 2:15 - 4:40
Elisabeth Heard
Cross-listed with African-American Studies & ENGL 649

Long before the American Civil war, England struggled with the position of slavery and people of African descent in their society. In 1772, James Somerset (a slave owned by Charles Stewart, a Boston customs official) sued for his freedom and won. Somerset’s lawyers argued that while slavery was tolerated in the colonies, Somerset had run away from his master while in England, a country where the law did not recognize the existence of slavery. As a result, the Chief Justice of the King’s Bench, Lord Mansfield, decreed, “no master ever was allowed here (England) to take a slave by force to be sold abroad because he deserted from his service...therefore the man must be discharged.”

But while this decision put an end to the practice of slavery on English soil, it did not ban England from participation in the slave trade or the English the owning of slaves abroad. In this class we will be investigating the state of the slavery and the abolitionist movement in England during the long eighteenth century. Our readings will include narratives written by freed people of African descent living in England, legal tracts,
letters, and speeches as former slaves and whites join together in an attempt to navigate a world where the legal status of slavery is murky, tenuous, and somewhat conflicting. Course requirements for this class will include response papers, an oral presentation, a research paper, and a final exam.

ENGL 450-01 (CRN 28051)
Age of Romanticism
TR 11:00 - 12:15
Toby Benis

The questions of our time have their roots in Romanticism: between 1780 and 1830, the French Revolution produced the first modern terrorists, and the first political refugees; the first feminists began to write and campaign for a broader role for women within society; and middle-class tradesmen, and even common laborers, initiated a century-long struggle for formal voting rights and political participation. These cataclysmic changes in British culture and society challenged artists and writers as well as politicians, and indeed, for writers in Romantic England, the line between politician and poet was often unclear. The Romantics were arguably the last generation of thinkers who believed that writers of imaginative literature could and should be architects of social and political policy, as well as artistic achievement; Percy Shelley summed up this sentiment in his famous pronouncement that “Poets are the unacknowledged legislators of the world.” These were years of great dreamers, and of great dreams gone terribly wrong. We will explore how aesthetics, politics, and religion collided in a variety of poetry and novels, with a particular emphasis on the etchings and poetry of William Blake, William Wordsworth, Samuel Taylor Coleridge, the Shelleys, Jane Austen, Lord Byron, and Felicia Hemans. Coursework will include two papers, two exams, and spirited class participation.

ENGL 459-01 (CRN 28297)
Victorian Literature: Victorian Authorship and the Battle for Cultural Authority
TR 2:15 - 3:30
Mark Clark

Nineteenth-century England saw profound changes in the means of cultural transmission. Amongst these changes was the development of mass production printing techniques. In conjunction with the period’s political reform and reconsiderations of religious beliefs and practices, such changes challenged traditional, eighteenth century conceptualizations of authorship and genre. In a post-revolutionary age that championed rational authority and that featured mass reading audiences, writers such as William Cobbett and Hannah More were challenged to and did indeed adopt new, popular, and influential discursive and rhetorical strategies. Victorian “sages” like Thomas Carlyle, Harriet Martineau, John Stuart Mill, and John Ruskin, whom we’ve traditionally regarded as non-fiction prose writers, mixed fact with fiction, fantasy, and polemic. As we shall see, their transgressions of generic boundaries in turn influenced ideas of narrative, poetry, and
drama in the period. Through the novels of George Eliot, the dramatic monologues of Robert Browning and Alfred, Lord Tennyson, the fractured poetry of Gerard Manley Hopkins, and the sadistically charged poetry of Algernon Swinburne, we will, in this course, consider the implications of Victorian authors’ postures of authority. One of the works we will read is Eliot’s longish novel *Middlemarch*; you might want to start reading this over your break. 3 short reaction / critical responses; 2 oral presentations; presentation of final paper’s draft; final (10-12 page) paper.

ENGL 474-01 (CRN 27122)
**Nineteenth Century American Literature**
R 5:00 - 7:30
Harold Bush

A historical survey of about 7-8 major American literary works of the mid-to-late-nineteenth century. Our primary themes will be the historical and cultural ethos in which these writers composed their works, as well as the biographical circumstances of each individual writer. Although particular titles have not been finalized yet, attention will be reserved for figures generally recognized as among the century’s major authors and will probably include most of the following: *Narrative of the Life of Frederick Douglass* by Frederick Douglass; *Selected Tales and Sketches* by Nathaniel Hawthorne; *Selected Poems* by Emily Dickinson; *Walden* and other works by Henry Thoreau; *Ruth Hall* by Fanny Fern; *Indian Summer* by William Dean Howells; *The Country of the Pointed Firs* by Sarah Orne Jewett; *Selected Poems* by Paul Laurence Dunbar; and *McTeague* by Frank Norris.

ENGL 478-01 (CRN 28377)
**Recent American Poetry**
R 2:10 - 4:40
Devin Johnston

This course is designed to launch students into the midst of American poetry in its varied forms. We will survey the current state of poetry and map some of the possible directions that poetry might take in the coming years. We will focus on the work of five contemporary poets through recent books as well as audio recordings and videos. Beyond responding to the particularities of each poet’s writing, we will engage a number of larger thematic issues, including the relationship between tradition and experiment, the significance of geography, and the material circumstances of poetry (such as publication, distribution, and reviewing). In Robert Duncan’s terms, our responsibility will be to remain responsive to the demands of each poet and poem. In this sense, we will seek to develop both strategies and tactics for approaching the present state of poetry. Requirements will include: class presentations, research, attending poetry readings, and a final review/essay.
ENGL 480-01 (CRN 27124)
**American Short Story**
TR 9:30 - 10:45
Raymond Benoit
Cross-listed with HR 411-01

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, Hemingway, 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. (This course meets the American literature requirement for the major.)

ENGL 489-01 (CRN 28052)
**Special Topics: American Literary Naturalists**
W 5:00 - 7:30
Janice McIntire-Strasburg

This period of writing covers the end of the nineteenth century up to around 1920. The naturalist strain of American literature is an extension of the earlier realist movement, and was influenced by Emile Zola and other European writers who focused on social ills such as alcoholism and the limitations of birth and education. We will be reading authors like Stephen Crane, Frank Norris, Theodore Dreiser and other authors from the time period, examining their view of human potential.

ENGL 493-02 (CRN 22482)
**Greek Tragedy: Origin & Form**
MWF 11:00 - 11:50
Joan Hart-Hasler
Cross-listed with CLH 431

ENGL 494-01 (CRN 21968)
**Senior Inquiry Seminar: Presenting Evil**
W 2:10 – 4:40
Stephen Casmier

“The curious, sensitive artist will be the paradigm of morality, because he is the only one who always notices everything” – Richard Rorty

In this course, we will use literature and film to grapple with concepts explored by philosopher Hannah Arendt in her book *Eichmann in Jerusalem: A Report on the Banality of Evil*. Our starting point is the observation that Arendt took evil out of the
realm of the superlative and extraordinary and inserted into our everyday lives. By doing so, she implicated us all – making it possible that we all can be unwitting evil doers, perpetrators of monstrous crimes. So the problem becomes one of recognition. How do we recognize evil? How do we recognize our role in it? This course will explore these questions as they relate to the roles of literature and art. Are they consigned to merely ‘representing’ evil? Are they part of the problem? Can they work for good? Does the act of reading itself have a role in this discussion? This course is a seminar, so it will be based on student presentations. The grade in this course will stem from at least two oral presentations, a mid-term paper and a final, research paper. The texts in this course will include: Eichmann in Jerusalem: A Report on the Banality of Evil, by Hannah Arendt; Playing in the Dark, by Toni Morrison; Huckleberry Finn, by Mark Twain; Anthem, by Ayn Rand; L’Etranger, by Albert Camus; Bend Sinister, by Vladimir Nabokov; Song of Solomon, by Toni Morrison; Maus, by Art Spiegelman; A Clockwork Orange by Anthony Burgess; and Money by Martin Amis. We will also consider a number of films.

ENGL 494-02 (CRN 21969)
Senior Inquiry Seminar: Oscar Wilde
TR 12:45 - 2:00
Ellen Crowell

“Perhaps I am chosen to teach you something much more wonderful, the meaning of Sorrow, and its beauty.” (Oscar Wilde, De Profundis)

On February 14, 1895, Oscar Wilde’s masterpiece The Importance of Being Earnest opened to rave reviews at London’s St. James Theatre. Wilde was at the top of his game: the toast of literary London, writing brilliantly, prolifically, and profitably. But a mere three months later the tables turned: Wilde was tried and convicted for what Victorian England termed “Gross Indecency,” or what we today term “homosexuality.” Creditors swooped in, and Wilde’s belongings were sold off at public auction—on his own front lawn—to pay off court costs. His family life was ruined; his literary reputation in shambles. After serving two years’ hard labor in English prisons, Wilde left London in defeat only to die, penniless and exiled, in Paris, 1900.

Wilde’s life therefore ended, in scandal, on the threshold of the twentieth century. But his writing survives, as he claimed it would, largely because in retrospect his artistic vision belongs more to our modern world than to the world of the Victorians. In terms of literary history, the Irish-born, London-based Wilde straddles both centuries and cultural systems. Although on the surface, his “English” plays seem to follow the conventions of Victorian comedic melodrama (mix-ups and mayhem but marriage in the end), they also contain the disruptive undercurrents of self-reflexive irony, social / imperial critique, and gender indeterminacy that characterize literary modernism. In Wilde’s writing we hear the clinking, clanging machinery of outmoded class and gender conventions derailing on the subversive track of double-edged irony: the queer Irish-born artist subtly, perfectly sending up his conventional English audiences … and making them laugh all the way.
That he was ultimately undone by the very societal strictures he ridiculed only served to increase his notoriety—propelling him into the pantheon of great literary tragedies.

This course will offer a broad survey of Wilde’s major works in their historical and cultural context. We will read Wilde’s plays, his short novel *The Picture of Dorian Gray* (1890), his “long love letter” *De Profundis* (1897), “The Ballad of Reading Gaol” (1898) and Wilde’s critical essays. We will also read secondary critical, biographical, and theoretical work on Wilde to discuss how the “Wilde Myth” is a product of both Victorian and contemporary attitudes towards comedy, celebrity, tragedy and deviancy. Modern films about Wilde’s life and work will complement our discussions. Students will be required to conduct self-guided outside critical research and will produce a 10-12 page literary research paper at course end.
Five-Hundred Level Courses

ENGL 511-01 (CRN 20922)
**Literary Theory**
M 2:10 - 4:40
Joya Uraizee

Note: Either ENGL500 (Methods of Literary Research) or ENGL511 (Literary Theory) is required of all students in the master’s program and of those students in the doctoral program who have not taken the equivalent in another program at another university.

This course will focus on a number of current critical theories and approaches to literature, especially postcolonial ones. For the first part of the course we will explore the influence of psychoanalytic, materialist and poststructuralist thought on literature, reading selections from Freud, Lacan, Kristeva, Marx, Althusser, Benjamin, de Saussure and Derrida. In the second half of the course we will take up the feminist and/or postcolonial theories of Cixous, Irigaray, Gilbert and Gubar, Said, Spivak, Bhabha, and Fanon. Though our main focus will be on the theories, we will spend a small amount of time analyzing their impact on postcolonial texts, such as those by Vera, Roy and Cliff.

Requirements for the course include several position papers, a research essay and a midterm exam.

ENGL 593-01 (CRN 27136)
**Walter J. Ong: A Graduate Introduction**
R 5:00 - 7:30
Thomas Walsh

In this course—essentially an introduction to the life and works of Walter J. Ong, S. J.—students will examine various selected studies/excerpts, from *The Barbarian Within; Ramus, Method, and the Decay of Dialogue; The Presence of the Word; Rhetoric, Romance, and Technology; Interfaces of the Word; Hopkins, the Self, and God,* and *Fighting for Life: Contest, Sexuality, and Consciousness,* as well as selected articles. First, we will focus on oralism, orality, chirography, literacy, dialectic, rhetoric, and typography, in the context of Father Ong’s investigations of Renaissance/Early Modern language arts and culture. Second, we will explore the extensive range, depth, and relatedness of these investigations and interests to the sensorium, intellection, literary analysis, linguistics, psychology, philosophy, and so on. As “its own kind of phenomenological history of culture and consciousness,” Ong has said that his work relates noetics with “primary oral verbalization and later with chirographic and typographic and electronic technologies that reorganize verbalization and thought.” Concepts such as personalism, the self, presence, polemic, consciousness, territory, technology, and silence, among others, evince surprisingly complex contours, histories, and meanings amidst ambient Ongian probes.
Students are expected to read and study all assignments as well as participate actively in class analyses and discussions. Each student will make an oral presentation (accompanied by a brief paper), research and write a course paper, and take a final exam.
Six-Hundred Level Courses

ENGL 627-01 (CRN 27128)  
**Middle English Literature**  
M 5:00 - 7:30  
Antony Hasler  
Cross-listed with ENGL 428

Besides the courtly and French-derived traditions of lyric and romance on which Chaucer drew, medieval England preserved a tradition of alliterative poetry, descended from the ancient native meter of North-West Europe. Chaucer’s Parson gives it short shrift (“I kan nat geeste ‘rum, ram, ruf,’ by lettre”). There’s no reason, however, to be dismissive of this exciting, earnest, violent and sophisticated poetry, with its highly distinctive historical vision and its energetic engagement with its social surroundings. This course will center on two major poems, the anonymous romance *Sir Gawain and the Green Knight*, and *The Vision of Piers the Plowman* by William Langland. The former tackles chivalric culture and its imaginary economies during the Hundred Years’ War; the latter is a powerful investigation of social protest and theological panic before and after the Peasants’ Revolt of 1381. Associated poems will be read in translation or in the original, and will include (wholly or partly) some of the following: *The Awntyrs of Arthur, The Siege of Jerusalem* (called by one scholar “the chocolate-covered tarantula of the alliterative movement”), the alliterative *Morte Arthure, St. Erkenwald, Winner and Waster, Purity*, and *Mum and the Soothsayer* (a poem connected with the deposition and murder of Richard II, 1399).

Requirements: one short paper (10-12 pages), one longer research paper (15-20 pages), an in-class presentation.

ENGL 649-01 (CRN 27129)  
**Special Topics: “18th Century Literature: Slavery and the Slave Trade in England, 1660-1800”**  
R 2:15 - 4:40  
Elisabeth Heard  
Cross-listed with African-American Studies & ENGL 441

Long before the American Civil war, England struggled with the position of slavery and people of African descent in their society. In 1772, James Somerset (a slave owned by Charles Stewart, a Boston customs official) sued for his freedom and won. Somerset’s lawyers argued that while slavery was tolerated in the colonies, Somerset had run away from his master while in England, a country where the law did not recognize the existence of slavery. As a result, the Chief Justice of the King’s Bench, Lord Mansfield, decreed, “no master ever was allowed here (England) to take a slave by force to be sold abroad because he deserted from his service...therefore the man must be discharged.” But while this decision put an end to the practice of slavery on English soil, it did not ban England from participation in the slave trade or the English the owning of slaves abroad.
In this class we will be investigating the state of the slavery and the abolitionist movement in England during the long eighteenth century. Our readings will include narratives written by freed people of African descent living in England, legal tracts, letters, and speeches as former slaves and whites join together in an attempt to navigate a world where the legal status of slavery is murky, tenuous, and somewhat conflicting. Course requirements for this class will include response papers, an oral presentation, a research paper, and a final exam.

ENGL 659-01 (CRN 27126)  
**Special Topics: The Voice of Honest Indignation: Studies in 19th Century British Grotesque Satire (Blake to Conrad)**  
W 5:00 - 7:30  
Lucien Fournier

Beginning with an examination of both Blake and Carlyle as ideological literary reactionaries in their wildly creative style, language, and thought, this course will explore the use, and extent, of the Grotesque in the 19th Century protest against the Victorian Age of “Compromise,” “Respectability,” “Equipoise,” “Empire,” etc. Both poets (such as the Brownings and Christina Rossetti) and novelists (such as the Brontes, Thackeray, Dickens, Hardy, and Conrad) will be explored. Student are expected to understand the techniques and theory of the Grotesque, to research and report on recent criticism, as well as to produce two short papers on a selected poet and novelist, and a longer, more scholarly, integrated paper drawing from the semester’s explorations and discussions.

ENGL 679-01 (CRN 21976)  
**Special Topics in 20th Century American Literature**  
T 6:30 - 9:00  
Vincent Casaregola

This course will examine representations of business, commerce, and labor in selected works of literature and film (and other cultural documents and materials) from the twentieth century (as well as a few works from the later nineteenth century). We will explore the prevailing economic and social narratives that shape American cultural identity, by examining a range of representations, from more traditional literary forms to a range of popular culture venues, including popular self-help business literature and consumer advertising. Additionally, we will reflect on economic theories and practices that either support or critique those prevailing narratives. Finally, we will try consistently to view these representations and theories in connection with the socio-economic realities present in the everyday lives of twentieth-century Americans.
ENGL 693-01 (CRN 28150)
**Manuscript Study**
W 2:10 – 4:40
Paul Acker

The course offers an introduction to the various aspects of manuscript study: paleography (styles of handwriting); codicology (physical make up of manuscript books); cataloguing (description of MSS, identification of texts, & ownership); and textual studies (preparing an edition based on one or more MS witnesses). Students will transcribe from photographic and microform facsimiles; acquaint themselves with research aids; catalogue a Middle English MS from microfilm; and prepare an edition of a short text. A previous course in Chaucer or ME literature is required; a course in Old English and/or Latin is desirable but not required.
Summer 2007 Courses

Session I

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

ENGL 150-01
The Process of Composition
TBA
TBA

ENGL 190-01
Advanced Strategies Rhetoric & Research
MTWR 1:30-3:05
TBA

ENGL 202-01
Intro to Literary Study
MTWR 10:00 – 12:00
TBA

(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences). Introduces students to the theoretical and methodological approaches to literary texts, including major terms, methods, and concepts.

ENGL 378-01
Film and War
TR 6:00-9:30
Vincent Casaregola

Session II

ENGL 190-02
Advanced Strategies Rhetoric & Research
MTWR 10:00-11:45
TBA

ENGL 400-01
Business and Professional Writing
MTWR 1:30-3:05
TBA

ENGL 347-55
**Introduction to Shakespeare**
MW 6:00-9:30
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 and/or lyric—will be studied in their appropriate literary, historical, political, cultural contexts. Analysis of language, characterization, plot, and dramatic 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. Tentatively, written assignments include: 2 in-class exams (100 points apiece) and a course paper/project (100 points) = 300 points. (Note: If occasional surprise quizzes are given, available course points will increase by 10 per quiz. Extraordinary class participation will be noted.) Texts: Several paperback editions.

ENGL 364-01
**Detective Fiction**
TR 6:00-9:30
Lucien Fournier

Beginning with Edgar Allen Poe in the early 19th Century and extending into selections from our own contemporary, post-modern era, 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 reading write-ups and quizzes, as well as a final examination.

ENGL 481-01
**Traveling with Mark Twain**
TR 10:00-2:00
Janice McIntire-Strasburg
Cross-listed with ENGL 671-01

Although best known today as a writer of fiction Samuel Clemens made his name and fortune as a writer of travel books. The popularity of *Innocents Abroad* allowed him to quit his newspaper editorship at the *Buffalo Express* and become a full time author. In
this course we will read several of Twain’s travel books, including *Innocents*, *Roughing It*, and *Following the Equator*, focusing on how the travel and travel books influenced his fiction.

ENGL 501-01  
**Teaching Writing**  
TR 6:00-9:30  
Janice McIntire-Strasburg

This course is primarily designed for high school teachers in the 1818ACC program who are seeking certification to teach ENGL 150 and 190 in the dual credit program or graduate students who would like to take this course in the summer as preparation for teaching freshman composition. It will focus on the pedagogy of teaching writing at the college level and its theoretical underpinnings. It is designed to be taught as a hybrid course: part time online, part time traditional classroom.

ENGL 671-01  
**Traveling with Mark Twain**  
TR 10:00-2:00  
Janice McIntire-Strasburg  
Cross-listed with ENGL 481-01

Although best known today as a writer of fiction Samuel Clemens made his name and fortune as a writer of travel books. The popularity of *Innocents Abroad* allowed him to quit his newspaper editorship at the *Buffalo Express* and become a full time author. In this course we will read several of Twain’s travel books, including *Innocents*, *Roughing It*, and *Following the Equator*, focusing on how the travel and travel books influenced his fiction.

ENGL 693-01  
**Special Topics: Yeats**  
MW 4:00-7:30  
Ellen Crowell

In the first critical biography of W.B. Yeats, published only 9 years after the poet’s death in 1939, Richard Ellmann wrote:

William Butler Yeats, since his death just before the recent war, has come to be ranked by many critics as the dominant poet of our time. It is not easy to assign him a lower place. By his constant advance and change in subject matter and style, by his devotion to craft and his refusal to accept the placidity to which his years entitled him, he lived several lifetimes in one and made his development inseparable from that of modern verse.
This course will track Yeats’s poetic evolution. We will read his poems against the background of modernism on the one hand, and Irish history, culture, and politics on the other. In our discussions we will explore textual and contextual intersections between Yeats’s sexual politics, his evolving vision of history and its relation to myth, his relationship to Irish nationalism and definitions of “Irishness,” his reliance upon increasingly opaque symbols adapted from mysticism and religion, and the kaleidoscopic changes in his perspective(s) as Ireland was ripped apart—first by a bloody bid for independence from Britain and then by the Irish civil war. We will read in sequence all of Yeats’s volumes of poetry, as well as corresponding critical writings, stories, letters, and plays. Students will be required to supplement their understanding of Yeats’s poems by reading a biography of Yeats and a history of Ireland. Students will be expected to turn in a 2-page explication of a chosen poem at each class meeting, and will write a 15-20p seminar paper at course end.
**Major in English**

The major in English requires 30 hours minimum 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-A350 British Literary Tradition to 1800,
- ENG-A351 British Literary Tradition after 1800,
- ENG-A360 American Literary Tradition, or
- ENG-A385 Postcolonial Literature.

- 400-level courses in English;

The major requires 18 hours at the 400 level. Students may count towards Area Requirements up to six hours earned in the above 300-level courses. All other area requirements must be taken at the 400 level. Overall area requirements are as follows:

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

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 400 to 499 fulfill at least 12 hours of the minor requirement of 15 hours. The 15-hour minimum must include:

- Three hours in periods of British literature prior to 1800,
- Three hours in periods of British literature after 1800, and
- Three hours in any survey of period 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.
SPRING 2007 COURSES THAT FILL AREA REQUIREMENTS FOR THE MAJOR

Pre-1800 British Literature Requirement:
• ENGL 320: British Literature Before 1800, Laura Reinert
• ENGL 428: Alliterative Poetry, Antony Hasler
• ENGL 432: Later Shakespeare, Thomas Walsh
• ENGL 441: 18th Century Literature: Slavery and the Slave Trade in England, 1660-1800, Elisabeth Heard

Post-1800 British Literature Requirement:
• ENGL 321: British Literature Tradition After 1800, Toby Benis
• ENGL 450: Age of Romanticism, Toby Benis
• ENGL 459: Victorian Literature: Victorian Authorship and the Battle for Cultural Authority, Mark Clark

American Literature Requirement:
• ENGL 474: Nineteenth Century American Literature, Harold Bush
• ENGL 478: Recent American Poetry, Devin Johnston
• ENGL 480: American Short Story, Raymond Benoit
• ENGL 489: Special Topics: American Literary Naturalists, Janice McIntire-Strasburg

Senior Seminar Requirement:
• ENGL 494-01: Senior Inquiry Seminar: Presenting Evil; Stephen Casmier
• ENGL 494-02: Senior Inquiry Seminar: Oscar Wilde, Ellen Crowell

Cultural Diversity Requirement (of the College of Arts and Sciences):
• ENGL 333 Literature of the African Diaspora
• ENGL 334 Native American Literature
• ENGL 342 World Literary Traditions III
• ENGL 376/WSTD 375 Women in Literature
English Major Checklist

Core (Courses used for the Core do not count towards the major)
1 ___________________________ (ENGL 190)
2 ___________________________ (200-level literature)
3 ___________________________ (300- or 400-level literature)

Major
12 hours of 300- and 18 hours of 400-level courses. Only 6 hours of 300-level courses may be used to satisfy the area requirements and these are limited to: 320, 321, 329, and 326 [these used to be 350, 351, 360, and 385].*

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<td>American</td>
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(Must equal 30 hours)

*ENGL 320 British Literary Traditions (Beginnings-1800), ENGL 321 British Literary Traditions II (1800-present), ENGL 328 American Literary Traditions I (beginnings to 1865), ENGL 329 American Literary Traditions II (1865-present), and ENGL 325 Literature of the Postcolonial World.
Internships for English Majors

Possibilities for Spring Semester:

1. Legal Assistant
2. Art Museum Aide
3. Editorial Assistant
4. Library Archivist
5. Cataloging Assistant
6. Radio/TV Aide
7. Internship in Creation of Web Contents for AssistGuide
8. Stephen Ministries: Writing-Plus Internships
9. Programs of Community Interest: Black Pages
10. Special Projects

3 credit hours: satisfactory/unsatisfactory grading
c. 10 hours weekly
Junior or Senior status

Please e-mail Professor Benoit for an appointment to discuss these possibilities further: benoitr@slu.edu
Creative Writing at Saint Louis University

As part of the English Department at Saint Louis University, the creative writing program encourages students to participate in contemporary literature as practitioners. Our goal is for students to extend and refine their approaches to writing, informed by a broad aesthetic and cultural background. We offer a minor in creative writing as well as a major in English with an emphasis in creative writing. For both alternatives, students may choose from beginning as well as advanced courses related to poetry, fiction, memoir, translation, and prosody. English Department faculty who teach creative writing courses include: Paul Acker, Fred Arroyo, Richard Burgin, Tony Hasler, Devin Johnston, and Georgia Johnston.

In conjunction with the creative writing program, the English Department offers opportunities for publishing experience and publication through Inkwell, the undergraduate journal of literature and the arts. We also recognize outstanding creative achievements through the annual A.J. Montesi Awards.

Requirements:

The requirements for the English major with emphasis in creative writing are the same as those for the English major, except that each student’s elective courses are replaced by twelve hours of coursework in creative writing (chosen from ENGL 304-309, ENGL 405-409, and ENG 412).

The requirements for the creative writing minor are 15 hours: nine hours of course work in creative writing (three hours chosen from ENGL 304-309; six hours chosen from ENGL 405-409 and ENGL 412); and six hours of complementary courses in literature to be chosen in consultation with the chair of the creative writing committee. Examples of complementary courses would be: two courses in American, British, or post-colonial fiction; two courses in American or British poetry; two courses in British or American drama; two courses in American ethnic literatures.

For both the major and the minor, each student is required to submit a portfolio of representative work for assessment prior to graduation.

For more information, contact Devin Johnston, Chair of Creative Writing, Department of English: johnstdd@slu.edu.