**TABLE OF CONTENTS**

**COURSE DESCRIPTIONS:**
- COURSES THAT FULFIL AREA REQUIREMENTS FOR THE MAJOR .............................................. 4-5
- ONE-THOUSAND LEVEL COURSES .................................................................................... 7
- TWO-THOUSAND LEVEL COURSES ................................................................................. 8-10
- THREE-THOUSAND LEVEL COURSES ............................................................................... 11-15
- FOUR-THOUSAND LEVEL COURSES ............................................................................... 16-19
- FIVE-THOUSAND LEVEL COURSES ................................................................................. 20
- SIX-THOUSAND LEVEL COURSES ..................................................................................... 20-22

**DEGREE REQUIREMENTS:**
- MAJOR IN ENGLISH ........................................................................................................ 23
- CONCENTRATIONS ........................................................................................................... 24
- MINOR IN ENGLISH ........................................................................................................ 25
- MINOR IN CREATIVE WRITING ....................................................................................... 26
- INTERNSHIPS FOR ENGLISH MAJORS ........................................................................... 27
UNDERGRADUATE COURSES

Introductory Courses


ENGL 2250-01 Conflict, Social Justice & Literature | MW 9:00-10:15 | Mathys
ENGL 2250-02 Conflict, Social Justice & Literature | MW 11:00-12:15 | Mathys

ENGL 2350-01 Faith, Doubt & Literature | TR 12:15-2 | Stump
ENGL 2350-02 Faith, Doubt & Literature | TR 3:15-5 | Rus
t

ENGL 2450-01 Nature, Ecology & Literature | MWF 10-10:50 | Hildebrandt
ENGL 2450-02 Nature, Ecology & Literature | MWF 12-12:50 | van den Berg

ENGL 2550-01 Gender, Identity & Literature | MWF 10-10:50 | Weliver
ENGL 2550-02 & 02H Gender, Identity & Literature | TR 12:15-3:30 | Evans
ENGL 2550-03 Gender, Identity & Literature | MWF 1:10-2 | Witcher

ENGL 2650-01 Technology, Media & Literature | MWF 11-11:50 | Stiles
ENGL 2650-02 Technology, Media & Literature | TR 11-12:15 | Casmier

ENGL 2750-01 Film, Culture & Literature | MWF 11-11:50 and W 5-7:45 | McIntire-Strasburg
ENGL 2750-02 Film, Culture & Literature | MWF 1:10-2 and W 5-7:45 | McIntire-Strasburg

Distribution Requirements

Area One: Form and Genre
ENGL 3050-01 Creative Writing: Poetry | M 2:10-4:40 | Acker
ENGL 3060-01 Creative Writing: Fiction | TR 12:45–2 | Alam
ENGL 3100-01 Creative Fiction: Screenwriting | MW 12:45-2 | Mathys
ENGL 3180-01 Film: Alfred Hitchcock | MR 6-8:45 | Acker

Area Two: History and Context
ENGL 3280-01 American Literary Traditions After 1865 | TR 9:30-10:45 | Casaregola
ENGL 3310-01 World Literary Traditions I | TR 2:15-3:30 | Hasler

Area Three: Culture and Critique
ENGL 3520-01 African American Literary Traditions II: After 1900 | TR 12:45-2 | Casmier
ENGL 3570-01 Writing Sex in the Middle Ages | MWF 10-10:50 | Perry
ENGL 3660-01 LGBTQ Literature | MWF 11-11:50 | Crowell
ENGL 3740-01 & 01H Medicine & Literature | MWF 1:10-2 | Stiles

Area Four: Rhetoric and Argument
ENGL 3750-01 Writing About Literature: Introduction to Literary Theory | TR 12:45-2 | Rust – Priority course for English majors.
ENGL 3890-01 Writing Consulting: Forms, Theories, Practice | R 2:10-4:55 | Merys
4000-Level Advanced Seminars

ENGL 4000 Business Writing | Multiple sections and instructors
ENGL 4020-01 History of Rhetoric I | R 2:10-4:55 | Lynch
ENGL 4050-01 Advanced Creative Writing: Poetry | T 2:10-4:55 | Johnston
ENGL 4060-01 Advanced Creative Writing Fiction | TR 11:00-12:15 | Alam
ENGL 4176-01 & 02H Queer Cinema: History, Aesthetics, & Activism | MWF 1:10-2 and M 5-7:45 | Crowell
ENGL 4300-01 Age of Elizabeth | TR 3:45-5 | Stump
ENGL 4350-01 & 17th Century Literature | W 6-8:45 | Sawday
ENGL 4580-01 Major Victorian Authors & Movements: Liberalism(s) & Victorian Lit. | MWF 11-11:50 | Weliver

RIE / English Honors Seminar

ENGL 4350-01 & 17th Century Literature | W 6-8:45 | Sawday

Senior Seminar

ENGL 4940-01 Senior Seminar | TR 2:15-3:30 | Rivers

GRADUATE COURSES

ENGL 5020-01 History of Rhetoric I | R 2:10-4:55 | Lynch
ENGL 5110-01 Literary Theory | T 6-8:45 | Grant
ENGL 6350-01 17th Century Literature | W 6-8:45 | Sawday
ENGL 6650-01 20th Century Postcolonial Literature | M 6-8:45 | Uraizee
ENGL 6710-01 19th Century American Literature | R 6-8:45 | Bush
COURSES THAT MEET MAJOR CONCENTRATION REQUIREMENTS

Creative Writing
ENGL 3050-01 Creative Writing: Poetry | M 2:10–4:40 | Acker
ENGL 3060-01 Creative Writing: Fiction | TR 12:45–2 | Alam
ENGL 3100-01 Creative Fiction: Screenwriting | MW 12:45-2 | Mathys
ENGL 4050-01 Advanced Creative Writing: Poetry | T 2:10-4:55 | Johnston
ENGL 4060-01 Advanced Creative Writing Fiction | TR 11-12:15 | Alam

Rhetoric, Writing, and Technology
ENGL 3890-01 Writing Consulting: Forms, Theories, Practice | R 2:10-4:55 | Merys
ENGL 4020-01 History of Rhetoric I | R 2:10-4:55 | Lynch

English Honors Program (RIE English)
ENGL 4350-01 & 17th Century Literature | W 6-8:45 | Sawday

INTERDISCIPLINARY MINOR OFFERINGS

Creative and Professional Writing Concentration
Contact Dr. Devin Johnston with program questions at devin.johnston@slu.edu
ENGL 3050-01 Creative Writing: Poetry | M 2:10-4:40 | Acker
ENGL 3060-01 Creative Writing: Fiction | TR 12:45-2 | Alam
ENGL 3100-01 Creative Fiction: Screenwriting | MW 12:45-2 | Mathys
ENGL 4050-01 Advanced Creative Writing: Poetry | T 2:10-4:55 | Johnston
ENGL 4060-01 Advanced Creative Writing Fiction | TR 11-12:15 | Alam

Film Studies Interdisciplinary Minor
Contact Dr. Vincent Casaregola with program questions at vincent.casaregola@slu.edu
ENGL 2750-01 Film, Culture & Literature | MWF 11-11:50 and W 5-7:45 | McIntire-Strasburg
ENGL 2750-02 Film, Culture & Literature | MWF 1:10-2 and W 5-7:45 | McIntire-Strasburg
ENGL 3100-01 Creative Fiction: Screenwriting | MW 12:45-2 | Mathys
ENGL 3180-01 Film: Alfred Hitchcock | MR 6-8:45 | Acker
ENGL 4176-01 & 02H Queer Cinema: History, Aesthetics, & Activism | MWF 1:10-2 and M 5-7:45 | Crowell

Medical Humanities Interdisciplinary Minor
Contact Dr. Anne Stiles with program questions at anne.stiles@slu.edu
ENGL 3740-01 & 01H Medicine & Literature | MWF 1:10-2 | Stiles

COURSES THAT MEET COLLEGE OF ARTS AND SCIENCES DIVERSITY REQUIREMENTS

Cultural Diversity in the United States
ENGL 3280-01 American Literary Traditions After 1865 | TR 9:30-10:45 | Casaregola
ENGL 3520-01 African American Literary Traditions II: After 1900 | TR 12:45-2 | Casmier

Global Citizenship
ENGL 3310-01 World Literary Traditions I | TR 2:15-3:30 | Hasler
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.

This semester, the writing program will offer several sections that focus on particular lines of inquiry. These sections are described below. Students who are interested in taking these courses 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

ENGL 2250-01 & 02 Conflict, Social Justice & 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 and rehabilitation; the gender and racial dimensions of incarceration; the prison-industrial complex; “Son of Sam” laws and the First Amendment; the death penalty; and the role of literature in prison life. We’ll also think about confinement and isolation more broadly, and we’ll look at the varying ways in which writers employ formal techniques to engage with these themes. Potential texts include nonfiction from Thoreau, Martin Luther King, Eldridge Cleaver, Assata Shakur, Michelle Alexander, Michel Foucault, Alexander Solzhenitsyn, and the Attica prison manifesto. Fiction and drama may include The Graybar Hotel by Curtis Dawkins, Short Eyes by Miguel Piñero, The Keep by Jennifer Egan, and One Flew Over the Cuckoo’s Nest by Ken Kesey. We’ll read poems by Etheridge Knight, Reginald Dwayne Betts, C.D. Wright, Jimmy Santiago Baca, and others. We’ll also analyze 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, episodes of Orange is the New Black, and Before Night Falls by Julian Schnabel. We will work to collaborate with the St. Louis University Prison Program and St. Louis’s Prison Performing Arts program. Students will be expected to read and analyze course texts closely, write several papers, undertake regular quizzes and a final exam, and help create lively class discussions.

ENGL 2350-01 Faith, Doubt & 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 Robin 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.

ENGL 2350-02 Faith, Doubt & 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?
**ENGL 2450-02 Nature, Ecology & Literature**

Sara van den Berg

This course considers the human being in relation to nature, and investigates what might be called “the ecology of the body”: the conflicting ideas about the body that conflict and complement each other as we experience ourselves. The body is both something we have, and something we are. The body is natural: it grows and decays, expresses genetic patterns, and is part of the system we call Nature. Different ideas of the body and ideas of nature are often intertwined. For example, disabled or monstrous bodies are considered “unnatural” while beauty is considered “natural.” We’ll consider ideas of the monstrous and the beautiful, the functional and the disabled, and differentiations of the body by gender and age. We’ll discuss some of the frameworks that are used to define bodily experience: health and illness, animal and spirit, life and death, human and post-human. We’ll read a variety of literary works that reflect efforts to control and change the human body, and we’ll examine paintings, portraits, and sculpture that exemplify different attempts to represent, understand, celebrate, and transcend the body. Expect a variety of readings from ancient Greece to modern science fiction, Shakespeare to Frankenstein, American poetry to autobiography and fictions of disease. This course provides opportunities for discussion, short reflection papers, and a final project.

One additional section of ENGL 2450 will be offered in Spring 2018.

**ENGL 2550-01 Gender, Identity & 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

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 Charlotte Bronte’s *Jane Eyre*; Virginia Woolf’s *Orlando*; dramas by women suffrage campaigners; poetry from World War I (Rupert Brooke and Siegfried Sassoon); Rebecca West’s *The Return of the Soldier;* Hwang’s play, *M. Butterfly* along with Puccini’s *Madame Butterfly;* Larson’s musical *RENT* along with Puccini’s *La Boheme;* and the film, *The Danish Girl* (adapted from the novel by Ebershoff). Requirements: two 4-5 page papers, weekly journal, and presentation.

**ENGL 2550-02 & 02H Gender, Identity & Literature**

Ruth Evans

This course is cross-listed with WGST 2550.

What does it mean to have a gender? Is gender biological or cultural? Gender expression is the outward, culturally-determined signs of my gender: behavior, clothing, appearance, and name, signs that are usually read in binary terms, as masculine or feminine. My gender identity, in contrast, is my internal, deeply-held sense of my gender, which may be at odds with my biological sex (the basis for the sex I am assigned at birth): I may have been born a man, but inside I feel that I am a woman. My gender identity is also self-determined (I get to say what my gender is), is not necessarily visible to others, and may or may not be abiding. Today, there’s a proliferation of gender identities: not only masculine and feminine, but genderqueer, boi, bigender, transgender, transmasculine, nongender, agender, and many other terms besides. Gender is also always intersectional, that is, it is articulated with other categories: race, class, religion, disability. And understandings of gender shift historically. This course looks at the way that gender identities are represented in literary texts from different historical periods: in novels, plays, short stories, and poetry.

You’ll need to buy these texts:

- Janet Gardner, *Reading and Writing About Literature*
- Tony Morrison, *The Bluest Eye*
- Antonia White, *Frost in May*
- Suzan-Lori Parks, *In The Blood*
- Margaret Atwood, *The Handmaid’s Tale*
- Roz Kaveney, *Tiny Pieces of Skull*
James Baldwin, *Notes of a Native Son*

**Requirements:** short, weekly responses to the reading (250-words), four 2-3 page papers over the semester; a mid-term take-away paper and a final take-away paper of 4-5 pages each.

**ENGL 2550-03 Gender, Identity & Literature**  
Heather Bozant Witcher

*This course is cross-listed with WGST 2550.*

What does it mean to lose one’s sense of self? Or, to have one’s identity written by another? If our identities make us who we are, what do we become when these vital aspects of ourselves are taken from us—by force or by choice? This course will explore how literature and art has shaped, responded to, and transformed cultural and political conceptions of gender and identity, including aspects of race, class, and sexuality. We will examine texts by diverse authors such as Margaret Atwood, Toni Morrison, Wilkie Collins, Natasha Trethewey, E.M. Forster, and James Baldwin. Through historical and cultural contextualization, students will offer close reading and literary analysis to answer questions of how literature has reinforced, critiqued, or offered alternatives to societal definitions of identity politics.

**ENGL 2650-01 Technology, Media & Literature**  
Anne Stiles

This course examines classic works of science fiction and proto-science fiction from the nineteenth century to the present, beginning with Mary Shelley’s *Frankenstein* (1818) and ending with Margaret Atwood’s *Oryx and Crake* (2003). We will also explore works by Robert Louis Stevenson, H.G. Wells, and Octavia Butler, among other authors. The literature we discuss grapples with issues such as genetic engineering, human evolution from (or into) other life forms, time travel, and the possibility of life on other planets. Throughout this class, we will treat science fiction not just as a popular genre, but also as an intellectual exercise that asks hard questions about the ethics of scientific practices and the place of human beings in the universe.

**ENGL 2650-02 Technology, Media & Literature**  
Stephen Casmier

Really, Katniss Everdeen’s survival depends on one thing: Not her skill as an archer, her wit, or 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 2750-01 & 02 Film, Culture & Literature**  
Jan McIntire-Strasburg

*This course is cross-listed with FSTD 2700.*

This course will serve as an introduction to the critical study of film and literature in relationship to one another, focusing on how the Western genre can be used to examine that relationship, as well as how it can be 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. In examining each of this genre, students will read works of fiction that represent the literary form of the genre, while also viewing and analyzing films from the same genre. We will be focusing on film that has been adapted from text, and examining the ways in which film makers, directors and producers use what has been written and make it filmic.
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 meets a requirement for the Creative Writing Concentration and the Creative and Professional Writing Interdisciplinary Minor and fulfills a prerequisite for ENGL 4050. 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 Monday 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 Creative Writing: Fiction
Saher Alam
This course meets a requirement for the Creative Writing Concentration and the Creative and Professional Writing Interdisciplinary Minor and fulfills a prerequisite for ENGL 4060 and ENGL 4090. Prerequisite: 2000-level ENGL course.

In this class you will write, learn how to read like a writer, and write some more. Our focus will be on short fiction, and our approach will be to explore the stages linking inspiration to final (or nearly final) draft—that is, we will explore how to find a story idea and how to grow it. The class will be run as a workshop, which means you’ll be actively engaged in (and sometimes lead) meaningful discussions about your classmates’ original works-in-progress, and you’ll submit your own compositions for such discussions. You will also be asked to examine common craft-of-fiction elements, from the basic building blocks of stories like details, characters, and dialogue, to more slippery units of narrative design such as scene, summary, point of view, and theme. Along the way, we will also read a range of published short stories, from classics to works by contemporary masters. Over the course of the semester, you will put stories up for workshop; do weekly reading responses and writing exercises; complete a craft-focused case study of a published story; and work through the stages of a revision assignment.

ENGL 3100-01 Creative Fiction: Screenwriting
Ted Mathys
This course meets a requirement for the Creative Writing Concentration and the Creative and Professional Writing Interdisciplinary Minor. This course is cross-listed with FSTD 3910.

In this course, we will explore the art of visual storytelling and develop a toolkit for writing scripts for film and
television. No prior experience with writing for the screen is necessary; we’ll work from the ground up. The first half of the course will focus on the scene as the basic building block of screenwriting. We will read, watch, and analyze films like Adaptation, Pulp Fiction, and Moonlight, and we’ll look at recent television shows like Transparent, The Americans, and The Handmaid’s Tale. You will write and workshop your own scenes to gain facility with the basics of character, setting, dialogue, and the idiosyncrasies of script formatting. Workshop will generally consist of staging group readings of scenes that our peers have written and offering constructive feedback. Prior to mid-term break you will develop a script idea and write a detailed synopsis of the story you want to tell in your screenplay. In the second half of the course, we will turn to larger elements of characterization and storytelling, such as structure, conflict, scene arrangement, and pacing. By the end of the semester, each student will produce a final portfolio, including a film title, logline, story synopsis, short biography of the main character, and the full first act of a feature-length screenplay.

ENGL 3180-01 Film: Alfred Hitchcock
Paul Acker
This course is cross-listed with FSTD 3180.

The course aims at examining the cinematic output of one director, Alfred Hitchcock, in representative detail. We will view Hitchcock’s films beginning with his earliest sound film (Blackmail), through the best films of his British period (e.g. The Lady Vanishes) and onto some of his best known films made in Hollywood (e.g. North by Northwest, Vertigo, Psycho, The Birds). Mandatory screenings will usually take place on Thursday. Films will then be discussed on the following Monday evening. Papers will be due IN MY MAILBOX inside the English office in the Humanities Building (not under my door or any other creative locale, and NOT VIA EMAIL) on Monday at noon. NO EXTENSIONS granted past Mon. 5 PM. Papers must be typed or computer-printed. These will be short (3-4 page) papers on such topics as a comparison of film and novel or short story (as with 39 Steps, Strangers on a Train and Rear Window) or a comparison of two films (the two versions of The Man Who Knew Too Much). Weekly study questions will be due in my mailbox on Monday noon and NO LATER. There will also be a final paper (in lieu of a final exam) offering a synthesis of what you have learned about Hitchcock’s style and recurrent thematic concerns.

Area Two: History and Context

ENGL 3280-01 American Literary Traditions After 1865
Vincent Casaregola
This course meets the College of Arts and Sciences core requirement for Cultural Diversity in the United States. This course is cross-listed with FSTD 3770.

This course examines American cultural history from the time of the Civil War to the present, focusing on works of literature, but also using film as a means of complementing and contrasting those literary works. Additionally, we will examine some aspects of the visual arts, architecture, and music, along with other forms of cultural representation, including advertising and a range of popular culture forms. Students will also be expected to develop a fairly thorough understanding of the historical periods we are studying.

Generally, we will concentrate on shorter works (short stories, lyric poetry, etc.) in order to read a wider variety of writers and explore the full period covered by the course. We will also read some longer works and some segments from longer works. Students should expect to keep up with a fairly rigorous schedule of readings (both literary and historical) and film viewings (both feature and documentary).* The course will divide into three units, each of which will end with a unit examination and an essay.

While following a chronological approach, we will make adjustments to this so that we can compare works from one period with those of another, especially more recent works that reflect on or comment upon earlier ones. Throughout the course a range of issues will frame our interpretation of literature and film: identity (race, gender, ethnicity, religion, and class); media and mass culture; science, technology, industrialization, and the environment; economics; and war and international relations.

* [Students will view films on their own time from DVDs placed on reserve in the IMC and/or the Library. Students may also obtain these films from other, independent sources.]
This course meets the College of Arts and Sciences core requirement for Global Citizenship.

The notion of Weltliteratur, which in its Anglo-derivative “world literature” still sounds respectably German, has been causing trouble since Johann Wolfgang von Goethe announced in 1827 that its “epoch … is at hand.” Goethe imagined literature in translation as a means of lifting universal values above national boundaries. Nowadays “World Literature” is a powerful presence in the English-speaking classroom, a sanctioned form of “diversity” that aims to offer enjoyable and provocative readings from, as well as opportunities to think about and across, cultures and periods. Its avowed purpose, in David Damrosch’s words, is to trace a path “from the old world to the whole world.”

The present course starts from two assumptions. First, the field of variable and unevenly scattered points of cultural contact known as “world literature” was well in place before it acquired a name. Secondly, it cannot be disentangled from what was in Latin known as translatio, a word covering not only translation from one language into another, but also ideas of movement and transfer from place to place, including voyage, quest, exile, displacement from land and from self. Such narratives can end in homecoming and empire-building, or they can vanish into a loss that also threatens the present.

In the course we’ll explore epic (Gilgamesh, parts of the Iliad and Odyssey, the Sunjata, the Ramayana, Dante’s Inferno, sections of the Hebrew Bible, the Mayan Popul Vuh), lyric poems from China, Japan and the Arab world, and some drama. These will not all be read in full (obviously); we’ll use The Norton Anthology of World Literature, Volume I: Beginnings to 1650 (shorter 3rd ed., 2013). There will be only two other books: a translation of Virgil’s Aeneid (probably Fagles or Lombardo), to be read in full, and Manituna (2007) by the Italian authorial collective Wu Ming. Requirements: two 5-6-page papers, midterm and final exams, and some in-class writing.

Area Three: Culture and Critique

This course meets the College of Arts and Sciences core requirement for Cultural Diversity in the United States. 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.

This course is cross-listed with WGST 3930.

One of the most significant developments in recent discussions of gender has been the concern with intersectionality: the way in which issues involving gender “intersect” with discourses of class, race, and/or sexual identity and orientation. Paying attention to the way these different discourses interact ultimately gives us a fuller picture of an individual’s place in a society and the way that individual understands identity and social relations. Of course, how and why these different discourses intersect will change as one moves from place to place and through different historical periods. Our focus, then, will be on late-medieval England and the way that gender intersects with their particular understandings of class, race, sexuality, and—an incredibly important category both now and in the Middle Ages—religion. That time and place, though, will have some bearing on our own, and we will also attend to the way that these different identity categories have changed from the medieval to the contemporary, as well as the ways in which they remained the same. Along the way, we will read foundational texts from Arabic, French and Latin in translation, as well as the work of Geoffrey Chaucer, John Gower, Julian of Norwich, Margery Kempe, and a wide variety of anonymous romances in the original Middle English. We
will end with contemporary works by Patience Agbabi and a variety of individuals in the midst of the migrant crisis. Because no Middle English is presupposed at the beginning of the course, we will slowly read it together until you become proficient enough to go it alone.

**ENGL 3660-01 LGBTQ Literature**
Ellen Crowell

This course is cross-listed with WGST 3930.

In this survey of Lesbian, Gay, Bisexual, Transgender and Genderqueer literature, students will be introduced to a history of twentieth-century lesbian and gay self-representation in British and American literature. We will examine key late 19th and early 20th century literary texts that document the emergence of a specifically gay and lesbian literary tradition; we will follow this development in literary representation of queer lives through the twentieth century and into the present moment. Authors may include: Oscar Wilde, E.M. Forster, Bruce Nugent, Radclyffe Hall, Nella Larsen, James Baldwin, Lorraine Hansberry, Christopher Isherwood, Audre Lorde, Leslie Feinberg, Quentin Crisp, and Alison Bechdel. Participation in class discussion, frequent freewrite quizzes and two essay exams—a midterm and final—are required.

**ENGL 3740-01 & 01H Medicine & Literature**
Anne Stiles

This course meets a 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 3750-01 Writing About Literature: Introduction to Literary Theory – Priority course for English majors.**
Jennifer Rust

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 will introduce significant trends in literary theory to undergraduates; no prior knowledge of theory is expected. This course is intended to give English majors a foundation in theory and criticism that will enable them to excel in advanced coursework. Students will learn how to identify underlying theoretical concepts in literary criticism. They will also learn how to conduct research in literary studies and integrate theory and criticism into their own writing.

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 diverse ways to connect literary texts to larger philosophical ideas and social or political movements. 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;
• Black Theory / Critical Race Theory.

We will also read several familiar works of literature, ranging across literary history, as staging areas for comparing and working through the theoretical concepts that we encounter: literary authors may include William Shakespeare, Walt Whitman, Edgar Allen Poe, Octavia Butler. Works by these authors will be approached from several critical angles. For example, Shakespeare’s Hamlet is an ideal terrain for investigating myriad critical approaches, including psychoanalysis, cultural materialism and feminism.

Texts will include The Norton Anthology of Literary Theory and Criticism and Norton Critical Editions of select literary works. Additional literary and theoretical texts will be provided electronically. Coursework will consist of short reading response papers, an annotated bibliography, and a final 10-12-page casebook, which will explore a range of critical approaches to a literary text chosen by the student.

ENGL 3890-01 Writing Consulting: Forms, Theories, Practice
This course meets a requirement for the English major with Rhetoric, Writing and Technology Concentration.
Gina Merys

English 3890 is a practice-based course that prepares students to respond to undergraduate written work, especially in the context of preparing to be writing consultants in University Writing Services. Course work includes weekly writing, assigned reading, and participating in projects in cooperation with other consultants. First-, second-, and third-year students will be encouraged to apply for staff consultant positions after completing the course. During the second half of the course—after learning how to set priorities in a writing consultation, how to work within various fields and genres, and how to respond to writing at various stages of completion—students will conduct writing consultations. Although the emphasis of this course will be on practical issues relating to the work of responding to written work in a consultation setting, we will also explore writing center theory and coaching models. Students will consider what it means to be a writer, what it means to respond to writing, and how to negotiate our positions as liaisons between the writer, the instructor, and the university. The fundamental goals of the course are to become stronger writers and more effective consultants.
FOUR-THOUSAND-LEVEL COURSES

ENGL 4000 Business 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.

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

ENGL 4020-01 History of Rhetoric I
Paul Lynch
This course meets a requirement for the English Major with Rhetoric, Writing and Technology Concentration. This course is cross-listed with ENGL 5020.

In contemporary discourse, the word “rhetoric” is almost always used pejoratively. Politicians assure us that they’re not just “spouting rhetoric” while pundits accuse them of that very failing. In this difficult period in American history, when our country seems more divided than ever, we are urged on all sides to “tone down the rhetoric.” Meanwhile, we look upon the ugliness of Charlottesville and rightly reject “hate-filled rhetoric.” One could be forgiven for thinking that all would be well if we could just drain our republic of rhetoric.

This attitude toward the persuasive arts would surprise the ancients, who saw rhetoric as basic to the liberal arts. For over a thousand years, rhetoric was considered the foundation of education. Persuasion has always had its critics—Plato chief among them—but it also has enjoyed some heavyweight support from Aristotle, Cicero, Augustine, among others. For these, to be an educated person was to be a skillful rhetorician. In fact, modernity’s rejection of rhetoric makes our period (when rhetoric is often reduced to a first-year writing or speech course) the exception rather than the rule.

Our course seeks to restore rhetoric to its rightful place in humanistic study. To do this, we will concentrate our attention on seven texts: Plato’s Gorgias, Aristotle’s On Rhetoric (selections), Cicero’s On the Orator, Augustine’s On Christian Teaching (selections), Christine De Pizan’s The Treasure of the City of Ladies, Castiglione’s Book of the Courtier, and Madeline de Scudéry’s Dialogues. Most of these works are dialogues rather than treatises. As such, they raise questions and challenges about rhetoric rather than providing final answers.

Undergraduate students write short response essays throughout the course, along with a longer argumentative essay that traces a particular theme or idea through the entire reading list. Graduate students will read additional secondary works, prepare a conference presentation, and write a formal seminar paper.

ENGL 4050-01 Advanced Creative Writing: Poetry
Devin Johnston
This course meets a requirement for the Creative Writing Concentration and the Creative and Professional Writing Interdisciplinary Minor. Prerequisite: ENGL 3050 or 3090.

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

ENGL 4060-01 Advanced Creative Writing Fiction
Saheer Alam
This course meets a requirement for the Creative Writing Concentration and the Creative and Professional Writing Interdisciplinary Minor. Prerequisite: ENGL 3030 or 3060.

Over the course of this semester, I hope you will

1. Read craftily
2. Write vigorously
3. Revise searchingly
4. **Repeat**

In this class you will write short fiction, focusing specifically on questions relating to what makes good prose. How do I recognize good prose when I see it? How do I make it myself? The class will be run as a workshop, which means you’ll be actively engaged in (and regularly lead) discussions about your classmates’ original works-in-progress, and you’ll be putting your own compositions up for such discussions.

In addition, we will exercise the skills of reading like a writer by examining the workings of short stories from writers with prose styles as various as Deborah Eisenberg, Edward P. Jones, George Saunders, and Alice Munro. We will explore how these writers uniquely deploy craft-of-fiction elements such as dialogue, point of view, scene/summary to shape and manage their reader’s expectations, and you will be asked to put some of the craft strategies you’ve observed into practice in your own work.

We will spend much of the semester reading and thinking and talking about short stories with an eye on craft: on how the stories were assembled, on what choices the writer might have faced, and what effects his or her decisions have created. This course builds on (without re-introducing) the craft topics covered in ENGL 3060: Introduction to Creative Writing: Fiction and complements the reading-like-a-writer skills covered in ENGL 3030: The Writer as Reader (which may be taken concurrently).

---

**ENGL 4176-01 & 02H Queer Cinema: History, Aesthetics, & Activism**

Ellen Crowell

This course is cross-listed with WGST 4930 and FSTD 4170.

This course will trace the evolution of a Queer cinematic aesthetic in American film from the mid-20th through the early 1990s and the “New Queer Cinema” response to the AIDS crisis. We will develop a dual focus in this course: attending simultaneously to the aesthetic qualities of Queer film and to how these aesthetics are embedded within the complex, contested, and politically-volatile history of homosexuality in America. We will develop a familiarity with approaches to analyzing film—composition and aesthetic theory, auteur criticism, production history, genre study—and will use this familiarity to analyze the ways in which Queer film engages with and complicates the individual, political, and activist/civil rights histories that underscore 20th century Queer culture. We will strive to define the varied ways in which directors, screenwriters, actors and artists—both within and outside the Hollywood studio system—worked to shape a recognizably Queer tradition of American filmmaking, one that, in turn, powerfully influenced both popular culture and political policy. Students will write weekly film analysis papers, and will write a 12-15 page research paper at course end.

---

**ENGL 4300-01 Age of Elizabeth**

Donald Stump

The course will explore the place of Queen Elizabeth I in the extraordinary literary culture that developed around her during her long reign. In constant danger of assassination, insurrection, or the outbreak of war, she survived a succession of crises through sheer intelligence, charm, luck and an uncanny ability to dominate the powerful men around her. These crises, and the ways in which the artists and writers of the period reflected and responded to them, will be our focus.

We’ll begin with Elizabeth as a young woman, considering the quick-thinking and force of will that allowed her to escape imprisonment and possible execution for treason under her sister Mary. We’ll then turn to the early years of her reign and the ways in which she overcame the deep-seated distrust directed against her, both because she had relatively weak claims to the throne and because she was a woman in what was seen as a man’s job.

In each subsequent crisis, we’ll begin with the Queen’s own words, analyzing selections from her speeches, letters, poems, prayers, and recorded conversations. We’ll then turn to works written in the same period—both by those who (whether subtly or openly) opposed her and those who admired her. We’ll consider plays about her and pageants written for her magnificent summer progresses through the English countryside. We’ll also consider ballads and other works addressed to her, including the large body of love poetry written to her as the Virgin Queen. Authors considered will include Sir Walter Ralegh, Sir Philip Sidney, Mary Sidney, Edmund Spenser, Michael Drayton, and Christopher Marlowe.

Course requirements include brief class presentations and written exercises, a term paper (written in two drafts), and a final exam.
ENGL 4580-01 Major Victorian Authors & Movements: Liberalism(s) & Victorian Literature
Phyllis Weliver

Liberalism is a slippery term. It was the most powerful force in parliamentary Victorian Britain. Yet Liberal Party ideas as seen in the elections differed from abstract and aesthetic theories of liberalism. This course therefore asks a lot of questions: Is liberalism a mask of power, quixotic dreaminess, or a humanitarian response to desperate social problems? What is liberal “character”? How were liberal values practiced in daily life? How were the liberal arts conceived in education? Is there a liberal aesthetic and, if so, how did it influence the development of the novel? How about poetry?

To address these questions, we will probe prominent traditional theories of liberalism as put forward respectively by historians and literary scholars, as well as more recent scholarship that brings the two fields productively together. We will especially explore the literary innovations of writers such as Anthony Trollope, George Eliot, J.S. Mill, Matthew Arnold, and more. Requirements: attendance and participation, 5-6 page paper, 10-12 page research paper and multimodal presentation.

RIE / English Honors Seminar

ENGL 4350-01 17th Century Literature
Jonathan Sawday

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 undergradengl@slu.edu. This course is cross-listed with ENGL 6350.

We shall be concentrating on the imaginative literature (particularly poetry) of the period c. 1610-1674. We shall be reading (among others) the works of John Donne, George Herbert, Gerard Winstanley, John Milton, Thomas Hobbes, Andrew Marvell, and the Earl of Rochester, as well as a selection from writings of women in the period, such as Margaret Cavendish, Lucy Hutchinson, Anna Trapnell, and Katherine Philips. The major topics that we shall explore will include:

1. Politics. What should be the nature of government? Who should have the “say” in government? How might civil society be organized? In the end, these questions would be debated not only in assemblies but also on the civil war battlefields of England, Ireland, and Scotland, culminating (1649) in the trial and execution of the monarch – Charles I – and the creation of a short-lived British Republic.

2. Religion. During the seventeenth-century new “sects” appeared (some of which survive to this day) all of which can be considered (doctrinally and theologically) offshoots of Protestantism, and which rivalled the two dominant religious traditions of the period: Catholicism and Anglicanism. Many of these sects advocated radical positions in respect of (e.g.) state power, the role of women, and the nature of church government. These sects, albeit briefly, exerted strong influences on the nature of English and Scottish society. And some of them were particularly influential in the formation of Britain’s overseas “plantations” (colonies) in North America.

3. Science. The origin, causes, and development, of the “Scientific Revolution” is still a much-debated topic: to what extent was it rooted in a protestant world view? How much did it owe to the revolutionary technology of print culture? But, in the writings of (e.g.) William Harvey, Sir Thomas Browne, Robert Hooke, and Robert Boyle as well as in the formation of new “scientific institutions” (particularly The Royal Society) a distinctly modern way of cataloguing and observing the natural world emerged.

Senior Seminar

ENGL 4940-01 Senior Seminar
Nathaniel Rivers

Enrollment limited to senior English majors.

Attention is frequently treated as a possession that must be captured and corralled. As a limited and therefore prized commodity, attention is what must be secured in order to entertain or educate an audience. “A reader or listener,” Herbert Spencer wrote in 1852, “has at each moment but a limited amount of mental power available.” This is why, for Spencer,
language must be economical: it must husband the fragile sensitivities of our faculties. Or, as Chad Wellman has recently put it, “It’s as though I wake up every morning with 100 units of attention. And it’s up to me to manage them well.”

But what if attention isn’t something we pay, but something we practice? What if we attended to attention as something shared between the human and her environment? In this seminar, we will explore and practice different ways of attending rooted in your work as an English major: literature, creative writing, and rhetoric can all be understood as modes of attending. This seminar invites students to practice all three in turn, and to do so as part of a fully public but also deeply personally investigation into how we attend and to what ends.

William James once said, “Everyone knows what attention is.” Let’s assume we don’t.
ENGL 5020-01 History of Rhetoric I
Paul Lynch
This course meets the graduate Rhetoric and/or Composition requirement. This course is cross-listed with ENGL 4020.

In contemporary discourse, the word “rhetoric” is almost always used pejoratively. Politicians assure us that they’re not just “spouting rhetoric” while pundits accuse them of that very failing. In this difficult period in American history, when our country seems more divided than ever, we are urged on all sides to “tone down the rhetoric.” Meanwhile, we look upon the ugliness of Charlottesville and rightly reject “hate-filled rhetoric.” One could be forgiven for thinking that all would be well if we could just drain our republic of rhetoric.

This attitude toward the persuasives arts would surprise the ancients, who saw rhetoric as basic to the liberal arts. For over a thousand years, rhetoric was considered the foundation of education. Persuasion has always had its critics—Plato chief among them—but it also has enjoyed some heavyweight support from Aristotle, Cicero, Augustine, among others. For these, to be an educated person was to be a skillful rhetorician. In fact, modernity’s rejection of rhetoric makes our period (when rhetoric is often reduced to a first-year writing or speech course) the exception rather than the rule.

Our course seeks to restore rhetoric to its rightful place in humanistic study. To do this, we will concentrate our attention on seven texts: Plato’s Gorgias, Aristotle’s On Rhetoric (selections), Cicero’s On the Orator, Augustine’s On Christian Teaching (selections), Christine De Pizan’s The Treasure of the City of Ladies, Castiglione’s Book of the Courtier, and Madeline de Scudéry’s Dialogues. Most of these works are dialogues rather than treatises. As such, they raise questions and challenges about rhetoric rather than providing final answers.

Undergraduate students write short response essays throughout the course, along with a longer argumentative essay that traces a particular theme or idea through the entire reading list. Graduate students will read additional secondary works, prepare a conference presentation, and write a formal seminar paper.

ENGL 5110-01 Literary Theory: Black Literary and Cultural Theory—Race, Ethnicity, Nation
Nathan Grant
This course is required of all graduate students who have not previously taken a graduate literary theory course.

Part of the course’s title is taken from the long-awaited The Fateful Triangle: Race, Ethnicity, Nation (2017), a compilation of the 1994 Harvard lectures of Stuart Hall (1932-2014), and this book will happily intervene in many of our discussions this semester. In Hall, as in other theorists, there is the paradox of race as both merely socially constructed and an enduring feature in migration and the making of a national culture. The paradox extends through race’s unstable yet significant role of meaning-making in the world, and the effects such instability have on our politics and our literature. The politics of achieving intersectionality, the crucial functions of the histories of social groups in crafting democratic polity, and the idea of liminal borders with respect to ethnicities and sexualities are just a few of the ideas admitted to our colloquy.

In this measure Hall is in direct conversation—and often confrontation—with Frantz Fanon, W.E.B. Du Bois, Hortense Spillers, Paul Gilroy, Carole Boyce Davies, Patricia Williams, Iris Marion Young, Tommy J. Curry, and Michelle Alexander, among others. Please join us.

ENGL 6350-01 17th Century Literature
Jonathan Sawday
This course meets the graduate Renaissance / Early Modern Literature requirement. This course is cross-listed with ENGL 4350.

We shall be concentrating on the imaginative literature (particularly poetry) of the period c. 1610-1674. We shall be reading (among others) the works of John Donne, George Herbert, Gerard Winstanley, John Milton, Thomas Hobbes, Andrew Marvell, and the Earl of Rochester, as well as a selection from writings of women in the period, such as Margaret Cavendish, Lucy Hutchinson, Anna Trapnell, and Katherine Philips. The major topics that we shall explore will include:

4. Politics. What should be the nature of government? Who should have the “say” in government? How might civil society be organized? In the end, these questions would be debated not only in assemblies but also on the civil
war battlefields of England, Ireland, and Scotland, culminating (1649) in the trial and execution of the monarch – Charles I – and the creation of a short-lived British Republic.

5. Religion. During the seventeenth-century new “sects” appeared (some of which survive to this day) all of which can be considered (doctrinally and theologically) offshoots of Protestantism, and which rivaled the two dominant religious traditions of the period: Catholicism and Anglicanism. Many of these sects advocated radical positions in respect of (e.g.) state power, the role of women, and the nature of church government. These sects, albeit briefly, exerted strong influences on the nature of English and Scottish society. And some of them were particularly influential in the formation of Britain’s overseas “plantations” (colonies) in North America.

6. Science. The origin, causes, and development, of the “Scientific Revolution” is still a much-debated topic: to what extent was it rooted in a protestant world view? How much did it owe to the revolutionary technology of print culture? But, in the writings of (e.g.) William Harvey, Sir Thomas Browne, Robert Hooke, and Robert Boyle as well as in the formation of new “scientific institutions” (particularly The Royal Society) a distinctly modern way of cataloguing and observing the natural world emerged.

ENGL 6650 -01 20th Century Postcolonial Literature
Joya Uraizee
This course meets the graduate Modern and/or Contemporary Literature requirement. This course is cross-listed with WGST 6550.

This course will focus on contemporary postcolonial literature and film with attention to current critical theories relating to gender. You will examine how novels, poetry, drama and films from Africa, Asia, and the Caribbean have impacted postmodern culture as a whole. You will look at the various approaches that have been used to study postcolonial literature and film, including those related to human rights, affect theory, gender criticism, and ecological issues. You will discuss such questions as: how have postcolonial writers and filmmakers used literature and film as tools for social change? How have they chosen to represent their identities? Some of the texts you will examine include NoViolet Bulawayo’s We Need New Names, Mahmoud Darwish’s Why Did You Leave the Horse Alone?, Kiran Desai’s The Inheritance of Loss, Haile Gerima’s Sankofa, Delia Jarrett-Macauley’s Moses, Citizen and Me, Jhumpa Lahiri’s The Namesake, Maaza Mengiste’s Beneath the Lion’s Gaze, Michael Ondaatje’s Anil’s Ghost, Wole Soyinka’s Death and the King’s Horseman, and Derek Walcott’s Omeros, as well as critical articles from Jyotsna G. Singh and David D. Kim’s The Postcolonial World and others on e-reserves at Pius Library. Some the requirements for the course include individual and group presentations, two short papers, and a term paper.

ENGL 6710-01 19th Century American Literature: Cultural Biography of Stowe, Whitman, Du Bois and Twain
Hal Bush
This course meets the graduate Literature of the Long 19th Century requirement.

We will begin by trying to describe, and to some extent to theorize, the genre of biography that has lately become popularly known as "cultural biography." I have in mind works using the term in their titles, most famously by David S. Reynolds’ Walt Whitman: A Cultural Biography, but also Peter Conn’s Pearl Buck: A Cultural Biography. This approach and theoretical lens is showcased in many similar works, such as by Robert Richardson (on Emerson and Thoreau), Garry Wills (on Lincoln and Jefferson), or even group biographies like The Metaphysical Club by Louis Menand or The Peabody Sisters by Megan Marshall. How do we describe this kind of work? What exactly is cultural biography?

These will be the organizing questions with which we will begin our close study of three of the most important writers in the American canon: Harriet Beecher Stowe, Walt Whitman, W. E. B. Du Bois, and Mark Twain. Among other things, it is notable that these writers have been so frequently considered to be somehow quintessentially “American.” Related to this phenomenon is the sense that they seem to have able, in Whitman’s terms, to “absorb America and be absorbed by America.” It is not surprising that biographers of these figures have written some of the most compelling and persuasive cultural biographical essays and volumes. In short, cultural biography seeks to match a writer’s own history with the ideologies, issues, concerns, values, and beliefs of an age; it seeks to situate literary works deeply within the context in which it has been written; and so it is a deeply historicized version of biography that is steeped in both the broader history of ideas and the social and cultural trends (and often the most seemingly trivial minutiae) by which a person is influenced.
Thus, this course will undertake a close reading of the literary achievement of these two writers within a context of close cultural and historical study.

Requirements:
1) abstract & annotated bibliography for the final paper DUE week 14.  
   (written as in the form of a submission for a national conference)
2) final essay (16-22 pp) DUE Finals week.
3) 4 in-class presentations on a reading of the student’s choice by each author
4) frequent in class engagement: all readings and energetic class participation are mandatory.
   nota bene: a 10 pp. version of the final paper may be presented in conference style at the end of the class.

Texts:  
Adventures of Huckleberry Finn by Mark Twain (Penguin edition)
Tales, Speeches, Essays, and Sketches by Mark Twain, ed. Tom Quirk (Penguin edition)
# The Major in English

<table>
<thead>
<tr>
<th>Requirements</th>
<th>Courses</th>
<th>Hrs.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foundational Coursework</td>
<td></td>
<td></td>
<td>BOTH the 2000-level course and 3000-level core courses count toward the English major.</td>
</tr>
<tr>
<td>CAS Core Requirements and Major Requirements</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 2xxx:_______</td>
<td></td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td>ENGL 3xxx:_______</td>
<td></td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td>5 x 3000-level courses:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• 1 x Culture &amp; Critique</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• 1 x Form &amp; Genre</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• 1 x History &amp; Context</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• 1 x Rhetoric &amp; Argumentation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• 1 x free choice</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 3xxx:_______</td>
<td></td>
<td>3 hrs.</td>
<td>Students take 5 courses for 15 hours at the 3000-level.</td>
</tr>
<tr>
<td>ENGL 3xxx:_______</td>
<td></td>
<td>3 hrs.</td>
<td>Two of these 3000-level courses should be taken before proceeding to the 4000-level course.</td>
</tr>
<tr>
<td>ENGL 3xxx:_______</td>
<td></td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td>ENGL 3xxx:_______</td>
<td></td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td>ENGL 3xxx:_______</td>
<td></td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td>Advanced Seminars</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 4xxx:_______</td>
<td></td>
<td>3 hrs.</td>
<td>Students take 5 x 4000-level courses of their choice; no distribution requirements.</td>
</tr>
<tr>
<td>ENGL 4xxx:_______</td>
<td></td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td>5 x 4000-level courses</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 4xxx:_______</td>
<td></td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td>ENGL 4xxx:_______</td>
<td></td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td>ENGL 4xxx:_______</td>
<td></td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td>1 x Senior Seminar</td>
<td></td>
<td>3 hrs.</td>
<td>All majors take 4940 in their senior year (fall or spring).†</td>
</tr>
<tr>
<td>ENGL 4940:_______</td>
<td></td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong> 36 hrs.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* See next page for information about how concentrations within the major structure a student’s 4000-level coursework.

† See next page for exceptions.
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 can 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: Advanced Poetry Workshop). 4000-level CW courses also fulfill advanced English elective requirements.
- Finally, in addition to taking ENGL 4940: Senior 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 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 fulfils the Rhetoric and Argumentation (RA) requirement 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 3870: Technical Writing
- ENGL 3960: Rhetoric, Reasoning, and Law
- ENGL 3890: Writing Consulting
- ENGL 4000: Business and Professional Writing
- ENGL 4010: New Media Writing
- ENGL 4040: Special Topics in Rhetoric
- ENGL 4080: Adv. Creative Writing: Non-Fiction
- 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.

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

<table>
<thead>
<tr>
<th>Requirements</th>
<th>Courses</th>
<th>Hrs.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Core Requirements</strong></td>
<td>ENGL 2xxx: _______</td>
<td>3 hrs.</td>
<td>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.</td>
</tr>
<tr>
<td>1 x 2000 / 3000-level course:</td>
<td>or</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ENGL 3xxx: _______</td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td><strong>Introductory Coursework</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 x 3000-level courses:</td>
<td>ENGL 3xxx: _______</td>
<td>3 hrs.</td>
<td>Students take one 3000-level course from 3 of the four possible distribution categories. (9 hours total at the 3000-level)</td>
</tr>
<tr>
<td>• 1 x Culture &amp; Critique</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• 1 x History &amp; Context</td>
<td>ENGL 3xxx: _______</td>
<td>3 hrs.</td>
<td>Two of these 3000-level courses <strong>must</strong> be taken before proceeding to the 4000-level.</td>
</tr>
<tr>
<td>• 1 x Form &amp; Genre</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• 1 x Rhetoric &amp; Argumentation</td>
<td>ENGL 3xxx: _______</td>
<td>3 hrs.</td>
<td></td>
</tr>
<tr>
<td><strong>Advanced Coursework</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 x 4000-level creative writing</td>
<td>ENGL 4xxx:________</td>
<td>3 hrs.</td>
<td>Minors take TWO 4000-level courses to complete the minor. Any 4000-level course (other than 4940 and 4990)* counts towards this requirement.</td>
</tr>
<tr>
<td></td>
<td>ENGL 4xxx:________</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total courses/hours</strong></td>
<td>Six courses</td>
<td>18 hrs.</td>
<td>Includes Core Courses</td>
</tr>
</tbody>
</table>

* 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

<table>
<thead>
<tr>
<th>Requirements</th>
<th>Courses</th>
<th>Hrs.</th>
<th>Description</th>
</tr>
</thead>
</table>
| General English Requirement:  
2 x 3000/4000-level literature or rhetoric courses | ENGL 3/4xxx:_____  
ENGL 3/4xxx:_____ | 3 hrs. | Six hours of complementary courses in literature are to be chosen in consultation with the chair of creative writing. |
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 INTN 4910-19
• 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 Department's Internship Coordinator, Saher Alam, at saher.alam@slu.edu.
The English Department invites English majors and minors to apply for membership in Sigma Tau Delta.

Requirements

- Sophomore status
- 3.5 GPA
- B+ or higher in 2 or more 3000-level English classes.

Applications

- $40 for membership
- $12 for graduation honor cords
- Applications due by November 20

Sincerity · Truth · Design

If you are interested or have questions, contact Dr. Rust at jennifer.rust@slu.edu