

DEPARTMENT OF ENGLISH

SUMMER / FALL 2023

COURSE DESCRIPTIONS

[SLU.EDU/ARTS-AND-SCIENCES/ENGLISH](https://slu.edu/arts-and-sciences/english)

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SAINT LOUIS  
UNIVERSITY™

Summer/Fall 2023

# Course Descriptions

## Department of English

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## Summer 2023

ENGL 1900-01 Advanced Strategies of Rhetoric and Research | Online | Monzyk

ENGL 1900-02 Advanced Strategies of Rhetoric and Research | Online | Brewer

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

ENGL 2750-01 Film, Culture and Literature | Online | Casaregola

### Summer Course Descriptions

#### **ENGL 1900-01 Advanced Strategies of Rhetoric and Research**

*Natalie Monzyk*

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.

#### **ENGL 1900-02 Advanced Strategies of Rhetoric and Research**

*Geoff Brewer*

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.

#### **ENGL 2650-01 Technology, Media and Literature**

*Stephen Casmier*

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 Jacques Lacan, Michel Foucault, Walter Benjamin, Slavoj Žižek, Jean Baudrillard and Naomi Klein among others to read *The Hunger Games* by Suzanne Collins 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*, *The Matrix*, *Wings of Desire* and *A Clockwork Orange*. Through this class, students will become acquainted with various critical perspectives and approaches to reading literature.

Students who complete ENGL 2650 will be able to achieve the following outcomes.

- Generate engaged and responsive close readings of texts;
- Describe and analyze the various ways in which texts reflect and help shape wider cultural conditions;
- Construct clear spoken and written arguments that demonstrate an awareness of purpose and audience.

These outcomes will be assessed through the student's performance on 3 (the first paper has two sections of 2 ½ - to 3-pages and the other papers are 2 ½ to 3 pages each) papers (and peer editing), graded journal entries, and discussion forums.

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

*Vincent Casaregola*

This course introduces students to the critical study of film and literature in relationship to one another, focusing on how 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 genre has often defined the production and reception of both film and literature.

We will examine three different genres: Detective/Noir, Science Fiction/Dystopia, and War. In studying each genre, students will examine both literary works and films. Sometimes, we may read a work and then view a film based on that work (e.g., both versions of the noir classic, *Farewell, My Lovely*). At other times, we will be reading works that are related to but not necessarily the specific basis for a film. Throughout, we will consider how issues of class, race, gender, etc. are represented and how those representations either reinforce or challenge social norms.

Along with several book-length works, some shorter readings will also be required. Students will view films outside of class time, usually through streaming services. Some films may be available without cost (e.g., available for free on YouTube), while others will need to be rented or purchased online (rental costs usually average about \$4.00 per film). Students may already have access to streaming services that include required films (e.g., Netflix, HBO Max, Amazon Prime, etc.). Every effort will be made to limit out-of-pocket costs for books and films.

## Fall 2023

### COURSES THAT FULFILL MAJOR AREA REQUIREMENTS

***\*\*STUDENTS: If you wish to enroll in an English course that is either full or has a temporary restriction in place, you should put your name on the waitlist. DO NOT contact the course instructor until you have put your name on the waitlist. Waitlists will be monitored and announcements will be made when either seats become available or when restrictions are lifted.***

ENGL 1500 The Process of Composition | Multiple Sections – Consult Courses@SLU for Details.

ENGL 1900 Advanced Strategies of Rhetoric and Research | Multiple Sections – Consult Courses@SLU for Details.

ENGL 1920 Advanced Writing for Professionals | Multiple Sections – Consult Courses@SLU for Details.

#### **Introductory Courses**

ENGL 2250-01 Conflict, Social Justice and Literature | MWF 12:00-12:50 p.m. | DiBono

ENGL 2250-02 Conflict, Social Justice and Literature | TTh 2:15-3:30 p.m. | Mathys

ENGL 2250-03 Conflict, Social Justice and Literature | MWF 10:00-10:50 p.m. | Prewitt

ENGL 2450-01 Nature, Ecology and Literature | TTh 9:30-10:45 a.m. | Harper

ENGL 2450-02 Nature, Ecology and Literature | TTh 11:00-12:15 p.m. | Harper

ENGL 2550-01 / WGST 2550-01 Gender, Identity and Literature | MWF 10:00-10:50 a.m. | Warners

ENGL 2550-02 / WGST 2550-02 Gender, Identity and Literature | TTh 9:30-10:45 a.m. | Hesse

ENGL 2650-01 Technology, Media and Literature | TTh 12:45-2:00 p.m. | Coursey

ENGL 2650-02 Technology, Media and Literature | MWF 2:15-3:30 p.m. | Coursey

ENGL 2650-03 Technology, Media and Literature | MWF 1:10-2:00 p.m. | Burt

ENGL 2750-01 Film, Culture and Literature | MWF 12:00-12:50 p.m. | Casaregola

ENGL 2750-02 Film, Culture and Literature | MWF 10:00-10:50 a.m. | TBD

ENGL 2750-03 Film, Culture and Literature | TTh 3:45-5:00 p.m. | Robin

#### **Distribution Requirements**

##### Area One: Form and Genre

ENGL 3050-01 Creative Writing: Poetry | TTh 11:00-12:15 p.m. | Mathys

ENGL 3060-01 Creative Writing: Fiction | TTh 9:30-10:45 a.m. | Austin

ENGL 3080-01 Creative Writing: Non-Fiction | TTh 2:15-3:30 p.m. | Harper

ENGL 3110-01 American Short Story: New Writers and Traditions | TTh 12:45-2:00 p.m. | Austin

ENGL 3210-01 Fantasy and Literature | MWF 12:00-12:50 p.m. | TBD

ENGL 3241-01 Young Adult Literature | T 2:15-5:00 | Buehler

##### Area Two: History and Context

ENGL 3280-01 American Literatures after 1865 | MWF 10:00-10:50 a.m. | TBD

ENGL 3470-01 Introduction to Shakespeare | TTh 11:00-12:15 p.m. | Stump

##### Area Three: Culture and Critique

ENGL 3530-01 Topics in African American Lit. Traditions: Critical Race Theory & Af-Am Lit | MWF 1:10-2:00 p.m. | Grant

ENGL 3540-01 / AAM 3330X-01 Literature of the African Diaspora | TTh 12:45-2:00 p.m. | Casmier

ENGL 3730-01 Introduction to Medical Humanities, Literature | TTh 2:15-3:30 p.m. | Stiles & Thorman

#### Area Four: Rhetoric and Argument

ENGL 3850-01 Persuasive Writing | TTh 9:30-10:45 a.m. | Lynch

ENGL 3860-01 Public Writing | TTh 2:15-3:30 p.m. | Rivers

#### **4000-Level Advanced Writing / Seminars**

ENGL 4000 Professional Writing | Multiple sections and instructors; consult Courses@SLU for details.

ENGL 4070-01 The Craft of Creative Writing: Writing the Weather | TTh 11:00-12:15 p.m. | Johnston

ENGL 4100-01 History of the English Language: How Our Language Evolved | MWF 12:00-12:50 p.m. | Evans

ENGL 4330-01 Renaissance Drama: Revenge Tragedy – Sex and Death | TTh 2:15-3:30 p.m. | Rust

ENGL 4670-01 Contemp. Postcolonial Lit. & Culture: Women Writers in Eastern Africa | MWF 11:00-11:50 a.m. | Uraizee

ENGL 4930-01 Writing for the Gaming Industry | TTh 12:45-2:00 p.m. | Brizee

#### Research Intensive English (RIE) Seminars

ENGL 4670-01 Contemp. Postcolonial Lit. & Culture: Women Writers in Eastern Africa | MWF 11:00-11:50 a.m. | Uraizee

#### Senior Inquiry Seminar

ENGL 4960-01 Senior Seminar: Black Cinema | TTh 3:45-5:00 p.m. | Casmier

### **GRADUATE COURSES**

ENGL 5000-01 Methods of Literary Research: From Information to Analysis | M 4:15-7:00 p.m. | Evans

ENGL 5010-01 Teaching Writing | TTh 11:00-12:15 p.m. | Rivers

ENGL 6390-01 Topics in Renaissance Literature: The Space of the Page | Th 4:15-7:00 p.m. | Sawday

ENGL 6590-01 Topics in 19th Century English Literature: Literature and Liberalisms | M 12:15-3:00 p.m. | Weliver

ENGL 6690-01 Topics in Literature of the 20th Century: Folk Modernism | Th 2:15-5:00 p.m. | Johnston

## COURSES THAT FULFILL MAJOR CONCENTRATION REQUIREMENTS

### Creative Writing

- ENGL 3050-01 Creative Writing: Poetry | TTh 11:00-12:15 p.m. | Mathys
- ENGL 3060-01 Creative Writing: Fiction | TTh 9:30-10:45 a.m. | Austin
- ENGL 3080-01 Creative Writing: Non-Fiction | TTh 2:15-3:30 p.m. | Harper
- ENGL 4070-01 The Craft of Creative Writing: Writing the Weather | TTh 11:00-12:15 p.m. | Johnston

### Rhetoric, Writing, and Technology

- ENGL 3850-01 Persuasive Writing | TTh 9:30-10:45 a.m. | Lynch
- ENGL 3860-01 Public Writing | TTh 2:15-3:30 p.m. | Rivers
- ENGL 4000 Professional Writing | Multiple sections and instructors, consult Courses@SLU for details.

### Research Intensive English (RIE)

- ENGL 4670-01 Contemp. Postcolonial Lit. & Culture: Women Writers in Eastern Africa | MWF 11:00-11:50 a.m. | Uraizee

## INTERDISCIPLINARY MINOR OFFERINGS

### Film & Media Studies Interdisciplinary Minor

Contact Alex Rafi with program questions at [alex.rafi@slu.edu](mailto:alex.rafi@slu.edu)

- ENGL 2750-01 Film, Culture and Literature | MWF 12:00-12:50 p.m. | Casaregola
- ENGL 2750-02 Film, Culture and Literature | MWF 10:00-10:50 a.m. | TBD
- ENGL 2750-03 Film, Culture and Literature | TTh 3:45-5:00 p.m. | Robin

### 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, Literature | TTh 2:15-3:30 p.m. | Stiles & Thorman

## COURSES THAT FULFILL NEW UNIVERSITY CORE REQUIREMENTS

***\*\*STUDENTS: In the Spring of 2020, Saint Louis University formally adopted our first-ever University Core Curriculum. The University Core is in place for all new, incoming students as of fall 2022. Most upper level current students continue to pursue the old core. Please consult with your academic advisor to ensure that you are meeting the appropriate requirements.***

### Eloquentia Perfecta: Written and Visual Communication

- ENGL 1900 Advanced Strategies in Research and Rhetoric | Multiple Sections – Consult Courses@SLU for Details.

### Eloquentia Perfecta: Writing Intensive

- ENGL 3280-01 American Literatures after 1865 | MWF 10:00-10:50 a.m. | TBD
- ENGL 3470-01 Introduction to Shakespeare | TTh 11:00-12:15 p.m. | Stump
- ENGL 3730-01 Introduction to Medical Humanities, Literature | TTh 2:15-3:30 p.m. | Stiles & Thorman
- ENGL 3850-01 Persuasive Writing | TTh 9:30-10:45 a.m. | Lynch
- ENGL 3860-01 Public Writing | TTh 2:15-3:30 p.m. | Rivers

### Eloquentia Perfecta: Creative Expression

- ENGL 3050-01 Creative Writing: Poetry | TTh 11:00-12:15 p.m. | Mathys
- ENGL 3060-01 Creative Writing: Fiction | TTh 9:30-10:45 a.m. | Austin
- ENGL 3080-01 Creative Writing: Non-Fiction | TTh 2:15-3:30 p.m. | Harper

Equity and Global Identities: Identities in Context

ENGL 2550-01 / WGST 2550-01 Gender, Identity and Literature | MWF 10:00-10:50 a.m. | Warners  
ENGL 2550-02 / WGST 2550-02 Gender, Identity and Literature | TTh 9:30-10:45 a.m. | Hesse

Equity and Global Identities: Dignity, Ethics, and a Just Society

ENGL 2250-01 Conflict, Social Justice and Literature | MWF 12:00-12:50 p.m. | DiBono  
ENGL 2250-02 Conflict, Social Justice and Literature | TTh 2:15-3:30 p.m. | Mathys  
ENGL 2250-03 Conflict, Social Justice and Literature | MWF 10:00-10:50 p.m. | Prewitt

Ways of Thinking: Aesthetics, History, and Culture

ENGL 2250-01 Conflict, Social Justice and Literature | MWF 12:00-12:50 p.m. | DiBono  
ENGL 2250-02 Conflict, Social Justice and Literature | TTh 2:15-3:30 p.m. | Mathys  
ENGL 2250-03 Conflict, Social Justice and Literature | MWF 10:00-10:50 p.m. | Prewitt  
ENGL 2450-01 Nature, Ecology and Literature | TTh 9:30-10:45 a.m. | Harper  
ENGL 2450-02 Nature, Ecology and Literature | TTh 11:00-12:15 p.m. | Harper  
ENGL 2550-01 / WGST 2550-01 Gender, Identity and Literature | MWF 10:00-10:50 a.m. | Warners  
ENGL 2550-02 / WGST 2550-02 Gender, Identity and Literature | TTh 9:30-10:45 a.m. | Hesse  
ENGL 2650-01 Technology, Media and Literature | TTh 12:45-2:00 p.m. | Coursey  
ENGL 2650-02 Technology, Media and Literature | MWF 2:15-3:30 p.m. | Coursey  
ENGL 2650-03 Technology, Media and Literature | MWF 1:10-2:00 p.m. | Burt  
ENGL 2750-01 Film, Culture and Literature | MWF 12:00-12:50 p.m. | Casaregola  
ENGL 2750-02 Film, Culture and Literature | MWF 10:00-10:50 a.m. | TBD  
ENGL 2750-03 Film, Culture and Literature | TTh 3:45-5:00 p.m. | Robin  
ENGL 3280-01 American Literatures after 1865 | MWF 10:00-10:50 a.m. | TBD  
ENGL 3470-01 Introduction to Shakespeare | TTh 11:00-12:15 p.m. | Stump

## ONE-THOUSAND LEVEL COURSES

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

Multiple sections will be offered. Please consult Courses@SLU 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 to find out specific sections and times (writingprogram@slu.edu).

#### **Gender, Identity, and Rhetoric**

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

#### **Conflict, Social Justice, and Rhetoric**

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

#### **Nature, Ecology, and Rhetoric**

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

#### **Medical Humanities and Rhetoric**

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

#### **Faith, Doubt, and Rhetoric**

This 1900 offering will analyze and research the role of religious discourse in public life in the United States. Students will read and write about a wide variety of rhetorical discourses, religious, anti-religious, and

non-religious. Some course sections will focus on the history of these arguments in the U.S., while others may focus on the contemporary emergence of “seekers” (those who are exploring religious affiliations) and “nones” (those who claim no such affiliation). As in other 1900 sections, students will conduct library research in order to develop their own critical inventions in this discourse. They will produce not only traditional written arguments, but also multimodal persuasive texts.

### **Technology, Media, and Rhetoric**

This 1900 offering will focus on new and emerging technologies that are reshaping human relations: from the now ubiquitous smartphone and increasingly popular wearables like the Fitbit to the potentially all-encompassing Internet of Things. New modes of communication provide new ways of mediating the human experience, though they also present new challenges for connecting with and moving others, a chiefly rhetorical task. Through sustained writing and rewriting, students will think and argue their way through these challenges by utilizing the very communication technologies the course is critically engaging.

## TWO-THOUSAND LEVEL COURSES

### **Introductory Coursework for the English Major**

**\*\*All 2000-level courses also fulfill a College of Arts and Sciences core (“Old Core”) literature requirement\*\***

#### **ENGL 2250-01 Conflict, Social Justice and Literature**

*Salvatore DiBono*

In the words of Gloria E. Anzaldúa, describing the duality in cultural perception for Latinx-Americans, “Like all people, we perceive the version of reality that our culture communicates. Like others having or living in more than one culture, we get multiple, often opposing messages. The coming together of two self-consistent but habitually incomparable frames of reference causes un choque, a cultural collision.” Pero, un choque, a collision, a crash, leads to an entanglement and in our current state of affairs, in the urgency of climate catastrophe, a reckoning with our sociopolitical entanglements is necessary. In this class, we will engage with such entanglements through reading Latinx and Latinx-American literatures on environmental dystopia; the horrors, the hopes, the reality of living on a damaged planet from the lens of a community most directly affected by man-made and natural ecological disaster. In this class, we will read literary works such as *Tender is the Flesh* by Agustina Bazterrica, *Tentacle* by Rita Indiana, *Under the Feet of Jesus* by Helena Maria Viramontes, *Tears of the Trufflepig* by Fernando A. Flores, and *Her Body and Other Parties* by Carmen Maria Machado and put these literary works in conversation with critical texts by Gloria E. Anzaldúa, Amitav Ghosh, Donna Haraway, and others. The assignments for the class consist of two analytical papers and weekly reading journals.

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

*Ted Mathys*

This class explores 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. We will analyze literary works from several genres that raise questions 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 art, literature, and theater in prison life; and 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 may include short stories and novels such as *The Graybar Hotel* by Curtis Dawkins, *Vengeance* by Zachary Lazar, and *The Mars Room* by Rachel Kushner; poetry such as *Felon* by Reginald Dwayne Betts and *One Big Self: Prisoners of Louisiana* by C.D. Wright; prison nature essays from *Wilderness and Razor Wire* by Ken Lamberton; and films, TV shows, documentaries, and podcasts such as *Ear Hustle*, *The Stanford Prison Experiment*, and *This American Life* episode “Act V: Missouri Prisoners Perform Hamlet.” Secondary texts include essays by Michelle Alexander, Michel Foucault, Assata Shakur, the Attica prison manifesto, and others. We will also engage with the SLU Prison Program and other organizations in St. Louis working in prison arts and education.

#### **ENGL 2250-03 Conflict, Social Justice and Literature**

*Ryan Prewitt*

This course seeks to understand the relationship between literature and politics. We will ask: can works of literature be political, and on what grounds? What effects can we expect from a work of political literature?

What is the relationship between literary and social forms?

In order to explore these questions, we will read works which have a proven track record of translating their concerns into political effects. Such texts will include Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852) and its contribution to the abolitionist movement; Nikolay Chernyshevsky's *What Is to Be Done* (1863), whose vision of socialist utopia informed the Russian Revolution; and Upton Sinclair's *The Jungle* (1906), which contributed to a series of labor reforms in America in the early 20th century. We will finish with a series of contemporary works which are heavily enmeshed in current politics and struggles for justice and attempt to answer the difficult questions about their abilities to contribute to political change. We will read works which emerge from the Black Lives Matter movement, such as Claudia Rankin's *Citizen: An American Lyric* (2014) as well as from climate reform and workers' rights movements. What is the role of the work of art in our current political world? Evaluation will be based on short quizzes, a midterm, and two extended writing assignments, including a final essay.

### **ENGL 2450-01 & 2450-02 Nature, Ecology and Literature**

*Andy Harper*

This course introduces the study of literature through attention to texts that focus in some way on our environment and the ways that humans as biological and cultural beings live with/in it. Our reading will include both works that fit comfortably into the category of "nature writing" as we typically conceive of it and works that stretch the boundaries of that camp as we practice recognizing the environmental imagination at work in everyday cultural texts. We will explore a broad range of genres, including memoir, fiction, graphic narrative, poetry, film, and science writing, as well as a variety of themes such as travel and tourism, sustainable living, environmental racism, and the Anthropocene.

Our reading list will pair Thoreau's *Walden* with Andrew Blackwell's hilarious *Visit Sunny Chernobyl* to examine personal narratives of connection with nature; explore fictional dealings with disaster through Jeff VanderMeer's apocalyptic novel *Annihilation* and Josh Neufeld's graphic novel *A.D.: New Orleans after the Deluge*; make a foray into professor-curated and student-selected poetry, music, film, and popular culture texts that document change; and will invite us to investigate the narrative and imaginative roles of scientific and science-adjacent texts like Oreskes and Conway's *The Collapse of Western Civilization: A View from the Future* and Masanobu Fukuoka's *Sowing Seeds in the Desert*.

Assignments will include regular written and oral reading responses, formal interpretive essays, and a self-generated capstone project of each student's choosing, as well as active engagement in the daily progress of the course.

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

*Savanah Warners*

This class will approach gender, identity, and literature through a focus on SF, an acronym that applies to science fantasy, speculative fiction, string figures, situated feminism, or science fiction (among others!), depending on who you ask and in what context. Our course will work with texts from authors like Donna Haraway, Octavia Butler, Nnedi Okorafor, and Silvia Moreno-Garcia, to consider the ways identities are created, altered, or erased in SF and beyond. Through novels, short stories, and works of theory, we will

explore questions of boundaries, de/humanization, ambiguity, and entanglement of identities. Students will be expected to grapple with these and other ideas through class discussions, midterm and final papers, and in-class journaling, as well as short assignments to build close reading, annotation, and peer editing skills. If you're interested in stories of aliens, infectious fungi, revivals from extinction, or interstellar politics and education, this class might be for you!

### **ENGL 2550-02 Gender, Identity and Literature**

*Myles Hesse*

"The Impossible Dream": in this section of Gender, Identity, and Literature, we will consider the myth of the American Dream and the ways in which various marginalized groups have been denied this idealized experience because of their identities. To this end, we will read texts that approach the American Dream through the lenses of gender (Kate Chopin's *The Awakening*), race (August Wilson's *Fences*), sexual orientation (Harvey Fierstein's *The Torch Song Trilogy*), and intersectional identities (Marie Benedict and Victoria Christopher Murray's *The Personal Librarian*), among others. In addition to these works, we will read foundational texts on Gender, Identity, and Literature including Virginia Woolf's *Orlando* and William Shakespeare's *King Lear*. Assignments will include reflective assignments, weekly responses, and three essays.

### **ENGL 2650-01 & 2650-02 Technology, Media and Literature**

*Sheila Coursey*

English 2650 is a survey course that broadly examines the relationship between technology, media, and literature. This semester, we'll specifically examine the genre of dystopian and utopian literature. Students might associate the term 'dystopian' with young adult franchises like *The Hunger Games* or with sci-fi anthology series like *Black Mirror*. This class explores the long literary history of utopian and dystopian literature, from Thomas More to *The Twilight Zone*. Dystopian and utopian literature often asks speculative and ethical questions about the potential of technology to improve or worsen our lives. For example, we'll discuss the challenge of decoding alien languages, explore the internal lives of clones and androids, and examine the continued possibilities of virtual reality. One of the objectives of this course is to make students adept close readers of various genres and mediums of literature; we'll be engaging with short stories, plays, graphic novels, musical albums, radio shows, films, and TV episodes. Readings include H.G. Wells's *The Time Machine*, Orson Welles' radio dramatization of "The War of the Worlds," Kazuo Ishiguro's *Never Let Me Go*, and Victor LaValle's graphic novel *Destroyer*. Assignments include several essays and a public-facing final project.

### **ENGL 2650-03 Technology, Media and Literature**

*Sarah Burt*

In this course we will look at the relationship between technology, media, and literature as it changes in different historical contexts. Starting with the oldest printing press from China in the 800's, we will be looking at how technology creates literature, influences literature, and changes literature in a variety of cultures and historical moments. Such literature may look like a religious call to action such as Martin Luther's 95 Theses and the Gutenberg Printing Press, a response to civil war such as John Milton's *Paradise Lost*, or a reconciling between the natural world and the industrial revolution as in Walt Whitman's *Leaves of Grass*.

Furthermore, we will be looking at how these technological creations and influences over literature change the medium of the text. By using the lens of Marshall McLuhan's theoretical works, we will tackle the implications of physical choices in text: manuscript vs. print, paper vs. parchment, wood blocks vs. iron, etc. These focuses will lead us to look at medieval manuscripts, early pages of the Gutenberg printing press, tapestries, and other artistic works with literary value and how these interactions with a variety of mediums mirror our own engagement with computer-driven texts today.

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

*Vincent Casaregola*

This course introduces students to the critical study of film and literature in relationship to one another, focusing on how 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 genre has often defined the production and reception of both film and literature.

We will examine three different genres: Detective/Noir, Science Fiction/Dystopia, and War. In studying each genre, students will examine both literary works and films. Sometimes, we may read a work and then view a film based on that work (e.g., both versions of the noir classic, *Farewell, My Lovely*). At other times, we will be reading works that are related to but not necessarily the specific basis for a film. Throughout, we will consider how issues of class, race, gender, etc. are represented and how those representations either reinforce or challenge social norms.

Along with several book-length works, some shorter readings will also be required. Students will view films outside of class time, usually through streaming services. Some films may be available without cost (e.g., available for free on YouTube), while others will need to be rented or purchased online (rental costs usually average about \$4.00 per film). Students may already have access to streaming services that include required films (e.g., Netflix, HBO Max, Amazon Prime, etc.). Every effort will be made to limit out-of-pocket costs for books and films.

### **ENGL 2750-02 Film, Culture and Literature**

*Instructor TBD*

This course introduces literary study within the context and theme of Film and Culture. Through the reading of a wide variety of genres - including drama, poetry, and fiction - the course engages students in literary ways of knowing. Methods include close reading, comparative textual analysis, and argumentative writing.

### **ENGL 2750-03 Film, Culture and Literature**

*Dominic Robin*

In *Acts of Meaning*, narrative theorist Jerome Bruner introduces his idea that stories coalesce into a culture's "folk psychology," a group of "more or less normative descriptions about how humans 'tick.'" These narratives, Bruner argues, are sometimes conscious, but more frequently, they develop below the surface, constructed out of the narratives that each culture embodies as they continuously define and redefine their "canonical cultural patterns." Put more simply, stories shape us into who we are and they do so in ways that we often don't fully realize. In this course, we apply this theory to the ideas of death, disability, and aging through an analysis of the stories that have been instrumental in the construction of the modern "ideology of

ability” as we experience it today. In some cases, these narrative encounters have been helpful. The 2021 film *Coda*, for example, has been widely praised for its accurate and nuanced depiction of life as it is experienced by some people in the deaf community. The depiction of Walt Jr. in *Breaking Bad* has garnered similar appreciation, both for the show writers’ refusal to infantilize Walt Jr. and the director’s decision to cast an actor with cerebral palsy in the role. In other cases, however, narrative has led to the development of a variety of harmful collective assumptions — the idea of disability as prosthetic to ability, the use of external disfigurement as symbolic of internal immorality, the proliferation of the kill-or-cure and overcoming narratives, etc.

Films may include Guillermo Del Toro’s *Pinocchio*, *Coda*, *Johnny Belinda*, *Million Dollar Baby*, *Rain Man*, *One Flew Over the Cuckoo’s Nest*, *What’s Eating Gilbert Grape*, and *Music*.

Authors may include William Shakespeare, Ernest Hemingway, Sylvia Plath, William Faulkner, Tennessee Williams, John Steinbeck, Leo Tolstoy, and Anne Fademan

## THREE-THOUSAND LEVEL COURSES

### Distribution Requirements for the English Major:

#### Area One: Form and Genre

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

*Ted Mathys*

***\*This course fulfills requirements for the English major with Creative Writing concentration and the Creative Writing minor. A selected number of seats for this course have been reserved for English majors, English minors, and Creative Writing minors. Non-major/minor students can enroll in the remaining seats through the normal process. Once the Non-major/minor seats are full, those students should put their names on the waitlist.***

In this course we will read, write, and analyze poems that move us emotionally, challenge us intellectually, and charge us physically. We'll explore diverse poetic styles and approaches, from American classics to some of the most exciting experimental poets writing today. Our readings, excursions, constraints, and classroom exercises will be fodder for our own poems and invigorate our thinking about the possibilities of poetry in the world. The course will focus predominantly on your creative work. Each week you will write one new poem and workshop the poems of your peers. The course begins with a unit on the fundamentals of poetic craft, such as line, image, diction, tone, rhythm, sound, and figures of speech. Then we will turn to weekly packets of poems clustered around a form, genre, or theme – such as poetry about works of art; epistolary poems; Google-sculpting; prose poems; the sonnet; and a crash course on prosody from the 14th century to Dr. Seuss and Kendrick Lamar. As a class, you will choose which packets we adopt, working together to construct the syllabus. We'll also read several books of contemporary poetry to get a sense of how poets think beyond each poem to the architecture of the whole project. You will be expected to write poems weekly; participate in collaborative workshops; read several books and write a craft essay; keep a reading journal; and assemble a final portfolio.

##### ENGL 3060-01 Creative Writing: Fiction

*Ron Austin*

***\*This course fulfills requirements for the English major with Creative Writing concentration and the Creative Writing minor. A selected number of seats for this course have been reserved for English majors, English minors, and Creative Writing minors. Non-major/minor students can enroll in the remaining seats through the normal process. Once the Non-major/minor seats are full, those students should put their names on the waitlist.***

This course introduces participants to the theory, practice, and technique of creative writing. At the beginning of the course, we will read craft essays and short stories and complete writing exercises to gain perspective on essential fiction elements. Character, setting, concept, narrative momentum, and line strength will serve as foundational elements. Readings will focus on modern and contemporary genre and literary fiction writers including Karen Russell, Helen Oyeyemi, Ben Okri, Haruki Murakami, Franz Kafka, and more. Moving forward in the course, participants will use a democratic discussion model and event-style workshop to present original work and evaluate peer writing. Finally, at the end of the course, students will learn the basics of publishing and professionalization as a fiction writer. Participants will write, revise, and polish at least two complete short stories, provide written and oral critiques of peer work, take reading quizzes, submit a final portfolio and author statement, and participate in a book fair.

## **ENGL 3080-01 Creative Writing: Non-Fiction**

*Andy Harper*

***\*This course fulfills requirements for the English major with Creative Writing concentration and the Creative Writing minor. A selected number of seats for this course have been reserved for English majors, English minors, and Creative Writing minors. Non-major/minor students can enroll in the remaining seats through the normal process. Once the Non-major/minor seats are full, those students should put their names on the waitlist.***

In an oft-quoted passage from her book, *The White Album* (1979), essayist Joan Didion writes, “We tell ourselves stories in order to live. [...] We live entirely, especially if we are writers, by the imposition of a narrative line upon disparate images, by the ‘ideas’ with which we have learned to freeze the shifting phantasmagoria which is our actual experience.”

As an introduction to the personal essay form and tradition, this course invites students to examine the choices essayists make in shaping their experience into written work, to search the disparate and shifting details of their own experience, and to craft personal essays of their own. No prior experience with creative nonfiction writing is required.

Writing and reading will engage a range of subgenres within the essay form; these may include memoir, portrait, meditation, and mosaic essays but are less likely to include book reports, thesis-driven arguments, or other versions of the “college essay.” Requirements include a commitment to the writing process, ample time for serious writing and reading, and an openness to thoughtful collaboration.

Readings come from Philip Lopate’s *Art of the Personal Essay*, which all students should purchase by the first week of class. Work will include ongoing maintenance of a writer’s notebook, regular contributions to class discussion, partnered discussion leadership responsibilities on two occasions, participation in several workshop sessions, submission of a series of essay projects, and a capstone portfolio of revised work.

## **ENGL 3110-01 American Short Story: New Writers and Traditions**

*Ron Austin*

In this course we will survey great American short stories, with an emphasis on the question of what makes a short story distinct from a novel, or a flash-fiction, or a prose poem, or a novella. Using Edgar Allen Poe’s “The Philosophy of Composition,” we’ll consider these questions and develop a framework to analyze how temporality and literary compression combine to create captivating short stories. Next, as we read and consider the short story’s development from the 19th century to the present, we’ll compare and contrast foundational short story authors with contemporary short story authors. How does Karen Russell conjure William Faulkner? What debt does George Saunders owe Donald Barthelme? How does Wells Tower challenge Hemingway? What would Zora Neale Hurston think of Nana Kwame Adjei-Brenyah? We will trace the emergence and development of the short story form as a distinct literary phenomenon in the United States during the nineteenth and twentieth centuries and consider how the form has supported literary traditions and cultures. Participants will write, revise, and polish 3 critical essays; take reading quizzes, a midterm, and a final; and participate in a book fair.

## **ENGL 3210-01 Fantasy and Literature**

*Instructor TBD*

This course examines literature about imaginary beings and worlds, including chivalric romance, fairy tales, and ghost stories. Content varies by instructor.

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

*Jennifer Buehler*

***\*A selected number of seats for this course have been reserved for English majors, English minors, and Creative Writing minors. Non-major/minor students can enroll in the remaining seats through the normal process. Once the Non-major/minor seats are full, those students should put their names on the waitlist.***

With more books being published for teens than ever before, the field of young adult literature is flourishing. YA titles appear on bestseller lists, get optioned for movie rights, and are assigned in school classrooms. Although the field has seen tremendous growth and innovation in the past two decades, many people associate YA lit solely with the “problem novels” of the 1970s, series books of the 1980s, and blockbuster hits such as *Twilight* and *The Hunger Games*. In doing so, they grossly underestimate the richness and complexity of this literature.

This course provides space for you to immerse yourself 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 contemporary YA texts. Our reading will be grounded in close textual analysis as well as ongoing conversation about the field of YA lit as it is shaped by publishers, activists, and award committees. We will bring authors, editors, marketing specialists, and book critics into the conversation through podcast content and telephone conference calls. Our work will be both intellectually rigorous and pragmatic as we link discussions of literature to real-world contexts. Be prepared to read a book a week, compose a weekly reading response, take a midterm exam, and complete a final project.

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

### **ENGL 3280-01 American Literatures after 1865**

*Instructor TBD*

***\*A selected number of seats for this course have been reserved for English majors, English minors, and Creative Writing minors. Non-major/minor students can enroll in the remaining seats through the normal process. Once the Non-major/minor seats are full, those students should put their names on the waitlist.***

This course examines representative works in American literature after 1865 in light of major historical and cultural developments. It includes coverage of issues of cultural diversity (e.g. race, class, gender) in relation to American literary culture during the period. The course is strongly recommended for majors.

### **ENGL 3470-01 Introduction to Shakespeare**

*Donald Stump*

We'll begin with the bright comedies of Shakespeare's early years, which are marked by conflicts between men and women, the old and the young. We'll then turn to the English histories, focusing on corrupt rulers

and the long-term effects of rebellion, assassination, and civil war. In discussing tragedies of Shakespeare's maturity, we'll follow his great turn inward, exploring the kinds of shocks that lead to psychic breakdown and extreme acts of violence. We'll end with a late romance, in which characters undergo processes of healing and redemption after a calamity.

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

Since this is a Writing Intensive Course, students will offer critiques of one another's work, bring primary and secondary sources to bear in analyzing Shakespeare, and have opportunities to revise before final submission. The course satisfies a University Core requirement in Ways of Thinking: Aesthetics, History, and Culture.

### **Area Three: Culture and Critique**

#### **ENGL 3530-01 Topics in African American Literary Traditions: Critical Race Theory & African American Literature**

*Nathan Grant*

In this Special Topics course, we'll examine African American literature as it reflects the contemporary body of thought known as critical race theory. Critical race theory, or CRT, is a matrix of social thought rooted in history, law, and criminal justice that describes the ways in which political and social policy, as well as the confluence of these with media interests, tend to advance the interests of whites over those of people of color, women, and other marginalized groups.

As we parse some of the principal tenets of CRT, we'll also look at ways in which African American novels and essays of the twentieth and twenty-first centuries had mapped its influence long before its appearance, and long before media began reporting in earnest the furor surrounding its presence in contemporary American political and educational thought. We'll also discuss the current political backlash against CRT, and why its detractors seek to suppress some of its themes in literature that is read not only in elementary and high schools, but, as of the writing of this very announcement, some college and university campuses.

A short list of readings on aspects of CRT will include authors such as Kimberlé Crenshaw, Derrick Bell, Harriet Washington, bell hooks, Ibram X. Kendi, Richard Rothstein, and Michelle Alexander.

The novelists and essayists whose works reflect ideas in CRT will include: James Baldwin, Toni Morrison, Richard Wright, Claudia Rankine, Colson Whitehead, and Tayari Jones.

I expect that our discussions will be lively, interesting, and revealing. Please bring an open mind.

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

*Stephen Casmier*

**\*A selected number of seats for this course have been reserved for English majors, English minors, and Creative Writing minors. Non-major/minor students can enroll in the remaining seats through the normal process. Once the Non-major/minor seats are full, those students should put their names on the waitlist.**

Literature of the African Diaspora acquaints 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 focusing on the international dimension of colonialism and the transatlantic slave trade and their local effects on the descendants of enslaved Africans in the United States. 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 (Nigeria); *The Classic Slave Narratives*, edited by Henry Louis Gates (Nigeria, the Caribbean, the United States), *The Dark Child* by Camara Laye (Guinea), *Beloved* by Toni Morrison (the United States), *Native Son* by Richard Wright (the United States), *Autobiography of an Ex-Coloured Man* by James Weldon Johnson (the United States), and *Americanah* by Chimamanda Ngozi Adichie (Nigeria).

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

*Anne Stiles (primary) and Katie Thorman (graduate instructor)*

This course explores humanistic and cultural dimensions of health care as represented in literature, with an emphasis on perspectives. First, students will gain historical perspective by exploring how diagnoses and treatments of given illnesses evolve over time. Second, students will read narratives of illness from physician, patient, and family perspectives. They will use these texts as models as they write two creative essays about an illness of their choice, the first from a patient perspective and the second from the perspective of a friend or family member of that patient. Course assignments also include a fifteen-minute presentation on a book related to course themes and regular webposts about course readings. Readings may include Lucy Grealy's *Autobiography of a Face* (1994), Roxanne Gay's *Hunger* (2017), Akhil Sharma's *Family Life* (2014), and Alice Munro's "The Bear Came Over the Mountain" (1999), among other texts.

Please Note: This course is cross-listed with SLU's Medical Humanities Interdisciplinary Minor.

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

### **ENGL 3850-01 Persuasive Writing**

*Paul Lynch*

**\*This course meets requirements for the English Major with the Rhetoric, Writing and Technology concentration.**

The title "Persuasive Writing" suggests a course in tips and tricks on how to use writing to get what you want. But that is not what this course is about (or at least it's not all that it's about). First and foremost, this course is about defining and redefining persuasion. Typically, persuasion is understood as a way to appeal to others, and it is that. But it's more than that. Persuasion also refers to the way we are appealed to by others, the way we become willing to cooperate with others and the world around us, the way in which we feel compelled to care about people and things and ideas. That larger sense of persuasion is the subject of this course, and a subject seems more urgent than ever. At this moment in our history, polarization, resentment, and mistrust seem to be our nation's primary rhetorical languages. One of our central questions, therefore,

will be whether a deeper study of persuasion might help us engage in conflict without contempt.

We'll begin this study with readings from the history of rhetoric, including some of the usual suspects from Athens and Rome. But because rhetoric is an inherently interdisciplinary subject, our selections will also include literature, philosophy, sociology, psychology, and religious studies. And because this is a writing intensive course, students will write frequently. (In other words, "Persuasive Writing" is not entirely wrong as a course title.) But even more important than practicing writing, we will practice listening as a central persuasive art.

## **ENGL 3860-01 Public Writing**

*Nathaniel Rivers*

***\*This course meets requirements for the English Major with the Rhetoric, Writing and Technology concentration.***

We build our worlds through the things we love and the people with whom we share them. We build these worlds by sharing the things we love through all means of communication: we write reviews of books online, we take pictures of pets and significant others, and we speak out on behalf of others in the name of justice. And in this course, that is exactly what you will do: write about the things that matter to you.

But there is a catch, of course. You must write about the things you love in ways that will help others to love them as well. No mere diary entries or talk among aficionados, you must produce public texts for unfamiliar audiences who might not yet share your love of popcorn, Iggy Pop, soda pop, K-pop, Pop Vinyl figurines, or even Romanian space lawyer (real thing) Virgiliu Pop. To engage such audiences, you'll need to write persuasively and in media that grab and cultivate that audience's attention. Some students might produce podcasts, some might fashion a zine, and still others might film a series of video shorts. The goal of this course is for you to write in public so that your loves might become someone else's loves: so that your world can be shared with others. Students in the course will produce a series of texts (loosely defined) devoted to a thing they love. These serial texts will be composed for a particular public and will be released on a regular basis (think in terms of podcast episodes, magazine issues, or a television series). Students have complete creative control over their productions in terms of medium, style, and content. The only requirement is that these texts be public and for a discernible audience who might be persuaded.

## FOUR-THOUSAND LEVEL COURSES

### **ENGL 4000 Business and Professional Writing**

*Multiple Instructors; See Courses@SLU for Details*

*\*This course meets requirements for the English Major with the Rhetoric, Writing and Technology concentration.*

### **ENGL 4070-01 The Craft of Creative Writing: Writing the Weather**

*Devin Johnston*

*\*This course meets requirements for the English Major with Creative Writing concentration and the Creative Writing minor. A selected number of seats for this course have been reserved for English majors, English minors, and Creative Writing minors. Non-major/minor students can enroll in the remaining seats through the normal process. Once the Non-major/minor seats are full, those students should put their names on the waitlist.*

We sometimes think of weather as banal, the mere atmosphere of our lives. This course will bring the background into the foreground by attending to the drama above our heads and all around us. Our subjects will be qualities of light, wind, heat, cold, clouds, rain, snow, ice, fog, mist, and so forth, experienced through seasons, events, patterns, forces, mutabilities and vicissitudes. We will seek modes and forms, poetic and rhetorical devices, and even unusual diction in order to write the weather through journals, jottings, haikus, rhymes, and free verse with floating lines like strands of cloud. Finally, we will approach the weather as a theater of imagination and meteorological conditions as states of mind.

Requirements will include: a willingness to be outdoors in all sorts of weather and stare at the sky; an effort to render the ordinary vivid; weekly writing assignments, focused on poetry; weekly reading; participation in discussions; and a final portfolio of revised work.

### **ENGL 4100-01 History of the English Language: How Our Language Evolved**

*Ruth Evans*

The course will introduce advanced students of English literature and students in the BA Ed, Secondary English program to the linguistic and cultural development of the English language, from its Indo-European roots to its status as a twenty-first century global language. You will learn about the major characteristics of Old English (5th-11th C: *Beowulf* is from this period), Middle English (12th-15th C; Chaucer's English), Early Modern English (16th-18th C; Shakespeare's English), and Present Day English, including American English and its dialects, Black English, British English and its dialects, and the Englishes of social media and the internet. You will learn about the evolution of Standard English, but the stories of non-standard Englishes will be a significant feature of the course. You do not require any background in language or linguistics. The IPA (International Phonetic Alphabet) and the tools for describing language will be taught as part of the course. There will be short weekly exercises that test your knowledge of the material and you will write 3 papers, one of which (the major project) will be the history of a word, using a range of research databases for the English language. The set texts are: K. Aaron Smith and Susan M. Kim, *This Language, A River: A History of English* (Broadview, 2018) and John McWhorter, *Our Magnificent Bastard Tongue: The Untold History of English* (Avery, 2008).

## **ENGL 4330-01 Renaissance Drama: Revenge Tragedy – Sex and Death**

Jennifer Rust

This course will explore the excesses of the Renaissance revenge play. We will reflect on how the raw violence and cunning devices of this genre defy and deform social, political, sexual, and aesthetic categories. The anti-heroes of revenge tragedy embody revenge as “a kind of wild justice,” in Francis Bacon’s famous phrase. Revengers confront the weakness and corruption of the law by acting outside the law, but the often hyperbolic violence of these acts also destabilizes the very possibility of equitable justice. The “wild justice” of revenge is reflected in the form of the drama itself, in the parodic and metatheatrical excesses of revenge tragedy that call into question generic and gendered norms.

Although this course will emphasize non-Shakespearean drama, we will consider Shakespeare’s two most famous contributions to the revenge genre—*Titus Andronicus* and *Hamlet*—which respond to the innovations of contemporaries and inspire imitation and parody in the work of younger playwrights. Other plays will include Kyd’s *Spanish Tragedy*, Marlowe’s *Jew of Malta*, Middleton’s *Revenger’s Tragedy*, Ford’s *Tis Pity She’s a Whore* and Webster’s *Duchess of Malfi*. Whenever possible, we will engage with these plays as both texts and performances, drawing on an archive of film and stage productions. These early modern dramas will be bookended by an encounter with the classical origins of revenge tragedy in Aeschylus’s *Oresteia* and a final project on the afterlives of revenge tragedy in modern and contemporary fiction. Other assignments will include regular brief written reflections on assigned readings and two short essays.

## **ENGL 4670-01 Contemporary Postcolonial Literature & Culture: Women Writers in Eastern Africa**

Joya Uraizee

**\*This course is a Research Intensive English (RIE) seminar. Enrollment is restricted to senior and junior English majors only.**

The course will focus on major women writers from eastern Africa. You will examine the ways in which novelists, poets, and filmmakers from Kenya, Uganda, Somalia, and Ethiopia have represented their identities. Some of the texts you will examine include Monica Arak de Nyeko’s short story “Jambula Tree” (2008), Maaza Mengiste’s novel *Beneath the Lion’s Gaze* (2011), Wanuri Kahiu’s feature film *Rafiki* (2018), Yvonne Aduor’s novel *The Dragonfly Sea* (2020), Nadifa Mohamed’s novel *The Fortune Men* (2022), and Warsan Shire’s poetry collection *Bless the Daughter Raised by a Voice in Her Head* (2022), 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.

As you examine these texts, you will ponder such questions as: how have these writers used literature and film as tools for social change? How have they represented individual and communal conflict? What impact do gender-based and racial injustice have on their writings? Some of the assignments for the course include regular quizzes, several discussion board entries and short writing assignments, two short presentations, a 5-6-page or 1860-2170-word research paper, and a 12-15-page or 3600-4500-word research paper.

## **ENGL 4930-01 Writing for the Gaming Industry**

Allen Brizee

For centuries, games have helped people learn logic, science, history, culture, and ethics. Evolving from two-dimensional chess-like games to the 3D virtual reality experiences of today, games have become a

pervasive force in our lives. Almost every household has some sort of game, and by 2025, video games alone will generate an estimated \$211.2 billion in revenue worldwide. In a sense, games are the new narrative, and millions of people are playing, learning, reading, and writing together to form “The Golden Age of Games.” This class combines the fun and creativity of gaming with workplace writing as it mixes design, business, and marketing.

Writing for the Gaming Industry is an advanced course in professional writing and design focused on the table-top, role-playing, and video game markets. You will use a rhetorical and creative approach to write about the history and theory of gaming and to better understand the cognitive, cultural, and financial impact of games. You will compose industry-standard documents like memos, reports, and proposals. But you will also form teams to develop, test, market, and pitch your own game as the capstone project for the course.

To develop your game, you will study and compose game narrative, which includes storyboarding, character development, and game play. You will also write instructions and support materials as well as materials related to marketing and sales. In addition, you will read and write game reviews and learn about the gaming hybrid industry, which includes books, television, streaming, and movies.

### **Senior Seminar**

#### **ENGL 4960-01 Senior Seminar: Black Cinema**

*\*Enrollment is limited to senior English majors. This course fulfills the senior capstone requirement.*

Black Cinema extends the study of the Black Atlantic experience to film. This course asks if such a thing as the “Black Cinema” exists as a distinct and unique set of aesthetic practices. Is it “Black” if it: represents some aspect of African life, has Africans or their descendants as its main characters, invokes African art and culture, or makes film ‘do’ some of the same things that black art, music, dance or literature do? This course will explore the notion of a Black Cinema through reading works of theory and criticism while screening films by Africans and the descendants of Africans living in the Americas, Europe and Africa. This includes films by: Charles Burnett, Souleymane Cissé, Ryan Coogler, Julie Dash, Abdellatif Kechiche, Djibril Diop Mambety, Steve McQueen, Akosua Adoma Owusu, Euzhan Palcy, Raoul Peck, Jordan Peele and Melvin van Peebles among others. This is a seminar class, which will hinge on student presentations. The grade in this course will be based upon oral presentations, a written take-home midterm, and a final paper.

## FIVE-THOUSAND LEVEL COURSES

### **ENGL 5000-01 Methods of Literary Research: From Information to Analysis**

*Ruth Evans*

This course will introduce first-semester graduate students in English to the methods and professional skills necessary for graduate study. We will cover the major forms of scholarly writing in the humanities and discuss advanced writing strategies such as effective use of literature reviews, references, and notes. We will visit Pius Library and Special Collections to learn about advanced research methods and archival work. And we will read work on the development and purpose of the university, the disciplines, the humanities, and English. The primary assignment for the class will be to generate a set of polished materials based on a research project: an abstract, a conference paper, and an article to be submitted for publication.

Required Texts:

Jessica McCrory Calarco, *A Field Guide to Grad School* (Princeton UP, 2020)

Eric Hayot, *The Elements of Academic Style* (Columbia UP, 2014)

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

*Nathaniel Rivers*

This seminar has three primary goals, listed here in descending order of importance:

1. prepare you to teach English 1900 in SLU's Writing Program
2. cultivate you as a university-level teacher
3. enculturate you into the field of rhetoric and composition

We will primarily meet these goals by attentively working through the major assignments of English 1900 itself. The best way for someone to learn to teach the course is to actually try it and see how it works.

Additionally, we will achieve these goals via a number of means:

- reading pedagogical, theoretical, and student texts
- writing, collectively and individually, in response to this reading
- discussing key concepts, ideas, and themes
- practicing responses to actual student texts
- meeting with instructor to discuss progress

By the end of the course, we will have achieved the following outcomes. You will be able to:

- prepare your own adapted version of English 1900
- justify it theoretically, both in writing and in speaking
- plan and deliver lessons and writing assignments
- respond formatively and summatively to student writing

## SIX-THOUSAND LEVEL COURSES

### **ENGL 6390-01 Topics in Renaissance Literature: The Space of the Page**

*Jonathan Sawday*

The Page (from the Latin "pangere" and the ancient Greek "pēgnúnai" meaning to fix, or make solid) has entered our lexicon to describe a unit of information storage, transmission, and retrieval. It has proved to be a powerful tool for aiding the human memory.

In this course, we shan't be reading books, novels, plays, or poems, so much as the printed pages out of which they have been constructed, which first began to circulate in vast numbers at the end of the 15th century. We'll be trying to understand the cultural and imaginative force of the text-covered surface, in the past and in the present. We'll explore how pages have shifted in their appearance and function through history and in different cultures: why and how does a modern page look different from a page found in a Renaissance book, or in a medieval manuscript? How does the mise-en-page (the design of a printed page) affect our response to the text which it contains? How does the page control the cognitive procedure that we call reading? Why did pages emerge as the dominant form of information storage in the West?

We'll be thinking, too, about text-covered surfaces which seem to challenge the very idea of the page, and which range widely across time and different human cultures: buildings on which script has been incised; petroglyphs; graffiti; multi-vocal textual spaces (e.g., the Rosetta stone); baked-clay tablets from ancient Mesopotamia; even books assembled from pages on which the text has been purposefully erased, slashed, or even removed entirely.

### **ENGL 6590-01 Topics in 19th Century English Literature: Literature and Liberalisms**

*Phyllis Weliver*

L/liberalism is the topic of an influential, conflicted body of recent scholarship about nineteenth-century British literature. A slippery term in nineteenth-century Britain, political Liberalism 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 small-l liberalism. This seminar considers questions such as: Is nineteenth-century British liberalism a mask of power, quixotic dreaminess, or a humanitarian response to desperate social problems? Is there a liberal aesthetic and, if so, how did it influence the development of fiction and poetry in the British nineteenth century? What is liberal 'character' and how did literature engage with ideas of identity, behavior, and perception? How does liberalism intersect with the following topics, as found in then-influential texts: institutional reform (e.g., education), capitalism, gender, class, colonialism, race, mental illness, religion (Christianity and Judaism), social welfare, and the birth of literary close reading?

PRIMARY READING is likely to include poems by Wordsworth, Coleridge, Tennyson, and D.G. Rossetti (including his double poem/pictures); non-fictional prose by Ruskin, Newman, J.S. Mill, and Matthew Arnold; and novels by Dickens, Collins, Gaskell, Kingsley, Trollope, George Eliot, and Mrs. Humphrey Ward. SECONDARY READING explores theories of L/liberalism by historians and literary scholars (respectively), and more recent scholarship that bridges the fields. GRADED ASSIGNMENTS will probably comprise a presentation, seminar paper, and research paper with conference abstract.

## **ENGL 6690-01 Topics in Literature of the 20th Century: Folk Modernism**

*Devin Johnston*

Modernism is usually defined as urban, cosmopolitan, alienated, self-conscious, and breaking from the past. It was often these things. Yet it also drew at times on folk traditions, sometimes half-remembered and half-invented. It championed “whatever is marginal, local, plural, adulterated, and inconvenient” (in Donald Westling’s words). This course explores anglophone modernism’s dual commitments to the local and the global, primarily through poetry. Our readings will likely include Basil Bunting and Tom Pickard in the North of England, Lorine Niedecker in Wisconsin, Jean Toomer in Washington, D.C. and Georgia, along with the ethnographic work of Zora Neale Hurston and Alan Lomax. We will consider “folk revivals” in music, exploring Lomax’s archive of recordings; we will look at modern artists such as Romare Bearden, Marsden Hartley, and Charles Sheeler alongside murals, weathervanes, decoys, and quilts. We will consider collage, balladry, and documentary. Our key terms and guiding concepts will include vernaculars, dialect, regionalism, populism, primitivism, orality, and appropriation.

## The Major in English

Requirements	Courses	Hrs.	Description
<b>Foundational Coursework</b>			
CAS Core Requirements & Major Requirements  5 x 3000-level courses  <ul style="list-style-type: none"> <li>• 1 x Culture &amp; Critique</li> <li>• 1 x Form &amp; Genre</li> <li>• 1 x History &amp; Context</li> <li>• 1 x Rhetoric &amp; Argumentation</li> <li>• 1 x free choice</li> </ul>	ENGL 2XXX: _____	3 hrs.	BOTH the 2000-level Core Literature course and any 3000-level Core Literature course in English count toward the major
	ENGL 3XXX: _____	3 hrs.	
	ENGL 3XXX: _____	3 hrs.	Students take 5 courses for 15 hours at the 3000-level.
	ENGL 3XXX: _____	3 hrs.	
	ENGL 3XXX: _____	3 hrs.	Students are encouraged to take 2 of the these 3000-level courses before proceeding to 4000-level courses.
	ENGL 3XXX: _____	3 hrs.	
<b>Advanced Seminars</b>			
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
	ENGL 4XXX: _____	3 hrs.	
	ENGL 4XXX: _____	3 hrs.	
	ENGL 4XXX: _____	3 hrs.	
	ENGL 4XXX: _____	3 hrs.	
1 x Senior Inquiry Seminar	ENGL 4960: _____	3 hrs.	All majors take 4960 in their senior year (fall or spring)
Twelve Courses		36 hrs.	

## CONCENTRATIONS WITHIN THE ENGLISH MAJOR

### **Creative Writing (CW)**

- Students completing the English major with emphasis in Creative Writing follow the Major curriculum. The difference is that students prioritize Creative Writing courses when completing Foundational Coursework distribution requirements at the 3000-level and Advanced Seminars at the 4000 level.
- A total of TWELVE hours within Creative Writing courses is required to complete the concentration.
- CW students may count up to SIX hours at the 3000-level towards their CW concentration: two Creative Writing courses (ENGL 3000 through 3100) offered within the Form and Genre (FG) category.
- CW students may take SIX OR NINE hours of additional CW courses at the 4000-level (for example, ENGL 4050: Craft of Poetry).
- Finally, in addition to taking ENGL 4960: Senior Inquiry Seminar, CW students submit a portfolio of representative work for assessment prior to graduation.

### **Rhetoric, Writing and Technology (RWT)**

- Students completing the English major with a concentration in Rhetoric, Writing and Technology (RWT) follow the English major curriculum. The difference is that students prioritize RWT courses when completing distribution requirements at the 3000-level and advanced seminars at the 4000-level.
- A total of TWELVE hours of RWT courses are required to complete the concentration.
- All students who major in English with a concentration in RWT should take at least FOUR courses from the following:
  - ENGL 3850 Persuasive Writing
  - ENGL 3854 Living Writing
  - ENGL 3859 Writing Consulting
  - ENGL 3860 Public Writing
  - ENGL 4000 Business and Professional Writing
  - ENGL 4010 New Media Writing
  - ENGL 4025 Technical Writing
  - ENGL 4035 Histories of Persuasion
  - ENGL 4120 Writing with Style

### **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 ENGL 4960: Senior Seminar, RIE students complete ENGL 4990: Senior Honors Project under the supervision of a faculty mentor prior to graduation. Students may substitute a third RIE seminar for ENGL 4990 to complete the concentration.

## The Minor in English

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

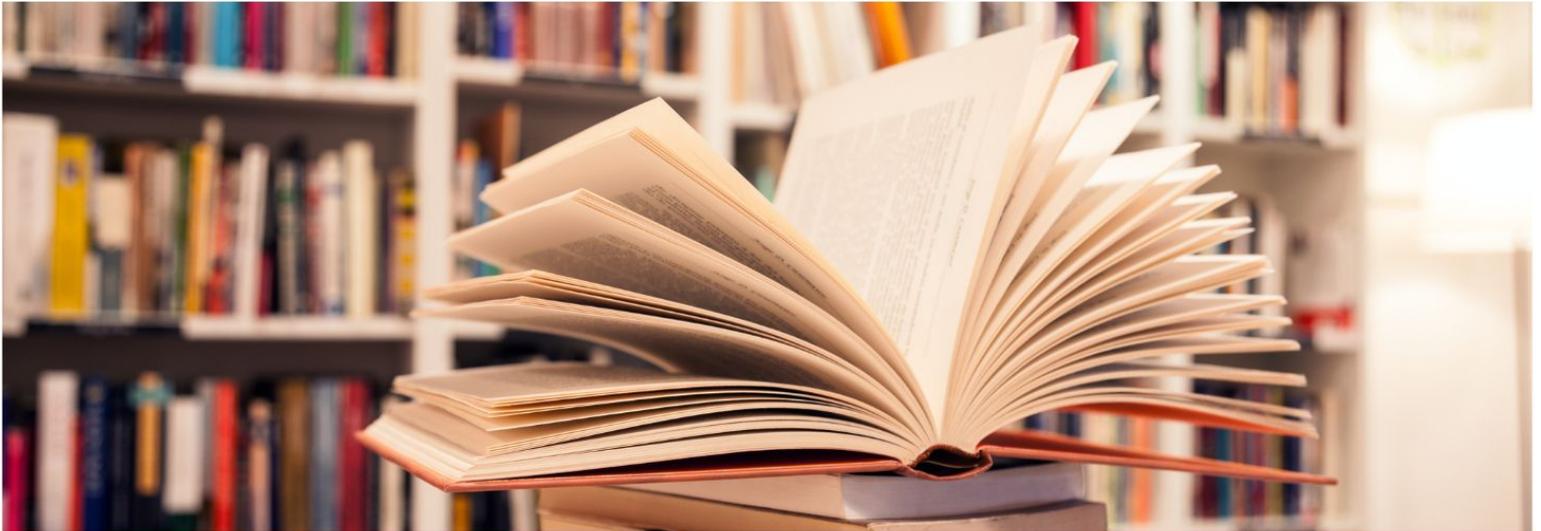
<sup>1</sup> The English Senior Inquiry Seminar (ENGL 4960) is restricted to English majors.

## The Minor in Creative Writing

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

# SPAULDING GRANTS

## FOR ENGLISH ENRICHMENT



### LITERARY EVENTS

Attend an author reading, join friends at a local cinema for a film screening, visit an art exhibit, or see a play at a local theater!



### CONFERENCES

Offset travel expenses and registration fees for undergrad conferences such as Sigma Tau Delta's annual convention or the Macksey Symposium at Johns Hopkins University.



### RESEARCH

Request funding for books related to your individual research, access to certain databases and licenses, archival trips, and more!

## REQUIREMENTS

English majors and minors with at least nine hours of English credit can submit proposals for awards up to **\$500 to support their studies.**

Contact Prof. Ted Mathys at [ted.mathys@slu.edu](mailto:ted.mathys@slu.edu) with questions.

## APPLY NOW!

Applications are accepted on a rolling basis. Scan the QR code to apply!



# 2023 SPAULDING LITERARY ESSAY AWARDS

**DEADLINE: MARCH 31**

**Submit [HERE](#)**

**FIRST PLACE: \$150**

**SECOND PLACE: \$100**

**HONORABLE MENTION: \$75**

## **Guidelines**

- SLU undergraduates enrolled in 2000 or 3000 level ENGL course during Fall 2022 or Spring 2023
- Essays must be 5 pages (1250 words) to 10 pages (2500 words)
- Awards given at both the 2000 and 3000 levels

**Submit [HERE](#)**



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# ABBOT G SPAULDING SCHOLARSHIP IN ENGLISH

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\$4,000 for 2023-2024

## ELIGIBILITY

- English major (rising sophomore, junior, or senior);
- demonstrated financial need;
- identification with an historically underrepresented group, and/or identification as a first-generation college student.

Apply in [SLU Scholarship Suite](#)

**DEADLINE:**  
**APRIL 14, 2023**

[slu.academicworks.com](http://slu.academicworks.com)



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# MONTESI SCHOLARSHIP

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\$4,000 for 2023-2024

## ELIGIBILITY

- English majors with an emphasis in Creative Writing; *or* Creative Writing minors
- demonstrated financial need;
- priority given to underrepresented and/or first-generation college students

Apply in [SLU Scholarship Suite](#)

**DEADLINE:**  
**APRIL 14, 2023**

[slu.academicworks.com](http://slu.academicworks.com)

# ENGLISH INTERNSHIP PROGRAM

## FALL 2023

The English Department places students in rewarding, credit-bearing internships where they make meaningful connections between their course of study and the practical, social, and intellectual demands of a workplace. With an internship sponsored by the department, students can earn up to 3 hours of 4000-level credit.

Requirements	Sponsored Internships	Application Materials
<ul style="list-style-type: none"> <li>• Be a declared SLU English major in good standing,</li> <li>• Have taken at least two 3000-level courses, and</li> <li>• Have earned a 3.0 GPA within the English major and 2.5 overall</li> </ul> 	<ul style="list-style-type: none"> <li>• Via/Kiln editor</li> <li>• St Louis Poetry Center (social media/events)</li> <li>• SLU English Department (social media)</li> <li>• SLU CAS Web Content Development (editorial/social media)</li> <li>• SLU SOAR (supporting first-gen students)</li> </ul> 	<ul style="list-style-type: none"> <li>• 300-word cover letter (The letter should identify a specific internship and explain why you want it.)</li> <li>• Resume</li> <li>• Unofficial Transcript</li> </ul>  <p><b>Application Deadline: March 29</b></p> <p><b>Submit materials to Dr. Lynch (paul.lynch@slu.edu)</b></p>

More information: <https://slu-english-internships.weebly.com/>

Questions? Contact Internship Coordinator: Dr. Paul Lynch (paul.lynch@slu.edu)





# CREATIVE WRITING @SLU

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## Programs

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English Major with Creative  
Writing Concentration (36 hrs)

Creative Writing Minor (18 hrs)

Courses in Fiction,  
Poetry, Drama,  
Nonfiction, and  
Screenwriting

## Vibrant Creative Community

Georgia K. Johnston Creative Writer-in-Residence

The Kiln Project, Student-Edited Literary Journal

A.J. Montesi Awards for Creative Work

Internships with literary arts organizations

For information, contact:  
Dr. Devin Johnston  
[devin.johnston@slu.edu](mailto:devin.johnston@slu.edu)



THE KILN PROJECT AND VIA  
MAGAZINES PRESENT

# OUT OF FOCUS

What's happening in the background?

What personal experiences go unspoken?

What issues have been undiscussed in our current dialogue?

For the 2023 edition of The Kiln Project and VIA, we're interested in works which explore this theme, either explicitly or implicitly.

[kilnandviasubmissions@gmail.com](mailto:kilnandviasubmissions@gmail.com)

# RHETORIC WRITING AND TECHNOLOGY

## Department of English | Saint Louis University

### Rhetoric, Writing & Technology Concentration

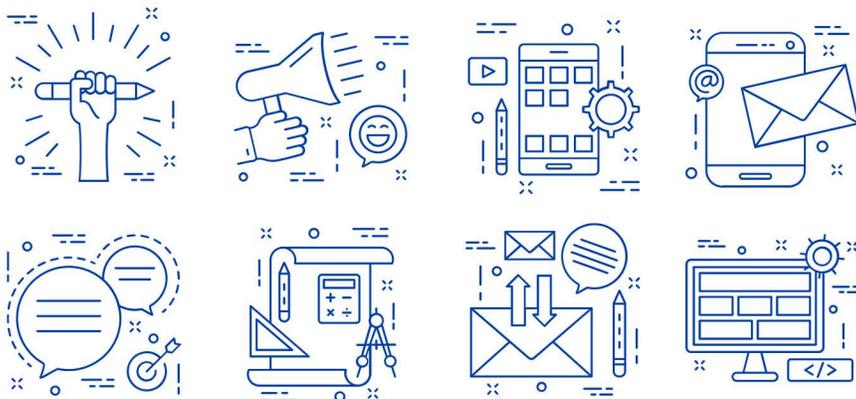
Students interested in the study of rhetoric and digital writing are invited to pursue the department's concentration in Rhetoric, Writing and Technology (RWT). In this concentration, students study both the history of rhetorical expression and the present possibilities of digital expression. Coursework in Rhetoric, Writing and Technology dovetails with a variety of majors, minors and courses of study across the university: communication, health management, entrepreneurship, business, marketing, pre-law, and environmental studies. RWT's focus on the public writing and rhetoric likewise fits with Saint Louis University's Jesuit mission of service to humanity.

### General Requirements

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

### Coursework

All students who major in English with a concentration in RWT should take at least four courses from the following:



- ENGL 3850: Persuasive Writing
- ENGL 3875: Conflict Writing
- ENGL 3854: Living Writing
- ENGL 3859: Writing Consulting Practicum
- ENGL 3860: Public Writing
- ENGL 4000: Professional Writing
- ENGL 4010: New Media Writing
- ENGL 4120: Writing with Style
- ENGL 4025: Technical Writing
- ENGL 4035: Histories of Persuasion



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# RESEARCH INTENSIVE ENGLISH (RIE)

## What is RIE?

It's English Honors. You'll do all the required English Major courses, but in your senior year you'll take either 3 RIE-designated English seminars or 2 RIE seminars and a Senior Honors Project. You'll do more work, but you'll be in small classes and have dedicated faculty support.

## How Do I Apply?

To apply, you need

- to be an English Major
- to have completed at least 2 semesters at SLU
- GPA of 3.5 or above
- 5-10-page writing sample
- 2 English faculty recommenders
- unofficial transcript
- complete an application form

For more information:

Contact Dr. Ruth Evans ([ruth.evans@slu.edu](mailto:ruth.evans@slu.edu))

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- Express yourself with creative writing projects and hands-on learning
- Advance your understanding of medical knowledge, values, practices, and history



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the Medical Humanities Minor!

Questions? Want to apply?  
Contact Prof. Anne Stiles at  
[anne.stiles@su.edu](mailto:anne.stiles@su.edu)



# ACCELERATED ENGLISH

## BA / MA PROGRAM

Contact:

**Dr. Rachel Greenwald Smith**

rachel.g.smith@slu.edu



## Advantages

BA and MA requirements completed in five years

Preparation for a variety of career fields

Potential for tuition assistance in fifth year

### Eligibility

- ✓ 60 credit hours completed
- ✓ Declared English major
- ✓ English GPA of 3.5 or higher

### Application

- ✓ 750 word professional goal statement
- ✓ Ten page writing sample
- ✓ Current CV or resume
- ✓ Names of 3 English faculty references



# Accelerated English B.A.+J.D.

## Jump-Start Your Legal Career with **SLU English** and **SLU Law**

- Declare an English major and benefit from small, rigorous classes
- Develop skills in close reading, textual analysis, and creative and persuasive writing essential to success in law school
- Apply to SLU Law and earn English credit for law coursework
- Complete your BA *and* JD in just six years!



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the 3+3 BA-JD program:

Interested in applying?  
Contact Prof. Ruth Evans at  
[ruth.evans@slu.edu](mailto:ruth.evans@slu.edu)

