

# Summer and Fall 2018 Course Descriptions



Department of English  
Saint Louis University



# Summer and Fall 2018

# Course Descriptions

## Department of English

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## COURSES THAT FULFILL MAJOR AREA REQUIREMENTS

### Summer 2018

ENGL 1900 Adv. Strategies of Rhetoric and Research | 2<sup>nd</sup> 6 Week Session, Online | McIntire-Strasburg

#### Introductory Courses

ENGL 2650-01 Technology, Media and Literature | Intersession, Online | Casmier

ENGL 2750-01 Film, Culture and Literature | 2<sup>nd</sup> 6 Week Session, MW 6-9:30 p.m. | Casaregola

#### Distribution Requirements

##### Area One: Form and Genre

ENGL 3180-01 Film Narratives: Representing the Business World | Intersession, MTWR 6-9:30 p.m. | Casaregola

ENGL 3240-01 Reading the Female Bildungsroman | 2<sup>nd</sup> 6 Week Session | MW 1-4:30 p.m. | Crowell

#### 4000-Level Advanced Writing/Seminars

ENGL 4000-01 Business Writing | 1<sup>st</sup> 6 Week Session, TR 6-9:30 p.m. | Rivers

ENGL 4810-01 Major American Authors: Faulkner | 2<sup>nd</sup> 6 Week Session, TR 6-9:30 p.m. | McIntire-Strasburg

### Fall 2018

ENGL 1900 Adv. Strategies of Rhetoric and Research: multiple sections, consult Banner for details.

#### Introductory Courses

ENGL 2250-01 Conflict, Social Justice and Literature | MWF 12-12:50 p.m. | Miller

ENGL 2250-02 Conflict, Social Justice and Literature | TR 11-12:15 p.m. | Mathys

ENGL 2350-01 Faith, Doubt and Literature | MWF 12-12:50 p.m. | Stump

ENGL 2350-02 Faith, Doubt and Literature | MWF 1:10-2 p.m. | Hasler

ENGL 2450-01 & 01H Nature, Ecology and Literature | TR 11-12:15 p.m. | Johnston

ENGL 2450-02 Nature, Ecology and Literature | TR 2:15-3:30 p.m. | GTA

ENGL 2550-01 Gender, Identity and Literature | TR 12:45-2 p.m. | Weliver

ENGL 2550-02 Gender, Identity and Literature | MWF 1:10-2 p.m. | GTA

ENGL 2650-01 Technology, Media and Literature | MWF 10-10:50 a.m. | Casmier

ENGL 2650-02 Technology, Media and Literature | TR 12:45-2 p.m. | GTA

ENGL 2750-01 Film, Culture and Literature | MWF 12-12:50 p.m. | Casaregola

ENGL 2750-02 Film, Culture and Literature | MWF 9-9:50 a.m. | GTA

ENGL 2750-03 Film, Culture and Literature | TR 12:45-2 p.m. | GTA

## Distribution Requirements

### Area One: Form and Genre

ENGL 3050-01 Creative Writing: Poetry | T 2:10-4:55 p.m. | Acker  
 ENGL 3060-01 Creative Writing: Fiction | T 2:10-4:55 p.m. | Mathys  
 ENGL 3060-02 Creative Writing: Fiction | R 2:10-4:55 p.m. | Mathys  
 ENGL 3220-01 Film and Literature | MR 6-8:45 p.m. | Acker  
 ENGL 3241-01 Young Adult Literature | T 2:10-4:55 p.m. | Buehler

### Area Two: History and Context

ENGL 3260-01 British Literary Traditions After 1800 | TR 11-12:15 p.m. | Witcher  
 ENGL 3330-01 World Literary Traditions III | TR 2:15-3:30 p.m. | Uraizee - **Priority course for English majors**  
 ENGL 3470-01 Introduction to Shakespeare | MW 12:45-2 p.m. | Rust

### Area Three: Culture and Critique

ENGL 3540-01 Literature of the African Diaspora | MWF 12-12:50 p.m. | Casmier  
 ENGL 3560-01 Ethnic American Literature: Dislocations | TR 2:15-3:30 p.m. | Chow  
 ENGL 3600-01 Women and Literature | TR 2:15-3:30 p.m. | Weliver  
 ENGL 3700-01 & 01H The Bible and Literature | MWF 10-10:50 a.m. | Stump  
 ENGL 3730-01 Introduction to Medical Humanities | TR 12:45-2 p.m. | van den Berg

### Area Four: Rhetoric and Argument

ENGL 3850-01 Foundations of Rhetoric and Writing | TR 12:45–2 p.m. | McIntire-Strasburg

## 4000-Level Advanced Writing / Seminars

ENGL 4000 Business and Professional Writing | Multiple sections and instructors, consult Banner for details.  
 ENGL 4240-01 Chaucer: *The Canterbury Tales* | MWF 1:10-2 p.m. | Evans  
 ENGL 4500-01 The Age of Romanticism: Space and the Romantic Imagination | T 12:45-3:30 p.m. | Benis  
 ENGL 4760-01 & 01H 20<sup>th</sup> Century American Literature: The Age of Paranoia | MWF 10-10:50 a.m. | Casaregola

### RIE / English Honors Seminar

ENGL 4890-01 Authority and American Literature, 1960-Present | R 12:45-3:30 p.m. | Smith

### Senior Seminar

ENGL 4940-01 Senior Seminar: The Black Existentialist Novel | MWF 11-11:50 a.m. | Grant

## GRADUATE COURSES

### Fall 2018

ENGL 5000 Methods of Literary Research | W 6-8:45 p.m. | Evans  
 ENGL 5010 Teaching Writing | M 6-8:45 p.m. | Lynch  
 ENGL 5890 Professionalization Practicum | T 2:10-3 p.m. | Smith  
 ENGL 6190 Disability Studies | T 6-8:45 p.m. | van den Berg  
 ENGL 6500 The Age of Romanticism | T 12:45-3:30 p.m. | Benis  
 ENGL 6790 Authority and American Literature, 1960-Present | R 12:45–3:30 p.m. | Smith

## COURSES THAT FULFILL MAJOR CONCENTRATION REQUIREMENTS

### Summer 2018

#### Rhetoric, Writing, and Technology

ENGL 4000-01 Business Writing | 1<sup>st</sup> 6 Week Session, TR 6-9:30 p.m. | Rivers

### Fall 2018

#### Creative Writing

ENGL 3050-01 Creative Writing: Poetry | T 2:10-4:55 p.m. | Acker

ENGL 3060-01 Creative Writing: Fiction | T 2:10-4:55 p.m. | Mathys

ENGL 3060-02 Creative Writing: Fiction | R 2:10-4:55 p.m. | Mathys

#### Rhetoric, Writing, and Technology

ENGL 3850-01 Foundations of Rhetoric and Writing | TR 12:45-2 p.m. | McIntire-Strasburg

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

#### English Honors Program (RIE English)

ENGL 4890-01 Authority and American Literature, 1960-Present | R 12:45-3:30 p.m. | Smith

## INTERDISCIPLINARY MINOR OFFERINGS

### Summer 2018

#### Film Studies Interdisciplinary Minor

ENGL 2750-01 Film, Culture and Literature | 2<sup>nd</sup> 6 Week Session, MW 6-9:30 p.m. | Casaregola

ENGL 3180-01 Film Narratives: Representing the Business World | Intersession, MTWR 6-9:30 p.m. | Casaregola

### Fall 2018

#### Creative and Professional Writing Interdisciplinary Minor

Contact Dr. Devin Johnston with program questions at [devin.johnston@slu.edu](mailto:devin.johnston@slu.edu).

ENGL 3050-01 Creative Writing: Poetry | T 2:10-4:55 p.m. | Acker

ENGL 3060-01 Creative Writing: Fiction | T 2:10-4:55 p.m. | Mathys

ENGL 3060-02 Creative Writing: Fiction | R 2:10-4:55 p.m. | Mathys

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

#### Film Studies Interdisciplinary Minor

Contact Dr. Vincent Casaregola with program questions at [vincent.casaregola@slu.edu](mailto:vincent.casaregola@slu.edu)

ENGL 2750-01 Film, Culture and Literature | MWF 12-12:50 p.m. | Casaregola

ENGL 2750-02 Film, Culture and Literature | MWF 9-9:50 a.m. | GTA

ENGL 2750-03 Film, Culture and Literature | TR 12:45-2 p.m. | GTA

ENGL 3220-01 Film and Literature | MR 6-8:45 p.m. | Acker

#### Medical Humanities Interdisciplinary Minor

Contact Dr. Anne Stiles with program questions at [anne.stiles@slu.edu](mailto:anne.stiles@slu.edu)

ENGL 3730-01 Introduction to Medical Humanities | TR 12:45–2 p.m. | van den Berg

## **COURSES THAT FULFILL COLLEGE OF ARTS AND SCIENCES CORE DIVERSITY REQUIREMENTS**

### **Summer 2018**

#### Diversity in the U.S.

ENGL 3240-01 Reading the Female Bildungsroman | 2<sup>nd</sup> 6 Week Session | MW 1-4:30 p.m. | Crowell

### **Fall 2018**

#### Global Citizenship

ENGL 3330-01 World Literary Traditions III | TR 2:15-3:30 p.m. | Uraizee

ENGL 3540-01 Literature of the African Diaspora | MWF 12–12:50 p.m. | Casmier

#### Diversity in the U.S.

ENGL 3560-01 Ethnic American Literature | TR 2:15–3:30 p.m. | Chow

## SUMMER 2018

### INTERSESSION (May 21–June 8)

#### ENGL 2650-01 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. The grade in this course will be based on the student's performance on 2 exams (including a take-home midterm in essay format), 2 major papers, several minor papers, journal entries, formal in-class presentations and several short quizzes.

#### ENGL 3180-01 Film Narratives: Representing the Business World

Vincent Casaregola

**This course is cross-listed with FSTD 3180. This course fulfills the Form & Genre requirement for the English major and minor.**

This course will introduce students to American film by focusing on films that deal with the business world. Hollywood and American film audiences have always been interested in films that show both the drama and the comedy of life in business, from the lowest entry-level jobs to the fights in the corporate boardrooms. We will look at a diverse range of films from Charlie Chaplin's *Modern Times* to Oliver Stone's *Wall Street* films (along with others), at the same time looking at different film directors and their distinctive styles.

We will view many films during class time and some outside of class time.

Required Texts: Materials will be distributed to the class, and some online sites will be used. No textbook need be purchased.

## SUMMER 2018

### 1<sup>st</sup> SIX-WEEK SESSION (May 21–June 29)

#### ENGL 4000-01 Business Writing

Nathaniel Rivers

**This course fulfills 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.



**SUMMER 2018**  
**2<sup>nd</sup> SIX-WEEK SESSION (July 2–August 10)**

**ENGL 1900 Advanced Strategies of Rhetoric and Research**

Jan McIntire-Strasburg

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.

For more information about ENGL 1900: Advanced Strategies of Rhetoric and Research, please consult the Writing Program's site at: <http://www.slu.edu/colleges/AS/ENG/wprogram/wprogram.html>

**ENGL 2750-01 Film, Culture and Literature**

Vince Casaregola

**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 in class and some outside of class, and we will read several short works of literature.

**ENGL 3240-01 Reading the Female Bildungsroman: Girls on Film**

Ellen Crowell

**This course fulfills the Form & Genre requirement for the English major and minor and the College of Arts and Sciences Diversity in the U.S. core requirement.**

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. We term such narratives *Bildungsromane*: narratives of development depicting a young hero's journey into adulthood and citizenship. Although the *bildungsroman* traditionally focused on the intellectual, social, and sexual education of a male hero, female artists have repeatedly and variously employed this narrative form to tell alternate stories about female intellectual, social, and sexual development.

In this course, we will focus on narratives of development from television and film that depict a girl's emergence into an often hostile social order. We will ask: what does it mean to "grow up" female within American culture? What other cultural conditions intersect with and affect the development of our identities? What does gender have to do with self-authorship? And to what extent have our answers to these questions been shaped by the media we consume?

**ENGL 4810-01 Major American Authors: Faulkner**

Jan McIntire-Strasburg

For this major authors course, we will be reading four of William Faulkner's novels. Students will write position papers for each novel. The course will be discussion-based, and will look at various critical areas within Faulkner studies, and present on one that they choose.

## FALL 2018 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](mailto: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.

### **ENGL 1940-01 Advanced Writing in the Humanities**

Jan McIntire-Strasburg

**This course is equivalent to ENGL 1900, but is designed for English and Humanities majors. It is strongly recommended for beginning English majors.**

This course will fulfill the freshman writing component of the core, and will be focused on literature written by and about indigenous people. Readings will encompass both fiction and non-fiction, and perhaps some poetry. Essays students write will touch on critical analysis of themes, textual analysis, and a researched essay on a work that they choose.

## FALL 2018 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 Conflict, Social Justice and Literature: In and Out of the American Grain**

Christopher Patrick Miller

This class will think through how American culture and identity has been defined in part by strangers, migrants, and others who have found themselves, even within the inside of national lines, on the outside looking in. We will start by reading historical and literary accounts of the settlement of the continental United States and various kinds of displacements and diasporas that this process produced, paying particular attention to the myths and imaginaries that play into definitions of national belonging or citizenship. Though the majority of the class will be spent reading three novels by Zitkala-Šá, James Weldon Johnson, and Maxine Hong Kingston, we will also read poems, images, films, and scholarly articles that provide social, historical, and cultural context for these works of fiction. The overall goal is to not only build a critical vocabulary for talking about literature in formal and historical ways, but also to develop techniques for relating works of literature to ongoing conversations about social and political problems. Assignments will include group presentations, reading responses, and short essays, all of which will contribute to a final research paper.

#### **ENGL 2250-02 Conflict, Social Justice and Literature**

Ted Mathys

This class will explore the literature of incarceration. More than two million people in the United States are incarcerated, and the archive of literature by, about, and for individuals in prison is growing. The texts we will analyze will push us to think about social justice and criminal justice; the birth of the modern prison; the ethics of punishment, discipline and rehabilitation; the gender and racial dimensions of incarceration; the prison-industrial complex; the role of theater, music, poetry and literature in prison life; and much more. We'll also think about confinement and isolation more broadly, and we'll look at the varying ways in which writers across genres employ formal techniques to engage with these themes. Texts include short stories and novels such as *The Graybar Hotel* by Curtis Dawkins, *The Keep* by Jennifer Egan, and *One Flew Over the Cuckoo's Nest* by Ken Kesey; prison nature essays from Ken Lamberton; poems by Reginald Dwayne Betts and C.D. Wright; and films, TV shows, documentaries, and podcasts such as *Follow Me Down: Portraits of Louisiana Prison Musicians* by Ben Harbert, *This American Life* episode *Act V: Missouri Prisoners Perform Hamlet*, and episodes of *Orange is the New Black*. Secondary texts include essays by Michelle Alexander, Michel Foucault, Assata Shakur, and the Attica prison manifesto. We will also engage with the SLU Prison Program and other organizations in St. Louis working in prison arts and education. Students will be expected to read and analyze course texts closely, write two papers, undertake regular quizzes, complete a midterm and a final exam, and help create lively class discussions.

#### **ENGL 2350-01 Faith, Doubt and Literature**

Donald Stump

The course will explore the interplay between doubt and religious faith, focusing on the Judeo-Christian tradition. We'll begin with the scriptures, taking up such Old Testament figures as Abraham and Sarah, Sampson and Jephthah, Naomi and Ruth, Saul and David, Elijah and Ahab, and the New Testament figures Peter, Thomas, and Mary of Bethany.

We'll turn then to autobiographical accounts of ways that personal faith develops, hindered and complicated by doubt but also deepened by it, so that it plays a role in the development of a mature view of the world. In particular, we'll consider direct experiences of the divine through signs and moments of revelation (reading

selections from such works as John Bunyan's *Grace Abounding*). Then we'll take up indirect encounters with the divine in nature (reading excerpts from the poetry of such writers as Gerard Manly Hopkins, Robert Frost, and Wendell Berry).

The remainder of the course will be devoted to fictional works, including chivalric romances (*Sir Orpheo* and *Sir Gawain and the Green Knight*), a play (Shakespeare's *Hamlet*), a novel (C. S. Lewis' *The Great Divorce*), and a film (such as Robbin Williams's *What Dreams May Come*).

As in all 2000-level English courses in the department, we'll focus particularly on skills of close reading and written analysis. Requirements include brief quizzes on the readings, several reflection papers, participation in an on-line discussion of a film, a midterm, and a final exam.

**One additional section of ENGL 2350 will be offered.**

### **ENGL 2450-01 & 01H Nature, Ecology and Literature**

Devin Johnston

This course will focus on relationships between human and nonhuman animals as they are depicted in literature. What bright or wavering lines have we drawn between ourselves and other creatures? What does it mean to be animal, to be human? What rights do we ascribe to animals, what intelligences, what feelings? How do we empathize with other creatures, while recognizing their otherness? How have we imagined our place in the natural world, more generally? Central to the course will be questions of humanism and anthropomorphism. Along the way, we will also consider the animal-rights movement, vegetarianism, pets, zoos, evolution, and extinction. Readings may include foundational texts such as Genesis, Aesop's Fables, and Ovid's *Metamorphoses*; modern works such as Franz Kafka's *Metamorphosis* and J. M. Coetzee's *Disgrace*; Marianne Moore's poems on exotic species, D. H. Lawrence's birds and beasts, and Australian bird poems; as well as philosophical reflections by Peter Singer, Giorgio Agamben, John Berger, and others. Students will be expected to read and analyze course texts closely, write several papers, undertake regular quizzes, and contribute to class discussions.

**One additional section of ENGL 2450 will be offered**

### **ENGL 2550-01 Gender, Identity and Literature**

Phyllis Weliver

**This course will be 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

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 men write? Our texts will include Brontë's *Jane Eyre*, poetry by Michael Field (Katharine Bradley and Edith Cooper), Woolf's *Orlando*, dramas by women suffrage campaigners, poetry from World War I, and Hwang's play, *M. Butterfly*. Requirements: two 4-5 page papers, weekly journal, and presentation.

**One additional section of ENGL 2550 will be offered.**

### **ENGL 2650 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 Film, Culture and Literature**

**This course will be cross-listed with FSTD 2700.**

Vince Casaregola

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.

**Two additional sections of ENGL 2750 will be offered.**

## FALL 2018 THREE-THOUSAND LEVEL COURSES

### Distribution Requirements for the English Major

#### Area One: Form and Genre

##### **ENGL 3050-01 Creative Writing: Poetry**

Paul Acker

**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 workshop offers you the opportunity to engage in a disciplined process of weekly poetry writing. It also provides a setting in which you and your peers can respond to each other's work on a regular basis. The workshop meets once a week on Tuesday afternoons. Generally, we will spend the first half of the session discussing copies of your work for the week. We will then discuss some poems by (primarily) contemporary poets organized around a particular theme or aspect of writing; I will then assign you to write a poem drawing on what you have learned from that discussion. Your weekly assignment (TWO TYPED COPIES please) will be due in my mailbox (NOT under my door), first floor, Adorjan Hall, Rm. 102, at Friday noon. NO EXTENSIONS BEYOND FRIDAY at 2 PM! This allows me time to read and write comments on your work and to return one copy and retain the other for my files. We will not discuss poems that are handed in late.

Bring to class 15 copies of your week's assignment to pass around to your classmates. Your final grade will be based on the timely and inspired completion of these assignments, and upon your collegial participation in class discussion. I have compiled an anthology of poems and will send it to your email address as a word.doc file. Please print it out, bind it however you like, and bring it to class every week, since poems we will discuss will be drawn from the anthology. We will proceed in the anthology order of topics but listen up in case I make any changes.

The single best advice I can give you now and throughout the class is to read widely in the works of other poets, preferably but not exclusively contemporary ones, from whom you can learn tricks of the trade, or aspects of the craft, or mysteries of the art.

##### **ENGL 3060-01 & 02 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 and Anton Chekov crafted their tales. And we'll engage with a range of recent voices, from Junot Díaz and ZZ Packer to Jhumpa Lahiri and George Saunders. 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 3220-01 Film and Literature**

Paul Acker

In this course we will view and discuss films that are adapted from literary works of various kinds. Two main areas will be addressed: hardboiled detective fiction and “film noir”; and “art novel/ art film.” For most weeks, students will read the literary work before a Thursday screening; write a short (3 or 4 page) paper (when assigned) or set of discussion questions (when assigned) to be turned in to my departmental mailbox by Monday noon (or 4:30 AT THE LATEST, when the office closes); and then discuss the film on Monday night. Papers turned into class at 6 are LATE. Films viewed will include *The Maltese Falcon*, *Blade Runner*, *Apocalypse Now* and *The Graduate*. You will each write a paper on the first two films, and then papers for three other films of your choosing and write discussion questions for all the others. Since this is an intensive writing course, there is no midterm or final.

### **ENGL 3241-01 Young Adult Literature**

Jennifer Buehler

With more books being published annually for teens than ever before, the field of adolescent literature, or YA lit, is flourishing. YA titles are showing up on bestseller lists, being turned into popular movies, and finding a place in many middle and high school English classrooms. Although the field has seen tremendous growth and innovation in the past decade, many people still associate YA lit solely with the “problem novels” of the 1970s, the series books of the 1980s, or recent blockbuster hits such as *Twilight*. In doing so, they grossly underestimate the richness and complexity of this literature.

In this course, we will immerse ourselves in an exploration of the current state of YA lit, from its modern origins in the 1960s to its most recent thematic and literary innovations. Designed with beginning English teachers in mind but also intended to meet the needs of English majors and others with a general interest in the topic, the course will engage participants in intensive reading of a wide variety of classic and contemporary YA texts. Our reading will be anchored by close analysis of these texts as well as ongoing conversation about the field of YA lit as it is shaped by publishers, book critics, and award committees. We will interact with authors and other experts in the field through telephone conference calls. Our work will be both intellectually rigorous and pragmatically grounded as we link conversations about literature to real-world contexts.

The following questions will guide our work together: What is YA lit, and who decides? How has the field of YA lit grown and changed over the past four decades? What tensions and debates shape the current conversation about YA lit? How can we support teens and adults in meaningful readings of YA lit?

### **Area Two: History and Context**

#### **ENGL 3260-01 British Literary Traditions After 1800**

Heather Bozant Witcher

Beginning with the Romantics (usually defined as the period running from 1780-1830), we trace major aesthetic developments with a particular eye towards their interaction with social and political trends. The Victorian era (Queen Victoria rules from 1837-1901) saw the rise of the British novel, which consistently turned to the social and ecological problems posed by the emergence of industrial capitalism. Twentieth and early twenty-first century literature is also usefully understood in relation to key geopolitical conflicts (WWI and WWII); the disintegration of Europe’s overseas empires; and “devolution” within the United Kingdom itself.

In particular, our course will pay attention to the changing conceptions of the individual and the community in light of social and political conflict. Of prime concern will be our tracing of the effects of imperialism and its influence on both the dominant and subordinate groups that comprise much of the English-speaking world today. We will strive



to explore the complex relationship between the changing British Empire and notions of identity / selfhood / community. All the writers we will study struggle to interpret these historical / cultural events both through representations in their literary works, developing new theories of creativity and art, and by questioning the role of the individual within the community.

**ENGL 3330-01 World Literary Traditions III – 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, sophomore and junior English majors and minors. This course meets the College of Arts and Sciences core requirement for Global Citizenship.**

Joya Uraizee

This course is designed to fill the 3000-level History and Context requirement for the English major, as well as the College of Arts and Sciences' global citizenship and upper-level core literature requirements. 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. Accordingly, you will read selected works of contemporary world literature, focusing on themes related to internationalism and migration; gender and sex; family and identity; class and politics; race and ethnicity. You will also learn to appreciate various approaches to world literature, including cultural, post-structural and psychoanalytical. Some of the texts you will examine include Joseph Conrad's *Heart of Darkness*, Gabriel Garcia Marquez's *One Hundred Years of Solitude*, Chinua Achebe's *Things Fall Apart*, Vaclav Havel's *Temptation*, Laila Soliman's *Egyptian Products*, Toni Morrison's *Sula*, Arundhati Roy's *The Ministry of Utmost Happiness*, and Dionne Brand's *No Language is Neutral*. The requirements for the course include short quizzes, 2 short papers, a blog, a final group project (including 6 hours of service learning), and a group oral presentation.

**ENGL 3470-01 Introduction to Shakespeare**

Jennifer Rust

This course will introduce you to the major genres of Shakespeare's dramatic work. We will read some Shakespeare's most significant comedies (*A Midsummer Night's Dream*, *Merchant of Venice*, *Measure for Measure*), tragedies (*Hamlet*, *Othello*), histories (*Richard III*, *Henry IV part I*) and romances (*The Tempest*). As you develop an ability to read and analyze Shakespeare's rich poetic language, you will also gain an understanding of Shakespeare's dramatic art and the complex culture of his historical era. In this course, we will pay particular attention to how Shakespeare's plays engage with religious controversies, gender politics, and encounters with the "New World" or non-European worlds in the sixteenth and seventeenth centuries. We will also track how Shakespeare's drama continues to evolve in performance in modern and contemporary film and television adaptations. Coursework will include reading quizzes, several short critical response papers, a presentation, and midterm and final exams. The main course text will be *The Norton Shakespeare: The Essential Plays* (Third Edition, ISBN 9780393938630).

**Area Three: Culture and Critique**

**ENGL 3540-01 Literature of the African Diaspora**

Stephen Casmier

**This course meets the College of Arts and Sciences core requirement for Global Citizenship.**

Literature of the African Diaspora will acquaint students with literature of the Black Atlantic experience (the experience of Africans in three regions: Africa, the Americas and Europe) through the discussion of writings spanning a period of nearly three hundred years. In this course, students will read eight 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 eight major works discussed in this class. Texts for this class will include: *Things Fall Apart* by Chinua Achebe, *So Long A Letter* by Mariama Ba, *The Classic Slave Narratives*, edited by Henry Louis Gates, *The Dark Child* by Camara Laye, *Beloved* by Toni Morrison, and *Native Son* by Richard Wright.

### **ENGL 3560-01 Ethnic American Literature: Dislocations**

Juliana Chow

**This course meets the College of Arts and Sciences core requirement for Diversity in the U.S.**

How has America been shaped by not the settling of people, but the unsettling of people? And how does environmental awareness change when “unsettling” rather than “settling” forms its foundation? In this course, we will read multiethnic American literature spanning from the nineteenth century to the twenty-first century in order to consider the dislocations of identity and place that form heterotopic spaces or spaces of difference. In particular, we will focus on some key dislocations in American history—fugitivity, removal, internment, and migration—with our readings drawn from authors that may include: James Fenimore Cooper, Frederick Douglass, Maria Ruiz de Burton, Sui Sin Far, Leslie Marmon Silko, Colson Whitehead, Helena Maria Viramontes, and Julie Otsuka. By exploring both early and contemporary literature, we will be able to trace the transformations of literary types, forms, and concepts of race and ethnicity, as well as of themes of home, nature, citizenship, belonging, and property (or their negation) in relation to unsettled peoples. What kind of racial or ethnic types did nineteenth-century American literature employ and how does later literature grapple with those types? What discourses or narratives are available for unsettled people to have a voice in and how does that voice change? How is land for unsettled peoples limited, circumscribed, constructed, imagined, modified? Assessment will be based on discussion participation and leading, presentations, reading responses (expect to read at least 100-200pp/week), quizzes, take-home exam essays, and a final project.

### **ENGL 3600-01 Women and Literature**

Phyllis Weliver

What is women’s writing? To answer this question, we will examine feminist theories of women’s writings, questions of women’s private and public identities, and women’s roles in courtship rituals and social movements. We will concentrate on nineteenth- and early twentieth-century British and American fiction writers who form the period known as First Wave Feminism. This course will focus on music as a vehicle that connects public and private spheres, rural and urban geographies, and secular and religious cultures. Looking at this ongoing thematic will lead us to grapple with how women authors repeatedly use the figure of the performing woman and her relationship with music to represent the woman author’s own opportunities and difficulties. Our texts will include Austen, *Pride and Prejudice*; Braddon, *Lady Audley’s Secret*; Chopin, *The Awakening*; Cather, *The Song of the Lark*; Hall, *The Well of Loneliness*. Requirements: one 4-page essay, one 6-7 page essay, five 1-page in-class writing prompts, attendance, participation.

### **ENGL 3700-01 & 01H The Bible and Literature**

Donald Stump

The course will focus on a selection of the greatest--and the most puzzling--stories in Scripture, such as those of Adam and Eve, Cain and Abel, Abraham and Isaac, Jacob and his wives, Moses and the Israelites, Saul and David, and Elijah and Ahab, along with psalms, parables, and incidents from the life of Christ. From these, we will turn to works of literature that have drawn heavily on them, such as Dante's *Divine Comedy*, selections from Milton's *Paradise Lost*, and a sampling of poems, short stories, and two films. The aim will be to probe deeply into key passages in these works, pondering not only their literary beauty and power but also the great questions that underlie them--questions about biblical conceptions of God, human nature, good and evil, and the afterlife. Assignments will include several written exercises, a paper, a midterm, and a final.

### **ENGL 3730-01 Introduction to Medical Humanities**

Sara Van Den Berg

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

Medical decisions are based not only on science, law and ethical principles, but on personal experiences and desires. This course emphasizes the role of personal experience in medical decision-making, as seen in literature and essays by physicians, patients, and their families. Fiction and non-fiction probe issues of uncertainty, error, impairment,

empathy, and catastrophe, and help us understand the different ways individual people cope with the illusion of success and the utility of failure. Resources of personal strength, institutional support, and cultural values are tested. Patient narratives may be quite different from physician narratives in response to crisis, and cultural differences may affect how illness is perceived and treated. We'll read about conflicts in childbirth, the doctor/patient relationship, hospital practices, access to care, dementia, and depression. Texts may include Jerome Groopman's *How Doctors Think*, Danielle Ofri's *What Doctors Feel*, and Atul Gawande's *Complications*, as well as fiction by Tolstoy, Chekhov, Hemingway, William Carlos Williams, Tillie Olsen, Alice Walker, Lorrie Moore, Alice Munro, and David Foster Wallace. Course requirements: short papers; midterm; final exam OR term paper.

#### **Area Four: Rhetoric and Argument**

##### **ENGL 3850-01 Foundations of Rhetoric and Writing**

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

Jan McIntire-Strasburg

This course will be project-based, and students will choose topics on which they will read, research and write across the semester. Some projects will be multimodal in nature. The projects will be grouped around either a local topic, or one "local" to the student, delving into place, space, or issues related to locality. Each student will present his/her projects to the class.

## FALL 2018 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 4240-01 Chaucer, *The Canterbury Tales***

Ruth Evans

Chaucer's *Canterbury Tales*, probably the best-known single work to survive from medieval England, is a lively collection of stories of many different genres (romance, personal confession, moral fable, animal fable, saint's life, obscene tale) told by men and women from all ranks of society, with an overarching frame narrative: the narrators of the individual tales are pilgrims on the way from London to Canterbury, and back again, striving to outdo each other (well, some of them are) to win the prize for the best story. We will explore on the one hand the social and cultural contexts that inform the *Canterbury Tales* (attitudes to sex, gender, and marriage, courtly love, religion, Christianity's others, social status, social mobility). We will on the other hand consider the tales from a variety of current critical perspectives, including Chaucer and whiteness, Chaucer and race, rape culture and #MeToo, queer theory, class, obscenity, voice, anti-Semitism, and the difference it makes that the collection was originally copied down by hand in a large number of manuscripts, and was not produced as a neatly-edited edition (is it finished? was it ever intended to be finished?).

The tales will be read in the original Middle English, but no advance knowledge is necessary. The course teaches the basics of reading and pronouncing Chaucer's English.

We will use Boenig and Taylor's Broadview edition of *The Canterbury Tales* (2<sup>nd</sup> edn). Please email the instructor before you buy it.

### **ENGL 4500-01 The Age of Romanticism: Space and the Romantic Imagination**

Toby Benis

**This course is cross-listed with ENGL 6500.**

"To draw a map is to tell a story, in many ways, and *vice versa*."

Robert J. Tally, Jr. *Spatiality: the New Critical Idiom* (2013)

In literary studies for much of the last century, "space" as a category of critical inquiry was set aside in favor of time and history. Recent work has refuted this view, seeing space and place as entities that are far more complex, ontologically and aesthetically. Theorists have pointed out the implications of spatial studies for class, gender, and aesthetics. This course will explore Romantic culture through the lens of what is now called "the Spatial Turn" in literary studies. How do space, place, and displacement figure in the literature of this period? What geographers and philosophers have shaped the way the idea of space has changed in literary studies more generally? We will read a survey of core Romantic texts against this backdrop, including Wordsworth's *The Prelude*; Wollstonecraft's *Vindications of the Rights of Women*; Austen's *Mansfield Park*; DeQuincey's *Confessions of an English Opium Eater*; and others.

Graduate students will write two essays and serve as preceptors for enrolled undergraduates. Graduate students also will be expected to attend periodic breakout sections for intensive discussion of key texts over the course of the semester.

Undergraduates will be responsible for several short (1-2 page) response papers; a group presentation; one longer (7-10 page) formal essay; and participation in role-playing simulations.

### **ENGL 4760-01 and 01H 20<sup>th</sup> Century American Literature: The Age of Paranoia**

Vince Casaregola

As World War II ended, the United States found itself in an unprecedented position of world leadership, but in a very broken and still highly conflicted world. Though the war was finished with a sense of unusual finality, international and regional conflicts remained unresolved. The events of World War II had traumatized hundreds of millions of people and disrupted many nations and cultures. Additionally, wide-spread ideological conflicts between communist countries (chiefly the Soviet Union and then also China) and the capitalist democracies in the West (chiefly the U.S. and Western European nations like Great Britain and France) had intensified.

The next several decades would find the United States experiencing both unprecedented economic growth and international influence and at the same time living under the shadow of the increasingly tense Cold War and the violence of smaller “client state” wars across the globe. In short, Americans lived with an opportunity to satisfy material desires as never before and yet lived under the threat of utter annihilation of both their own nation and of the whole world. There developed an ironic relationship between an increasingly materialistic, self-indulgent consumer culture, on the surface, and a deeply anxious and fearful culture underneath—not a healthy situation.

Our course will examine the literature, film, and other forms of cultural expression from this period in order to analyze and interpret these contradictory states of mind. We will be looking at works from the mid-1940s through the 1970s, with some additional material that is later and looks back on the period. We will consider the after effects of WW II, the conditions of the Cold War, and the experience of Vietnam as they shaped both America’s sense of itself and its relationship with the world. We will also examine America’s internal anxieties, fears, and conflicts in the areas of socio-economic class, gender, race, and other aspects of individual and community identity. In the end, using literature, film and other forms as our evidence, we will study the cultural consciousness of America and Americans throughout some of the most influential and important (as well as the most disturbed and disturbing) decades of its history.

We will read several novels and see a number of films. We will study some other art forms and artifacts of popular culture. We will engage in a reasonable amount of writing, along with some more objective forms of assessment. Films will be available through library streaming, the library reserve, and/or other appropriate means.

### **RIE / English Honors Seminar**

#### **ENGL 4890-01 Authority and American Literature, 1960-Present**

Rachel Greenwald Smith

**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](mailto:undergradenglish@slu.edu). This course is cross-listed with ENGL 6790.**

This class will examine key movements in American literature from the 1960s to the present in the context of shifting attitudes toward authority. While the traditional account of this period sees it as characterized primarily by the rise and fall of a single literary movement—postmodernism—this course situates postmodernism as one of several responses to a fundamental question that arose in the post-WWII period. That question is this: knowing that

a modern Western democracy can succumb to authoritarianism, how should art respond to that threat?

We will begin with the counter-cultural aesthetic experiments of John Cage and Allan Kaprow, who sought to limit the author's control over the work of art through the use of chance and participatory forms. These writers, who were closely allied with the counter-culture, saw their work as part of a larger project of reimagining a social order that would allow for unrestrained individual freedom. We will then look at writers and artists such as Amiri Baraka, Valerie Solanas, Yoko Ono, and Marina Abramovic who used direct, and sometimes violent, engagements with their audiences to highlight the persistence of violence toward women and people of color. A unit on postmodernism, featuring works by Ishmael Reed, John Barth, and Kathy Acker, will focus on the movement's ambivalence toward structure, even as its key critical works professed to be interested in the total removal of closure and determinacy. Finally, we will look at how the neoliberal emphasis on individual responsibility gives rise to a situation in which the concept of individual freedom is used as a form of control. We will read works by Sheila Heti, Salvador Plascencia, Claudia Rankine, C.A. Conrad, Peter Dimock, and Paul Beatty that respond by staging new experiments in rule-based writing, authorial visibility, and strict forms.

### **Senior Seminar**

#### **ENGL 4940-01 Senior Inquiry Seminar: The Black Existentialist Novel**

**Enrollment limited to senior English majors.**

Nathan Grant

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.

## FALL 2018 FIVE-THOUSAND LEVEL COURSES

### **ENGL 5000-01 Methods of Literary Research**

Ruth Evans

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

This course is required for all graduate students in English. It offers an advanced introduction to the various types of research tools and mythologies available to students of English Literature of all periods, including major literary databases (e.g., EEBO, ECCO) and online catalogs, the formal description of a book or manuscript, editing a short text, evaluation of sources and evidence for humanities research, compiling an annotated bibliography, giving a conference paper, and preparing, revising, and submitting work for publication in a peer-reviewed journal. The aim of the course is to help students learn about, and use, different kinds of advanced research tools in literary studies, and to provide students with professional research training appropriate to the discipline of English Language and Literature and the job market. The focus will not only be on the practical methodologies of bibliography and book history, but also on the theoretical questions raised by these methodologies: critiques of databases; editorial principles; literacy and orality; the problematic of the archive; the socialization of texts; what is an author? technology and writing; the problematic intersection of literary studies and history of the book. Students will pursue research problems specific to their fields of interest, with guidance from the course convenor. Visits will be arranged to the Vatican Film Library (for an introduction to medieval manuscript technology), the Rare Books Room at Pius Library, and the Missouri Botanical Garden Library, which has a collection of incunables and medieval manuscript waste used in early modern bindings. We might also include visits to other local libraries (e.g. the St. Louis Public Library), and to the Newberry Library in Chicago.

### **ENGL 5010-01 Teaching Writing**

Paul Lynch

**This course is required of all graduate students who expect to teach and have not previously taken an equivalent graduate pedagogy course.**

A more accurate course description would perhaps have added a question mark to title, Teaching Writing. As much intellectual energy has been spent debating whether we can teach writing as has been spent on actually teaching it. Is 16 weeks enough time? Who are we teaching them to write for? Should we teach writing at all? Far from being a problem or a symptom of some underlying disease, however, such tensions reflect how the teaching of writing has always been a highly reflective practice. We are always thinking about what we're doing, what we've done, and what we might yet do in the classroom. We're also adapting to shifting standards, emerging media, and ever-changing student populations. Even if there was a right way to do things, it surely wouldn't stand the test of time. And this reflective work necessarily entails occasional anxiety. As a course generally populated by first time teachers, we will work through and harness our collective anxiety in order to build the reflective practices that are the typical hallmarks of successful teachers. Working from *The Oxford Guide to Composition Pedagogy*, we will construct syllabi, create assignments, and evaluate student writing: and we will do all of this together. ENGL 5010 will create a community of teachers who respond, encourage, and share with one another.

### **ENGL 5899-01 Professionalization Practicum**

Rachel Greenwald Smith

The goal of this course is to prepare students for life and work after the PhD. We will develop academic job materials, including job letters, CVs, research statements, teaching statements, and interview strategies in a series of in-class workshops and peer-review sessions. We will also discuss non-academic job options, resumes, and strategies. Finally, we will discuss what it means to continue to write and research beyond the dissertation, both in academic and non-academic contexts.

**FALL 2018**  
**SIX-THOUSAND LEVEL COURSES**

**ENGL 6190-01 - Disability Studies: The Borders of Disability**

Sara van den Berg

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

This course considers the problem of defining disability, both as theoretical concept and as experience. There will be theoretical readings, and we'll discuss the foundations of Disability Studies in theories of feminism, gender, race and the body, as well as in social activism and the law. The course will focus on three very different types of disability: blindness, dwarfism, and pain. Each of them has a "history." Each poses problems for the theory of disability and the personal experience of disability. Blindness, a deficit of sensation, is often socially marked (by a white cane or a service dog). We'll read Milton on his blindness, as well as contemporary works (including Oliver Sacks on the problem of regaining sight). Dwarfism looks like a disability but may not be. We'll survey representations of dwarfs in art and literature from the Renaissance court to the 19<sup>th</sup>-century freak show to present-day media and medicine. We'll read essays by dwarfs, as well as criticism and biographies, and will discuss films (Tod Browning's *Freaks* and *The Station Agent*, which features Peter Dinklage). Pain is an "invisible disability," an internal overload of sensation. Readings will include Fanny Burney's account of her mastectomy, John Locke's account of treating the Countess of Northumberland, and modern memoirs. We'll discuss the problems of measuring pain and the problem of treating it. In discussing blindness, dwarfism and pain, we'll consider the moral, medical, and psychosocial models of disability and how they change over time. This seminar is suitable for beginning and advanced students. Each student will develop an independent research project and will make a presentation to the class.

**ENGL 6500-01 The Age of Romanticism: Space and the Romantic Imagination**

Toby Benis

**This course meets the graduate Long-Nineteenth-Century Literature requirement. This course is cross-listed with ENGL 4500.**

"To draw a map is to tell a story, in many ways, and *vice versa*."

Robert J. Tally, Jr. *Spatiality: the New Critical Idiom* (2013)

In literary studies for much of the last century, "space" as a category of critical inquiry was set aside in favor of time and history. Recent work has refuted this view, seeing space and place as entities that are far more complex, ontologically and aesthetically. Theorists have pointed out the implications of spatial studies for class, gender, and aesthetics. This course will explore Romantic culture through the lens of what is now called "the Spatial Turn" in literary studies. How do space, place, and displacement figure in the literature of this period? What geographers and philosophers have shaped the way the idea of space has changed in literary studies more generally? We will read a survey of core Romantic texts against this backdrop, including Wordsworth's *The Prelude*; Wollstonecraft's *Vindications of the Rights of Women*; Austen's *Mansfield Park*; DeQuincey's *Confessions of an English Opium Eater*; and others.

Graduate students will write two essays and serve as preceptors for enrolled undergraduates. Graduate students also will be expected to attend periodic breakout sections for intensive discussion of key texts over the course of the semester.

Undergraduates will be responsible for several short (1-2 page) response papers; a group presentation; one longer (7-10 page) formal essay; and participation in role-playing simulations.



## ENGL 6790-01 Authority and American Literature, 1960-Present

Rachel Greenwald Smith

**This course meets the graduate Modern and/or Contemporary Literature requirement. This course is cross-listed with ENGL 4890.**

This class will examine key movements in American literature from the 1960s to the present in the context of shifting attitudes toward authority. While the traditional account of this period sees it as characterized primarily by the rise and fall of a single literary movement—postmodernism—this course situates postmodernism as one of several responses to a fundamental question that arose in the post-WWII period. That question is this: knowing that a modern Western democracy can succumb to authoritarianism, how should art respond to that threat?

We will begin with the counter-cultural aesthetic experiments of John Cage and Allan Kaprow, who sought to limit the author's control over the work of art through the use of chance and participatory forms. These writers, who were closely allied with the counter-culture, saw their work as part of a larger project of reimagining a social order that would allow for unrestrained individual freedom. We will then look at writers and artists such as Amiri Baraka, Valerie Solanas, Yoko Ono, and Marina Abramovic who used direct, and sometimes violent, engagements with their audiences to highlight the persistence of violence toward women and people of color. A unit on postmodernism, featuring works by Ishmael Reed, John Barth, and Kathy Acker, will focus on the movement's ambivalence toward structure, even as its key critical works professed to be interested in the total removal of closure and determinacy. Finally, we will look at how the neoliberal emphasis on individual responsibility gives rise to a situation in which the concept of individual freedom is used as a form of control. We will read works by Sheila Heti, Salvador Plascencia, Claudia Rankine, C.A. Conrad, Peter Dimock, and Paul Beatty that respond by staging new experiments in rule-based writing, authorial visibility, and strict forms.

## 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 course and 3000-level Core courses 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.	
	ENGL 3xxx:_____	3 hrs.	Two of these 3000-level courses must be taken before proceeding to the 4000-level course.
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. <sup>1</sup>
	ENGL 4xxx:_____	3 hrs.	
	ENGL 4xxx:_____	3 hrs.	
	ENGL 4xxx:_____	3 hrs.	
	ENGL 4xxx:_____	3 hrs.	
1 x Senior Seminar	ENGL 4940:_____	3 hrs.	All majors take 4940 in their senior year (fall or spring) <sup>2</sup>
Total 36 hrs.			

<sup>1</sup> See next page for information about how concentrations within the major structure a student's 4000-level coursework.

<sup>2</sup> See next page for exceptions.

## Concentrations within the Major

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### 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 4940: Senior Seminar, CW students submit a portfolio of representative work for assessment prior to graduation.
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### Rhetoric, Writing and Technology (RWT)

Students completing the English major with emphasis in Rhetoric, Writing and Technology (RWT) follow the 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 courses:

- **ENGL 3850:** Foundations in Rhetoric and Writing; this course fulfills the Rhetoric and Argumentation (RA) category at the 3000-level.
- **Either ENGL 4020:** History of Rhetoric from Classical Athens until 1700 **or English 4030** History of Rhetoric from 1701 until the present; both courses fulfill 3 hours of the Advanced Seminar requirement within the major.

**Electives:** RWT students will also take at least **TWO** additional RWT courses from the following:

- |  |   |
|--|---|
| • ENGL 3860: Public Rhetoric                               | • ENGL 4000: Business and Professional Writing  |
| • ENGL 3854: Teaching the Writing Life                     | • ENGL 4010: New Media Writing                  |
| • ENGL 3870: Technical Writing                             | • ENGL 4040: Special Topics in Rhetoric         |
| • ENGL 3760: Topics in Rhetorical Analysis                 | • ENGL 4080: Adv. Creative Writing: Non-Fiction |
| • ENGL 3890: Writing Consulting: Forms, Theories, Practice | • ENGL 4120: Language Studies: Special Topics   |

**Capstone:** Instead of ENGL 4940: Senior Seminar, RWT students complete a capstone project with a faculty mentor under **ENGL 4962: RWT Capstone**.

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### 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 4940: 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
Core Requirements	ENGL 2xxx: _____	3 hrs.	Both 2000- and 3000-level Core courses count toward the minor. Students not required to take a 2000-level literature course should use their 3000-level Core requirement here.
1 x 2000 / 3000-level course:	or		
	ENGL 3xxx: _____	3 hrs.	
Introductory Coursework			
3 x 3000-level courses:	ENGL 3xxx: _____	3 hrs.	Students take one 3000- level course from 3 of the four possible distribution categories. (9 hours total at the 3000-level)
• 1 x Culture and Critique	ENGL 3xxx: _____	3 hrs.	
• 1 x History and Context	ENGL 3xxx: _____	3 hrs.	
• 1 x Form and Genre			Two of these 3000-level courses <b>must</b> be taken before proceeding to the 4000-level.
• 1 x Rhetoric and Argumentation	ENGL 3xxx: _____	3 hrs.	
Advanced Coursework			
2 x 4000-level creative writing	ENGL 4xxx: _____	3 hrs.	Minors take TWO 4000- level courses to complete the minor. Any 4000-level course (other than 4940 and 4990) <sup>3</sup> counts towards this requirement.
	ENGL 4xxx: _____	3 hrs.	
Total courses/hours	Six courses	18 hrs.	Includes Core Courses

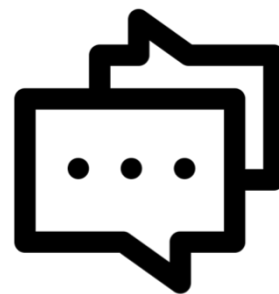
<sup>3</sup> The English Senior Seminar (ENGL 4940) is restricted to English majors; the Senior Honors Project (ENGL 4990) is restricted to RIE – English Honors students.

### The Minor in Creative Writing

Requirements	Courses	Hrs.	Description
General English Requirement: 2 x 3000/4000-level literature or rhetoric courses	ENGL 3/4xxx:_____	3 hrs.	Six hours of complementary courses in literature or rhetoric are to be chosen in consultation with the chair of creative writing.
	ENGL 3/4xxx:_____	3 hrs.	
Introductory Coursework			
1 x 3000-level creative writing	ENGL 3xxx:_____	3 hrs.	<p>Students choose one of the following:</p> <ul style="list-style-type: none"><li>• ENGL 3030 The Writer as Reader</li><li>• ENGL 3040 Writing Literacy Narratives</li><li>• ENGL 3050 Creative Writing: Poetry</li><li>• ENGL 3060 Creative Writing: Fiction</li><li>• ENGL 3070 Creative Writing: Drama</li><li>• ENGL 3080 Creative Writing: Non-Fiction</li><li>• ENGL 3090 Creative Writing: Poetry and Translation</li><li>• ENGL 3100 Creative Writing: Special Topics</li><li>• ENGL 3850 Foundations of Rhetoric and Writing</li></ul> <p>One of these 3000-level writing courses must be taken before proceeding to the 4000-level.</p>
Advanced Coursework			
2 x 4000-level creative writing	ENGL 4xxx:_____  ENGL 4xxx:_____	3 hrs.  3 hrs.	<p>Students choose two of the following:</p> <ul style="list-style-type: none"><li>• ENGL 4010 New Media Writing</li><li>• ENGL 4050 Adv. Creative Writing: Poetry</li><li>• ENGL 4060 Adv. Creative Writing: Fiction</li><li>• ENGL 4070 Adv. Creative Writing: Drama</li><li>• ENGL 4080 Adv. Creative Writing: Non-Fiction</li><li>• ENGL 4090 Adv. Creative Writing: Special Topics</li><li>• ENGL 4120 Language Studies: Special Topics</li></ul>
Total courses/hours	Five courses	15 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](mailto:nathaniel.rivers@slu.edu).

## Department of English

### Editorial Internships for *VIA* and *The Kiln Project*

The Department of English offers two internships in concert with its two, student-led and student-run publications, *The Kiln Project* and *VIA*. *The Kiln Project* (<https://thekilnproject.weebly.com>) is a literary magazine, published annually, that accepts submissions in fiction, nonfiction, poetry, and visual art created by SLU undergraduate writers. *VIA* (<https://viajournal.weebly.com>) is a journal of undergraduate research publishing quality and diverse works of research done by SLU's undergraduate students. These internships provide course credit, structure, and visibility for the work of editing a journal. **These internships are thus excellent opportunities for English majors looking to both solidify and expand their skills: writing, editing, document design, project management, and professional communication.**

**The editor position (one for each journal) is a year-long three-credit internship** (a one-hour ENGL 4910 in the Fall and a two-hour ENGL 4910 in the Spring).

#### Editor (10-15 Hours/Week)\*

- **Develop** vision for semester's work including the volume they will edit
- **Solicit, review, prepare** and **publish** submissions
- **Promote** journal through coordinated efforts across print and social media as well as other channels developed (potentially) by the editor
- **Delegate** appropriate tasks to assistant editor(s)
- **Coordinate** with faculty advisor

#### Eligibility

These internships, counting as they do for course credit, are likewise subject to the guidelines established for all internships carrying course credit. Visit <https://slu-english-internships.weebly.com/> for more details.

#### Applicants must:

- be a declared **SLU English major in good standing**
- have taken at least **TWO 3000-level courses**
- have earned a **3.0 GPA within the English major** and **2.5 overall GPA**

#### Application Requirements

- **250-word** vision statement outlining your goals and suitability for the position you are applying for
- **Resume**
- **Unofficial Transcript**

All eligible English majors are encouraged to apply, but special consideration will be given to applicants with previous work experience (including assistant editorial roles) with either *VIA* or *The Kiln Project*.

Submit application materials to Professor Nathaniel Rivers, Internship Coordinator, at [nathaniel.rivers@slu.edu](mailto:nathaniel.rivers@slu.edu) by **March 23**.

## Department of English

### Social Media Internship

The Social Media Intern is responsible for coordinating and executing the Department of English's social media strategy, working across key social media channels including Facebook, Twitter, Instagram, and others to be proposed by the social media intern. This role, **which is a paid position likewise eligible for course credit**, will be instrumental in growing the department's social media presence in order to create a community that fosters collective and individual success, growing the major as it helps students themselves to grow. **This role offers the intern a total immersion into a busy digital rhetoric and writing environment.** The successful candidate will work closely with key faculty members, current students, and alumni to learn about social media, digital communications and networking. **All eligible English majors are encouraged to apply.**



### Reports To

Department Chair, Director of Undergraduate Studies, and Coordinator of the Computer Assisted Instruction Lab

### Social Media Internship Details/Responsibilities

- **12 - 15 hour per week paid work (\$10.00/hour) commitment** during the semester through the Computer Assisted Instruction Lab
- **Three-credit internship (ENGL 4910)**
- **Compose** creative, high-quality content across social media platforms: high-resolution images, high-fidelity audio and video, and compelling, concise prose
- **Provide** live coverage of departmental events
- **Monitor** public feedback and social media accounts
- **Fulfill** assignments by given deadlines
- **Provide** social media support across the department

### Eligibility

These internships, counting as they do for course credit, are likewise subject to the guidelines established for all internships carrying course credit. Visit <https://slu-english-internships.weebly.com/> for more details. *Students may reapply for this position for the following semester, but it will not count again for course credit.* **Applicants must:**

- be a declared **SLU English major in good standing**
- have taken at least **TWO 3000-level courses**
- have earned a **3.0 GPA within the English major and 2.5 overall GPA**

### Application Requirements

- **250-word** application letter outlining your goals and suitability for the position
- **Resume**
- **Unofficial Transcript**

Submit application materials to Professor Nathaniel Rivers, Internship Coordinator, at [nathaniel.rivers@slu.edu](mailto:nathaniel.rivers@slu.edu) by **March 23.**





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

#### ADVANTAGES OF RIE

- Smaller class sizes
- Intellectually engaging classes
- Opportunities to work closely 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 DUE MARCH 19

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](https://www.slu.edu/arts-and-sciences/english/pdfs/rie_english.pdf)  
 Contact Dr. Rust at [jennifer.rust@slu.edu](mailto:jennifer.rust@slu.edu) to request an application or ask questions.



## Who can enter?

Eligible students are SLU undergraduates who have taken any English course at the 2000, 3000, or 4000 level in either the fall 2017 or spring 2018 semesters.

**1st Place: \$150**

**2nd Place: \$100**

**Honorable Mention: \$75**

Awards given at each  
course level

## How do I compete?

Submit 1 essay written for an English course in fall 2017 or spring 2018. The essay must be a minimum of 5 pages (1250 words) up to a maximum length of 10 pages (2500 words), typed and double-spaced in 12-point type (excluding "Works Cited" pages). Submissions must be made via email to [sluenglishawards@gmail.com](mailto:sluenglishawards@gmail.com). More details and application form at <https://goo.gl/oJk1Gv>.

## How is it judged?

Essays will be judged by the English Department's Writing Expectations for Readability, Clarity of Objective and Argument, Analysis and Critical Thinking, and Organization.

## What are the dates?

Submissions are due on March 23 2018. Award winners will be announced at the English Spring Celebration on Monday, April 23 - 3-5 p.m. at the Pere Marquette Gallery.

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