As my eyes search the prairie
I feel the summer in the spring.

-Chippewa poem

Spring am I, too soft of heart
Much to speak ere I depart:
Ask the Summer-tide to prove
The abundance of my love.

- William Morris

How fresh, O Lord, how sweet and clean
Are thy returns!
Ev’n as the flowers in Spring,
To which, besides their own demean,
The late-past frosts tributes of pleasure bring:
Grief melts away
Like snow in May,
As if there were no such cold thing.

- George Herbert
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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

ENGL 150
The Process of Composition
Section 01:  MWF 10:00-10:50 TBA  (CRN 20692)

ENGL 190
Advanced Strategies Rhetoric & Research
Section 01:  TR 11:00-12:15 Kami Hancock  (CRN 21419)
Section 02:  TR 11:00-12:15 Christopher Dickman  (CRN 20694)
Section 03:  TR 11:00-12:15 TBA  (CRN 20695)
Section 04:  TR 11:00-12:15 TBA  (CRN 20696)
Section 05:  TR 08:00-09:15 Christopher Dickman  (CRN 20697)
Section 06:  TR 09:30-10:45 Todd Porter  (CRN 20698)
Section 07:  TR 11:00-12:15 TBA  (CRN 20699)
Section 08:  TR 11:00-12:15 TBA  (CRN 20700)
Section 09:  TR 12:45-02:00 TBA  (CRN 20701)
Section 10:  MWF 08:00-08:50 TBA  (CRN 20702)
Section 11:  TR 11:00-12:15 TBA  (CRN 20703)
Section 12:  MWF 10:00-10:50 TBA  (CRN 20704)
Section 13:  MWF 11:00-11:50 TBA  (CRN 26050)
Section 14:  MWF 12:10-12:50 TBA  (CRN 26051)
Section 15:  MWF 01:10-02:00 TBA  (CRN 26053)

ENGL 195-01 (CRN 27219)
Advanced Writing about Urban and Social Problems
TR 08:00-09:15
Mark Clark
Micah Students Only

This course has two principal, complementary goals. It is meant to enhance your skills in effective argumentative writing—which entails rhetorically effective incorporation of researched material in your work—and thus prepare you for the writing projects you will undertake in a variety of disciplines, in your college studies but also in your professional and personal life beyond college. The writing projects we undertake in this course, however, feature a focus that the regular ENGL 190 courses do not: they will draw on the experiences you have as members of the Micah community. Considerable emphasis will be placed on developing personal essays that arise from your service experience, and
these, in turn, shall be used to develop a researched, extended argument aimed at improving the condition of life of the people you serve. You should expect to write 4 shorter papers and one longer research paper for a total of about 25-30 pages. You should also anticipate reading several works of fiction and non-fiction that will be helpful to you in developing your argumentative essays.
TW O- HUNDRED L EVEL C OURSES
(Note: These courses satisfy the 200-level core literature requirement of the College of Arts and Sciences).

ENGL 202-01 (CRN 20718)
Intro to Literary Study
MWF 08:00-08:50
Laura Reinert

In this course, we will read both literary texts and literary criticism in order to understand how societies, historical events, and other literary works influence literary production. Our readings will probably include Sir Gawain and the Green Knight, Oscar Wilde's The Picture of Dorian Gray, Doris Lessing's The Fifth Child, and Tod Browning's 1932 film Freaks. Assignments will probably include short essays and a final exam.

ENGL 202-02 (CRN 20719)
Intro to Literary Study
MWF 10:00-10:50
Laura Reinert

In this course, we will read both literary texts and literary criticism in order to understand how societies, historical events, and other literary works influence literary production. Our readings will probably include Sir Gawain and the Green Knight, Oscar Wilde's The Picture of Dorian Gray, Doris Lessing's The Fifth Child, and Tod Browning's 1932 film Freaks. Assignments will probably include short essays and a final exam.

ENGL 202-03 (CRN 20721)
Intro to Literary Study
TR 08:00-09:15
Thomas Rowland

This course will focus on the histories and traditions of poems, stories, plays, and film. We will ask questions like: how do those histories and traditions affect our reading and interpretation of literature? Since much of the literature we'll read comes from very different cultures than our own, we might think of our reading as "encounters with the otherworld." For example, texts like Alice in Wonderland and Sir Gawain and the Green Knight come from very different cultures, and learning about those cultures will affect our readings. Assignments will include a midterm, two essays, and a final.
ENGL 202-04 (CRN 20722)
**Intro to Literary Study**
TR 02:15-03:30
Justin Noetzel

In this course, we will study literary works such as Beowulf, Shelley's Frankenstein, the poetry of W. B. Yeats, Achebe's Things Fall Apart, and McCarthy's The Road, in order to explore major terms, theories, and methods of analysis in the field of literary studies. In particular, we will focus on biographical and historical approaches, asking ourselves how narrative is affected by the life of the writer and the historical context of the text. Two short papers, a midterm exam, a group presentation on an assigned text, and a final are the probable assignments for the course.

ENGL 220-01 (CRN 20724) and ENGL 220-02 (CRN 20725)
**Introduction to Poetry**
MWF 09:00-09:50
Sarah Schwab

(Original text starts here)

(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences).

From six word memoirs and song lyrics to British Romantic and Spanish mystic poems, in this course we will read poetry in many forms, from many times, and from around the globe. This introduction to poetry is intended to foster students' enjoyment and understanding of poetic terms and forms, and to increase familiarity with the range of writing that falls under the heading "poetry." We will define and use terminology and concepts central to discussing and analyzing poetry, apply variety of methods for examining, researching, and responding to poetry, and memorize short selections of poetry. Work for the course includes short essays, a midterm, a final paper, and leading class discussion once.

ENGL 220-03 (CRN 26079)
**Introduction to Poetry**
TR 08:00-09:15
Thomas Dieckmann

This course will study how poems relate to the culture of their historical moment. We will focus on questions like these: How do poems respond to and affect culture? In other words, how are poems in dialogue with culture? We will consider meter, form, images, and tone in terms of historical and cultural setting. Requirements may include occasional informal responses to texts, two short papers, two exams, and a collaborative presentation on a specific poem for the class (and, of course, regular attendance and active participation).
William Blake asserts that he must "Create a System or be Enslav'd by another Man's." In this course, we study the poet-prophet such as Blake describes in order to understand the poet's function as a literary methodology. What do religious and cultural revolt have to do with poetic diction and form? How does the poet's "howl" affect our current readings of philosophical and cultural discourse? Does the seer's rebellion, if thoroughly pursued, demand the creation of new myths? Two short papers, a mid-term, a group presentation on an assigned critical text about a chosen poet/work, and a final will be possible assignments for this course.

"The novel is a picture of real life and manners, and of the times in which it was written," wrote Clara Reeve in *The Progress of Romance* (1785). In contrast, the romance, “in lofty and elevated language, describes what has never happened nor is likely to.” Thus long books of fictional prose are broadly divided into the realistic and the fantastic, although in practice writers often play with the boundaries of fact and fiction. This course introduces standard theories of the novel and explores how literary conventions interact with cultural contexts: the novel as a “picture of real life and manners” versus a description of “what has never happened.” We will consider what “realism” is, ponder the definition of the “Gothic,” think about narrative strategies, ask what makes the English novel “English,” investigate how it represents gender and race, and explore how novels comment upon each other. Reading will include Richardson’s *Pamela*, Radcliffe’s *The Romance of the Forest*, Austen’s *Northanger Abbey*, Brontë’s *Jane Eyre*, Dickens’s *Great Expectations*, Woolf’s *Mrs Dalloway*, James’s *The Turn of the Screw*, and Rhys’s *The Wide Sargasso Sea*.

This course will be a rapid-reading, historical survey of about 8-9 major American novels from roughly 1920 to the present. We shall give frequent consideration to the historical and cultural forces that influenced the various writers, but our primary focus will be on a close reading, understanding, and critical analysis of the works themselves.
We will attempt to cover generally the entire period, although much of our work will be on the magnificent achievements of American writers of the period during and between the two World Wars—roughly 1915-45. Although particular titles have not been selected yet, attention will be reserved for figures generally recognized as among the century’s major novelists, such as Willa Cather, Edith Wharton, Ernest Hemingway, Sherwood Anderson, Richard Wright, Kurt Vonnegut, and Joseph Heller. Additionally, we will read and discuss selections from a number of other important living writers of today, such as Cormac McCarthy, Tim O’Brien, Don DeLillo, Ursula LeGuin, or Marilynne Robinson.

**Requirements:**
10 minute in-class presentation on one of the works by the author of your choice.  
Comprehensive final exam  
Two brief essays (4-5 pp. each)  
Regular pop quizzes on the readings, which are **MANDATORY.**

ENGL 240-01 (CRN 20727)  
**Introduction to Drama**  
MWF 12:00-12:50  
Christian Rayner

This course studies dramatic literature, so we will read plays closely and critically. We will also analyze technical and performance aspects, such as scenic design, stage configuration, costuming, make-up, and role of director, physical presence of actors, musical/film adaptations. We will think about how performance alters interpretation. Assignments include two formal essays, a staged reading, and a midterm and final exam.

ENGL 240-02 (CRN 26080)  
**Introduction to Drama**  
TR 08:00-09:15  
Jossalyn Folmer

In this course, we will focus on plays which exhibit a distinct awareness of themselves as texts to be performed for an audience; that is, we will examine the rhetoric by which dramatic texts force self-awareness of audience, actors, and playwright through plays-within-plays, stage and prop design, farce, etc. From Shakespeare's Midsummer Night's Dream, through Luigi Pirandello's Six Characters in Search of an Author, to Neil Simon's Noises Off, we will explore the lighthearted yet powerfully influential effect dramatic self-awareness has on the history of dramatic literature, as well as on each new audience member or newly-cast actor. In doing so, we will look at several movies, re-makes, and parodies of the classic plays we will read, and we will discuss the influence of those sometimes shocking, sometimes hilarious interpretations on our perceptions of the original texts. This course may involve guest speakers, attendance at stage plays, and
student interpretations and presentations of scenes from the course material. Three papers will be required, as well as much class participation and discussion.

**ENGL 240-03 (CRN 26081) and ENGL 240-04 (CRN 27622)**

**Introduction to Drama**

TR 11:00-12:15

Mary Carter

Richard Eyre’s 2004 film Stage Beauty depicts one of the most provocative moments in theatre history, the introduction of the female actor to the English stage. The film raises questions about sexual identity and theatrical performance that occupied actors, theatre managers, playwrights, and audiences of the age. "Before the Restoration," writes one contemporary, "no Actresses had ever been seen upon the English Stage. The Characters of Women, in former Theatres, were perform'd by Boys, or young Men of the most effeminate Aspect." The introduction of live, female bodies to the English stage was a radical innovation, and in this course we will consider how it shaped plays by men as well as women playwrights. In addition to plays, readings will be drawn from cultural materials, including diaries, periodicals, and theatre criticism.

Requirements: midterm and final exams, two or three papers, and class presentation.

**ENGL 250-01 (CRN 27626)**

**Introduction to the Essay**

MWF 01:10-02:00

Paul Lynch

The “essay” is a term that is used to cover a wide range of academic writing; this course, however, will concentrate on what is sometimes called the “personal essay,” a genre that focuses more on observation and reflection than argument or research. Michel de Montaigne is often cited as the father of the modern essay; it is his use of verb *essai*, to try or to attempt, that has given us the English word. Tracing instances of what is now seen as Montaigne’s style of informal rumination, we will work backward to the essay’s ancient beginnings with writers like Seneca and Plutarch. We’ll then continue to the present day with writers like Didion and Rodriguez. Other authors will include Woolf, Selzer, Lopate, Berry, Rich, Vidal, Baldwin, and Orwell. We’ll look at essays outside the Western tradition, as well. Students will not only write criticism of these works, but also attempt their own essays within this tradition. Our text will be Philip Lopate’s, *The Art of the Personal Essay*, and, of course, students’ own work.
ENGL 260-01 (CRN 20729) and ENGL 260-02 (CRN 20731)
Introduction to Short Fiction
MWF 09:00-09:50
Kathryn Mathews

In this course, we will read and analyze short fiction to explore how plot construes character identity. Stories like Kate Chopin's "Desiree's Baby" and Toni Morrison's "Recitatif" will help us study character development. We'll ask how plot and character, along with social determinants such as race, gender, ethnicity and class, work together to affect, create, and reveal identity. In other words, how is character development a literary method, and how does a writer create and use character? Assignments will include two short papers, a midterm exam and a presentation of a critical text.

ENGL 270-01 (CRN 27220)
Introduction to Film
MWF 12:00-12:50
William Rable

This course looks at films ranging from the earliest silent films, comedies, and westerns through more ambiguous forms like "film noir." We will study the ways new technologies (color sensitive emulsions, magnetic recording, anamorphic or zoom lenses, etc.) radically alter the development of film style. We will connect the concepts of mise en scene, i.e., "staging," (framing, lighting, décor, and performance style) to the conventions of genre as these mutate from one historical moment to the next. We will also explore ways in which films blur, mix, and even parody the concept of genre. Assignments may include two short essays, a midterm, and a final exam.

ENGL 294-01 (CRN 26082)
Advanced Introduction to Literary Study
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 303-01 (CRN 27179)
Writing Personal Narratives and Memoirs
TR 11:00-12:15
Mark Clark

This course will be devoted to writing the beginning of a memoir and to reflecting upon various theoretical, rhetorical, and ethical concerns that arise in the endeavor of life-writing. Students will write ten 2-3 page papers (or their equivalent) that may serve as draft material for a formal memoir, and these papers will serve as the basis for much class discussion. Beyond engaging in a life-writing of their own, students will reflect upon and develop skills necessary to assist others in the writing of their memoirs. We can expect one or two visiting speakers who do this sort of work professionally, and who can give guidance on publication prospects. Our principal theoretical text will be Reading Autobiography, by Sidonie Smith and Julia Watson, though this will be supplemented with shorter pieces excerpted from other works on the subject. We will probably read 2-3 actual memoirs in their entirety (e.g., Angela’s Ashes; Joan Didion’s The Year of Magical Thinking) as well as shorter works and personal essays of authors such as Montaigne, Annie Dillard, Lewis Thomas, E.B. White, Loren Eiseley, Dorothy Day, and Theresa of Avila. Students will also read and report on a memoir of their choosing—one which addresses a life-circumstance of their particular interest (e.g., an account of immigration experience, war experience, trauma, illness, spiritual experience, etc.)—and write an 8-page paper that discusses this work in light of the theoretical issues we have explored through the term.

ENGL 306-01 (CRN 27624)
Creative Writing: Fiction
TR 09:30-10:45
Saher Alam
(Note: This course meets the elective hours requirement of the English Major with a Creative Writing Emphasis requirement and counts toward the Writing Certificate).

In this class you will write, learn how to read like a writer, and write some more. Our focus will be on short fiction, and our approach will be to explore the stages linking inspiration to final (or nearly final) draft—i.e., how to find a story idea and how to grow it. The class will be run as a workshop, which means you'll be actively engaged in (and sometimes lead) meaningful discussions about your classmates' original works-in-progress, and submit your own compositions for such discussions. You will also be asked to examine common craft-of-fiction elements, progressing from basic building blocks (details, characters, dialogue) to more slippery units of narrative design (scene, summary, point of view, theme). Along the way, we will also read a range of published
short stories, from classics to works by contemporary masters. Our readings will be
drawn from Janet Burroway's Writing Fiction and a course packet of stories from writers
such as Alice Munro, Edward P. Jones, Flannery O'Connor, and James Joyce.

ENGL 321-01 (CRN 21671)
British Literary Tradition after 1800
TR 11:00-12:15
Lucien Fournier

This course primarily surveys the major British literary periods and movements of the
19th and early 20th Centuries. From William Blake to T. S. Eliot, representative authors
and texts will be closely examined and discussed. Course work involves quizzes, three
short papers, midterm and final examinations.

ENGL 322-01 (CRN 26167)
Literature and Aging
TR 12:45-02:00
Mark Clark

Two predictions: the phenomenon of aging will, in the next 50 years, become the focus of
unprecedented interdisciplinary research and cultural interest; and those who are able,
concretely and realistically, to stimulate hope, senses of purpose and mission, and
ambition in aging populations will provide a highly valued, prized, and rewarding service
to their fellow human beings. Contemplations of aging experience as depicted in
literature—particularly as those contemplations are informed by recent theories of
cognitive narratology, gerontology, and hermeneutic phenomenology—can serve as a
means of establishing a foundational vision of the service called for. This course will
demonstrate as much. Furthermore, this course will consider the ethical impact that
literary representations of aging can have—in, for example, fostering a Levinasian
comprehension of “the Face” in the elderly. We will also explore the ways that aesthetic
experience, in relation to representations of aging, enables our empathic understanding of
others and affords us a comprehension of the limits on such understanding. Students will
read works from a variety of genres, through writing three related short (3-5 page) papers,
a longer paper (8 pages), and a final exam. One should anticipate, too, that the course
will feature a service component of working with the elderly (the experience of which
may incline students to seek, beyond the course, a longer-term service commitment or
internship experience). Representative longer works are likely to include the following:
The Remains of the Day, Kazuo Ishiguru
Black Dogs or Atonement, Ian McEwan
A Christmas Carol, Charles Dickens
King Lear, William Shakespeare
Away From Her (film)
Iris (film)
Numerous works of short fiction, poetry, and nonfiction will also be included.
ENGL 322-02 (CRN 26212)
**Gothic Literature**
TR 02:10-03:25
Lisa Fischer

"Terror and Horror are so far opposite that the first expands the soul, and awakens the faculties to a high degree of life; the other contracts, freezes and nearly annihilates them .... And where lies the difference between horror and terror, but in the uncertainty and obscurity that accompany the first, respecting the dreading evil?" ~ Ann Radcliffe

Anchored by Radcliffe's famous distinction between terror and horror, this course will examine gothic literature from its origins in 18th century England to its reverberations throughout the 19th and 20th centuries, exploring the literary conventions, political functions, and cultural ramifications associated with this genre / mode / impulse. This course includes a range of British, Irish and American writers, including Samuel Taylor Coleridge, Neil Jordan, Monk Lewis, Joyce Carol Oates, Flannery O'Connor, Edgar Allen Poe, Ann Radcliffe, Mary Shelley, Bram Stoker, and Horace Walpole. Course work may include response papers, a formal essay, regular classroom participation, and leading class discussion once.

ENGL 322-03 (CRN 27621)
**Politics of Gender in Medieval Heroic Literature**
MWF 01:10-02:00
Laura Reinert

While heroic epics are frequently defined by (and named for) the weapon-wielding warriors who dominate the landscape of the genre, such narratives usually also include female characters of subtle but essential significance. Often women's words and their verbal exchanges with male characters play a central role in both the progression and the ultimate resolution of the heroic narrative. In this course, students will examine a variety of texts from the heroic tradition and consider how the verbal interplay of men and women can steer or alter the course of events. Texts covered in this course would include a selection of Anglo-Saxon poems (e.g. Beowulf, Judith, Genesis B), the Irish Táin, the Welsh Mabinogi, Chretien's Yvain, The Saga of King Hrolf Kraki, The Nibelungenlied, and Sir Gawain and the Green Knight.

ENGL 325-01 (CRN 27160)
**Literature of the Postcolonial World**
TR 09:30-10:45
Joya Uraizee

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. Accordingly, you will read selected works of contemporary postcolonial literature from Islamic countries in Africa, Asia and the Caribbean. You will focus 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 postcolonial literature, including cultural, post-structural and psychoanalytical.

Some of the texts you will read are Mariama Bâ’s *So Long a Letter*, Faiz Ahmed Faiz’s *Rebel’s Silhouette: Selected Poems*, Nuruddin Farah’s *Links*, Naguib Mahfouz’s *Sugar Street*, Salman Rushdie’s *Shalimar the Clown*, and Hany Abu Assad’s *Paradise Now*.

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 2 short papers, 3 short blogs, a group WebQuest (PowerPoint presentation), short quizzes, and a mid term and final exam.

**ENGL 329-01 (CRN 26129)**

**American Literary Traditions: Sex, Drugs and Rock & Roll: Literature of the 1960s**

TR 03:45-05:00

Harold Bush

Roughly speaking, this is a rapid-reading, historical survey of literary works leading up to and including the 1960s and the counter-cultural explosion of that era. The texts we study will include experimental fiction, memoir, autobiography, and song lyrics. In additions, important cultural critics and historical accounts will be considered. Finally, we shall consider in general how these works function as “spiritual” texts, and what that term might actually mean. Titling this course “Sex, Drugs, and Rock & Roll” is partly for fun; and yet those are principle themes of the era. In addition to these, other important thematic concerns will be gender, racial strife, the Civil Rights movement, and even the function of music in our society. The overarching goal is to approach a deeper and more nuanced understanding of the historical and cultural realities of the 1960s—and to consider and critique the mythic resonance that the decade has attained over the years since.

**REQUIREMENTS:**

1) 2-3 research responses (2-3 pages each), 1 or 2 of which will be class presentations on a text of the student’s choice

2) abstract & annotated bibliography for the final paper (due week 12)

3) final essay (8-10 pp)

4) frequent, energetic class participation

**TEXTS:** Readings will include most of the following works: Ann Charters, ed., *The Portable Sixties Reader*; Jack Kerouac *On the Road*; Martin Luther King, *I Have a Dream: Writings and Speeches*; Joseph Heller, *Catch-22*; Ken Kesey, *One Flew Over the
Cuckoo’s Nest; Ursula K. LeGuin, The Dispossessed; Anne Moody, Coming of Age in Mississippi; Richard Brautigan, In Watermelon Sugar; Kurt Vonnegut, The Sirens of Titan; and Joan Didion, The White Album.

In addition, we will study selected song lyrics by Bob Dylan, John Lennon & Paul McCartney, and several others such as Joni Mitchell, Marvin Gaye, or Paul Simon. Students will be asked to purchase/download at least 2 albums to study as literary artifacts: “Bringin’ It All Back Home” by Bob Dylan; and “Sgt. Pepper’s Lonely Heart’s Club Band” by the Beatles.

ENGL 329-02 (CRN 27627)
American Paranoia: From "Sinners in the Hands of an Angry God" to The X-Files
M 05:00-07:30
Robert Blaskiewicz

As long as there has been an American democracy, there have been, according to the national narrative, internal and external enemies who have sought to impose their will upon the populace. Americans, at various times, have felt threatened by malevolent witches, prowling "savages," certain wicked Spaniards, displeased deities, women of "loose morals," black slaves in the South, anarchists, labor leaders, Japanese Americans, communists, homosexuals, Martians (on more than one occasion), the government, the Beatles, big corporations, illegal immigrants, and terrorists, and these perceived threats have been an endless source of extravagant behavior and gripping narratives. In this class, we will explore the nature of these perceived threats as they have made themselves known in works by Hawthorne, Pynchon, Mailer, Miller, Dick and others. Films may include The Manchurian Candidate, episodes of The X-Files and The Twilight Zone, Jesus Camp, Invasion of the Body Snatchers and various American incarnations of War of the Worlds.

ENGL 364-01 (CRN 27161)
Detective Fiction
MWF 09:00-09:50
Lynn Linder

This course traces the development of British and American detective fiction from the 19th-century to the present. We will explore themes prevalent in detective fiction, its historical and social contexts, and its narrative forms and conventions. We will ask how mystery and detective fiction express aesthetic, cultural, and political values. Finally, we'll examine how detective fiction affected other mediums including film and television. Possible authors include Edgar Allan Poe, Wilkie Collins, Anna Katherine Greene, Arthur Conan Doyle, Agatha Christie, Raymond Chandler, Dashiell Hammett, and Barbara Neely. Course work includes weekly reading quizzes, two short papers, a midterm, and final examination.
ENGL 365-01 (21430)
Science Fiction
MWF 12:00-12:50
Andrew Kanago

In the decades following World War II, the United States entered a period of both unrivaled prosperity and unrivaled fear. Economically, no country had ever seen such economic growth as did the post war United States. At the same time, an escalating cold war with the USSR made global annihilation a distinct possibility. This course will examine the 1950s, 60s, and 70s through the genre that helped define these decades, science fiction. Through the literature, we will examine American dreams and fears, as well as gain a better understanding of just how their understanding of psychology, technology, and sociology reflected their time. Readings will include works by Isaac Asimov, Ursula Le Guin, Arthur C. Clarke, Frank Herbert, and Philip K. Dick, as well as critical essays about the readings and genre. Assignments may include essay papers and a final.

ENGL 372-01 (CRN 27225)
Fantasy and Literature
TR 09:30-10:45
Jennifer Culver

In this course, we'll study 20th-century fantasy literature by pairing contemporary novels and short stories with precursors like mythology, fairy tales, and folklore. For example, we may read some Norse mythology alongside Gaiman's American Gods. We might read Grimm's fairy tales with Connolly's The Book of Lost Tales. We'll ask how and why this genre changes and how and why the conventions remain the same. In other words, how has fantasy created literary traditions? Assignments may include journal responses, a group presentation, short essays, and a final.

ENGL 376-01 (CRN 21505)
Women in Literature
MWF 11:00-11:50
Georgia Johnston
Cross-listed with WSTD
(Note: This course meets the Cultural Diversity requirement of the College of Arts and Sciences).

Women and Literature, section 1 will examine literature by women by concentrating upon narrative choice. We'll look at ways women set up stories that contradict stereotypes for women. We'll examine the ways women use laughter rather than words in communicating, as a last resort to make themselves heard. And we'll examine women's methods of seeing differently, from using pictures to imagining narratives. When we reach the end of the course, we'll be ready to think about women's creations of new myths.
in order to imagine new ways to live. The texts we'll read will include Gilman's "The Yellow Wallpaper," Woolf's A Room of One's Own, Butler's Bloodchild, Sexton's Transformations, and Satrapi's Persepolis.

In general, the course will concentrate on how society, self, and traditions have been shaped and re-shaped by consciousness of gender. The course will take the form of both lecture and discussion, and requirements will include two papers, a midterm, and a final. This course meets the English Department Core requirement, a Women Studies Certificate Elective requirement, and a core Diversity requirement.

ENGL 376-03 (CRN 21507)
Women in Literature
TR 12:45-02:00
Ellen Crowell
Cross-listed with WSTD

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 Bildungsromane: novels of development depicting a young hero’s journey into adulthood and citizenship. Although bildungsromane traditionally focus on the intellectual, social, moral, 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 Bildungsromane, including Katherine Anne Porter’s Pale Horse, Pale Rider, Marilynne Robinson’s Housekeeping, Edwige Danticat’s Breath, Eyes, Memory, and Alison Bechdel’s Fun Home. We will also consider several contemporary films that depict a girl’s emergence into an often hostile social order, including Buffy the Vampire Slayer, Veronica Mars, 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.

ENGL 377-01 (CRN 27884)
Film and Literature: American Gangster Films
Time to be announced
Instructor to be announced

Course descriptions will be available soon.

ENGL 393-01 (CRN 27885)
Creative Writing: The Screenplay
T 02:10-04:40
Instructor to be announced

Course descriptions will be available soon.
ENGL 394-01 (CRN 27162)
Writing about Literature
TR 09:30-10:45
Donald Stump

The course will concentrate on the writings of Elizabeth I and the writers who sought to entertain, enlighten, or influence her or to help shape her public image. Ideal for students taking their third core course in English and considering a major in the field, the class will explore the Queen’s impact on her age by looking at contemporary paintings, poems, plays, prayers, political tracts, and popular entertainments as well as modern biographies and studies of court literature. Besides Elizabeth herself, writers examined will include Edmund Spenser, Philip and Mary Sidney, William Shakespeare, Christopher Marlowe, George Peele, Samuel Daniel, Michael Drayton, and others.

One aim of our reading will be to understand how a woman declared a bastard and formally excluded from the throne in her childhood managed to marshal the stature, skill, wisdom, and strength to become one of the greatest and longest-reigning English monarchs, having survived a string of assassination attempts, a popular uprising, a major naval invasion, and a palace rebellion. A second aim will be to investigate the images of Elizabeth fashioned by the mostly male artists and writers who surrounded her. Forced to adapt to rule by a woman, which had little precedent in England, they found ingenious ways to criticize her even while they seemed to offer praise.

Requirements include brief written exercises, oral presentations, and a research paper designed to prepare for success in literature courses at the 400-level. As opportunities arise, we’ll present what we are discovering in forums such as essay competitions, undergraduate conferences, and presentations to local high-school classes. Writing instruction will include both workshops and individualized tutorials.
**FOUR-HUNDRED LEVEL COURSES**

ENGL 400  
**Business and Professional Writing**
Section 01: MWF 09:00-09:50 TBA (CRN 20745)  
Section 02: MWF 10:00-10:50 TBA (CRN 20746)  
Section 03: MWF 11:00-11:50 TBA (CRN 20747)  
Section 04: MWF 12:00-12:50 TBA (CRN 21433)  
Section 05: M 06:00-08:30 TBA (CRN 20748)

(Note: This course meets the elective hours requirement of the English Major with a Creative Writing Emphasis requirement and counts toward the Writing Certificate).

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

ENGL 402-01 (CRN 20749)  
**Introduction to Writing Instruction: Secondary Education**
W 02:10-04:40  
Beth Kania-Gosche

ENGL 403-01 (CRN 27165)  
**Problems in Rhetoric: History from the Classical Period to the Renaissance**
MW 02:10-03:25  
Paul Lynch  
Crosslisted with ENGL 504-02 (CRN 27784)

Though it is among the most ancient of the language arts, rhetoric continues to suffer from a terrible reputation. Rhetoric has always had a central place in the liberal arts, yet it has always had to defend itself against charges of manipulation and deceit. In English 403, we will examine the ancient beginning of this debate and try to discover what was at stake for the ancients (and perhaps what is at stake for us). Our reading will include the dreaded sophists, Plato’s attacks on them, and Aristotle’s attempt at a third way. We’ll then move to the Roman period and read Cicero’s attempts to adapt the Greek ideal to his own time and place, along with Quintilian’s attempts to adapt a republican rhetoric to the newly forged Empire. We’ll then examine Augustine’s adaptation of rhetoric to Christian preaching, and eventually we’ll arrive at the Renaissance and analyze Castiglione’s attempt to refashion rhetoric for courtly life. Along the way, we will not only write analyses of these works, but we will also use their theories of invention for original compositions.

In addition to shorter works on ereserve, required texts will include Plato’s *Gorgias* and *Phaedrus*, Aristotle’s *Rhetoric*, Cicero’s *On the Ideal Orator*, Quintilian’s *Institutes of Oratory*, Augustine’s *On Christian Doctrine*, and Castiglione’s *Book of the Courtier*. 
ENGL 404-01 (CRN 27163)
**Rhetoric and Humor**
MW 02:10-03:25
Janice Mcintire-Strasburg
Crosslisted with ENGL 504-01 (CRN 27164)

What makes something funny? Why is it that some people are said to have a "sense of humor" and others not? What determines who will laugh at a given humorous piece? Philosophers, psychologists, and literary critics have been asking and attempting to answer these questions since Aristotle's time; so, though we may not come to any definitive answers, we are also going to look at some humor from various time periods (both British and American). As we do so, we will be making rhetorical, historical, and philosophical analyses of humor. Texts for the course have not yet been chosen, but will probably include Chaucer, Swift, Twain, a few of the Southwestern humorists. We will also be looking at film and stand-up comics. Each student will write a research essay exploring either an aspect of humor, or one author's use of it. Other assignments are yet to be determined.

ENGL 405-01 (26159)
**Advanced Creative Writing: Poetry**
W 02:10-04:40
Devin Johnston

This course will address a range of techniques for writing poetry, making use of a few compelling models on which to base our own writing (both reading and writing will be assigned). In this sense, the course will constitute an apprenticeship to modern poetry. We will consider the breadth of approaches currently available to poets, as well as the manner in which poetry relates to other forms of discourse in our culture. Each week students will bring poems for discussion, developing a portfolio of revised work by the semester’s end.

ENGL 406-01 (CRN 27625)
**Advanced Creative Writing: Fiction**
R 02:10-04:40
Saher Alam
(Note: This course meets the elective hours requirement of the English Major with a Creative Writing Emphasis requirement and counts toward the Writing Certificate).

In this class we will focus on the writing of short fiction. Our class will be run as a workshop, which means you'll be actively engaged in (and sometimes lead) meaningful discussions about your classmates' original works-in-progress, and submit your own compositions for such discussions. In addition, we will read a range of published short stories, from writers such as Chekhov, Andre Dubus, Deborah Eisenberg, Edward P. Jones, and Alice Munro. We will explore how these writers uniquely deploy craft-of-fiction elements like dialogue, point of view, and summary to shape and manage their reader's expectations, and we will put some of their craft strategies into practice in our
own work. Revision—a critical step in all types of writing—will be emphasized as a means of growing a story idea not merely through the process of editing but the act of re-imagining.

ENGL 411-01 (CRN 21674)
**Introduction to Linguistics**
MWF 01:10-02:00
Teresa Johnson

ENGL 429-01 (CRN 27166)
**Topics in Medieval Literature**
TR 11:00-12:15
Antony Hasler

This course seeks to consider medieval writing by women, and the ways in which it is framed by late medieval society, gender politics and culture. While the focus will be on writing in English, we'll also be concerned with European works which had a significant impact on English textual production, and indeed with other spheres in which women and their words are figured as the objects of idealizing— or anxious—contemplation, often by male authors (virginity, gossip). Among the authors we read will be Julian of Norwich, Margery Kempe, Christine de Pizan and Marie de France, and there will also be a wealth of material to illuminate the contexts in which acts of female authorship and self-authorizing take place in the Middle Ages. Requirements will include three papers, a midterm and a final.

ENGL 432-01 (CRN 20758)
**Later Shakespeare**
T 05:00-07:30
Thomas Walsh
(Note: This course meets the pre-1800 British literature requirement for the major.)

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 plays such as *Troilus and Cressida* (excerpt), *Othello, Twelfth Night, King Lear, Cymbeline*, and in poetry, such as “The Phoenix and Turtle” and selected sonnets. 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, two test-exercises, and a paper/project.

ENGL 441-01 (CRN 26160)
18th Century Literature
TR 12:45-02:00
Mary Carter
(Note: This course meets the pre-1800 British literature requirement for the major).

The burgeoning of scientific activity following the founding of the Royal Society of London in 1662 shaped the literature of the age, and in this course we'll consider how the ideological practices of the New Science—which emphasized modern curiosity and the pursuit of fresh discoveries of plants, animals, and other natural phenomena—shaped the discursive practices of eighteenth-century writers. We'll examine the figure of the disinterested observer, like Robinson Crusoe, whose engagement with nature provides a metamorphosis from ignorance to knowledge. We'll also consider how the New Science intersected with polite culture and urban landscapes, as in Pope's *The Rape of the Lock*. Our reading of eighteenth-century literature will be informed by a few key, introductory texts in environmental criticism.
Requirements: midterm and final exams, two or three papers, and class presentation.

ENGL 459-01 (CRN 27167)
Victorian Life Writing
MWF 10:00-10:50
Phyllis Weliver
(Note: This course meets the post-1800 British literature requirement for the major).

Honeymooners' diaries, public ship logs, after-dinner speeches, letters ... Victorians wrote about their lives in such diverse ways that scholars now call this field “life writing” rather than “autobiography” or “biography.” This course grapples with how life writing intersects with or differs from history and fiction. To address these issues, we will read working-class oral narrative, fictionalized autobiography, diaries, the institutionalized *Dictionary of National Biography*, women’s writing, and biographies of eminent Victorians. These myriad forms of life writing helped men and women to confront complex questions regarding personal identity as they reacted to a rapidly changing society. We will examine what happened when strict religious family upbringing came into conflict with Darwin’s revolutionary ideas, how women negotiated for new freedoms, and why labourers had such gruelling experiences in an age of industrialization. Our texts will include writings by Samuel Butler, Elizabeth Gaskell, Edmund Gosse, Prime Minister Gladstone and his daughter Mary Gladstone, Eliza Lynn Linton, Harriet Martineau, Henry Mayhew, Margaret Oliphant, and Lytton Strachey.
ENGL 469-01 (CRN 26163)

Irish Film
TR 09:30-10:45
Ellen Crowell
(Note: This course meets the post-1800 British literature requirement for the major).

*Students must sign up for and attend a weekly lab session ENGL 469-36 (CRN 27620) film screening (Mondays 5-7pm) if enrolling in this course*

What is “Irish” cinema? To what degree is modern Irish film in dialogue with the iconic texts and context of modern Irish literature? This course will analyze 20th and 21st century representations of Ireland in films produced by both native and non-native filmmakers. Because until recently Ireland has had no indigenous film industry, our early examples will be drawn from Britain and Hollywood, whose cultural and political agendas in relation to Ireland differed widely. More recently, the establishment of the Irish Film Board and the prominence of Irish filmmakers have created a commercial Irish cinema that is nonetheless still dependent upon European funding and American distribution. Our class will focus upon how Irish film—both early and late—engages with and complicates familiar Irish cultural issues: colonial legacies; definitions of nationality; nationalism and sexuality; the Catholic / Protestant divide; nostalgia and landscape; and the problems of immigration/emigration. Our approach to these films will be formal as well as political: in addition to exploring modern Irish history and culture, we will also consider the aesthetics of Irish cinema, using Bordwell and Thompson’s Film Art as a guide. In addition, when an Irish film is working from a literary source text (as is often the case), we will consider questions of literary adaptation and the frequent collaboration between Irish writers and filmmakers.

ENGL 474-01 (CRN 27168)

Nineteenth-Century American Literature
TR 11:00-12:15
Raymond Benoit
(Note: This course meets the American literature requirement for the major).

The orientation for selections from writers of the period to be read and studied in class is Nathan Scott’s theme in The Broken Center that “what is desacralise in the predominate sensibility of our period stems from a cast of mind distinguished by an inability to descry in the world any reality that evokes a sense of ultimacy or of radical significance. This is a kind of total secularization of consciousness”-- Or, as epitomized in a line of Howard Nemerov: “There used to be gods in everything and now they’ve gone.” So much of the literature of the century is a context for that presence and passing: especially the works of Emerson, Melville, Poe, Hawthorne, but many others too. (Short papers as well as exams will be required.)
ENGL 483-01 (CRN 27169)
Post-1900 African American Literature: The Black Existentialist Novel
TR 12:45-02:00
Nathan Grant
(Note: This course meets the American literature requirement for the major).

The philosophy of Existentialism—much more so in its fervently secular 20th-century manifestation than in its 19th-century Christian one—was the principal focus of European thinkers such as Heidegger, Sartre, Arendt, and Camus. The idea of a human, organic being-in-the-world was both an ethical and psychological defense against the onslaught of Nazism and Fascism during World War II. The profound sense of alienation from self and other that Existentialism produced was also attractive to African American intellectuals living in the midst of the Depression—in an America whose discrimination, and now, its attendant poverty, would cause these intellectuals to ask the same kinds of questions as their European counterparts about a world future. Communism, which during the 1930s would have its strongest hold on American culture and thought, often accompanied Existentialism as a means of envisioning a post-capitalist future in the United States; as a result, African Americans and European Americans alike would be experimenting with new discourses on race and nation. Join us for an intriguing excursion into these debates as we look at authors and cultural critics as varied as Richard Wright, Gwendolyn Brooks, Jean-Paul Sartre, Michael Denning, Chester Himes, Hannah Arendt, William Attaway, Simone de Beauvoir, and others.

ENGL 489-01 (CRN 27170)
Special Topics in American Literary and Cultural Studies: War and the Construction of the “American Century”
TR 12:45-02:00
Vincent Casaregola
(Note: This course meets the American literature requirement for the major).
Cross-listed with ENGL 593-01

This course examines a broad period of American cultural history from the perspective of how Americans have represented and understood their participation in war. We will consider works of literature, journalism, film, visual arts, television, and various popular culture media as we consider the development of what one commentator has called America’s current “warrior politics.” In particular, we will examine the foundational influence of America’s participation in World War II, and the shift in national policy priorities that came during and shortly after that war.

General Textbook: The Norton Book of Modern War

Possible other texts for general assignment include:

*The Red Badge of Courage* — Stephen Crane

Selected Short Stories and Articles from Ernest Hemingway
The Naked and the Dead — Norman Mailer

Catch-22 — Joseph Heller

The Thin Red Line — James Jones

Going after Cacciato — Tim O’Brien

Miscellaneous short readings on reserve.

Possible films: All Quiet on the Western Front, The Spanish Earth, A Walk in the Sun, The Best Years of Our Lives, Sands of Iwo Jima, Twelve O’Clock High, The Longest Day, Dr. Strangelove, Apocalypse Now, Platoon, Top Gun, Saving Private Ryan, When Trumpets Fade, The Thin Red Line, Black Hawk Down, Gettysburg, Glory. [Note: We will view some brief documentary films during some class sessions.]

ENGL 494-01 (CRN 21434)
Senior Inquiry Seminar: Modern Poetry and the Five Senses
TR 11:00-12:15
Devin Johnston
Limited to English Major Seniors!

William Blake claimed that “To generalize is to be an Idiot. To Particularize is the Alone Distinction of Merit.” Most modern poets have concurred with this statement, valorizing qualities of concision, precision, and vividness in an effort to bring us closer to things. As Gilbert Sorrentino has written, “Precise registrations are beautiful, indeed.” This course will investigate the ways in which immediate sensory experience registers in modern poetry: sight, sound, touch, taste, and smell. What are the implications of valuing particularization over generalization, impression over reflection, and experience over reason?

Our readings will include poetry and prose by Ezra Pound, H.D., Marianne Moore, William Carlos Williams, Charles Reznikoff, Lorine Niedecker, and Basil Bunting; theorists of sight, sound, touch, taste and smell; relevant art and art criticism.

Assignments will include short response papers, a class presentation, and a final project (either a critical essay or a creative writing option).

ENGL 494-02 (CRN 21435)
Senior Inquiry Seminar: Medical Narratives
MW 02:10-03:25
Sara van den Berg
Limited to English Major Seniors!

This seminar considers narratives (both fiction and non-fiction) by caregivers, patients, and family members. We’ll consider how society constructs illness and care, and how different points of view shape our understanding of medical issues and experiences.

ENGL 495-01 (CRN 20766)

**Senior Residency**

Registration is required for graduating majors in their last semester.
FIVE-HUNDRED LEVEL COURSES

ENGL 504-01 (CRN 27164)
Rhetoric and Humor
MW 02:10-03:25
Janice McIntire-Strasburg
Crosslisted with ENGL 404-01 (CRN 27163)

What makes something funny? Why is it that some people are said to have a "sense of humor" and others not? What determines who will laugh at a piece? Philosophers, psychologists, and literary critics have been asking and attempting to answer these questions since Aristotle's time; so, though we may not come to any definitive answers, we are also going to look at some humor from various time periods (both British and American). As we do so, we will be making rhetorical, historical, and philosophical analyses of humor. Texts for the course have not yet been chosen, but will probably include Chaucer, Swift, Twain, a few of the Southwestern humorists. We will also be looking at film and stand-up comics. Each student will write a research essay exploring either an aspect of humor, or one author's use of it. Other assignments are yet to be determined.

ENGL 504-02 (CRN 27784)
Problems in Rhetoric: History from the Classical Period to the Renaissance
MW 02:10-03:25
Paul Lynch
Crosslisted with ENGL 403-01 (CRN 27165)

Though it is among the most ancient of the language arts, rhetoric continues to suffer from a terrible reputation. Rhetoric has always had a central place in the liberal arts, yet it has always had to defend itself against charges of manipulation and deceit. In English 403, we will examine the ancient beginning of this debate and try to discover what was at stake for the ancients (and perhaps what is at stake for us). Our reading will include the dreaded sophists, Plato’s attacks on them, and Aristotle’s attempt at a third way. We’ll then move to the Roman period and read Cicero’s attempts to adapt the Greek ideal to his own time and place, along with Quintilian’s attempts to adapt a republican rhetoric to the newly forged Empire. We’ll then examine Augustine’s adaptation of rhetoric to Christian preaching, and eventually we’ll arrive at the Renaissance and analyze Castiglione’s attempt to refashion rhetoric for courtly life. Along the way, we will not only write analyses of these works, but we will also use their theories of invention for original compositions.

In addition to shorter works on ereserve, required texts will include Plato’s Gorgias and Phaedrus, Aristotle’s Rhetoric, Cicero’s On the Ideal Orator, Quintilian’s Institutes of Oratory, Augustine’s On Christian Doctrine, and Castiglione’s Book of the Courtier.
ENGL 511-01 (CRN 20770)
**Literary Theory**
M 02:10-04:40
Antony Hasler

This course will be shaped around the figure of Jacques Lacan. Using his work as a starting-point, it will investigate the multiple influences that shape his writings and seminars, and also consider his subsequent impact. In so doing, it won't confine itself narrowly to Lacanian psychoanalysis, but will rather take the latter as a cue for examining a range of concerns inseparable from "literary" study: historical, cultural, sociopolitical, ethical. Requirements: response papers (2-3 pages long) every two weeks, and one research paper (20 pages).

ENGL 593-01 (CRN 27790)
**Special Topics in American Literary and Cultural Studies: War and the Construction of the “American Century”**
TR 12:45-02:00
Vincent Casaregola
Cross-listed with ENGL 489-01

This course examines a broad period of American cultural history from the perspective of how Americans have represented and understood their participation in war. We will consider works of literature, journalism, film, visual arts, television, and various popular culture media as we consider the development of what one commentator has called America’s current “warrior politics.” In particular, we will examine the foundational influence of America’s participation in World War II, and the shift in national policy priorities that came during and shortly after that war.

**General Textbook: The Norton Book of Modern War**

Possible other texts for general assignment include:

- *The Red Badge of Courage* — Stephen Crane
- Selected Short Stories and Articles from Ernest Hemingway
- *The Naked and the Dead* — Norman Mailer
- *Catch-22* — Joseph Heller
- *The Thin Red Line* — James Jones
- *Going after Cacciato* — Tim O’Brien

Miscellaneous short readings on reserve.
Possible films: *All Quiet on the Western Front*, *The Spanish Earth*, *A Walk in the Sun*, *The Best Years of Our Lives*, *Sands of Iwo Jima*, *Twelve O’Clock High*, *The Longest Day*, *Dr. Strangelove*, *Apocalypse Now*, *Platoon*, *Top Gun*, *Saving Private Ryan*, *When Trumpets Fade*, *The Thin Red Line*, *Black Hawk Down*, *Gettysburg*, *Glory*. [Note: We will view some brief documentary films during some class sessions.]
**Six-Hundred Level Courses**

**ENGL 632-01 (CRN 27171)**  
**Shakespeare**  
W 02:10-04:40  
Jennifer Rust

This graduate seminar will approach a range of Shakespearean texts through the historical and theoretical framework of “political theology.” In its broadest form, political theology in early modern studies is concerned with tracing the sources and affiliations between politics and religion, as well as their antagonisms and internal resistances, as they emerge in literary texts. As we work our way through these texts, we will be interested in exploring the array of sacral metaphors and exegetical rhythms that conceptualize social and political groupings in Shakespeare’s works. In this vein, we will focus on how Shakespeare’s texts repeatedly stage moments of sovereign decision and sacrificial violence. We will also consider the myriad ways that these texts present symptoms of a particularly English form of post-Reformation trauma, caught as they are somewhere between the lost traditional religion of the medieval past and a modern seemingly “secular” future. Theoretical texts will include works by Benjamin, Kantorowicz, Schmitt, Agamben and Derrida, as well as recent Shakespeare criticism influenced by such theorists. Shakespearean texts will include *Measure for Measure*, *Hamlet*, *Titus Andronicus*, *Coriolanus*, *Timon of Athens*, and the long poem, *The Rape of Lucrece*.  
Seminar requirements will include several brief response papers, a presentation, and a 20-25 page seminar paper.

**ENGL 659-01 (CRN 25101)**  
**Special Topics in 19th Century Literature: Realism and Surrealism in Late 19th Century British Fiction**  
T 5:00-7:30  
Lucien Fournier

Realism is a term often used to describe the British literature of the 19th Century, especially that of the mid-to-late Victorian world. Surrealism often defines literary texts more often associated with the early 20th Century. This course examines late Victorian fiction as a literature that incorporates motifs, theories, and techniques from both designations as the authors attempted to identify and make sense of a rapidly fluctuating world. Novelists examined might include Dickens, Eliot, Hardy, Gaskell, and Gissing. Seminar requirements include the presentation and discussion of reviewed critical articles and of papers involving both researched and original commentary.
ENGL 661-01 (CRN 27172)
**Virginia Woolf**
R 02:10-04:40
Georgia Johnston

The purpose of this course is to examine works by Virginia Woolf (1882-1942), a major writer of British Modernism. We will read her major novels and essays, concentrating on her theories of character and plot, her feminist ideologies, her psychological narrative innovations, and her visions of alternative societies. Our discussions, I predict, will range from placing her work in relationship to the artistic innovations of this time period to working with Woolf’s language, characters, feminisms, sexualities, and politics. A short response to the texts and criticism, a seminar paper, and a class presentation are required.

ENGL 663-01 (CRN 27173)
**Twentieth-Century Drama**
M 05:00-07:30
James Scott

Arriving from opposite rungs of the social ladder – Shaw, “the upstart son of a downstart father” and Yeats, from “the people of Burke and Gratton” – these playwrights define and enact the contrapuntal tendencies of modern British drama. As a self-conscious disciple of Ibsen, Shaw brought to the London stage a fierce commitment to the gospel of “realism” that would quickly, with the help of Wagner and Shakespeare, morph into something much more complex and nuanced, yet still respectful of verisimilitude; inspired by Gordon Craig and nurtured in the very different theatrical world of Dublin, Yeats cultivated the profoundly anti-realistic inspiration which he first found in Irish myth and legend, later assimilated into his “plays for dancers,” and ultimately crafted into an idiom that anticipates Beckett and Pinter. In the course we will cover three plays by each playwright (probably Shaw’s *Major Barbara, Caesar and Cleopatra, Saint Joan*, probably Yeats’s *On Baile’s Strand, At the Hawk’s Well, Purgatory* as well as criticism appropriate to their political and aesthetic contexts. The course will be organized into a Blackboard format.
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.
**STUDENTS DOUBLE-MAJORING IN ENGLISH/EDUCATION**

If an English Major is DOUBLE-Majoring in English/Education, that student will be in the *College of Education and Public Service*. The College of Education and Public Service does not have the same Core as the College of Arts and Sciences. Students in the *College of Education and Public Service* are not required to take a Core course at the English 300/400 level.

Therefore, students double majoring in English/Education begin the English Major with their first 300 or 400-level course. There is no 300/400 level Core course.

The English Major still requires 30 hours. The English Major still requires 18 of those hours (including the senior seminar) as 400-level courses. Twelve hours of 300-level courses are still allowed as part of the English Major, if desired. As in the regular English Major, only specified 300-level courses may count toward the distribution requirements.

In addition, because Education Majors are required to take specific courses in English for the Education program, English/Education Majors *may substitute 400-level state-required English courses* for the following two distribution requirements:

- 3 hours of British literature prior to 1800
- 3 hours of British literature after 1800 (includes English, Irish, World, and Post-colonial)

Education Majors, then, are required to have the following distribution requirements:

- 3 hours of British literature prior to 1800
- 3 hours of British literature after 1800
- 3 hours of American literature
- 3 hours, ENGL494, the Senior Seminar

In addition, English/Education Majors *may take ENGL494, the Senior Seminar, in the Spring of the Junior Year*, in order to avoid conflicts with their pre-professional semester.
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 Devin Johnston, Ph.D., Chair of Creative Writing, Department of English: johnstdd@slu.edu.
**Spring 2009 Courses that Fill Area Requirements for the Major**

**Pre-1800 British Literature Requirement:**
ENGL 429: Topics in Medieval Literature; Antony Hasler
ENGL 432: Later Shakespeare; Thomas Walsh
ENGL 441: 18th Century Literature; Mary Carter

**Post-1800 British Literature Requirement:**
ENGL 321: British Literary Tradition after 1800; Lucien Fournier
ENGL 325: Literature of the Postcolonial World; Joya Uraizee
ENGL 459: Victorian Life Writing; Phyllis Weliver
ENGL 469: Irish Film; Ellen Crowell

**American Literature Requirement:**
ENGL 329: American Literary Traditions: Sex, Drugs, and Rock and Roll; Harold Bush
ENGL 329: American Literature and Paranoia; Robert Blaskiewicz
ENGL 474: Nineteenth Century American Literature; Raymond Benoit
ENGL 483: Post-1900 African American Literature; Nathan Grant
ENGL 489: Special Topics in American Literary and Cultural Studies; Vincent Casaregola

**Senior Seminar Requirement:**
ENGL 494.01: Modern Poetry and the Five Senses; Devin Johnston
ENGL 494.02: Autobiography and the Social Sciences; Georgia Johnston

**Certificate in Writing and Creative Writing Track:**
ENGL 303: Writing Personal Narratives and Memoirs; Mark Clark
ENGL 306: Creative Writing: Fiction; Saher Alam
ENGL 307: Creative Writing: Drama
ENGL 400: Business and Professional Writing
ENGL 405: Advanced Creative Writing: Poetry; Devin Johnston
ENGL 406: Advanced Creative Writing: Fiction; Saher Alam

**Cultural Diversity Requirement (of the College of Arts and Sciences)**
ENGL 469: Irish Film; Ellen Crowell
ENGL 483: Post-1900 African American Literature; Nathan Grant
ENGL 376/WSTD 375: Women in Literature; Faculty
INTERNSHIPS FOR ENGLISH MAJORS

Possibilities for Fall Semester:

1. Legal Assistant
2. Museum Project Director
3. Film Assistants
4. Editorial Writer
5. Publish Assistant
6. Magazine Editing
7. Editorial Writing

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
# 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**

**Hours:**

1. (up to) 12 hours of 300- and (at least) 18 hours of 400-level courses. 300-level courses may be taken across the Major, in either Area Requirements or Electives, **BUT**
2. *no more* than 6 hours (of the possible 12 hours) of 300-level courses may be used to satisfy the *Area Requirements*, and these are limited to the surveys: 320, 321, 328, 329, and 325 [those numbers used to be 350, 351, 360, and 385].*

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<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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<td>Pre-1800 British (Area Requirements)</td>
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<td>Post-1800 British (Area Requirements)</td>
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<td>Senior Seminar</td>
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<td>Electives</td>
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*ENGL 320 British Literary Traditions (Beginnings-1800) (pre-1800 British), ENGL 321 British Literary Traditions II (1800-present) (post-1800 British), ENGL 325 Literature of the Postcolonial World (post-1800 British), ENGL 328 American Literary Traditions I (beginnings to 1865) (American), and ENGL 329 American Literary Traditions II (1865-present) (American).*