“What’s in a name? That which we call a rose
By any other name would smell as sweet.”
- William Shakespeare, Romeo and Juliet

“I sold flowers. I didn’t sell myself. Now you’ve made a lady of me I’m not fit to sell anything else.”
- George Bernard Shaw, Pygmalion

“A morning-glory at my window satisfies me more than the metaphysics of book.”
- Walt Whitman, Leaves of Grass

Saint Louis University
Department of English
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## One-Hundred Level Courses

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, [http://www.slu.edu/colleges/AS/ENG/wprogram/wprogram.html](http://www.slu.edu/colleges/AS/ENG/wprogram/wprogram.html)

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ENGL 192-01 (CRN 20806)
**Advanced Writing for Professionals**
MWF 08:00-08:50
Instructor is to be announced

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 20807)
**Advanced Writing for Professionals**
MWF 09:00-09:50
Instructor is to be announced
**TWO-HUNDRED LEVEL COURSES**
(Note: These courses satisfy the 200-level core literature requirement of the College of Arts and Sciences).

**ENGL 202-01 (CRN 20810)**
*Intro to Literary Study*
TR 08:00-09:15

Introduces students to the theoretical and methodological approaches to literary texts, including major terms, methods, and concepts.

**ENGL 202-02 (CRN 20811)**
*Intro to Literary Study*
TR 12:45-02:00

Introduces students to the theoretical and methodological approaches to literary texts, including major terms, methods, and concepts.

**ENGL 202-03 (CRN 20813)**
*Intro to Literary Study*
TR 02:15-03:30
Joseph Webb

As the title suggests, this course will introduce the student to everything they need to know about literary study. In particular, we will spend the semester addressing the following the question: “Why is literary study awesome?” The course will be divided into four sections: 1) Poetry – where our texts will include selections from Emily Dickinson, Paul Laurence Dunbar, Allen Ginsberg, and contemporary rap artists (most likely: Nas, Eminem, The Roots, and The Fugees), 2) Drama / Film – where will we examine *MacBeth*, *A Raisin in the Sun*, *Scotland, PA*, and *Crash*, 3) Fiction – where, in addition to short stories by Nathaniel Hawthorne and Haruki Murakami, we will read the full length novels *Main Street* and *Life of Pi*, and 4) Everything Else – which will include Kurt Vonnegut’s *A Man without a Country* and a few short essays by Montaigne. Students will be evaluated on the basis of numerous reading quizzes, three short papers (3-4 pages), a midterm exam, a final exam, and class participation and attendance.

**ENGL 202-04 (CRN 20814)**
*Intro to Literary Study*
MWF 08:00-08:50
Jason Mavropoulos

This course is designed as an introduction to the pleasures of literary study. What exactly those are, we shall discover together through close reading of the texts and by consideration of the historical, cultural and philosophical environments in which each was written. Through critical reading, discussion, lecture, and written analysis, students
will explore a diverse selection of imaginative literary texts, thereby developing a mature appreciation of their structure, ideas, and the rich significance of their language. We will read works from various genres, including several poems, short stories, plays, and novels. Graded work will include quizzes, short papers, and a final exam.

ENGL 220-01 (CRN 20818)
Introduction to Poetry
MWF 11:00-11:50
Aaron Belz

What is poetry? Does anyone read it anymore? Poetry means something different to almost everybody, but at core it is an intense expression of human ideas and emotions using language. Its history begins all the way back in ancient Greek and Hebrew times and continues through Renaissance greats like Shakespeare to contemporary authors such as Seamus Heaney and pop vocalists like Kanye West. This survey course focuses on the past 200 years of British and American poetry in the context of poetry's long history, and with a knowledge of poetic strategies, teaching students how to relax and enjoy reading a poem and giving them a valuable base of knowledge for further exploration. Graded work: two 4-5 page explication essays, several shorter critical responses, midterm exam and final research paper. Textbook: The Western Wind, by David Mason and John Frederick Nims.

ENGL 220-02 (CRN 20819)
Introduction to Poetry
TR 12:45-02:00
Thomas Walsh

This course will explore the nature and elements of poetry, through practical-critical, formalist analyses of selected poems, in relevant theoretical, historical, cultural, political, and/or religious contexts. Course work includes active participation, two papers, first exam, and final exam. Occasional reading quizzes may be given. Text: An anthology of poetry will be selected; library reserve items; handouts.

ENGL 220-03 (CRN 27882) and ENGL 220-04 (CRN 28118)
Introduction to Poetry
MWF 09:00-09:50
Sara Schwamb

This course will introduce students to poetry from multiple time periods and diverse cultures, including the work of ancient as well as contemporary poets and many in between. While all the poems we read will be in English, some of the works we study will be translations of poems originally written in other languages, such as Old Norse and Spanish. We will read to discover the links between how a poem communicates, through such elements as form and rhythm, and what a poem communicates. To facilitate our discussion, we will spend some time learning about important terms and methods of
literary criticism. Students will learn to read, listen to, and respond to poetry with a greater level of appreciation and skill.

ENGL 230-01 (CRN 20820)
**Introduction to the Novel: SLU Inquiry**
TR 09:30-10:45
Mark Clark

In addition to providing students with an introduction to the genre of the novel, this course will be a sustained consideration of the ways that narrative and figural engagements may be brought to bear, in practical terms, upon issues of global concern. We will participate in several authors’ Romantic contemplation and metaphorical conceptualizations of water, then consider the benefits that this activity could have as a means of stimulating people’s reflections about the challenges of and solutions to the global freshwater crisis—one of the planet’s most urgent problems, as recognized by the recent Clinton Global Initiative meeting in New York. We will read Graham Swift’s *Waterland*, Michael Ondaatje’s *Divisadero*, and Herman Melville’s *Moby Dick*, and students should expect to write either an essay or a test on each of these.

The culminating project will be the proposal and first chapter of a novel, accompanied by a plan for research and a prospective internship that will facilitate the writing of the novel. The aim will be to begin a project, in this course, that students will want to sustain beyond the course.

ENGL 240-01 (CRN 20821)
**Introduction to Drama: SLU Inquiry**
TR 11:00-12:15
Jennifer Rust

This course will provide an overview of major dramatic works from three distinct eras: ancient Greece, Renaissance England, and twentieth century Europe. We will read plays by authors including Sophocles, Euripides, Marlowe, Shakespeare, Beckett and Stoppard. We will also assess the extent to which the traditional vocabulary of dramatic criticism derived from Aristotle’s *Poetics* remains useful for analyzing plays from vastly different historical periods. In addition to reading play texts closely, students will watch and review several dramas in performance. This course will also encourage students to become active and critical users of open Internet research resources and academic research in literary studies by working on a project to revise and expand Wikipedia entries on the plays and playwrights that we discuss in class. In addition to performance reviews and Wikipedia projects, required coursework will consist of a midterm and final exam and two short papers.

ENGL 240-02 (CRN 27883) and ENGL 240-03 (CRN 27885)
**Introduction to Drama**
MWF 09:00-09:50
Elizabeth Human
The theatre is, as Sir Ian McKellen notes, “nothing if not illusion.” Taking this as our starting point, this class will consider texts where illusion plays a more than usually significant role. Reading plays ranging from John Heywood’s Johan, Johan the Husbande, to Tom Stoppard’s Rosencrantz and Guildenstern are Dead to Thorton Wilder’s Our Town, we will analyze the dramatic uses of what isn’t there. This analysis will, of course, illuminate what is there, and allow us to interrogate the principles underlying dramatic performance. Grades will be based on three short papers (5-6 pages), a midterm and final exam, classroom participation, and an in-class presentation.

ENGL 260-01 (CRN 20823)
Introduction to Short Fiction
TR 09:30-10:45
Andrew Kanago

This course will survey short fiction. Reading the more “classic” stories alongside ones that are less well known, we’ll study the techniques of the short story, the way stories reflect culture values, and the short story form, particularly to understand how and why many of these writers have experimented with the form. Our writers will include: Melville, De Maupassant, Chekhov, Chopin, Gilman, Hawthorne, James, Kafka, Poe, Baldwin, Jackson; Lawrence, Cisneros, Marquez, and Mukherjee.
For graded work, expect response paragraphs, a midterm, and two essays.

ENGL 260-02 (CRN 20825)
Introduction to Short Fiction
MWF 01:10-02:00
Ty Hawkins

This course engages students in the study of short fiction by balancing emphases on context and form. The course also focuses on methods of responding to literature both orally and in writing. Students will be required to craft three short intertextual papers, although they may substitute their own work of short fiction for one of the essays. Students will take midterm and final examinations as well. Course texts likely will include The Norton Anthology of Short Fiction, Ernest Hemingway’s In Our Time, J.D. Salinger’s “Franny,” and Alice Munro’s The Beggar Maid: Stories of Flo and Rose.

ENGL 294-01 (CRN 27887)
Advanced Intro to Literary Study (for potential English Majors)
MWF 09:00-09:50
Lucien Fournier

This course serves as a foundation for those skills necessary to an academic focus in literary studies. While some attention is devoted to an awareness of the role of literary critical theory, the chief methodological concern lies in the development of analytical skills in both reading and researching literary texts (skills of analysis and “close” reading) to achieve a greater comprehension of the literature itself. The course will be eclectic in the texts examined, but will certainly cover the four genres. There will be opportunity for
group work and for individual performance, both oral and written. There will also be a final examination geared more for analytical skills than for memory.

ENGL 294-02 (CRN 27888)
**Advanced Intro to Literary Study (for potential English Majors)**
TR 11:00-12:15
Vincent Casaregola

Like English 202, this course offers a general introduction to literary studies; however, 294 is designed specifically for those students who wish to be English majors. We will review a number of different approaches to the reading and interpretation of literature, film, and other cultural forms. We will read literature from a variety of genres, periods, and cultural communities. The goal is to introduce students to how to read carefully and reflectively, how to analyze and interpret that reading with some level of theoretical consideration, and how to respond effectively in writing. Required texts have yet to be determined, but we will probably use an anthology, coupled with additional, independent works. We will also use several films. Some outside activities may also be required.

Several essays (and perhaps a research project) will be required, along with a final examination.
THREE-HUNDRED LEVEL COURSES
(Note: All the following 300 level courses satisfy 300/400 level core literary requirement for the College of Arts and Sciences)

ENGL 305-01 (CRN 21724)
Creative Writing: Poetry
MW 2:10-3:25
Aaron Belz
(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 is an introduction to new poetry being published in America, as well as to the basic elements of poetry both traditional and contemporary. It is also a writing workshop in which students submit their own poems to the class for discussion. Note: this course is not restricted to those who take poetry seriously or who plan to become professional writers. It is open to all students who are interested in exploring their verbal creativity and enhancing their cultural knowledge. Graded work: several shorter critical responses, midterm and final portfolio (no exams). Textbook: Making Your Own Days by Kenneth Koch, supplemented by an assortment of journals and photocopied handouts.

ENGL 307-01 (CRN 20830)
Creative Writing: Drama
W 02:10-04:40
Roxanne Schwab
(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 is an introduction to the craft of writing for the stage. Through a variety of exercises, students will hone their skills in considering plots, crafting dialogue, developing characters, and structuring scenes. Members of this playwriting workshop will read and discuss contemporary dramatic offerings drawn from a wide range of theatrical aesthetics. The culmination of this course will be the composition by each student of a one-act play to be analyzed in class.

ENGL 319-01 (CRN 28112)
Narratives of Memoir
TR 08:00-09:15
Heather Parks

This course will explore the narrative techniques employed by writers of memoir. Our study of the "writing of self" will examine the ways memory touches and shapes lives—the way it serves to connect people with the world around them, with something larger than themselves. We will pay particular attention to the ways in which writers of memoir
convey the world through common experience and imagination. We will work on composing—our memories, pieces of ourselves, our lives—in personal journals. Through our reading and writing, we will discover the ways perception and memory color the world.

ENGL 321-01 (CRN 21919)
**British Literary Tradition after 1800**
MWF 09:00-09:50
Phyllis Weliver
(Note: This course meets the post-1800 literature requirement for the major).

When the best-selling author Alexander McCall Smith began serializing novels in the daily newspaper, *The Scotsman*, he remarked, “One has to have at least one development in each instalment and end with a sense that something more may happen. One also has to understand that the readership is a newspaper readership which has its own very special characteristics.” Although writing in the twenty-first century, McCall Smith understands himself as part of a longer British heritage of serialization that began in the nineteenth century. This course will investigate adventurous modes of producing poetry and fiction from 1800 to the present day in Britain. It will consider experimentation with form as well as the author’s and readers’ awareness of their mutual interaction. During the semester, we will read novels that were published serially, won writing contests, relied on intertextual references, and fit special market niches such as Christmas stories. We will also read poetry that was co-authored or produced in an inventive, interdisciplinary manner. Our authors will include Mary Shelley, Charles Dickens, Oscar Wilde, Michael Field, E.M. Forster, Zadie Smith and Alexander McCall Smith.

ENGL 322-01 (CRN 27986)
**Special Topics: Myth and Folklore**
TR 09:30-10:45
Eric Bryan

The course aims to explore the relationship between perceptions of a pagan past and the Christian present as exemplified in the folklore and myth of the Middle Ages. During the processes of conversion and Christianization, English, Irish, Scandinavian, and Germanic medieval cultures faced the task of setting aside their traditional pagan heritage in order to accept not only the Christian faith but also the Christian culture. The extent to which the cultural and religious switchover actually succeeded remains nevertheless a question. Missionaries, by their own admission, were frustrated by the persistence of pagan culture and belief, and some of the greatest of Christian thinkers took on the question of leftover pagan beliefs (one need only look to Augustine, Gregory the Great, and the Venerable Bede for evidence of this). By exploring various bodies of medieval literature, such as Old English poetry, Celtic and Scandinavian myth and folklore, Arthurian literature, and Germanic legends, several essential questions can be asked: Do medieval folktales, myths, and traditions appear to possess any “pagan” elements? If so, how do those elements seem to function? Do they warn against paganism? Look fondly upon it? Attempt to reconcile Christianity and Paganism? To separate them forever? In order to answer these questions the course will equip students with an understanding of
folkloristics, several important theories of mythology and folklore, and a cultural context for the literature, folklore, and mythology in question. Students will be evaluated on the basis of short response papers (2-3 pages), as well as a midterm and final examination.

ENGL 322-02 (CRN 28039)
The Comic Impulse
MWF 01:10-02:00
Aaron Belz

Laughter is one of the most important elements of human interaction: it is truer today than ever before. The faster and more efficient our lifestyles become, the more prone to comic response they become. But why? Beginning with a brief theoretical survey and a definition of "the comic," this course explores the connection between modernism and popular comedy. Short readings of Vaudeville sketches, Stephen Crane, O. Henry, Wallace Stevens, Franz Kafka, Frank O'Hara, and others will be discussed alongside viewings of the Marx Brothers, Charlie Chaplin, Jacques Tati, Monty Python, and "Dumb and Dumber." Graded work: two 4-5 page explication essays, several shorter critical responses, midterm exam and final research paper. Textbook: Simon Critchley’s *On Humour*, supplemented by a number of photocopied handouts.

ENGL 329-01 (CRN 27943)
American Literary Traditions
MWF 12:00-12:50
Christopher Dickman
(Note: This course meets the American literature requirement for the major).

This course is a survey of American literature since the Civil War, and will trace the historical and cultural developments in American literature and society that have led to what we now know as "the postmodern condition." Through the study of specific texts, we will construct an understanding of how American Literature and culture have hanged, and what challenges contemporary society poses to fundamental social concerns such as community, law, and ethics.

A shorter list of required works will be chosen from the following (possible) texts: selections from the poetry of Walt Whitman; *Maggie: a Girl of the Streets*; *The Awakening*; *Alexander's Bridge*; *The Waste Land*; *The Sun Also Rises*; *As I Lay Dying*; selections from the poetry of e.e. cummings and William Carlos Williams; *Miss Lonelyhearts*; *The Iceman Cometh*; *Beloved*; *Mumbo Jumbo*, and *The Crying of Lot 49*. Coursework will consist of short 1 - 2 page analytical responses to the course material, as well as midterm and final papers of 4-5 pages each.

ENGL 331-01 (CRN 28044)
African American Literary Traditions II (after 1900)
TR 03:45-05:00
Lonetta Oliver
Cross-listed with AAM 393-03
This course examines African American Literature of the 20th and 21st centuries. It may be said that African American Literature explores the very issues of freedom and equality which were long denied to Black people in the United States. These issues relate to themes such as African American culture, music, racism, sexism, politics, religion, slavery, and a sense of home or belonging within these geographic boundaries. Through close readings of poetry, short stories, essays, and novels, we will come to understand elements that aid in shaping the identities of those who call themselves “African American”. We will examine the works of canonical and underappreciated authors such as Alice Walker, James Baldwin, Toni Morrison, Maya Angelou, Octavia Butler, Nikki Giovanni, Lucille Clifton, Langston Hughes, and Frank Yerby.

ENGL 339-01 (CRN 28111)
Eastern European Literature: Dostoevsky
TR 11:00-12:15
Elizabeth Blake
Cross-listed with RUSS 393-01

Since their creation in the nineteenth century, the Great Russian Novels of Fedor Dostoevsky have undergone thorough examination by fellow artists, historians, philosophers, theologians and psychoanalysts in an effort to identify their perceived essential chauvinist, realist, existentialist, Christian, or immoral nature. Over the course of the semester we will consider many readings of Dostoevsky, including those by such famous personages as Friedrich Nietzsche, Sigmund Freud, D. H. Lawrence, and Albert Camus, as we survey the major developments in Dostoevsky's literature with particular foci on the genesis of his literary talent with The Double, his transformative experience in Siberia with Notes from the House of the Dead, his dialogue with Russian radicals in Notes from the Underground and Crime and Punishment, as well as the culmination of his art in his final novel The Brothers Karamazov. In addition, we will review film adaptations of Dostoevsky's novels and graphic representations of his work to establish the author's corpus as a living text. To this end, students' final research presentations and papers will draw on class discussions, readings, and existing research in order to make an original contribution to Dostoevsky studies.

ENGL 345-01 (CRN 28045)
Writing Sex in the Middle Ages
TR 12:45-02:00
Antony Hasler
Cross-listed with WSTD 393-08

Despite the title, this is not a course for peculiar people who like to investigate strange websites. It aims to introduce students to some landmark texts of the European Middle Ages, and works from the premise that they may be best approached through their
representations of gender and sex. We’ll be considering the range of sexual possibilities and potentialities, and alignments of power and desire, available to medieval literary culture. Most importantly, our explorations will take their cue from the medieval period’s entirely explicit fascination with the multiform relations between writing and desire, a fascination which poses many questions. Is writing in some sense a surrogate for sex? Does it rather extend it by other means? In the medieval poetry of love that grows out of the works of the troubadours and trouvères, to write is itself "to speak of love," to lay claim to pleasures that lie outside, and perhaps subvert, more rigorous claims to authority and truth. The chivalric romances of the period also explore and codify erotic scenarios, in the context of fictional and historical worlds shaped by masculine affiliation and competition. Nor are theological writers strangers to the ways in which metaphoric language articulates the bonds between doctrine and desire. Meanwhile, the short verse narratives known as fabliaux have their own agenda when dealing with sex, secrecy and weirdly mobile body parts.

Readings will probably include; Béroul, Tristan; Chrétien de Troyes, Lancelot; Heldris de Cornouaille, Silence; Abelard, Historia Calamitatum; The Book of Margery Kempe; assorted lyrics, saints' lives, and fabliaux; and Guillaume de Lorris and Jean de Meun, The Romance of the Rose. Requirements will include three papers, a midterm and a final.

ENGL 358-01 (CRN 28046)
Literature of the Natural World
MWF 11:00-11:50
Ann Torrusio

This course will study relationships between literature, culture, and the natural world. Throughout the semester, we will address questions such as: What is the relation between environmental experience and literary representation of the environment? How has the history of the physical environment shaped the history of literature and the arts? How do the definitions of “nature” and “wilderness”—and the values attached to these—change in literature? This course will include texts by Henri David Thoreau, Annie Dillard and Mary Oliver. Written work will include journals and formal essays.

ENGL 359-01 (CRN 21922)
The Utopian Tradition in Literature
MWF 10:00-10:50
Annie Rues

This course will explore Utopian societies in literature. We will focus on the price of those Utopias, considering particularly how differences in historical time and cultures may make a difference in these constructions. We will read both short and long texts in this course, including 1984 by George Orwell and Herland by Charlotte Perkins Gilman. Assignments will include in-class writings, two short papers, and one research paper.
ENGL 365-01 (CRN 21639)
Science Fiction
MW 03:30-04:45
Lea Frost

This course will examine science fiction as both literary genre and source of social commentary. We will consider the history of the genre and its roots in the Western literary canon (hence we’ll look at both distant generic ancestors such as Marlowe’s Doctor Faustus and more immediate predecessors such as Shelley’s Frankenstein), as well as trends in science fiction over the course of the twentieth century. Throughout the semester, we will examine the relationship of science-fictional texts, frequently pigeonholed as “genre fiction,” to texts more often considered “literary,” and consider what it means for a text to be classified as “science fiction,” as well as the major themes and issues the genre addresses; we will give particular attention to the topics of gender, class, race, and religion as sites of social conflict. Texts we are likely to cover will include both classics of the genre (possible readings include Wells’ The Time Machine and/or War of the Worlds, Capek’s R.U.R., and Asimov’s Foundation trilogy) and more recent texts (The Left Hand of Darkness, The Sparrow, Farthing), as well as significant science fiction films (Metropolis, 2001 and The Matrix are all prime candidates). Assignments will include two essays of approximately 5-7 pp., as well as a midterm exam and a final; students will also be expected to participate enthusiastically and consistently in class discussions.

ENGL 370-01 (CRN 21640)
The Bible and Literature
TR 08:00-09:15
Eric Bryan
Cross-listed with THEO 412-01

No single text has had a greater impact on Western literature than the Bible. Itself a remarkable collaboration of various genres, ranging from poetry to legal codes to history to origin narrative and more, the Bible stands not only as the predominant religious text for all of Western history and culture, but also as a kernel in which much of Western literature finds inspiration. This course aims to understand how the Bible has influenced the literature of subsequent eras and cultures, ranging from the medieval period to the twentieth century. Students will first engage the Bible itself, seeking to understand the various genres and cultures in which it was composed. Students will then carry that understanding into analysis of other texts, such as Dante, Milton, Arthurian legends, and C.S. Lewis, to name a few texts and writers under scrutiny in the class. Students will be evaluated on the basis of several short response papers (2-3 pages), as well as a midterm and final examination.

ENGL 374-01 (CRN 27961)
Medicine and Literature
TR 12:45-02:00
Mark Clark
This course will consider the potential impact that narrative and metaphorical representation may have upon the experience of suffering, illness, treatment, and healing. We will be reading a variety of literary works that will help us undertake this consideration (including Michael Ondaatje’s *The English Patient*, Sophocles’ *Philoctetes*, short stories, dramatic monologues and other poems, clinical tales, and memoirs), and students should expect to write two tests that will help them synthesize their reflections about this work. The culminating project for the course, however, will be the completion of 10 well-crafted, 2-3 page letters that are composed from extended interviews with a person who has had a bout with serious, extended illness. This project is meant to serve as the pilot component of a memoir that may, ideally, be continued beyond the course.

ENGL 376-01 (CRN 21726)
**Women in Literature**
MWF 11:00-11:50
Roxanne Schwab
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).

The goal of this course is to develop an understanding and appreciation of selected works by women and about women. As writing reflects the political, intellectual, social, and artistic milieu in which it is created, these texts will be analyzed both as individual pieces of literature and as reflections of their times. In particular we will investigate how society, culture, tradition, media, and the self have shaped and been shaped by gender consciousness through exploration of such themes as: growing up female, marriage and the single woman, motherhood, race and ethnicity, mental illness and creativity, female communities, and death.

ENGL 376-02
**Women in Literature**
TR 09:30-10:45
Elisabeth Heard
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).

How do female authors envision the future? What gender, class, or race issues do they explore? Are their futures full of hope? Or are they full of despair for the culture we may become? These are some of the questions that we will explore in this class. Ever since one of the first “science fiction” novels, *Frankenstein* by Mary Shelly, women writers have been exploring what the future may look like should we continue upon a particular path. From exploring the role of science to the position of race to questioning gender altogether, the issues probed are as vast and varied as the future itself. In this
We’ve all read novels or seen films that tell this familiar story: a child slowly feels his way into adulthood by learning about himself, his family, and finally his destined place in—or outside of—society. Think *Pinocchio, Oliver Twist, Huckleberry Finn, The Catcher in the Rye*. Such narratives we term Bildungsromans: novels of development depicting a young hero’s journey into adulthood and citizenship. Although bildungsromans traditionally focused on the intellectual, social, and sexual education of a male hero, female artists have repeatedly and variously employed this narrative form to tell alternate stories focused upon female intellectual, social, and sexual development. In this course, we will read and discuss several examples of Female Bildungsromans, including Charlotte Bronte’s *Jane Eyre*, Jean Rhys’s *Wide Sargasso Sea*, Katherine Anne Porter’s *Old Mortality*, Marilyne 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, Ghost World*, and *Transamerica*. Throughout the course we will ask: what is selfhood? What conditions affect the development of our identities? What does gender have to do with selfhood and authorship? Students will lead one class discussion and write two course papers.

The course aims at examining the cinematic output of one director, Alfred Hitchcock, in representative detail. We will view Hitchcock’s films beginning with his earliest sound film (*Blackmail*), through the best films of his British period (e.g. *The Lady Vanishes*) and on to some of his best known films made in Hollywood (e.g. *North by Northwest, Vertigo, Psycho, The Birds*). Class will meet once a week but there will be a separate, mandatory screening time. Please do not sign up for the course (nor ask for special permission to do so) if you cannot attend both class periods. Assignments will consist of short (3-4 page) papers on such topics as a comparison of film and novel or short story (as with *39 Steps* and *Rear Window*) or a comparison of two films (the two versions of *The Man Who Knew Too Much*).
This course will focus on the representations of urban life in the literature, film, and popular culture from the later nineteenth century to the present. We will examine the nature of American urban life and how it has changed during this period. In relation to that examination, we will also consider issues of class, race, gender, ethnicity, and immigration. Of particular interest will be how different communities interact to shape both the conflicts and the negotiations central to the urban experience. We will also give some consideration to the visual arts and architecture in considering what shapes the life of cities.

Possible texts include How the Other Half Lives, The Jungle, Twenty Years at Hull House, Babbitt, The Great Gatsby, Christ in Concrete, Death of a Salesman, A Walker in the City, Bronx Primitive, A Raisin in the Sun, The Assistant, Ironweed, Bright Lights, Big City, The Coast of Chicago, Lost in the City, and The Corrections [not all will necessarily be included].

Possible films include Metropolis, Modern Times, The Maltese Falcon, Asphalt Jungle, Rear Window, The Desk Set, The Sweet Smell of Success, The Apartment, Chinatown, THX-1138, Manhattan, Blade Runner, Wall Street, Working Girl, Mac, Boyz N the Hood, A Bronx Tale, Glengarry Glen Ross, and My Family [not all will necessarily be included].

At least 2 essays of 1,500-1,800 words each will be required, along with a comprehensive final examination.
FOUR-HUNDRED LEVEL COURSES

ENGL 400
**Business and Professional Writing**
Section 01: MWF 09:00-09:50 TBA (CRN 20884)
Section 02: MWF 10:00-10:50 TBA (CRN 20845)
Section 03: MWF 11:00-11:50 TBA (CRN 20846)
Section 04: MWF 12:00-12:50 TBA (CRN 21642)
Section 05: M 06:00-08:30 TBA (CRN 20847)

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

ENGL 401-01 (CRN 28266)
**Advanced Expository Writing**
TR 12:45-02:00
Sarah Fielding

English 401, an advanced writing course, will use *Classical Rhetoric for the Modern Student* as its chief text. In this course, students will complete a number of reading and writing activities individually and in groups. These activities will include completing in-class out-of-class reading and writing exercises, the workshopping of composition drafts, as well as the preparation and submission of a portfolio containing students’ best work. The aims of the course will be to explore advanced techniques in style and to enable students, as readers, to develop an ear for voice in published texts and in peers’ work, and, as writers, for each to identify one’s own voice in writing and fruitfully mine it, given a sophisticated audience and purpose. Speaking, listening, reading, and writing will all be necessary means to these ends.

ENGL 402-01 (CRN 20848)
**Introduction to Writing Instruction: Secondary Education**
W 02:10-04:40
Beth Kania-Gosche

Examines the basic issues in rhetorical theory and writing pedagogy as they apply to secondary education in English. In this course, students will explore their own writing in order to become better teachers of writing at the high school level. The instructor and the students will experience the entire writing process, from prewriting to publishing, for two pieces. Different methods for assigning and assessing student writing will be addressed, as well as integration of grammar instruction and preparation for writing on demand tests. Students will investigate different aspects of theory and research on writing instruction and disseminate this information to the class in a mini-lesson and research paper. Course texts include “Is It Done Yet?” Teaching Adolescents the Art of Revision by Barry Gilmore and Write to Learn by Donald M. Murray.
(Note: All of the following 400-level courses satisfy 300/400 level core literary requirement for the College of Arts and Sciences except where noted.)
ENGL 405-01 (CRN 27976)
**Advanced Creative Writing: Poetry**
R 02:10-04:40
Paul Acker
(Note: This course meets the elective hours requirement of the English Major with a Creative Writing Emphasis requirement and counts toward the Writing Certificate).

If you would like to be considered for this weekly workshop in poetry writing and reading, please place in my mailbox (in the English office) a short selection of your creative work -- 3-5 poems preferably, although prose or drama will also be considered if it’s all you have. Make sure to include your name, major, email address and local phone number, class (senior, junior, etc.), and whether you are working towards the Writing Certificate. Indicate also what courses you have taken in poetry, and some of the poets you most enjoy reading. Ordinarily the course will not be open to first-year students, or to anyone who has not completed the core requirement in English. Usually there are not more applicants than available space (the course is limited to about 15 students), but you will not be admitted if I have not seen a writing sample. Register for the course after you have submitted your material, and I will contact you towards the end of the registration period (or you may contact me).
I'll be in most afternoons, and would be glad to meet prospective students.

ENGL 411-01 (21924)  (This course does *NOT* satisfy the Core literature requirement, but may be counted towards a Major requirement.)
**Introduction to Linguistics**
MWF 02:10-03:25
Teresa Johnson
Cross-listed with Modern and Classical Languages

ENGL 421-01 (CRN 20852)
**Beowulf**
TR 09:30-10:45
Thomas Shippey
Cross-listed with ENGL 525-01
(Note: This course meets the pre-1800 British literature requirement for the major).

No secure "reading context" has ever existed (in modern times) for *Beowulf*. This course will attempt to approach one. The basis of the course will be directed reading and translation of the poem in Old English. Comparisons will however be made wherever possible with works in both Old English and Old Norse (the latter in translation), while individual topics will be considered both as they arise out of the poem, and comparatively.

Works with which *Beowulf* will be compared include the Old English poems *Widsith*, *Waldere*, *Finnsburlh*, and *Deor*, and sections of the Old Norse sagas of Grettir and Hrolf Kraki. Topics include: structure and genre; religious context; orality, aurality and literacy; tradition and design; the relationship of history and myth in the poem; and
modern fictional and critical reactions. A major feature of the course will be consideration of the many “untold stories” in *Beowulf*: can they be reconstructed? And further, the many “unidentified names” in *Beowulf*: can any of these be identified? What finally, do these tell us about the poem’s legendary background, and its disputed historicity?

The course will be assessed by a combination of: translation quizzes; a short paper (6-8 pages) leading to an oral report; and a final seminar paper (10-12 pages) on a topic approached in class.

**Graduate students will replace the short paper above by a second long seminar paper, intended to be suitable for presentation at a future conference; and will also conduct a bibliographical exercise/search.**

ENGL 425-01 (CRN 28625)
**Chaucer: Troilus and Shorter Works**
TR 11:00-12:15
Antony Hasler
(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.

In several plays and poems by Shakespeare, written mainly in the seventeenth century, we will explore his rich experimentation, development, and variety in dramatic and lyric genres and styles. Tentatively, we will begin with a brief history and description of the plays 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 *Troilus*
and Cressida (excerpt), Othello, Twelfth Night, King Lear, and The Tempest. Special emphasis will be placed upon interpreting Shakespeare’s language. Students will be invited to act/read/recite scenes/passages from the plays. Whenever possible, tapes, films, and/or live performances of the plays will be seen. Course work includes active participation, periodic quizzes, first exam, paper/project, and final exam.


ENGL 441-01 (CRN 27978)
18th Century Literature: Disease in the Long Eighteenth Century
TR 11:00-12:15
Elisabeth Heard
(Note: This course meets the pre-1800 British literature requirement for the major).

Smallpox, consumption, syphilis—the Restoration and eighteenth century was a period “plagued” by disease. Illness disfigured, drove people mad, and killed many. In some cases, if the disease did not cause the demise of an individual, then the misguided “cure” did. In this class we will be exploring how disease is represented in the literature of the long eighteenth century (1660-1800) either explicitly, as in Defoe’s Journal of a Plague Year, or implicitly, through the literature of writers who suffered from diseases in their lifetime, as in Pope and his struggle with tuberculosis. Texts will include those by Defoe and Pope as well as Lady Mary Wortley Montague’s journal on smallpox and Fanny Burney’s letter on her battle with breast cancer. Homework assignments include response papers, a midterm, and a final paper.

ENGL 449-01 (CRN 28003)
18th and 19th Century Women Writers
TR 09:30-10:45
Toby Benis
(Note: This course meets the post-1800 British literature requirement for the major).

The early nineteenth century marked a watershed in women’s writing in Britain. The developing marketplace for literature meant that women for the first time were able to support themselves by their pens; new educational opportunities also encouraged more women to pursue literary careers. At the same time, what defined a home, and the merits of traditional gender roles, were subjects of fierce public debate. Women authors reacted in a variety of ways to these enormous social changes; some challenged, while others endorsed, traditional models of domesticity, motherhood, and femininity. The nineteenth century is traditionally recognized as the golden age of the British novel, and the novel was historically women’s turf, concerning domestic situations and female subjects. Accordingly, we will read several novels spanning a range of female reaction to changes in both the home and the nation, as well as short fiction and Elizabeth Barrett Browning’s epic poem about the female artist, Aurora Leigh. Other texts will include poetry by Felicia Hemans; Jane Austen's Persuasion; Charlotte Bronte's Villette; short fiction by George Eliot; and Olive Schreiner's groundbreaking novel of the "new woman," The Story of an African Farm. Course requirements will be two papers, one question set for class discussion, and two exams.
ENGL 458-01 (CRN 27980)
**Major Victorian Authors and Movements**
MWF 11:00-11:50
Phyllis Weliver
(Note: This course meets the post-1800 British literature requirement for the major).

The Victorian period was characterized by enormous progress in the scientific understanding of the unconscious mind, evolutionary biology, race, and gender. This course will investigate how fiction and poetry can (and should) be read alongside then-contemporary scientific writings as a commentary on developing theories of mind, body, and society – an area of literary study that has garnered increasing critical attention in recent years. During the semester, we will concentrate on fictional works by authors such as George Eliot, H. Rider Haggard, Bram Stoker, and Thomas Hardy, and poems by Robert Browning, Christina Rossetti, and Alfred, Lord Tennyson. Encouraging the close reading of fiction, poetry, and non-fictional prose, this course aims to deepen awareness of the place of science in Victorian culture and literary developments, and to foster interdisciplinary approaches to literature.

ENGL 469-01 (CRN 27981)
**20th Century British Poetry**
MW 02:10-03:25
Georgia Johnston
(Note: This course meets the post-1800 British literature requirement for the major).

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

ENGL 470-01 (CRN 21644)
**American Literary Traditions to 1865**
TR 11:00-12:15
Raymond Benoit
(Note: This course meets the American literature requirement for the major).
The McGraw-Hill text *The American Tradition in Literature* will be used to examine an evolution in culture and in literary thought and form – the Puritan, Enlightenment, and Romantic periods – through selections from Taylor, Franklin, Irving, Poe, Hawthorne, Emerson, Thoreau, and Whitman. As expressed by William Lynch in *Christ and Apollo*, the focus will be on a formulation of an ideal attitude for the imagination in relation to the finite – “ideal in the same sense that it preserves a balance, somehow avoiding the conflict that threatens the imagination in an act in which it is apparently being drawn in two directions at once: down into the concrete, up into the unlimited.” Along with exams, several short papers will be required.

ENGL 493-02 (CRN 22011)
**Greek Tragedy: Origin and Form**  
MWF 11:00-11:50  
Joan Hart-Hasler  
Cross-listed with CLH 431-01

This course will survey the surviving corpus of Greek tragedy. Approximately ten tragedies (in translation) will be studied in depth, and attention will be paid to their mythological content, their political and social themes, and their influence in the medieval and modern periods. There will be special focus on the development of tragedy from its earliest beginnings to the fifth century, when its form and purpose reach their clearest definition. We'll explore various theories of tragedy and interpretations of individual tragedies, and ask why it is that despite their very specific relationship to their cultural contexts, these plays have in subsequent centuries gained an aura of timelessness.

ENGL 494-01 (CRN 21644)
**Senior Inquiry Seminar: The Grotesque in Modern British and American Literature**  
MW 02:10-03:25  
Lucien Fournier  
**Limited to English Majors!**

Robert Penn Warren claimed that “the grotesque is one of the most obvious forms art may take to pierce the veil of familiarity, to stab us from the drowse of the accustomed, to make us aware of the perilous paradoxicality of life.” James Luther Adams, in his *The Grotesque and Our Future*, views the Grotesque as “a depiction of the absurd, the ridiculous, the distorted, the monstrous. It is a mirror of aberration.”

This Senior Seminar explores the theory, art, and significance of the Grotesque as manifested in selected works of literature. Possible authors examined might include such as Swift, Blake, Dickens, Browning, Hardy, Conrad, Hawthorne, Melville, Faulkner, and O’Connor. The seminar will incorporate oral and written presentations based on both personal insight and critical research.

ENGL 494-02 (CRN 21645)
**Senior Inquiry Seminar: Contemporary American “Spiritual” Writing**
We will consider the forms, features, and rhetorical purposes of literature that considers
the nature of God and of spirituality. To begin, we shall attempt meaningful definitions
for spirituality, spiritual practice, and spiritual itself. This will include some sociological
discussion of current American spiritualities, broadly speaking. Primary attention will be
on various forms of Christianity, with some attention to other traditions.

We shall consider how issues of spirituality and religion are portrayed in works of
fiction and autobiography. Many of these texts are not what we might consider to be
traditionally “religious” or “spiritual” per se. Yet they fit into the concerns of the course
by taking seriously the spiritual or the sacred realms, and/or critiquing spirituality. At the
beginning of the course we will read a fairly large number of critical/sociological essays
or chapters, by the likes of Martin Buber, Flannery O’Connor, Rudolph Otto, Mircea
Eliade, Joseph Campbell, Dorothy Sayre, Wendell Berry, Thomas Merton, Belden Lane,
Annie Dillard, C. S. Lewis, Robert Wuthnow, Ronald Rolheiser, James Hillman, and
other predictable suspects.

REQUIREMENTS:
1) 3-4 research responses about the course objectives (e.g. interviews, etc.)
2) abstract & annotated bibliography for the final paper (due week 12, mid-March)
3) final essay (10 pp)
4) frequent, energetic class participation

TEXTS:
Readings will include most of the following works: Marilynne Robinson, Gilead; Don
DeLillo, Mao II; Raymond Carver, Cathedral; Cormac McCarthy, The Road; Octavia
Butler, Parable of the Sower; Kathleen Norris, Dakota; Khaled Hosseini, The Kite
Runner; Mitch Albom, Tuesdays with Morrie; Jonathon Safran Foer, Extremely Loud and
Incredibly Close; Anne LaMott, Traveling Mercies.
FIVE-HUNDRED LEVEL COURSES

ENGL 511-01 (CRN 20875)

Literary Theory
R 02:10-04:40
Jennifer Rust

(Note: Either ENGL 500 (Methods of Literary Research) or ENGL 511 (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 seminar will focus on three problems that recur with increasing urgency in recent critical theory: sovereignty, sacrifice and spectrality. While we will make an effort to define each of these problems distinctly, we will also trace how they are inevitably interrelated insofar as each articulates an intersection between politics, economics and theology. While the problem of sovereignty is most closely associated with the discourse of “political theology” that emerges from the work of German legal theorist Carl Schmitt and includes interlocutors such as Walter Benjamin, Ernst Kantorowicz and, more recently, Giorgio Agamben, it is the later work of Jacques Derrida that argues most forcefully that the question of sovereignty is inextricably intertwined with sacrifice and spectrality. Although this seminar will not offer a comprehensive survey of the history of literary theory, it will necessarily consider the philosophical and psychoanalytic traditions that influence the articulation of these problems in contemporary theory. Thus, while all three problems may be linked in some way to the so-called “religious turn” in continental theory, we will also explore how they repeatedly arise in texts by major theorists not usually associated with explicitly theological concerns, such as Hegel, Marx and Freud. Additional readings may include texts by Georges Bataille, Maurice Blanchot, Jean-Luc Nancy, Michel Foucault, Abraham and Torok, Julia Kristeva, Judith Butler and Achille Membe. Seminar work will consist of several presentations and a 20-25 page paper.

ENGL 525-01 (CRN 21646)

Beowulf
TR 09:30-10:45
Thomas Shippey
Cross-listed with ENGL 421-01

No secure "reading context" has ever existed (in modern times) for Beowulf. This course will attempt to approach one. The basis of the course will be directed reading and translation of the poem in Old English. Comparisons will however be made wherever possible with works in both Old English and Old Norse (the latter in translation), while individual topics will be considered both as they arise out of the poem, and comparatively.

Works with which Beowulf will be compared include the Old English poems Widsith, Waldere, Finnsburh, and Deor, and sections of the Old Norse sagas of Grettir and Hrolf
Kraki. Topics include: structure and genre; religious context; orality, aurality and literacy; tradition and design; the relationship of history and myth in the poem; and modern fictional and critical reactions. A major feature of the course will be consideration of the many “untold stories” in Beowulf: can they be reconstructed? And further, the many “unidentified names” in Beowulf: can any of these be identified? What finally, do these tell us about the poem’s legendary background, and its disputed historicity?

The course will be assessed by a combination of: translation quizzes; a short paper (6-8 pages) leading to an oral report; and a final seminar paper (10-12 pages) on a topic approached in class.

**Graduate students will replace the short paper above by a second long seminar paper, intended to be suitable for presentation at a future conference; and will also conduct a bibliographical exercise/search.**

ENGL 580-01  
**Studies in Contemporary Culture**  
R 05:00-07:30  
James Scott

The course investigates the work of a group of American filmmakers who have made a point of associating themselves with New York rather than Hollywood and in so doing have self-consciously repudiated certain cultural stereotypes of the studio era. Choosing New York City not only as their base of operation but also as their source of inspiration, these contemporary directors have given particular attention to the portrayal of ethnic life in the nation’s most populous city, as well as in locations as far away as Las Vegas. The result is a body of work which explores American culture from various ethnic perspectives -- Jewish, Italian, and African-American. Operating from these premises, the course will divide its attention between cultural history and film aesthetics, paying closest attention to the language of cinema and to the film technology, which has created that language. Some attention will also be given to the culture criticism of Mikhail Bakhtin. We will closely study three films by each of these directors (all available in a digital format via Gateway/Blackboard), probably the following: Zelig, Crimes and Misdemeanors, Deconstructing Harry by Allen; Taxi Driver, Casino, Gangs of New York by Scorsese; Do the Right Thing, Malcolm X, Bamboozled by Lee. Students will be responsible for active participation in the conversation of the seminar as well as for a 4-6 page book review and a 12-15 page scholarly paper.
Early Modern Europe was fascinated by the human body: its visible form, its interior anatomy, and its meaningfulness. The traditional definition of the human as body and soul was being challenged, and dialogues between “soul” and “body” document the new symbolic pressure being put on the body, and we will read some of these dialogues. The Early Modern era was the age of portraiture and the age of dissection, as celebration of the ideal body clashed with fear of the vulnerable, imperfect, dangerous body. The ideal of “Vitruvian Man”—symmetrical, healthy, youthful, male, contained, silent, disciplined—was challenged by the diversity of actual human bodies: deformed, diseased, aged, female, monstrous, and racially “other.” We’ll look at works of art and literature that idealize the body in specific ways, 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 (or critiquing) the body of rulers and aristocrats, yet also finding the human self in dwarfs, witches, and other misshapen bodies. We’ll consider the life cycle of the body, from birth to death, and will spend some time on the literature and fact of illness, reading Thomas Dekker’s plague pamphlet *The Wonderful Yeare* (1603) and John Donne’s poetry and prose meditations on his sickness. We’ll read plays about racial and social difference: Shakespeare’s *Antony and Cleopatra* and *The Tempest,* Jonson’s *Volpone* and *Bartholomew Fair,* and *The Witch of Edmonton* (by Rowley, Dekker, and Ford). Readings will also include William Hay’s autobiographical essay *On Deformity,* Fletcher’s allegory of the body in *The Purple Island,* and texts available in the EEBO database. Secondary readings will include selections from *Nature’s Work of Art* (Leonard Barkan), *Mutual Accusation: 17th-century body and soul dialogues* (Rosalie Osmond), *Renaissance Bodies* (ed. Lucy Gent), *Sick Economies* (Jonathan Gil Harris), *The Body in Parts* (ed. Carla Mazzio and David Hillman), *The Body Emblazon’d* (Jonathan Sawday), *The Politics and Poetics of Transgression* (Peter Stallybrass and Allon White), *Things of Darkness: Economics of Race and Gender in Early Modern England* (Kim Hall), and *Vernacular Bodies* (Mary Fissell), as well as theoretical writings: Jeffrey Cohen on monstrosity, Michel Foucault on the history of sexuality, Judith Butler on performativity and gender, Elaine Scarry on pain, and Elizabeth Grosz on corporeal feminism. Students will conduct original research on topics of their choice, present their findings to the seminar, and complete a substantial paper. This seminar is suitable for students in the M.A. or Ph.D. program.
This graduate seminar will examine Oscar Wilde’s major works within the dense historical, intellectual, aesthetic, and moral contexts of late-Victorian Britain. We will read Wilde’s early letters, essays, poems and plays; his critical essays as they appeared in Victorian periodicals; his one novel *The Picture of Dorian Gray* (1890/91), all of his society comedies; his “long love letter” *De Profundis* (1897), and his last published work, “The Ballad of Reading Gaol” (1898). Alongside these key primary texts we will be reading Victorian theories of art and beauty, literary and visual art criticism, manuals on “aesthetic” interior decorating and “Rational Dress,” late-Victorian legal discourse, and tracts advocating Victorian prison reform. In the second half of the semester we will read and discuss several early 20th century biographies of Oscar Wilde, which will help us analyze how contemporary critical and popular attitudes towards Wilde’s life and work are products of both 19th and 20th century conceptions of comedy, celebrity, tragedy and deviancy. Films about Wilde’s life and work will complement our discussions. Students will be required to conduct self-guided historical and cultural research on Wilde and his circle. This research will form the basis for one oral presentation, and can be expanded upon for a final 20-25p seminar paper at course end.

We will consider the forms, features, and rhetorical purposes of literature that considers the nature of God and of spirituality. To begin, we shall attempt meaningful definitions for spirituality, spiritual practice, and spiritual itself. This will include some sociological discussion of current American spiritualities, broadly speaking. Primary attention will be on various forms of Christianity, with some attention to other traditions.

We shall consider how issues of spirituality and religion are portrayed in works of fiction and autobiography. Many of these texts are not what we might consider to be traditionally “religious” or “spiritual” per se. Yet they fit into the concerns of the course by taking seriously the spiritual or the sacred realms, and/or critiquing spirituality. At the beginning of the course we will read a fairly large number of critical/sociological essays or chapters, by the likes of Martin Buber, Flannery O’Connor, Rudolph Otto, Mircea Eliade, Joseph Campbell, Dorothy Sayre, Wendell Berry, Thomas Merton, Belden Lane, Annie Dillard, C. S. Lewis, Robert Wuthnow, Ronald Rolheiser, James Hillman, and other predictable suspects.

**TEXTS:**
Dakota; Jonathon Safran Foer, Extremely Loud and Incredibly Close; Anne LaMott, Traveling Mercies; and Tim O’Brien, In the Lake of the Woods.

ENGL 679-02 (CRN 28002)  
Twain: The Later Years  
M 02:10-04:40  
Janice McIntire-Strasburg

It is not meet that we should all think alike. It is the difference that makes horse races. 

*Pudd’nhead Wilson’s Calendar*

This graduate level course will examine Twain’s canon, reading selections from across his long writing career. We will be specifically looking at the subject matter, themes, and writing strategies over the years that span his career as a full time writer, from 1869 to 1910. Assignments for the course are not yet set, but will include at least one presentation and a seminar paper, which will be geared toward possible publication in the Mark Twain Annual, Studies in American Humor, or one of the other American literature publishing venues.
MAJOR IN ENGLISH

The major in English requires 30 hours minimum:

- **300-level courses in English**

  After taking one 300-level (or 400-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:

  - ENGL 350 British Literary Tradition to 1800,
  - ENGL 351 British Literary Tradition after 1800,
  - ENGL 360 American Literary Tradition, or
  - ENGL 385 Postcolonial Literature.

- **400-level courses in English**

  The major requires at least 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.

MINOR IN ENGLISH

Period, theme, and genre courses numbered ENGL 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.
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, 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 Kiln, the undergraduate journal of literature and the arts. We also recognize outstanding creative achievements through the annual A.J. Montesi Awards.

ENGLISH MAJOR WITH EMPHASIS IN CREATIVE WRITING

The requirements for the English major with emphasis in creative writing are the same as those for the English major; students who wish to major in “English with a Creative Writing Emphasis” must fulfill the fifteen-hour Area Requirements and take ENGL 494, the senior seminar. For this emphasis, 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).

MINOR IN CREATIVE WRITING

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 Paul Acker, Ph.D., Chair of Creative Writing, Department of English: ackerpl@slu.edu.
SPRING 2008 COURSES THAT FILL AREA REQUIREMENTS FOR THE MAJOR

Pre-1800 British Literature Requirement:
- ENGL 421: Beowulf; Thomas Shippey
- ENGL 424: Chaucer: Troilus and Shorter Works; Antony Hasler
- ENGL 432: Later Shakespeare; Thomas Walsh
- ENGL 441: 18th Century Literature; Elisabeth Heard

Post-1800 British Literature Requirement:
- ENGL 321: British Literary Tradition After 1800; Phyllis Weliver
- ENGL 449: 18th and 19th Century Women Writers; Toby Benis
- ENGL 458: Major Victorian Authors and Movements; Phyllis Weliver
- ENGL 469: 20th Century British Poetry; Georgia Johnston

American Literature Requirement:
- ENGL 329: American Literary Traditions; Christopher Dickman
- ENGL 470: American Literary Tradition to 1865; Raymond Benoit

Senior Seminar Requirement:
- ENGL 494-01: Senior Inquiry Seminar: The Grotesque in Modern British and American Literature; Lucien Fouriner
- ENGL 494-02: Senior Inquiry Seminar: Contemporary American “Spiritual” Writing; Harold Bush

Certificate in Writing and Creative Writing Track
- ENGL 305: Creative Writing: Poetry; Aaron Belz
- ENGL 307: Creative Writing: Drama; Roxanne Schwab
- ENGL 401: Advanced Expository Writing; Sarah Fielding-Michael
- ENGL 405: Advanced Creative Writing: Poetry; Paul Acker

Cultural Diversity Requirement (of the College of Arts and Sciences)
- ENGL 331: African American Literary Traditions II (after 1900)
- ENGL 339: Eastern European Literature: Dostoevsky
- 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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*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. Museum Project Director
3. Film Assistants

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:
benoit@slu.edu