

Spring 2019 Course Descriptions



Department of English
Saint Louis University

Spring 2019

Course Descriptions

Department of English

TABLE OF CONTENTS

COURSE DESCRIPTIONS:

COURSES THAT FULFILL ENGLISH MAJOR AND MINOR REQUIREMENTS.....	4
ONE-THOUSAND LEVEL COURSES.....	8-9
TWO-THOUSAND LEVEL COURSES.....	10-12
THREE-THOUSAND LEVEL COURSES.....	13-19
FOUR-THOUSAND LEVEL COURSES.....	20-22
FIVE-THOUSAND LEVEL COURSES.....	23-24
SIX-THOUSAND LEVEL COURSES.....	25-27

DEGREE REQUIREMENTS:

MAJOR IN ENGLISH.....	27
CONCENTRATIONS.....	28
MINOR IN ENGLISH.....	29
MINOR IN CREATIVE WRITING.....	30
INTERNSHIPS FOR ENGLISH MAJORS.....	31
3+3 ACCELERATED BA/JD PROGRAM.....	32
RESEARCH INTENSIVE ENGLISH.....	33
SIGMA TAU DELTA ENGLISH HONOR SOCIETY.....	34
DROP-IN MENTORING.....	35

COURSES THAT FULFILL MAJOR AREA REQUIREMENTS

Introductory Courses

ENGL 2250-01 Conflict, Social Justice and Literature | MWF 12-12:50 p.m. | McIntire-Strasburg
 ENGL 2250-02 Conflict, Social Justice and Literature | MWF 1-1:50 p.m. | McIntire-Strasburg
 ENGL 2250-03 & 03H Conflict, Social Justice and Literature | TR 2:15-3:30 p.m. | Smith

ENGL 2350-01 Faith, Doubt and Literature | TR 9:30-10:45 a.m. | Hasler
 ENGL 2350-02 Faith, Doubt and Literature | TR 3:45-5 p.m. | Rust

ENGL 2450-02 Nature, Ecology and Literature | MWF 11-11:50 a.m. | Chow

ENGL 2550-01 Gender, Identity and Literature | MWF 9-9:50 a.m. | Weliver
 ENGL 2550-02 Gender, Identity and Literature | MWF 10-10:50 a.m. | Weliver
 ENGL 2550-03 Gender, Identity and Literature | TR 11 a.m.-12:15 p.m. | GTA

ENGL 2650-01 Technology, Media and Literature | MWF 11-11:50 p.m. | GTA
 ENGL 2650-02 Technology, Media and Literature | TR 11 a.m.-12:15 p.m. | Casmier

ENGL 2750-01 Film, Culture and Literature | MWF 12-12:50 p.m. | GTA
 ENGL 2750-02 Film, Culture and Literature | TR 12:45-2 p.m. | GTA

Distribution Requirements

Area One: Form and Genre

ENGL 3050-01 Creative Writing: Poetry | R 2:10-4:55 p.m. | Johnston
 ENGL 3060-01 Creative Writing: Fiction | MW 9-10:15 a.m. | Mathys
 ENGL 3090-01 Creative Writing: Poetry and Translation | TR 12:45-2 p.m. | Hasler
 ENGL 3190-01 Literature of Ridicule and Satire | MWF 11-11:50 a.m. | Sawday

Area Two: History and Context

ENGL 3280-01 American Literatures after 1865 | TR 12:45-2 p.m. | Smith - **Priority course for English majors**
 ENGL 3470-01 Introduction to Shakespeare | MWF 1:10-2 p.m. | Stump
 ENGL 3490-01 19th Century British Literature | MWF 10-10:50 a.m. | Witcher

Area Three: Culture and Critique

ENGL 3520-01 & 01H African American Literary Traditions II: After 1900 | TR 2:15-3:30 p.m. | Casmier
 ENGL 3660-01 LGBTQ Literature and Culture | TR 2:15-3:30 p.m. | Crowell
 ENGL 3740-01 Medicine and Literature | MWF 1:10-2 p.m. | Stiles

Area Four: Rhetoric and Argument

ENGL 3760-01 Topics in Rhetorical Analysis | TR 12:45-2 p.m. | Lynch

ENGL 3854-01 Teaching the Writing Life | T 2:10-4:55 p.m. | Buehler

ENGL 3859-01 Writing Consulting: Forms, Theories, Practice | TR 11-12:15 p.m. | Casaregola

Additional English 3000-Level Course: Special Topics

ENGL 3930-01 Special Topics: American Environmental History & Literature | MWF 2:10-3 p.m. | Chow

4000-Level Advanced Writing / Seminars

ENGL 4000 Business and Professional Writing | Multiple sections and instructors, consult Banner for details.

ENGL 4030-01 History of Rhetoric II | R 2:10-4:55 p.m. | Rivers

ENGL 4050-01 The Craft of Poetry | MW 12:45-2 p.m. | Mathys

ENGL 4680-01 & 01H Major Post-Colonial Writers | MWF 11-11:50 a.m. | Uraizee

ENGL 4840-01 Native American Literature | W 5-7:45 p.m. | McIntire-Strasburg

RIE / English Honors Seminar

ENGL 4290-01 Topics in Medieval Literature | R 6-8:45 p.m. | Evans

Senior Seminar

ENGL 4960-01 Senior Inquiry Seminar | TR 3:45-5 p.m. | Lynch

GRADUATE COURSES

ENGL 5030-01 History of Rhetoric II | R 2:10-4:55 p.m. | Rivers

ENGL 5110-01 Literary Theory | T 6-8:45 p.m. | Rust

ENGL 6270-01 Middle English Literature | R 6-8:45 p.m. | Evans

ENGL 6390-01 Topics: Renaissance Literature | M 6-8:45 p.m. | Stump

ENGL 6770-01 Twentieth Century American Poetry | W 6-8:45 p.m. | Johnston

COURSES THAT FULFILL MAJOR CONCENTRATION REQUIREMENTS

Creative Writing

- ENGL 3050-01 Creative Writing: Poetry | R 2:10-4:55 p.m. | Johnston
- ENGL 3060-01 Creative Writing: Fiction | MW 9-10:15 a.m. | Mathys
- ENGL 3090-01 Creative Writing: Poetry and Translation | TR 12:45-2 p.m. | Hasler
- ENGL 4050-01 The Craft of Poetry | MW 12:45-2 p.m. | Mathys

Rhetoric, Writing, and Technology

- ENGL 3760-01 Topics in Rhetorical Analysis | TR 12:45-2 p.m. | Lynch
- ENGL 3854-01 Teaching the Writing Life | T 2:10-4:55 p.m. | Buehler
- ENGL 3859-01 Writing Consulting: Forms, Theories, Practice | TR 11-12:15 p.m. | Casaregola
- ENGL 4000 Business and Professional Writing | Multiple sections and instructors, consult Banner for details.
- ENGL 4030-01 History of Rhetoric II | R 2:10-4:55 p.m. | Rivers

English Honors (RIE)

- ENGL 4290-01 Topics in Medieval Literature | R 6-8:45 p.m. | Evans

INTERDISCIPLINARY MINOR OFFERINGS

Creative and Professional Writing Interdisciplinary Minor

Contact Dr. Devin Johnston with program questions at devin.johnston@slu.edu.

- ENGL 3050-01 Creative Writing: Poetry | R 2:10-4:55 p.m. | Johnston
- ENGL 3060-01 Creative Writing: Fiction | MW 9-10:15 a.m. | Mathys
- ENGL 3090-01 Creative Writing: Poetry and Translation | TR 12:45-2 p.m. | Hasler
- ENGL 4000 Business and Professional Writing | Multiple sections and instructors, consult Banner for details.
- ENGL 4050-01 The Craft of Poetry | MW 12:45-2 p.m. | Mathys

Film Studies Interdisciplinary Minor

Contact Dr. Vincent Casaregola with program questions at vincent.casaregola@slu.edu

- ENGL 2750-01 Film, Culture and Literature | MWF 12-12:50 p.m. | GTA
- ENGL 2750-02 Film, Culture and Literature | TR 12:45-2 p.m. | GTA

Medical Humanities Interdisciplinary Minor

Contact Dr. Anne Stiles with program questions at anne.stiles@slu.edu

- ENGL 3740-01 Medicine and Literature | MWF 1:10-2 p.m. | Stiles

COURSES THAT FULFILL COLLEGE OF ARTS AND SCIENCES CORE DIVERSITY REQUIREMENTS

Global Citizenship

ENGL 4680-01 & 01H Major Post-Colonial Writers | MWF 11-11:50 a.m. | Uraizee

Diversity in the U.S.

ENGL 3280-01 American Literatures after 1865 | TR 12:45-2 p.m. | Smith - **Priority course for English majors**

ENGL 3520-01 & 01H African American Literary Traditions II: After 1900 | TR 2:15-3:30 p.m. | Casmier

ONE-THOUSAND LEVEL COURSES

ENGL 1900 Strategies of Rhetoric and Research

Multiple sections will be offered. Please consult Banner for sections and times.

Studies complex structures of language including its logical and persuasive possibilities. Emphasizes analytical reading, critical thinking, and research methodology skills. Prerequisite: ENGL-1500, or equivalent.

The writing program offers multiple sections of ENGL 1900 that focus on particular lines of inquiry. These sections are described below. Interested students should contact the writing program by email (writingprogram@slu.edu) to find out specific sections and times.

Gender, Identity, and Rhetoric: This 1900 offering will examine the ways in which rhetoric illuminates and challenge cultural assumptions and practices related to gender and identity. Learning objectives include the development of rhetorically persuasive messages regarding those cultural assumptions; the composition of a project that stems from meeting audience expectations and that applies gender/identity rhetorics on a practical level; research methods to develop and shape the project; and analysis and synthesis of research into a persuasive message toward a target audience.

Conflict, Social Justice, and Rhetoric: This 1900 offering will focus on conflict and social justice issues related to a range of issues, which may include poverty, policing, incarceration, and historical memory, among others. Conflicts around these and other issues have become acute in the last few years, across the nation and right here in St. Louis. By researching these issues and their impact on our society, students will prepare themselves to intervene rhetorically into these and related situations.

Nature, Ecology, and Rhetoric: This 1900 offering focuses on humanity's relationship to the natural world. Human beings are both part of nature but have also often believed that they stand apart from nature. The conflicts between these attitudes have become especially acute in our present moment as humans become aware of the damage they have done to the ecologies that sustain them. Students will study these issues, write about them, and create rhetorically effective responses.

Medical Humanities and Rhetoric: This 1900 offering explores the connection between medicine and the humanities as an avenue of inquiry into the complex structures of language, especially its rhetorical and persuasive possibilities. As in other 1900 sections, analytical reading, critical analysis, and research methodology skills will be emphasized; however, they will be particularly honed through the exploration of issues like medical ethics, death and disease, disability, and patient rights.

Faith, Doubt, and Rhetoric: This 1900 offering will analyze and research the role of religious discourse in public life in the United States. Students will read and write about a wide variety of rhetorical discourses, religious, anti-religious, and non-religious. Some course sections will focus on the history of these arguments in the U.S., while others may focus on the contemporary emergence of "seekers" (those who are exploring religious affiliations) and "nones" (those who claim no such affiliation). As in other 1900 sections, students will conduct library research in order to develop their own critical inventions in this discourse. They will produce not only traditional written arguments, but also multimodal persuasive texts.

Technology, Media and Rhetoric: This 1900 offering will focus on new and emerging technologies that are reshaping human relations: from the now ubiquitous smartphone and increasingly popular wearables like the Fitbit to the potentially

all-encompassing Internet of Things. New modes of communication provide new ways of mediating the human experience, though they also present new challenges for connecting with and moving others, a chiefly rhetorical task. Through sustained writing and rewriting, students will think and argue their way through these challenges by utilizing the very communication technologies the course is critically engaging.

TWO-THOUSAND LEVEL COURSES

Introductory Coursework for the English Major

****All 2000-level courses also fulfill a College of Arts and Sciences core literature requirement****

ENGL 2250-01 & 02 Conflict, Social Justice and Literature

Janice McIntire-Strasburg

The settling of America, understandably considered a milestone of American history, came at a price to the indigenous people living on the North American continent before European arrival. This course will look at historical documents, film, and literature as a way of exploring the issues of injustice, including the Indian Removal Act, the Dawes Act, religious conversions, and, of course, the Indian Wars, in addition to present day injustices that are ongoing. Students will write 3-4 position papers and will take a midterm and final.

ENGL 2250-03 & 03H Conflict, Social Justice and Literature

Rachel Greenwald Smith

This course will investigate how different forms of writing have been mobilized to address injustices. It will be broken up into a series of units, each focusing on a certain literary form, allowing us to take stock of its specific political uses and effects.

A unit on autobiography, for instance, will allow us to read a set of works including Harriet Jacobs's *Incidents in the Life of a Slave Girl*, Audre Lorde's *Zami: A New Spelling of My Name*, and Roxanne Gay's *Hunger*, all of which use autobiography in order to both describe social injustices and account for the process by which one awakens to them. A unit on utopian and dystopian fiction will include works like Charlotte Perkins Gilman's *Herland*, Octavia Butler's *Dawn*, and Paulo Bacigalupi's *Wind Up Girl*, each of which works in a speculative mode to highlight very immediate and urgent social conflicts. And a unit on muckraking journalism will allow us to encounter works as diverse as Ida B. Wells's uncovering of lynchings in "Southern Horrors," Upton Sinclair's novel about the terrible working conditions in the meat packing industry, *The Jungle*, and the recent film *The Big Short* about the financial operations that led to the Great Recession.

Reading these and other genre-based clusters, students will have the opportunity to consider not only how literature represents injustice, but the formal strategies writers use to respond to it. Students will also have the opportunity to try writing in some of these forms about conflicts and injustices that are particularly urgent today. Requirements will include short papers, a midterm, a final, and daily reading quizzes.

ENGL 2350-02 Faith, Doubt and Literature

Jennifer Rust

This course will explore questions of faith and doubt through an array of literary works from diverse genres (poetry, drama, prose fiction and film). How does literature offer multiple perspectives on faith? How do works of poetry and fiction represent varying experiences and expressions of faith and doubt? We will find multiple perspectives represented in high tragic drama, Southern gothic fiction and science fiction, among other forms. As we consider these literary depictions, we will ask: how do doubt and faith not only oppose, but also reinforce each other in these works? Does doubt produce a stronger faith (and vice-versa)? These questions arise in imagined situations, which range from an intimate community in rural Iowa to an urban Catholic parish to a future dystopian England. As we will find, these situations may link tensions between faith and doubt to urgent questions of social justice (such as racial equality or immigration). How does attentiveness to problems of faith and doubt challenge ordinary conduct and received views of reality? How does the literature of faith and

doubt potentially critique the mainstream values of specific societies?

One additional section of 2350 will be offered.

ENGL 2450-02 Nature, Ecology and Literature

Juliana Chow

Swales and Fills: Spaces of Wilderness, Flood, and Toxicity

This course introduces students to the study of literature through writings about the environment. Through the lens of literature (defined broadly to include new media, journalistic writing, films, etc.), we will scrutinize the concepts that inform our understanding of “nature” and how these concepts, in turn, play out in literary forms. A number of these concepts, such as preservation, conservation, and ecology, are tied to how changes to the environment have been and are perceived. Our contemporary sense of anthropogenic (human-caused) environmental change, from pollution to global warming, has been shaped by literature; in some cases, texts have been pivotal in galvanizing environmental activism around a specific problem such as Rachel Carson’s *Silent Spring* concerning DDT. However, literature’s relationship to the environment may also be indirect and more multivalent than a single issue-oriented message, just as environmental devastations may be more than a sudden catastrophic event and instead slow lingering violences. Investigating a variety of literary forms from the turn of the last century to the 21st century, this course will be divided into three units focusing on the environmental issues of toxicity, flood, and climate change. In addition, students will work together in groups to produce an environmental awareness project for the week of Earth Day at SLU. Assessment will include close-reading papers, essays, quizzes, presentations, and discussion participation.

ENGL 2550-01 & 02 Gender, Identity and Literature

Phyllis Weliver

This course is cross-listed with WGST 2550.

‘I would venture to guess that Anon., who wrote so many poems without signing them, was often a woman.’ ☞ Virginia Woolf

‘There I was trying to connect with all these writers who really never saw me. They were unable to see me, actually [...] My experience is that it’s when you’re with your own people that you are most yourself; you have more of a context. So though I love the Brontës, and some of the white writers I read, still I knew that I had a tradition [...] that could help me.’ ☞ Alice Walker

To write as a woman ... Does this mean to disguise identity, to assume a masculine pseudonym, or to discover and to communicate one’s own ‘voice’? If a woman successfully speaks her self, is it labelled mad, bad, or badass? Or simply silly? Are similar questions asked when cisgender male, trans or genderfluid people write? What happens when we consider how one’s sense of gender intersects with other experiences of oppression and discrimination such as racism, homophobia, transphobia, xenophobia, classism, ableism and mental illness? What does Alice Walker mean when she talks about her identity as ‘me, actually’?

Our texts will include fictional works (Brontë, *Jane Eyre*; Braddon, *The Octoroon*; West, *The Return of the Soldier*, Hall, *The Well of Loneliness*; Rhys, *Wide Sargasso Sea*), poems of World War I, and paired discussions of opera and drama (Puccini’s *Madame Butterfly* and Hwang’s *M. Butterfly*; Puccini’s *La Bohème* and Larson’s *Rent*). Requirements: 2 argumentative papers, a self-reflective paper, a presentation, and class participation and attendance.

One additional section of ENGL 2550 will be offered.

ENGL 2650-02 Technology, Media and Literature

Stephen Casmier

Really, Katniss Everdeen's survival depends on one thing: Not her skill as an archer, her wit, nor her instincts, but her and Peeta's capacity to see themselves being seen on television by the morally anesthetized citizens of the Capitol. *The Hunger Games* trilogy is not just an allegory of contemporary society, branding, celebrity and a media obsessed culture; it also speaks to the contemporary state of a consciousness numbed and constituted by fugitive images. Through theoretical texts, documentaries, film, stories and novels, this course will explore the ways that technology and the media affect and control our understanding of ourselves and the world. It will use the ideas of thinkers such as Benedict Anderson, Jacques Lacan, Walter Benjamin, Wlad Godzich, Slavoj Žižek, Jean Baudrillard and Naomi Klein among others to read *The Hunger Games*, by Suzanne Collins; *Mumbo Jumbo*, by Ishmael Reed; and *White Noise*, by Don DeLillo. It will also explore the relationship of text to film, and screen documentaries such as Leni Riefenstahl's *Triumph of the Will*. Through this class, students will become acquainted with various critical perspectives and approaches to reading literature.

One additional section of ENGL 2650 will be offered.

ENGL 2750-01 & 02 Film, Culture and Literature

This course is cross-listed with FSTD 2700.

This course introduces students to the study of film and literature in relationship to one another, focusing on these art forms can serve as a window on the culture at large. The course will focus on how, in the American cultural tradition (as well as in some others), genre has often defined the production and reception of both film and literature. Among the possible genres to be examined are War, Detective, and Science Fiction. We will view a number of films, some streamed, some on reserve.

THREE-THOUSAND LEVEL COURSES

Distribution Requirements for the English Major

Area One: Form and Genre

ENGL 3050-01 Creative Writing: Poetry

Devin Johnston

This course fulfills requirements for the English major with Creative Writing concentration, the Creative Writing minor and the interdisciplinary minor in Creative and Professional Writing.

Prerequisite: 2000-level ENGL course.

This course will introduce students to a range of methods and 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 poetry. We will begin as beginners, with experiment and play. No previous experience in the writing of poetry is required, only enthusiasm. Each week students will bring poems for discussion, developing a portfolio of revised work by the semester's end. Students will also be expected to attend several poetry events.

ENGL 3060-01 Creative Writing: Fiction

Ted Mathys

This course fulfills requirements for the English major with Creative Writing concentration, the Creative Writing minor and the interdisciplinary minor in Creative and Professional Writing.

Prerequisite: 2000-level ENGL course.

"When you read a short story, you become a little more aware and a little more in love with the world around you." — George Saunders

In this workshop we will read, write, and discuss fiction that makes us see our world anew. The course will place particular emphasis on short stories. We will read as writers, looking at how early short story masters like Edgar Allen Poe crafted their tales. And we'll engage with a range of recent voices, from Carmen Maria Machado and ZZ Packer to Thomas Pierce and Chimamanda Ngozi Adichie. The course will focus predominantly on your creative work. Over the course of the semester you will write and revise one short story, and you will workshop the stories of your peers. Together we will hone elements of craft, such as detail, point of view, character, dialogue, plot, setting, motifs and the uses of figurative language, and we'll undertake regular writing exercises to generate and incubate new story ideas. You will be required to produce new work regularly; provide written comments on your peers' stories; write a craft analysis essay; attend readings by published authors; and assemble a final portfolio of polished work.

ENGL 3090-01 Creative Writing: Poetry and Translation

Antony Hasler

This course fulfills requirements for the English major with Creative Writing concentration, the Creative Writing minor and the interdisciplinary minor in Creative and Professional Writing.

Thinking about translation can involve big hypotheses - Benjamin's "greater language" underlying the differences of words, Rilke presenting rhyme as "a goddess of secret and ancient coincidences." But translation is about minute anxieties and difficulties as well. It is after all Benjamin too who notes that "Fidelity in the translation of individual words can almost never fully reproduce the meaning they have in the original. For sense in its poetic significance is not limited to meaning, but

derives from the connotations conveyed by the word chosen to express it.” This course aims to find a place where both the large projects and the local gestures of translation can meet and be respected. In this course, we will study the connections between meaning and the poetic craft that goes into choosing words, both to learn about translation and to find out more about the choices we make when we write our own poetry. The written assignments in the course will reflect this double focus: half of the assignments will involve creating English versions of poems originally written in French, German, and Spanish, and the other half will ask you to write your own poetry in response to the translated poems. Poems considered will almost certainly include works by Rimbaud, Mallarmé, Lorca, Brecht, Heym, Rilke and Trakl. We’ll also do some thinking, with the help of selected essays on translation, about how past theorists and translators have approached this tricky topic. No knowledge of languages other than English is required.

ENGL 3190-01 Literature of Ridicule and Satire

Johnathan Sawday

This course will touch on a wide range of historical time periods, genres (poems, plays, films and TV shows) and authors, but it will concentrate on British late seventeenth- and eighteenth-century literature.

We shall trace the evolution of satire as a genre, beginning with the Roman authors, Horace and Juvenal. We shall read a selection of satirical works from the sixteenth century, pausing in the late seventeenth- and eighteenth centuries, the great age of satire (Rochester, Aphra Behn, Dryden, Defoe, Pope, Swift, and the graphic art of Hogarth or later Rowlandson). In the nineteenth century, satire emerges in the writings of (for example) Charles Dickens or Mark Twain, in the “Savoy Operas” of Gilbert and Sullivan, and in Victorian periodicals such as *Punch*. In the twentieth century, satire flourishes in the novels of George Orwell (*Animal Farm*) and Joseph Heller (*Catch-22*), and in other media: films such as Charlie Chaplin’s film *The Great Dictator* or Stanley Kubrick’s *Dr Strangelove*; magazines such as *Private Eye* in the UK or *The Onion* in the US; spoof TV news shows; cartoons (*Doonesbury*, *The Simpsons*) and elaborate staged interventions such as Borat’s (BORAT or Sacha Baron Cohen) *Cultural Learnings of America*.

Satire is usually held to be the process by which the rich, the powerful, the influential (and the vain, the stupid, and the amoral) are held up to scorn and ridicule. Satire can provoke laughter, outrage, shock, and even violence. We tend to defend satire when we see it as aimed at groups or individuals of which we disapprove (“can’t they see the joke?”) but satire becomes a good deal more uncomfortable when you, or your group, are satirized by others. The primary question that we shall be dealing with is: does satire actually effect change, or is it an expression of powerlessness?

Since satire is a form which is designed to give offense, we shall undoubtedly be reading and watching a good deal of "offensive" (however that is defined) material.

Area Two: History and Context

ENGL 3280-01 American Literatures after 1865

Rachel Greenwald Smith

Priority course for English majors: the majority of seats in this course are reserved for English majors and minors. This course is strongly recommended for freshman and sophomore English majors and minors. This course meets the College of Arts and Sciences core requirement for Diversity in the US.

This course surveys major works of U.S. literature from the nineteenth century to the present with an emphasis on the literature of political engagement. We will read works that interrogate political concepts and practices such as democracy,

segregation, labor relations and class inequity, sexism and homophobia, war, sovereignty and political power, revolution, and the criminal justice system. We will read chronologically, which will allow us to explore the relationship between literature and the major political events and transformations including post-Civil War reconstruction, industrialization, rising income inequality, the Great Migration, both World Wars, the Cold War, civil rights and the social movements of the 1960s, the advent of neoliberalism, the war on terror, and the Great Recession. Our reading will also take us through several major literary movements, including naturalism, realism, modernism, postmodernism, and beyond. Works will include poems, short stories, novels, essays, memoirs, and films. We will therefore also read with an attention to how different movements, forms, and genres address political realities differently.

Some of the authors we will likely encounter include Walt Whitman, Charlotte Perkins Gilman, Ida B. Wells, Upton Sinclair, Theodore Dreiser, Zora Neal Hurston, John Dos Passos, Ernest Hemingway, Allen Ginsberg, Gwendolyn Brooks, James Baldwin, Audre Lorde, Gloria Anzaldua, Leslie Marmon Silko, Karen Tei Yamashita, Mohsin Hamid, and Colson Whitehead.

Assessment will be based on writing assignments, daily reading quizzes, a midterm, and a final. Some writing assignments will include creative options.

ENGL 3470-01 Introduction to Shakespeare

Donald Stump

In this course, we'll begin with the bright comedies of Shakespeare's early years, using the *Sonnets* to set the stage for the love rivalries, the conflicts between the old and the young, and competing ideas about the roles of the genders that mark those plays. We'll then turn to the English histories, focusing on corrupt rulers and the long-term effects of rebellion, assassination, and civil war. In discussing the tragedies of Shakespeare's maturity, we'll follow his great turn inward, exploring the kinds of shocks that lead to psychic breakdown and extreme acts of violence. We'll end with a late romance, in which characters undergo slow processes of healing and redemption after such a tragic calamity.

Readings will include works such as *A Midsummer Night's Dream*, *Much Ado About Nothing*, *I Henry IV*, *Richard III*, *Julius Caesar*, *Anthony and Cleopatra*, and *The Winter's Tale*. Lively and engaged class discussion will be the heart of the course. Written work will include brief response papers, a longer analytical paper, a midterm, and a final exam.

ENGL 3490-01 19th Century British Literature: Networks and Celebrity

Heather Bozant Witcher

Clubs. Alcohol. Coffee shops. In some ways, the Victorians aren't that dissimilar from us. The nineteenth century was an era of sociability and celebrity. The Victorian period may be usefully thought of as a historical moment that fostered networks through sociable spaces and the creation of celebrity culture. Creative production often happened as a result of such literary communities and influence. Friendships between writers, artists, editors, and publishers facilitated creative production, and the rise in a literate culture led to the transformation of authors, poets, and artists into celebrity figures.

This course will explore nineteenth-century British literature through the lens of network creation, analyzing literature by examining the author's social and artistic alliances. Mapping the connections between literary groups and spaces (both physical and geographical), we will analyze a wide-range of Victorian authors and poets with a sense of how social status and political affiliations helped to shape meaning. Our attention to community culture will also allow for a greater understanding of the effects of celebrity culture on writing, and to the establishment and coherence of literary networks. Some of the networks we might include are relatively narrow, such as the Brontës, Alfred Lord Tennyson's circle, or Michael Field

(Katherine Bradley and Edith Cooper) and their circle; in other cases, we'll consider larger movements: transnational networks via Caribbean and East Indian perspectives, the Pre-Raphaelite poet-artists, the Chartists, Aesthetic circles. In all cases, we will use archival material (manuscripts, life-writing, correspondence, ephemera) as an avenue into visualizing the formation of literary networks and the rise of celebrity culture.

Area Three: Culture and Critique

ENGL 3520-01 & 01H African American Literary Traditions II: After 1900

Stephen Casmier

This course meets the College of Arts and Sciences Diversity in the US requirement. This course is cross-listed with AAM 3300.

This course will explore some of the important African American writing of the last 100 years or so. During this period, African Americans experienced tremendous changes that the literature witnessed, embraced or, in some ways, caused. This course will therefore examine the interaction between various works of literature and the artistic and social movements of the period – from the Harlem Renaissance, to Civil Rights, to Black Power, to the Reagan era, to “post-racial” America.

In this course, students will read five major works of literature in addition to a selection of essays, poems and short stories. Students will be expected to write 3 short essays on any 3 of the five major works discussed in this class. They will also take a mid-term, a final and be expected to make one oral presentation.

ENGL 3660-01 LGBTQ Literature and Culture

Ellen Crowell

This course is cross-listed with WGST 3930.

In this course, students will be introduced to a history of LGBTQ self-representation in American and British literature. We will examine key late 19th and early 20th century literary texts that both proclaim and document the emergence of a specifically gay and lesbian literary tradition; we will follow this development in literary representation of queer lives through to the late twentieth century. Authors include: Oscar Wilde, E.M. Forster, Radclyffe Hall, James Baldwin, Quentin Crisp, Christopher Isherwood, Audre Lorde, Leslie Feinberg, and Allison Bechdel. Students will write four short (2-3p.) essays connecting their reading a cultural artifact, issue or debate in the present day, and will also complete both midterm and final take-home essay exams.

ENGL 3740-01 Medicine and Literature

Anne Stiles

This course meets the requirement for the Medical Humanities Interdisciplinary Minor.

This course explores humanistic and cultural dimensions of health care as represented in literature. Students will reflect upon the values that shape modern medicine, and gain historical perspective on the diagnosis and treatment of illness prior to the twenty-first century. The course begins with a unit on autism, featuring the writing of Temple Grandin and Oliver Sacks. The second unit explores literature on disfigurement and physical disability, including Sir Frederick Treves' reflections about his patient Joseph Merrick, the so-called “Elephant Man,” and Simon Mawer's novel *Mendel's Dwarf* (1999). The third and final unit examines the diagnosis and treatment of dissociative identity disorder (formerly known as multiple personality disorder) through works such as Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and Flora Rheta Schreiber's *Sybil* (1973). Each unit juxtaposes writings by doctors and patients to provide contrasting perspectives, and explores how medical understandings of a given illness have evolved over time.

Area Four: Rhetoric and Argument

ENGL 3760-01 Topics in Rhetorical Analysis: Scapegoating Discourse

Paul Lynch

This course meets a requirement for the English major with Rhetoric, Writing and Technology concentration.

Contemporary American politics are beset by resentment, blame, and scapegoating. Whoever “we” may be, “we” continue to identify ourselves by aligning against some “them,” whether it be central American immigrants, kneeling NFL linebackers, or coal miners in MAGA hats. This politics reflects an enduring structure: an inside needs an outside, even a specific outsider, who is scapegoated so that a perceived community can remain secure.

In this course, we’ll consider two twentieth century thinkers who closely studied these problems: René Girard and Kenneth Burke. Each thinker believed literature offered reliably empirical evidence about human anthropology and psychology, each constructed large interpretive systems out of their literary study, and each came to the dark conclusion that sacrifice lay at the heart of human relations. However, they held sharply different attitudes about whether and how we might invent discourses to evade scapegoating violence.

We will consider their work in conjunction with a range of literary and rhetorical texts, including selections from Genesis, Job, the New Testament, Plato, and Cicero. Our literary reading will include Shakespeare’s *Julius Caesar*, Dostoyevsky’s *The Man from Underground*, C.S. Lewis’s *Till We Have Faces*, Flannery O’Connor’s *The Violent Bear it Away*, and Zora Neale Hurston’s *Their Eyes Were Watching God*.

This will be a writing intensive course. Students will write brief essays (2-3 pages) biweekly, culminating in a major paper (approx. 20 pages) that will be workshopped and revised. At least two weeks of the course will be dedicated to working with student writing.

ENGL 3854-01 Teaching the Writing Life

Jennifer Buehler

This course meets a requirement for the English major with Rhetoric, Writing and Technology concentration.

The best teachers of writing are writers themselves—they live the writing life. They keep notebooks because they know that seeds for writing are everywhere in the world around them. They collect books, essays, and poems because they know they will learn from studying the writing of others. They write for real world audiences because they know that good writing is imbued with a sense of purpose.

Teaching writing well requires both knowledge and skill, but writing teachers will not achieve success unless students are invested in the writing they’re doing. Writers need reasons to write, and they need to be taught by individuals who can help them discover those reasons for themselves.

In order to accommodate the wide variety of students who take this class, and in order to create a meaningful foundation for those who will go on to teach writing, we will frame our work as an exploration of the writing life. Our discussions will be guided by questions such as: Why do people write? What can you learn about process and craft from writing in the company of others? What does it look like to channel one’s personal knowledge of writing into teaching? How can you adapt elements from this class—e.g., writer’s notebooks, the writing marathon, work with mentor texts, writing invitations, writing

conferences, and writing workshop—if you teach writing in the future?

Our conversations will be informed by books and articles written by expert writing teachers; videos of teachers working with student writers; blog posts and podcasts by published authors; and guest speakers who currently work as teachers, writers, and editors. Through it all, we will circle back to the theme of the writing life. How can we cultivate our own writing lives? How can we cultivate the writing lives of others?

ENGL 3859-01 Writing Consulting: Forms, Theories, Practice

Vincent Casaregola

This course meets a requirement for the English major with Rhetoric, Writing and Technology concentration.

This course serves as a training ground for students who wish to learn the strategies and techniques of individualized writing instruction and writing consulting. English, Communication, Language, and Education majors would benefit in particular from the knowledge and skills covered in the class.

The course will begin by introducing students to the basics of rhetorical studies and writing pedagogy through background readings and discussions. Presenters from both within and from outside the university will be brought in to explain aspects of various specialized topics such as language learning, ESL/EAP, learning disabilities, etc. The second half of the course will ask students to engage in a practicum experience including observations of instruction by current consultants. This will ultimately lead to students working as provisional, supervised consultants in the University Writing Services Center.

By the end of the course, students should be capable of working at the UWS Center as consultants, or of doing this kind of work elsewhere. For students who seek careers in teaching or in professional writing and communication, this course will provide a good starting point for much of the work they will later be doing in their careers.

A variety of readings and presentations will provide both theoretical and practical background, and practicum work in UWS will offer a concrete means of putting the new knowledge to work in actual consulting. Students will complete a variety of writing assignments throughout, and these, along with records of their supervised consulting sessions, will be the bases for their grades.

Additional English 3000-Level Course: Special Topics

ENGL 3930-01 Special Topics: American Environmental History & Literature - American Environments: Mapping and Texting the Wilderness Here

Juliana Chow

This course is cross-listed with HIST 3660-01. Co-taught with Dr. Flannery Burke of the History Department.

This is an environmental humanities course centered on the relationship of humans to nature through a place-based study of the keywords, narratives, and environmental justice issues surrounding three specific locales: Walden Pond, the Native American reservation Laguna Pueblo, and the St. Louis area. Using texts such as William Cronon's, "The Trouble with Wilderness," Leslie Marmon Silko's *Ceremony*, and Henry David Thoreau's *Walden*, as well as historical texts, the course will reflect on the meaning of places that might be thought of as "natural," "wild," "undeveloped," or "primitive." The aim of the course is to unsettle how environmentalist attachments to place have been and are constructed. Students will investigate keywords in narratives of places and chart their changing definitions, experiment with identifying and researching keywords

to “text” their own narratives, and use maps to constellate the potent meanings of particular places. The final research project will be a place-based study of the St. Louis-area’s enigmatic mounds from the toxic mounds of nuclear waste and landfills to the earthen mounds of the pre-Columbian city Cahokia.

FOUR-THOUSAND LEVEL COURSES

ENGL 4000 Business and Professional Writing

Multiple sections and instructors

This course meets requirements for the English Major with Rhetoric, Writing and Technology Concentration and the Creative and Professional Writing Interdisciplinary Minor.

ENGL 4000 provides an interactive learning experience that asks students to communicate clearly and efficiently with business professionals. In this course, students will be asked to create and deliver professionally designed and rhetorically sophisticated projects. In addition to communicating clearly and efficiently—coordinating projects and deadlines, working collaboratively, scheduling meetings, reporting progress—students will learn not only to communicate the values of their employers, but also to articulate the value(s) of their own work. The course asks students to create a range of professional documents that both contribute to collaborative projects and refine individual professional identities.

ENGL 4030-01 History of Rhetoric II: Un.Becoming Human

Nathaniel Rivers

This course meets a requirement for the English major with Rhetoric, Writing and Technology concentration. This course is cross-listed with ENGL 5030-01.

The question “what is rhetoric?” resonates deeply with the question “what is human?” A rhetoric presumes an anthropology, so to speak. This history of rhetoric course, which focuses on the Enlightenment to the present, will take up both questions simultaneously. In so doing, we will pursue two related lines of thought. The first pursues how the concept of the *human* is deployed and composed as a trope. What is the history of the concept of *the human*, how has it been employed, and to what ends? What (troubling) ways of seeing and not seeing does it enable? The second line of thought drives toward the heart of (the) matter. What is the nature of *being* in rhetoric? What constitutes the (supposedly necessary) boundaries and features of human beings engaged in rhetoric? In short, to speak of *rhetoric* is to have already decided something about the *human*. We will unpack these decisions and in so doing we each risk un/becoming human.

The itinerary for these lines of thought is necessarily diverse. We will engage fiction alongside theory, readings in which will range across rhetorical theory, posthumanism, disability studies, feminism, and critical race studies. And the work we will do as a class will be largely collaborative. Together as a class, we will annotate each and every reading (all readings being made available online as pdfs). Each week, students will contribute annotations that create linkages between and among readings, that engage and build from the annotations of others, and that recontextualize the readings in our contemporary scene. There will also be written reading responses throughout the semester that mine these annotations for their contents. A student’s final paper works on this same logic of accumulation—building from their annotations and reading responses as well as the reading responses and annotations of others.

ENGL 4050-01 The Craft of Poetry: Cycles & Sequences

Ted Mathys

In this course we will investigate the craft of writing poetic cycles, which are groups of individual poems related by form or theme; and sequences, which are longer poetic works comprised of interrelated parts. The course will focus predominantly on your creative work. Each week students will write a new poem or section of a longer work, and will workshop the poems of peers. Rather than placing primary emphasis on each individual poem, we will explore the ways in which cycles, sequences, and serial forms create resonances and energies through accumulation, repetition, alteration, and contiguity. We will read broadly and trans-historically, exploring cycles and sequences from poets such as John Donne, Arthur Rimbaud, Gertrude Stein, Wallace Stevens, Gwendolyn Brooks, Frank O’Hara and Jack Spicer, as well as a range of recent voices like

Monica Youn, Cathy Park Hong, Inger Christensen, and Solmaz Sharif. We will encounter lyric sequences, sonnet crowns, abecedarians, bestiaries, poetic “concept albums,” calendar cycles, mathematically structured suites, and more. Students will be expected to produce and workshop new work regularly; attend local poetry events and write short responses to them; write one craft paper; and by the end of the semester produce a polished, unified cycle or sequence of poems. There are no prerequisites for the course and all writers with experience in any genre are welcome.

ENGL 4680-01 & 01H Major Post-Colonial Writers: Women Writers

Joya Uraizee

This course satisfies the Global Diversity requirement for the College of Arts and Sciences.

In this course, you will be focusing in detail on four major postcolonial women writers: Tsitsi Dangaremba, Chimamanda Ngozi Adichie, Arundhati Roy, and Grace Nichols. You will read their major writings and will examine such themes as internationalism and transnationalism; 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 study include: Nichols’ *I Is a Long Memored Woman* (1983), and *The Fat Black Woman’s Poems* (1984); Dangaremba’s *Nervous Conditions* (1988), and *The Book of Not* (2006); Roy’s *The God of Small Things* (1997), and *Ministry of Utmost Happiness* (2017); and Adichie’s *Half of a Yellow Sun* (2006), and *Americanah* (2013). The requirements for the course include short quizzes, short in class assignments, a short paper, a blog, a group assignment, and a term paper (including 3 hours of service learning).

ENGL 4840-01 Native American Literature

Janice McIntire-Strasburg

This course in native literatures will focus on representations of Native people both during colonial times and up to the present day. We will read several novels, view some early 20th century and present day films, and a bit of non-fiction as we explore how white Western Europeans have viewed native people, and the ways in which that view has changed over time in addition to the ways it has not. Our fiction will be written by natives from various tribes across North America. Students will participate in one group project researching the tribes to which our authors belong, write 4 position papers, and take a final exam. Book list is not yet set, but we will be reading work from Louise Erdrich, Sherman Alexie, and others.

RIE / English Honors Seminar

ENGL 4290-01 Topics in Medieval Literature: Gender

Ruth Evans

Limited to Research Intensive English students. Other students can petition to enroll through special permission of the English Undergraduate Coordinator. Email requests for permission to undergradenglish@slu.edu. This course is cross-listed with WGST 4930 and ENGL 6270.

From the moment it is born, an infant is caught up in its culture’s stories of gender. The first question that parents ask – “Is it a boy or is it a girl?” – presupposes that gender is a – if not *the* – central category of human identity. The narrative of dimorphic gender, together with its corollary that gender = genitals, first emerges in the mid-1960s, in the work of the American sexologist John Money. But gender is an enigmatic and historically variable category; its meanings, as Jonathan House proposes (2017, 795), are “nowhere” and “everywhere.” But although our modern notions of gender expression and gender identity did not exist in the Middle Ages, medieval narratives repeatedly address the enigma of gender. In their complex representations of non-binary bodies, fluid gender identities, and transformed bodies, medieval texts affirm that gender does not equal genitals, and that gender is not a constraint on the identity of either human subjects or writing. Nor does it have to be a constraint today.

In this course we will consider a range of medieval literary texts side by side with a range of historical and contemporary critical sources, including the following: premodern accounts of binary gender, such as Alan of Lille's *Complaint of Nature*; current phenomena, such as gender-reveal parties or Facebook's 51 new gender options; and modern theorizations of gender, including those by Sigmund Freud, John Money, Robert Stoller, Judith Butler (performative gender), Suzanne Kessler (intersex), Kimberlé Crenshaw (intersectionality), Jack Halberstam, Jay Prosser, Iain Morland, and Patricia Gherovici (transgender: *Please Select Your Gender*) and by medievalists, including Carolyn Dinshaw, Robert Mills, and Gabby Bychowski.

Primary texts will include selections from Ovid's *Metamorphoses* in translation; the thirteenth-century French romance *Silence* in translation; selections from *the Roman de la Rose* in translation, Chaucer's *Pardoner's Prologue and Tale*, *Wife of Bath's Prologue and Tale*, and *Sir Thopas*; *the Life of Christina of Markyate*; selections from lives of transgender saints; *The King of Tars*; and *The Book of Margery Kempe*. No prior knowledge of Middle English is required.

Senior Seminar

ENGL 4960-01 Senior Inquiry Seminar: Reading and Writing as a Way of Life

Enrollment limited to senior English majors.

Paul Lynch

The tag line of the English department's promotional materials reads: "Read. Write. Reimagine Your Life." This motto suggests that the study of English results not simply in disciplinary knowledge or academic habits, but rather in an entire way of being in the world. It suggests that reading and writing changes not just your mind, but your life.

This senior capstone course will take this idea as its central subject, and our course will approach it in four phases. We'll begin the course by studying the idea of *practices*, of ways of being in the world. Our reading here will include selections from the personal journals and essays of Marcus Aurelius, Epictetus, Seneca, Ignatius Loyola, and Flannery O'Connor, among others. Our theoretical reading will include Pierre Hadot, Michel Foucault, Martha Nussbaum, and Peter Sloterdijk, all of whom have contributed to a renewed focus on intellectual reflection as a way of life. We'll then turn to our main literary text, Cervantes' *Don Quixote*. Considered both a world classic and the first modern novel, *Don Quixote* tells the story of a man who turns his literary reading into a way of life...with mixed results. After reading *Quixote*, we'll shift our attention to contemporary debates about the purposes of reading and literary study, focusing particularly on critiques of the practice of critique. Finally, we'll read Rilke's *Letter to a Young Poet*, a classic of advice literature, along with many more recent examples of the genre. As their major project of the semester, students will produce their own version of this kind of advice literature (*Letters to a Young English Major?*) as a way to reflect (on) their study of reading and writing. This writing project will require students to draw not only on the experience of this course, but also their experiences in previous English courses.

FIVE-THOUSAND LEVEL COURSES

ENGL 5030-01 History of Rhetoric II: Un.Becoming Human

Nathaniel Rivers

This course is cross-listed with ENGL 4030-01. This course meets the graduate Rhetoric requirement.

The question “what is rhetoric?” resonates deeply with the question “what is human?” A rhetoric presumes an anthropology, so to speak. This history of rhetoric course, which focuses on the Enlightenment to the present, will take up both questions simultaneously. In so doing, we will pursue two related lines of thought. The first pursues how the concept of the *human* is deployed and composed as a trope. What is the history of the concept of *the human*, how has it been employed, and to what ends? What (troubling) ways of seeing and not seeing does it enable? The second line of thought drives toward the heart of (the) matter. What is the nature of *being* in rhetoric? What constitutes the (supposedly necessary) boundaries and features of human beings engaged in rhetoric? In short, to speak of *rhetoric* is to have already decided something about the *human*. We will unpack these decisions and in so doing we each risk un/becoming human.

The itinerary for these lines of thought is necessarily diverse. We will engage fiction alongside theory, readings in which will range across rhetorical theory, posthumanism, disability studies, feminism, and critical race studies. And the work we will do as a class will be largely collaborative. Together as a class, we will annotate each and every reading (all readings being made available online as pdfs). Each week, students will contribute annotations that create linkages between and among readings, that engage and build from the annotations of others, and that recontextualize the readings in our contemporary scene. There will also be written reading responses throughout the semester that mine these annotations for their contents. A student’s final paper works on this same logic of accumulation—building from their annotations and reading responses as well as the reading responses and annotations of others.

ENGL 5110-01 Literary Theory

Jennifer Rust

This course is required of all graduate students who have not previously taken a literary theory course.

This course is designed to introduce major trends in literary theory to beginning graduate students. Theory is important for advanced literary study because it enables critics to have conversations about literature and culture that extend beyond and across historical periods; it offers myriad ways to connect literary texts to larger philosophical ideas and social or political movements.

In this course, students will learn how to identify underlying theoretical concepts in literary criticism. They will also learn how to integrate theory into their own writing. The final project for this course will involve writing the introduction to a hypothetical casebook, which will review a range of critical approaches to a literary text of the student’s choice. This project is designed to engage students in identifying and understanding the underlying theoretical concepts that inform the claims made by contemporary literary critics.

Most of the class will be focused on introducing nineteenth and twentieth century theoretical movements that continue to shape the study of literature, film and culture in the twenty-first century. Topics covered will include:

- Structuralism;
- Formalism;
- Post-Structuralism and Deconstruction;
- Marxism and Cultural Materialism;

- New Historicism;
- Psychoanalysis;
- Feminist Theory;
- Queer Theory;
- Postcolonial Theory;
- Black Theory.

Because this is a graduate-level course, we will engage with certain key theorists at greater length. Theorists who may get more extended treatment in this course include: Marx, Freud, Adorno, Benjamin, Derrida, Foucault, Kristeva, Agamben.

The primary text for this course will be *The Norton Anthology of Theory & Criticism*. Ed. Vincent Leitch et al. Second Edition. 2010. ISBN 9780393932928. Additional texts will be provided through the seminar website.

SIX-THOUSAND LEVEL COURSES

ENGL 6270-01 Middle English Literature - Gender

Ruth Evans

This course meets the graduate Medieval Literature requirement. This course is cross-listed with ENGL 4290 and WGST 6270.

From the moment it is born, an infant is caught up in its culture's stories of gender. The first question that parents ask – “Is it a boy or is it a girl?” – presupposes that gender is a – if not *the* – central category of human identity. The narrative of dimorphic gender, together with its corollary that gender = genitals, first emerges in the mid-1960s, in the work of the American sexologist John Money. But gender is an enigmatic and historically variable category; its meanings, as Jonathan House proposes (2017, 795), are “nowhere” and “everywhere.” But although our modern notions of gender expression and gender identity did not exist in the Middle Ages, medieval narratives repeatedly address the enigma of gender. In their complex representations of non-binary bodies, fluid gender identities, and transformed bodies, medieval texts affirm that gender does not equal genitals, and that gender is not a constraint on the identity of either human subjects or writing. Nor does it have to be a constraint today.

In this course we will consider a range of medieval literary texts side by side with a range of historical and contemporary critical sources, including the following: premodern accounts of binary gender, such as Alan of Lille's *Complaint of Nature*; current phenomena, such as gender-reveal parties or Facebook's 51 new gender options; and modern theorizations of gender, including those by Sigmund Freud, John Money, Robert Stoller, Judith Butler (performative gender), Suzanne Kessler (intersex), Kimberlé Crenshaw (intersectionality), Jack Halberstam, Jay Prosser, Iain Morland, and Patricia Gherovici (transgender: *Please Select Your Gender*) and by medievalists, including Carolyn Dinshaw, Robert Mills, and Gabby Bychowski.

Primary texts will include selections from Ovid's *Metamorphoses* in translation; the thirteenth-century French romance *Silence* in translation; selections from *the Roman de la Rose* in translation, Chaucer's *Pardoner's Prologue and Tale*, *Wife of Bath's Prologue and Tale*, and *Sir Thopas; the Life of Christina of Markyate*; selections from lives of transgender saints; *The King of Tars*; and *The Book of Margery Kempe*. No prior knowledge of Middle English is required.

ENGL 6390-01 Topics: Renaissance Literature – Self-Destructive Heroes

Donald Stump

This course meets the graduate Renaissance / Early Modern Literature requirement.

We will work together as a team to identify and explore questions about Renaissance literature that hold special promise for teaching, research, and publication, given the major conversations currently going on in the field of literary studies. We'll examine ways in which people from diverse cultures identify themselves and recognize others, focusing on contrasts between early modern works and the ancient forms and texts that they set out to emulate. Of central importance will be concepts of the “self” and gender and nationality. We'll focus on ways in which the cross-fertilization that took place between tragedy and epic in ancient Greco-Roman literature continued throughout the Elizabethan age, leading the most prominent poets working in “high” literary forms—including Sidney, Spenser, Marlowe, and Shakespeare—to focus special attention on self-destructive heroes.

Texts: Euripides, *The Bacchae*; Sophocles, *The Women of Trachis*; Ovid, *Metamorphoses*; Virgil, *The Aeneid*; Shakespeare, *Antony and Cleopatra*; Sir Philip Sidney, *The Countess of Pembroke's Arcadia (The Old Arcadia)*; Edmund Spenser, *The Faerie Queene*.

ENGL 6770-01 Twentieth Century American Poetry

Devin Johnston

This course meets the Modern and/or Contemporary Literature requirement.

As a prescription for poetry, William Carlos Williams famously wrote, “No ideas but in things.” Marianne Moore described poetry as “imaginary gardens with real toads in them.” This course will examine the relation between things and ideas—as well as those between reality and imagination, history and aesthetics, politics and poetics, style and substance—in American poetry from the first half of the twentieth century. We will do so by focusing on a handful of individual books, considering the reception and context of each one: *Sea Garden* by H.D., *The Waste Land* by T. S. Eliot, *Observations* by Marianne Moore, *Cathay* by Ezra Pound, *Harmonium* by Wallace Stevens, *Cane* by Jean Toomer, and *Spring and All* by William Carlos Williams. In addition to short written responses and presentations, students will develop a substantial essay that pairs one of these assigned texts with another book of poetry from the twentieth century. In this way, we will develop an understanding of modernist poetry as highly idiosyncratic and yet highly reactive, full of echoes, citations, revisions, and rejoinders.

The Major in English

Requirements	Courses	Hrs.	Description
Foundational Coursework			
CAS Core Requirements and Major Requirements 5 x 3000-level courses: • 1 x Culture and Critique • 1 x Form and Genre • 1 x History and Context • 1 x Rhetoric and Argumentation • 1 x free choice	ENGL 2xxx:_____	3 hrs.	BOTH the 2000-level Core Literature course and any 3000-level Core Literature course in English count toward the English major.
	ENGL 3xxx:_____	3 hrs.	
	ENGL 3xxx:_____	3 hrs.	Students take 5 courses for 15 hours at the 3000-level.
	ENGL 3xxx:_____	3 hrs.	
	ENGL 3xxx:_____	3 hrs.	Students are encouraged to take 2 of these 3000-level courses before proceeding to 4000-level courses.
	ENGL 3xxx:_____	3 hrs.	
Advanced Seminars			
5 x 4000-level courses	ENGL 4xxx:_____	3 hrs.	Students take 5 x 4000-level courses of their choice plus the Senior Seminar; no distribution requirements. ¹
	ENGL 4xxx:_____	3 hrs.	
	ENGL 4xxx:_____	3 hrs.	
	ENGL 4xxx:_____	3 hrs.	
	ENGL 4xxx:_____	3 hrs.	
1 x Senior Inquiry Seminar	ENGL 4960:_____	3 hrs.	All majors take 4960 in their senior year (fall or spring) ²
Twelve Courses 36 hrs.			

¹ See next page for information about how concentrations within the major may impact a student's 4000-level coursework.

² Fall 2018 students take ENGL 4940; the Senior Inquiry Seminar will be numbered ENGL 4960 beginning in Spring 2019.

Concentrations within the Major

Creative Writing (CW)

Students completing the English major with emphasis in Creative Writing follow the Major curriculum. The difference is that students prioritize Creative Writing courses when completing **Foundational Coursework** distribution requirements at the 3000-level and **Advanced Seminars** at the 4000 level. A total of **TWELVE hours** within Creative Writing courses is required to complete the concentration.

- CW students may count up to **SIX hours** at the 3000-level towards their CW concentration: two Creative Writing courses (ENGL 3000 through 3100) offered within the Form and Genre (FG) category.
 - CW students may take **SIX OR NINE hours** of additional CW courses at the 4000-level (for example, ENGL 4050: Craft of Poetry).
 - Finally, in addition to taking ENGL 4960: Senior Inquiry Seminar, CW students submit a portfolio of representative work for assessment prior to graduation.
-

Rhetoric, Writing and Technology (RWT)

Students completing the English major with a concentration in Rhetoric, Writing and Technology (RWT) follow the English major curriculum. The difference is that students prioritize RWT courses when completing distribution requirements at the 3000-level and advanced seminars at the 4000-level. A total of **TWELVE hours** of RWT courses are required to complete the concentration.

Required Course

All students who major in English with a concentration in RWT should take the introductory course:

- ENGL 3850 Foundations in Rhetoric and Writing

Electives

Students in the RWT Concentration must take at least **THREE** more courses from the following:

ENGL 3760 Topics in Rhetorical Analysis	ENGL 4020 History of Rhetoric I: Classical Athens to 1700
ENGL 3854 Teaching the Writing Life	
ENGL 3859 Writing Consulting: Forms, Theories, Practice	ENGL 4030 History of Rhetoric II: 1701 to Present
ENGL 3860 Public Rhetoric	ENGL 4010 New Media Writing
ENGL 3870 Technical Writing	ENGL 4040 Topics in Rhetoric
ENGL 4000 Business and Professional Writing	ENGL 4080 The Craft of Non-Fiction
	ENGL 4120 Language Studies: Special Topics

English Honors Concentration: Research Intensive English (RIE)

Students admitted to the departmental honors concentration (Research Intensive English) follow the English major curriculum. The difference is that English honors students prioritize RIE seminars (limited to admitted RIE students) when completing their Advanced Seminar requirements at the 4000 level.

- RIE students complete **AT LEAST TWO** RIE seminars to complete this honors concentration.
- In addition to taking ENGL 4960: Senior Seminar, RIE students complete **ENGL 4990: Senior Honors Project** under the supervision of a faculty mentor prior to graduation to complete the concentration. Students may substitute a third RIE seminar for ENGL 4990 to complete the concentration.

The Minor in English

Requirements	Courses	Hrs.	Description
Introductory Coursework			
Core Requirements 1 x 2000 or 3000-level course	ENGL 2xxx: _____ or ENGL 3xxx: _____	3 hrs.	Both 2000- and 3000-level Core Literature courses in English count toward the minor. Students who are not required to take a 2000-level Core Literature course may substitute a 3000-level Core Literature course in English for the introductory course requirement.
Foundational Coursework			
3 x 3000-level courses: <ul style="list-style-type: none"> • 1 x Culture and Critique • 1 x History and Context • 1 x Form and Genre • 1 x Rhetoric and Argumentation 	ENGL 3xxx: _____ ENGL 3xxx: _____ ENGL 3xxx: _____	3 hrs. 3 hrs. 3 hrs.	Students take one 3000- level course from 3 of the four possible distribution categories. (9 hours total at the 3000-level) Students are strongly encouraged to take 2 of these 3000-level courses before proceeding to 4000-level coursework.
Advanced Coursework			
2 x 4000-level courses	ENGL 4xxx: _____ ENGL 4xxx: _____	3 hrs. 3 hrs.	Minors take TWO 4000- level courses to complete the minor. Any 4000-level course (other than ENGL 4960) ¹ counts toward this requirement.
Total courses/hours	Six courses	18 hrs.	Includes Core Courses

¹ The English Senior Inquiry Seminar (ENGL 4960) is restricted to English majors.

The Minor in Creative Writing

Requirements	Courses	Hrs.	Description
Introductory Coursework			
1 x 2000-level English literature course	ENGL 2xxx:_____	3 hrs.	Any 2000-level English literature course may serve for both CAS core requirements and creative writing minor requirements. Students not required to take a 2000-level Core Literature course may substitute any 3000 or 4000-level Core Literature course in English for the introductory requirement.
Creative Writing Coursework			
3 x 3000 /4000-level creative writing courses	ENGL 3/4xxx:_____ ENGL 3/4xxx:_____ ENGL 3/4xxx:_____	9 hrs.	Students choose from creative writing courses, such as: <ul style="list-style-type: none"> • ENGL 3040 Writing Literacy Narratives • ENGL 3050 Creative Writing: Poetry • ENGL 3060 Creative Writing: Fiction • ENGL 3070 Creative Writing: Drama • ENGL 3080 Creative Writing: Non-Fiction • ENGL 3090 Creative Writing: Poetry & Translation • ENGL 3100 Topics in Creative Writing • ENGL 4050 The Craft of Poetry • ENGL 4060 The Craft of Fiction • ENGL 4070 The Craft of Drama • ENGL 4080 The Craft of Nonfiction • ENGL 4091 Craft Course: Poetry and Translation
Literature Coursework			
English Literature Requirement: 2 x 3000/4000-level English literature courses	ENGL 3/4xxx:_____ ENGL 3/4xxx:_____	6 hrs.	Six credits of courses in English literature at the 3000 or 4000 level are required for the creative writing minor. Students are strongly encouraged to consult with the coordinator of Creative Writing about complementary course choices.
Total courses/hours	Six courses	18 hrs.	Includes Core Courses

The Internship Program @SLU English

What can you do with an English major?

This is the question facing many students majoring in the Humanities, especially in English. And yet the basic skills English majors develop over the course of their study—the ability to read deeply, write coherently, think flexibly—are the bedrock of a great variety of jobs in our information age.

The Internship Program of the SLU English Department seeks to showcase and develop the strong core skills of our majors by enabling students to pursue an internship that both helps them gain meaningful work experience and procures them course credit.

Frequently Asked Questions

Who is eligible to do an internship for course credit in English?

The SLU English Department's internship program supports upper-level English majors who wish to supplement their academic course of study with an educational work experience.

What kind of work will I do?

The English Department seeks to place its students in internship environments where interns go beyond performing clerical work and can make meaningful connections between their course of study and the practical, social, and intellectual demands of a workplace.

Where would I work?

Here are some organizations regularly seeking interns:

- River Styx Literary Journal
- The Contemporary Art Museum
- KDHX
- Regional Arts Commission
- Ralston-Purina

What does doing an internship for course credit require?

To ensure students have meaningful work experience, the English Department internship requires a significant academic component, one through which students augment their on-site work through a process of critical reflection and analysis.

Here are the basic elements of a SLU English internship:

- Registration for ENGL 4910
- On-site work (10 hours/week for 15 weeks)
- Academic component
- Evaluation

Internships are typically voluntary but can be taken for 3 hours of course credit within the major if the internship opportunity meets the English Department's guidelines and requirements.

How do I get started?

Visit the English Department's website: <http://slu-english-internships.weebly.com>. Here you can also determine whether you are eligible to register for an internship and read about the stages of the internship process. For additional questions, please contact the English Department's Internship Coordinator, **Professor Nathaniel Rivers**, at nathaniel.rivers@slu.edu.

3+3 Accelerated English B.A./J.D.

www.slu.edu/arts-and-sciences/english

 **English at SLU**
Read. Write. Reimagine Your Life.



SAINT LOUIS UNIVERSITY
SCHOOL OF LAW

About the Program

Accelerated Degree: qualifying students receive a combined B.A./J.D. in 6 years:

- 3 years of coursework for a B.A. in English
- 3 years of coursework for a J.D. from SLU Law



How Does it Work?

- Enroll as an **English major**
- Complete between **15-48 credits**, and **apply to join** the 3+3 program
- Maintain a **3.5 GPA**
- After completing 75 credits, **apply to SLU Law**
- 4th year: begin **J.D. program**
- Law school coursework counts as elective credit towards B.A. in English

Why English?

- Many undergraduates use **English** as a springboard for the study of **Law**.
- Concentration in **Rhetoric** prepares students to practice elements of **persuasion** and **argumentation**.
- Majors develop and hone **close reading** abilities, showing students how to think critically, approaching problems from multiple angles and with varying techniques.
- We promote **justice** and **diversity**, questioning canonical approaches and discovering unheard voices.

Application

Applications accepted on a rolling basis. If you have specific questions or would like to receive an application form, contact:

Dr. Jennifer Rust, Undergraduate Coordinator in English: jennifer.rust@slu.edu

Roadmap



- Year 1:
ENGL 2000 & 3000-level courses
- Year 2:
ENGL 3000 & 4000-level courses
- Year 3:
ENGL 4000-level courses & ENGL 4960: Senior Seminar
- Year 4:
First Year SLU Law courses
(count as electives towards B.A.)



The English Department invites English majors to apply for the Research-Intensive (Honors) Concentration

Advantages of RIE

- Smaller class sizes
- Intellectually engaging classes
- Opportunities to work with faculty mentors
- Preparation for graduate, law, or medical school
- New, more flexible concentration requirements for double majors

You Need

- Two semesters at SLU completed
- An English GPA of 3.5
- An English major
- A completed application form
- Two English faculty references
- A 5-10 page writing sample
- An unofficial transcript

**Applications for Spring 2019
admission due December 3**

**Applications for Fall 2019
admission due March 18**

More information can be found on the Undergraduate Curriculum website:
<https://www.slu.edu/arts-and-sciences/english/academics/undergraduate-curriculum.php>

The RIE Concentration guidelines are available at:
https://www.slu.edu/arts-and-sciences/english/pdfs/rie_english.pdf

Contact Dr. Rust at jennifer.rust@slu.edu to request an application or ask questions.

 **English at SLU**
Read. Write. Reimagine Your Life.



*The English Department
Invites English majors to
apply for membership in
Sigma Tau Delta*

Requirements

- Sophomore status
- 3.5 GPA
- B+ or higher in 1 or more 3000-level English class

Applications

- \$45 for membership
- \$12 for graduation cords
- Applications accepted on a rolling basis

Sincerity ~ Truth ~ Design

Contact Dr. Jennifer Rust (jennifer.rust@slu.edu) for more information on how to join

**English
Majors and
Minors**

**Halloween Candy
and Bookmarks for
everyone who
drops in for advice!**

Drop-In Mentoring



October 30th

**Adorjan Hall 129
3:30pm-5:30pm**

Have Questions?

What courses should I take next semester?
Should I pursue a concentration?
What are the benefits of an English
degree?

Ask our on-call professors!

Undecided and curious students welcome!

Contact Dr. Jen Rust (jennifer.rust@slu.edu) for more information.