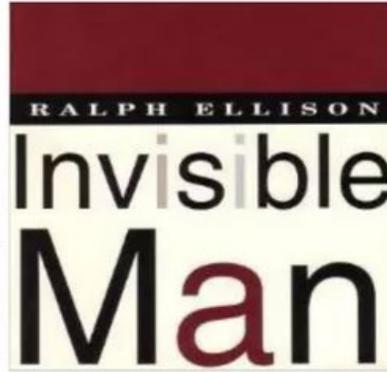
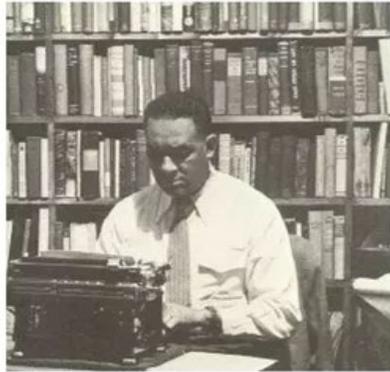
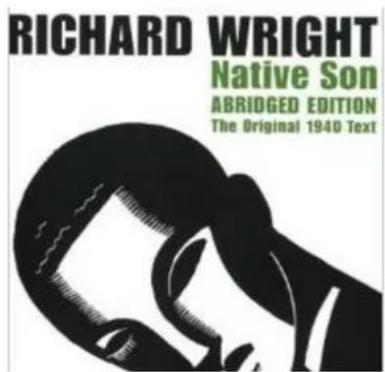
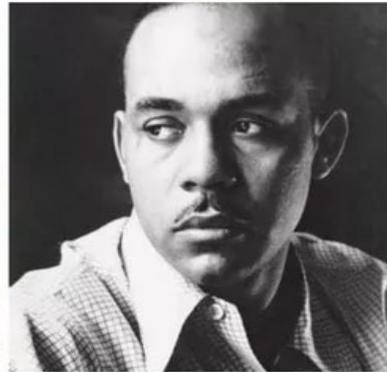
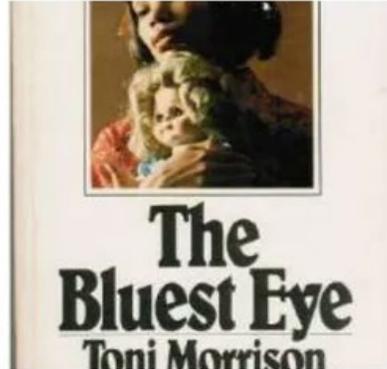
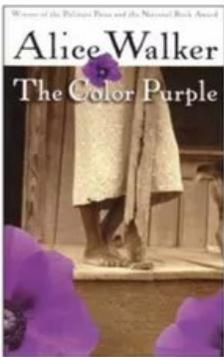


# SPRING 2021

## COURSE DESCRIPTIONS



**DEPARTMENT OF ENGLISH**  
**SAINT LOUIS UNIVERSITY**



# Spring 2021

# Course Descriptions

## Department of English

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## COURSES THAT FULFILL MAJOR AREA REQUIREMENTS

**ANNOUNCEMENT TO ALL STUDENTS:** *All English courses have waitlists. 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 for that course. 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. Thank you for your cooperation in this matter!*

ENGL 1900 Adv. Strategies of Rhetoric and Research: Multiple Sections - Consult Banner for Details.

### Introductory Courses

ENGL 2250-01 Conflict, Social Justice and Literature | TR 3:45-5:00 p.m. | Fazlic

ENGL 2350-01 Faith, Doubt and Literature | TR 12:45-2:00 p.m. | Hasler

ENGL 2350-02 Faith, Doubt and Literature | TR 2:15-3:30 p.m. | Hasler

ENGL 2450-01 Nature, Ecology and Literature | MWF 12:00-12:50 p.m. | Harper

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

ENGL 2550-01 & 01H Gender, Identity and Literature | TR 11:00-12:15 p.m. | Benis

ENGL 2650-01 Technology, Media and Literature | MWF 1:10-2:00 p.m. | Stiles

ENGL 2650-02 Technology, Media and Literature | MWF 12:00-12:50 p.m. | Coursey

ENGL 2750-01 Film, Culture and Literature | MWF 11:00-11:50 a.m. | Langenstein

ENGL 2750-02 Film, Culture and Literature | MWF 1:10-2:00 p.m. | McIntire-Strasburg

### Distribution Requirements

#### Area One: Form and Genre

ENGL 3060-01 Creative Writing: Fiction | TR 2:15-3:30 p.m. | Shields

ENGL 3080-01 Creative Writing: Non-Fiction | MW 9:00-10:15 a.m. | Harper

ENGL 3100-01 Topics in Creative Writing: Screen Writing | MW 11:00-12:15 p.m. | Mathys

ENGL 3180-01 Film: Chinese Screen | TR 11:00-12:15 p.m. | Casaregola

#### Area Two: History and Context

ENGL 3250-01 & 01H British Literary Traditions to 1800 | MWF 10:00-10:50 a.m. | Sawday & Biro

ENGL 3310-01 World Literary Traditions I | TR 11:00-12:15 p.m. | Hasler

#### Area Three: Culture and Critique

ENGL 3560-01 Ethnic American Literature | MWF 11:00-11:50 a.m. | Harper

ENGL 3700-01 The Bible and Literature | TR 9:30-10:45 a.m. | Stump

ENGL 3740-01 Medicine and Literature | TR 2:15-3:30 p.m. | Casaregola

#### Area Four: Rhetoric and Argument

ENGL 3854-01 Teaching the Writing Life | TR 12:45-2:00 p.m. | Bush

ENGL 3859-01 Writing Consulting: Forms, Theories, Practice | MWF 1:10-2:00 p.m. | Hardin Marshall

### 4000-Level Advanced Writing / Seminars

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

ENGL 4010-01 New Media Writing | TR 12:45-2:00 p.m. | Rivers

ENGL 4050-01 The Craft of Poetry | M 2:10-4:55 p.m. | Mathys

ENGL 4130-01 Literary Theory | M 6:00-8:55 p.m. | Evans

ENGL 4190-01 & 01H Topics in Religion and Culture | MWF 12:00-12:50 p.m. | Lynch

ENGL 4580-01 Major Victorian Authors and Movements | MWF 11:00-11:50 a.m. | Stiles

ENGL 4680-01 Major Postcolonial Writers & Refugee Narratives | MWF 10:00-10:50 a.m. | Uraizee  
ENGL 4930-01 Crime and Transgression in Medieval and Early Modern Drama | MWF 1:10-2:00 p.m. | Coursey

RIE / English Honors Seminars

ENGL 4130-01 Literary Theory | M 6:00-8:55 p.m. | Evans  
ENGL 4680-01 Major Postcolonial Writers & Refugee Narratives | MWF 10:00-10:50 a.m. | Uraizee

Senior Seminar

ENGL 4960-01 Senior Seminar: Reading AIDS in time of COVID | TR 2:15-3:30 p.m. | Crowell

**GRADUATE COURSES**

ENGL 5110-01 Literary Theory | M 6:00-8:55 p.m. | Evans  
ENGL 6590-01 Topics in 19<sup>th</sup> C. Lit.: Liberalism(s) and 19<sup>th</sup> Century British Lit. | TR 12:45-2:00 p.m. | Weliver  
ENGL 6930-01 Special Topics: Fascism, Antifascism, and Literature | T 2:10-4:55 p.m. | Greenwald Smith

## **COURSES THAT FULFILL MAJOR CONCENTRATION REQUIREMENTS**

### Creative Writing

- ENGL 3060-01 Creative Writing: Fiction | TR 2:15-3:30 p.m. | Shields
- ENGL 3080-01 Creative Writing: Non-Fiction | MW 9:00-10:15 a.m. | Harper
- ENGL 3100-01 Topics in Creative Writing: Screen Writing | MW 11:00-12:15 p.m. | Mathys
- ENGL 4050-01 The Craft of Poetry | M 2:10-4:55 p.m. | Mathys

### Rhetoric, Writing, and Technology

- ENGL 3854-01 Teaching the Writing Life | TR 12:45-2:00 p.m. | Bush
- ENGL 3859-01 Writing Consulting: Forms, Theories, Practice | MWF 1:10-2:00 p.m. | Hardin Marshall
- ENGL 4000 Business and Professional Writing | Multiple sections and instructors, consult Banner for details
- ENGL 4190-01 & 01H Topics in Religion and Culture | MWF 12:00-12:50 p.m. | Lynch

### English Honors Program (RIE English)

- ENGL 4130-01 Literary Theory | M 6:00-8:55 p.m. | Evans
- ENGL 4680-01 Major Postcolonial Writers & Refugee Narratives | MWF 10:00-10:50 a.m. | Uraizee

## **INTERDISCIPLINARY MINOR OFFERINGS**

### Creative and Professional Writing Interdisciplinary Minor

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

- ENGL 3060-01 Creative Writing: Fiction | TR 2:15-3:30 p.m. | Shields
- ENGL 3080-01 Creative Writing: Non-Fiction | MW 9:00-10:15 a.m. | Harper
- ENGL 3100-01 Topics in Creative Writing: Screen Writing | MW 11:00-12:15 p.m. | Mathys
- ENGL 4000 Business and Professional Writing | Multiple Sections and Instructors: Consult Banner for Details
- ENGL 4050-01 The Craft of Poetry | M 2:10-4:55 p.m. | Mathys

### Film Studies Interdisciplinary Minor

*Contact Mr. Ringo Jones with program questions at [ringo.jones@slu.edu](mailto:ringo.jones@slu.edu)*

- ENGL 2750-01 Film, Culture and Literature | MWF 11:00-11:50 a.m. | Langenstein
- ENGL 2750-02 Film, Culture and Literature | MWF 1:10-2:00 p.m. | McIntire-Strasburg
- ENGL 3180-01 Film: Chinese Screen | TR 11:00-12:15 p.m. | Casaregola

### Medical Humanities Interdisciplinary Minor

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

- ENGL 3740-01 Medicine and Literature | TR 2:15-3:30 p.m. | Casaregola

## **COURSES THAT FULFILL C.A.S. CORE DIVERSITY REQUIREMENTS**

### Global Citizenship

- ENGL 3310-01 World Literary Traditions I | TR 11:00-12:15 p.m. | Hasler
- ENGL 4680-01 Major Postcolonial Writers & Refugee Narratives | MWF 10:00-10:50 a.m. | Uraizee

### Diversity in the U.S.

- ENGL 3560-01 Ethnic American Literature | MWF 11:00-11:50 a.m. | Harper

## ONE-THOUSAND LEVEL COURSES

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

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

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

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

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

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

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

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

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

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

## TWO-THOUSAND LEVEL COURSES

### Introductory Coursework for the English Major

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

#### **ENGL 2250-01 Conflict, Social Justice and Literature: 20<sup>th</sup> Century European Conflicts**

*Haris Fazlic*

How was the world impacted by the many military conflicts, major wars, and social injustices of the 20th century? In this course, we will read several literary works that explore the complex socio-historic implications of major European conflicts from 1900-1999. Spanning from the fractured realities of WWI in Virginia Woolf's *Mrs. Dalloway* and Franz Kafka's *A Hunger Artist*, to the religious and territorial violence in Leo Tolstoj's *Hadji Murat*, W.G. Sebald's *Austerlitz*, and Steven Galloway's *The Cellist of Sarajevo*, we will explore themes of alienation, exceptionalism, personal strife, nationalism, ethnic cleansing, religious persecution, and the depth of human cruelty. By the end of the course, we will not only know more about the events that altered our understanding of the world, but have an idea of how they changed the people who lived through them.

#### **ENGL 2350-01 & 02 Faith, Doubt and Literature**

*Anthony Hasler*

“Without risk, no faith”: for the Danish theologian and philosopher Søren Kierkegaard, the “knight of faith” makes a single-minded act of commitment to the unknowable. The doubter, on the other hand, cannot help but be double (“doubt” < Latin *duo*, “two”), because we reflect upon things in words, and words are never identical with what they express: “In reality by itself there is no possibility of doubt; when I express it in language ... I produce something else.” Literature, of course, is made of words, which in this course come from various times, places and cultures. Our readings both describe and stage revelation and concealment; faith and doubt, that is to say, inform not only their mysterious, elusive subject-matter, but also their formal and other literary workings. After beginning with Kierkegaard's *Fear and Trembling*, we'll consider the medieval York Crucifixion play and Per Olov Enquist's *The Hour of the Lynx* (drama); Franz Kafka's “In the Penal Colony,” Apuleius's *The Golden Ass*, C.S. Lewis's *Till We Have Faces* and Nawal El Saadawi's *God Dies By the Nile* (fiction); poems by John Donne, Emily Dickinson, Siegfried Sassoon and Wilfred Owen; and Na Hong-Jin's 2016 film *The Wailing*, in which the horror genre grounds a probing inquiry into faith and doubt.

The course content contains language, themes and in the film's case images that some students may find disturbing.

Requirements: two papers, 4-5 pages; six blog posts of c.200 words each; six quizzes; midterm/final exams; class participation.

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

*Andy Harper*

Tracing a line from Henry David Thoreau to Kanye West, this course introduces students to the study of literature through attention to texts that focus in some way on our environment and the ways humans as biological and cultural beings live with/in it. Readings will include works like Thoreau's that fit easily into the category of “nature writing” and works like West's that stretch the boundaries of that camp as we practice recognizing the environmental imagination at work in everyday cultural texts. We'll 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 post-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 ecological change; and 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 2450-02 Nature, Ecology and Literature**

*Donald Stump*

This course will explore the age-old sense that human beings first arose in wild, natural settings and that, by returning to them, they experience a sense of healing, return, and wonder--but also transformative fear. We will begin with the Bible, especially the stories of Adam and Eve and of Job, and with excerpts from ancient and early modern epic accounts of heroic journeys (Homer, Virgil, Sir Philip Sidney) that lead to transformative experiences in caves and forests. We'll also read and watch Shakespeare's comedy about young lovers escaping from their parents in Athens to spend a night in the woods. We'll then turn to the Romantic movement starting in the nineteenth century, reading such poets as William Wordsworth, Emily Dickinson, and Wendell Berry, and we'll end with more recent works, including essays by Aldo Leopold (*Sand County Almanac*) and Robin Wall Kimmerer (*Braiding Sweetgrass*) and a novel by Delia Owen (*Where the Crawdads Sing*). Regular brief notes and reflection papers, a 5-6 page analytical paper, and a final exam.

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

*Toby Benis*

**This course is cross listed with WGST 2550-01.**

The first question any pregnant woman can expect remains, "Is it a girl or a boy?" In many cultures, gender is the first and most enduring marker of identity. This course will explore literature from a variety of time periods and cultural traditions through the prism of gender and identity. We will approach these questions through an intersectional lens, taking into account how culture, race, and ethnicity inflect forms of gender identity from the traditional male/female dichotomy through to non-binary and queer forms of self-identification. In this context, we will attend to different kinds of literary form, reading widely in the three principle genres of poetry, fiction and drama. Among other texts, we will read Shakespeare's *King Lear*; Morrison's *The Bluest Eye*; and poetry from the Romantic period as well as the present. Class discussions, brief response papers, longer essays and formal examinations will help you develop your analytical and argumentative skills.

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

*Anne Stiles*

This course examines classic works of 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 read works by Robert Louis Stevenson, H.G. Wells, Stanislaw Lem, and Octavia Butler. 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 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. Many of you might associate the term 'dystopian' with young adult franchises like *The Hunger Games* or with sci-fi anthology series like *Black Mirror*. In this class, we're going to explore 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, in this class, 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 you adept close-readers of various genres and mediums of literature; we'll be engaging with short stories, plays, graphic novels, musical albums, podcasts, films, and TV episodes. Texts will include NK Jemison's short story "Walking Awake," Ted Chiang's novella "The Story of Your Life," Kazuo Ishiguro's novel *Never Let Me Go*, and Victor LaValle's graphic novel *Destroyer*. Assignments will include two major papers, a final project, and a series of low-stakes assignments. This course will meet in person.

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

*Sharee S. Langenstein*

#### **This course is cross-listed with FSTD 2700-01**

This course will serve as an introduction to the critical study of film and literature in relation to one another, as viewed through the lens of disability studies. We will read the ugly laws, investigate freak shows, and discuss the American origins of the eugenic movement while closely examining literature and film as cultural artifacts that influence cultural perceptions of disability and difference. The course content includes watching a variety of films and reading scholarly works, autobiographies, and fiction. Assignments include quizzes, response papers, theoretical analysis exercises, and a final research paper.

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

*Janice McIntire-Strasburg*

#### **This course is cross-listed with FSTD 2700-02**

This is an online only course. The introduction to film will have a two-part focus. We will be learning about and discussing the history, style, techniques, and technology that advances film into the 21<sup>st</sup> Century. Its topical focus will be the Vampire film and changes to it that occur both because of newer innovations in film technique, and the change and re-envisioning of the vampire as character across film history, beginning with *Nosferatu* in the 1920s to the current crop of films. While new technology has allowed filmmakers to become more creative about the physical presentation on the screen, the vampire film has also shifted its cultural focus as our own cultural priorities change. We will read one text: *Dracula* by Bram Stoker, since all of the films derive the vampire character from there. You will be viewing at least two films per week, write weekly guided reflections, and will take a midterm and a final exam. The film list is not yet set, but some

of the films that may be included are *Let the Right One In*, *Blade Trinity*, Bram Stoker's *Dracula*, and John Carpenter's *Vampires*.

### THREE-THOUSAND LEVEL COURSES

#### Distribution Requirements for the English Major:

##### Area One: Form and Genre

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

*Rachel L. Shields*

**This course fulfills requirements for the English major with Creative Writing concentration, the Creative Writing minor, and the interdisciplinary minor in Creative and Professional Writing. Prerequisite: 2000-level ENGL course.**

**This course is strongly recommended, and is a priority course, for freshman, sophomore and junior English majors and minors. English majors and minors and Creative Writing minors will have priority registration for this course. All other students, regardless of level, will be able to register for this course only on or after November 16. Non-English majors please be patient and wait until November 16 to register.**

This class is an introduction to short story writing (though we will define words like "story" and "fiction" very flexibly). No previous fiction writing experience is required and students at all levels are welcome - we will start where you are and work together to improve existing skills and develop new ones.

Though we will look at some earlier examples of this type of writing, our focus will be on contemporary authors. We will page (or scroll) through recently published stories to find and analyze interesting models for our own writing. We'll also work on strengthening our writing decisions in terms of form (from sentence-level decisions to the physical or digital context of the story), developing useful writing practices (a.k.a. "how to keep at it"), and learning the basics of publishing and professionalization as a fiction writer. Class sessions will take the form of discussions and writing workshops and a significant portion of the course grade will be based on a final portfolio of the student's best (revised) work from the term.

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

*Andy Harper*

**This course fulfills requirements for the English major with Creative Writing concentration, the Creative Writing minor, and the interdisciplinary minor in Creative and Professional Writing. Prerequisite: 2000-level ENGL course.**

**This course is strongly recommended, and is a priority course, for freshman, sophomore and junior English majors and minors. English majors and minors and Creative Writing minors will have priority registration for this course. All other students, regardless of level, will be able to register for this course only on or after November 16. Non-English majors please be patient and wait until November 16 to register.**

In a famous passage from her book, *The White Album*, 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."

An introduction to the personal essay 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 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 not likely to include book reports, thesis-driven arguments, or other versions of the “college essay.” A commitment to the writing process, ample time for serious writing and reading, and an openness to thoughtful collaboration are required.

Readings come from Lopate’s *Art of the Personal Essay*, which all students should purchase by the first week of class. To those interested in extended study, *Best American Essays 2020* (ed. Aciman) is recommended, from which optional readings will be suggested throughout the semester.

Work will include ongoing maintenance of a writing journal, regular contributions to class discussion, participation in several workshop sessions, two craft presentations, submission of a series of essay projects, and a capstone portfolio of revised work.

### **ENGL 3100-01 Creative Writing Special Topics: Screenwriting**

*Ted Mathys*

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

**This course is strongly recommended, and is a priority course, for freshman, sophomore and junior English majors and minors. English majors and minors and Creative Writing minors will have priority registration for this course. All other students, regardless of level, will be able to register for this course only on or after November 16. Non-English majors please be patient and wait until November 16 to register.**

In this course, we will explore the art of visual storytelling and develop a toolkit for writing screenplays. 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 developing craft techniques necessary to write strong scenes and dynamic characters. We will read, watch, and analyze recent films with Oscar-winning screenplays, such as *Hell or High Water*, *Can You Ever Forgive Me?*, *Parasite*, *BlacKkKlansman*, and others. You will write and workshop your own scenes to gain facility with the basics of character, setting, dialogue, and the idiosyncrasies of script formatting. 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 storytelling, such as structure, conflict, scene arrangement, and pacing. And we will workshop student scenes, which will consist of staging group readings of scenes that our peers have written and offering constructive feedback. 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 Narratives: The Chinese Screen (Chinese / Chinese-American Film)**

*Vincent Casaregola*

**This course is cross-listed with FSTD 3930-01.**

This course explores how both American and Chinese films have constructed the cultural image of the Chinese and Chinese-Americans on the American Screen. Beginning by examining early Hollywood cultural stereotypes, we will continue by exploring how World War II and the Cold War led to new depictions of the Chinese. Then we will examine how films since the 1980s have

interrogated old stereotypes, while sometimes re-inscribing new versions of those stereotypes. Ultimately, we will try to understand more fully how films have shaped an American understanding of the relationship between these two complex and distinctive cultural environments.

Students will watch films through various streaming sources, and some viewings are free while others will require a modest rental charge. We will cover at least one film per week, sometimes more if the films are short or if there is documentary background material that needs to be viewed. [Note: Some films may also be available on streaming services to which students already subscribe.]

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

### **ENGL 3250-01 & 01H British Literary Traditions to 1800**

*Jonathan Sawday with Colten Biro*

“The past is a foreign country: they do things differently there” (L. P. Hartley, *The Go-Between*, 1953). In this course we shall look at a range of texts produced in the past and in a foreign country – the British and Irish archipelago between the 16th and the 18th centuries.

In studying these texts we shall work from the assumption that there is probably no such thing as a “British Literary Tradition” but that there is, instead, a range of competing cultural and intellectual traditions of writing, reading, speech, and production. We shall be comparing texts across genres and across time, looking to see how they differ from one another in the range of responses they demand from us, their 21st-century readers.

Historically, the emphasis will fall on the period 1650-1800. This is the period of the British civil wars, and the rise of Britain’s colonial empire, and with it the institution of the slave trade in the British North Atlantic (The West Indies and the American colonies), which formed the basis of that country’s wealth and enabled it to become the preeminent industrial nation in the nineteenth century – an outcome with which we are still living here in the contemporary United States.

We shall study a range of writers including John Donne, Aemilia Lanyer, Andrew Marvell, John Milton, Aphra Behn, Alexander Pope, Jonathan Swift, Olaudah Equiano, Samuel Johnson, Lady Mary Wortley Montagu, and Robert Burns.

### **ENGL 3310-01 World Literary Traditions I**

*Anthony Hasler*

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

When Johann Wolfgang von Goethe spoke of *Weltliteratur* (world literature) in 1827, he was envisaging the reading of translated literature as a means of lifting universal values above national boundaries. Nowadays the formation we call “World literature” is a powerful presence in English-speaking classrooms. It can offer pleasurable and provocative opportunities to think about, and across, cultures and periods; it can also suggest a suspiciously appropriative pre-packaging of other cultures and histories for easy consumption. I hope our course will enable both enjoyment and critique. One of its threads will consider the ambitions of “world literature” as similar to those of *translatio*, a Latin term that in the Middle Ages covered many kinds of movement and transfer: between languages and words, but also across the spaces of voyage, quest, exile and displacement. Such changes of place may end in national homecoming and empire-building, but rarely pass without loss or privation.

In the course we’ll explore epic (*Gilgamesh*, parts of the *Iliad* and *Odyssey*, the *Sunjata*, the

*Ramayana*, Dante's *Inferno*, the Hebrew Bible, the Mayan *Popul Vuh*), lyric poems from China, Japan and the Arab world, and some drama. We'll use *The Norton Anthology of World Literature, Volume I: Beginnings to 1650* (shorter 3<sup>rd</sup> ed., 2013), and also read, in full, Virgil's *Aeneid* (probably in the translation by Stanley Lombardo) and *Manituana* (2007) by the Italian authorial collective Wu Ming. Requirements: two 5-6-page papers, midterm and final exams, and some blogging, discussion board work and quizzes.

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

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

*Andy Harper*

**This course meets the College of Arts and Sciences Diversity in the US requirement.**

A guiding theme for this section of ENGL 3560 is "Double-Talk: Language, Identity, and Ethnic Difference in American Literature." Our reading list invites us to examine the ways in which writers' use of dialect, multilingualism, and coded messages mediates questions of cultural identity and national belonging in works of poetry, fiction, and autobiography.

We'll begin with a sampling of poetry available online while we await book orders. Then, we'll examine three Gilded Age short story collections: Abraham Cahan's *Yekl and the Imported Bridegroom and Other Stories of Yiddish New York* (Dover), Charles Chesnutt's *Conjure Tales and Stories of the Color Line* (Penguin), and Sui Sin Far's *Mrs. Spring Fragrance: A Collection of Chinese American Short Stories* (Dover). Around midterm, we'll consider three more recent novels: Sandra Cisneros's *House on Mango Street* (Vintage), Junot Díaz's *Brief Wondrous Life of Oscar Wao* (Riverhead), and Esmé Weijun Wang's *Border of Paradise* (Unnamed Press). From there, we'll approach two autobiographical works: Zitkala-Ša's *American Indian Stories* (Nebraska) and Kiese Laymon's *Heavy: An American Memoir* (Scribner). We'll end with a text that challenges categories of genre and identity: Unca Eliza Winkfield's *Female American* (Broadview). Along the way, we'll contextualize these works with readings in history, critical theory, and literary criticism, and we'll likely take in a short film or two.

Work will include several micro-writing exercises, four short essays, two presentations, and a term paper as well as ongoing attendance and active, engaged participation in class discussions.

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

*Donald Stump*

The course will focus on a selection of the greatest--and the most puzzling--stories in Scripture, such as those of Adam and Eve, Cain and Abel, Abraham and Isaac, Jacob and his wives, Moses and the Israelites, David and Solomon, and Jesus and his male and female disciples, along with a selection of psalms and parables. From each of these, we'll turn to works of literature that have drawn on them, including Dante's *Divine Comedy*, Shakespeare's *Merchant of Venice*, the film *Get Low*, and a selection of scriptural poems and short stories. The aim will be to probe key passages in these works, pondering not only their power and literary beauty, but also the great questions that they raise--questions about human nature, the problem of evil, divine justice and mercy, and the afterlife. Requirements will include notes and short reflection papers, a medium-length paper, and a final exam. The course may be counted toward the Catholic Studies Minor.

#### **ENGL 3740-01 Medicine and Literature: Representations in a Time of Pandemic**

*Vincent Casaregola*

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

With the shadow of the COVID-19 Pandemic still hanging over the world, it seems an appropriate

time to examine the literature and film of epidemics and contagion. This course will examine documentary and journalistic representations of both our current crisis and earlier ones, but we will mostly focus on works of literature (fiction, nonfiction, etc.) and works of film that represent what it is like to suffer through and struggle against this kind of health crisis. In addition to responding to film and literature through analytical assignments, students will also be asked to explore and express their own experience of the pandemic times (in forms such as the personal essay or memoir, in poetry, in fiction, or other forms) as part of their work in the course.

We are living through a time of extreme stress and anxiety (as individuals, as families, as communities, and as nations throughout the world). Examining how writers and filmmakers have responded to such crises in the past can help us to put our experience in context, and expressing our thoughts and feelings about what we are going through now may serve future generations in their times of crisis. We are, whether we like it or not, living through an extreme historical moment, and it puts us under terrible pressure, but it also calls us to testify to that experience and to make this moment known to the future.

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

##### **ENGL 3854-01 Teaching the Writing Life**

*Hal Bush*

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

What is the “writing life”? And what is the “life of the mind”?

This course will try to unpack these concepts and help students learn ways of building and nurturing these ways of living. The class will include a survey of major American literature in all time periods, centered on the lives of authors and intellectuals. We’ll give frequent consideration to the historical and cultural forces that influenced the various writers, and our primary focus will be on a close reading, understanding, and critical analysis of the works themselves. The course’s Socratic method will often include students being called upon by the instructor and being asked to give their responses to the readings for the day. We will meet via Zoom, in synchronous online sessions. Our journey will also assume frequent Blackboard discussion board activity, mandatory attendance and reading, and rigorous in-class discussion and debate.

Particular attention will be reserved for figures who wrote about these themes, and are also recognized as among America’s major writers: the poets Walt Whitman, Emily Dickinson, T. S. Eliot; and masters of prose fiction and non-fiction, such as Frederick Douglass, James Baldwin, Mary Karr, Joan Didion, Anne Lamott, Stephen King, Ray Bradbury, Mark Twain, Annie Dillard, Joseph Epstein, Kathleen Norris, and David Foster Wallace.

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

*Laura Hardin Marshall*

**This course is strongly recommended, and is a priority course, for freshman, sophomore and junior English majors and minors. It meets a requirement for the English major with Rhetoric, Writing and Technology concentration. English majors and minors and Creative Writing minors will have priority registration for this course. All other students, regardless of level, will be able to register for this course only on or after November 16. Non-English majors please be patient and wait until November 16 to register.**

Writing (or perhaps we might say *good* writing) is inherently both social and rhetorical; it cannot take place in a vacuum. Therefore, good writers will likely find themselves in want of a friendly

ear, a keen eye, and a helping hand—in other words, a writing consultant. This course will offer training in consulting theories and strategies with an emphasis on inclusive and anti-racist practices. We will explore various writing processes (specifically drafting and revision) and how prospective consultants can conscientiously intervene in those processes through live dialogue or written comments.

Understanding how to assess projects, give effective feedback, and communicate rhetorically for successful interpersonal relationships—skills which are in demand in most professional settings—will be key learning outcomes for the first half of the course. The second half of the course will ask students move from the classroom to the writing center to put those outcomes into practice by consulting provisionally at [University Writing Services \(UWS\)](#).<sup>\*</sup> Students who complete this course are eligible to apply to work at UWS in future semesters as paid consultants.

<sup>\*</sup>This course is a practicum, which requires that students consult at UWS to fulfill course outcomes. (For Spring 2021, consultations will likely be conducted virtually.) Students unable to fulfill this requirement will not be able to complete the course.

## FOUR-THOUSAND LEVEL COURSES

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

*Multiple Sections and Instructors, see Banner for details*

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

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

### **ENGL 4010-01 New Media Writing: Environmental Sensing**

*Nathaniel Rivers*

How can we use digital media to not only write about the world but to also change how the world shows up for us—to change how we *see*, *hear* and *touch* the world (and senses beyond even these)? That is the central question for this course, and it is the primary work of this course as well.

**To focus that work, this course will take up the concerns of environmental justice and climate collapse.** We find ourselves in a moment wherein our individual and collective capacity to sense the environment and environmental change is vitally important. How can we render ourselves and others sensitive to the environment in ways that generate meaningful responses to issues such as environmental injustice and climate collapse?

**Students will develop a research project built around the sensing capacities of a digital tool and directed toward a local environmental issue.** How can one deploy microphones to investigate the presence or absence of animal life in a particular location? How can one utilize arial photography (e.g., a drone) to map access to green spaces? How can one use social media (e.g., Twitter) to trace the health concerns of individuals near damaged or otherwise unhealthy environments? **Student research projects will culminate in a sophisticated and compelling report composed to persuasively address (and possibly redress) their chosen environmental issue.**

The course will engage readings such as *How to Do Things with Sensors* (Gabrys), *Climate Changed* (Squarzoni), and *The Mushroom at the End of the World* (Tsing). This course is in-person flex.

### **ENGL 4050-01 The Craft of Poetry: Image and Imagination**

*Ted Mathys*

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

**This course is strongly recommended, and is a priority course, for junior and senior English majors and minors. English majors and minors and Creative Writing minors will have priority registration for this course. All other students, regardless of level, will be able to register for this course only on or after Monday November 16. Non-English majors please**

**be patient and wait until November 16 to register.**

In this creative writing course we will read, write, and analyze poems while paying particular attention to images – moments of vivid language that address the senses. We will explore the ways in which poets draw on physical sensation, and vision in particular, to create experiences in the imaginations of readers. The course will focus predominantly on your creative work. Each week students will write a new poem and will workshop the poems of peers. To build our craft techniques and gain inspiration, we will explore the Modernist poetic movement known as “Imagism”; the Deep Image School of poets in the 1960s; ekphrastic poems and odes that train their gazes on artworks and physical objects; and contemporary poems with memorable uses of imagery. We’ll also think through the visual properties of language itself by looking at hieroglyphics, ideograms, shaped poems, and the space of the poetic page. Students will be expected to produce and workshop new work regularly; read attentively and contribute to lively class discussions; write a craft analysis paper; and by the end of the semester produce a polished portfolio of poems. There are no prerequisites for the course and all writers with experience in any genre are welcome.

### **ENGL 4130-01 Literary Theory**

*Ruth Evans*

**This course is strongly recommended, and is a priority course, for English majors in the Research Intensive English concentration. Junior and senior English majors will have priority registration for this course. This is a dual-level course with ENGL 5110.**

Why do literary texts generate different interpretations? Is the whale in *Moby-Dick* a whale – or a metaphor? Is Shakespeare’s *Merchant of Venice* antisemitic? Can a text mean whatever we want it to mean or are there limits to our interpretations? This class will consider some of the most influential texts in the history of literary theory, including structuralist, Marxist, feminist, poststructuralist, queer, postcolonial, psychoanalytic, and critical race theory approaches. We will also discuss some more recent critical approaches, such as affect theory, ecocriticism, and new formalism. We will consider where textual meanings come from, and what is stake in focusing on the words of the text, on authorial intention, on the reader’s experiences and desires, or on the historical moment in which we read.

There will be a major written assignment, and short written assignments, including a take-away midterm. There is no final exam. This class is strongly recommended for undergraduates considering graduate study in literature.

### **ENGL 4190-01 & 01H Special Topics in Religion & Culture: Rhetorics of Sacrifice**

*Paul Lynch*

**This course meets requirements for the English Major with Rhetoric, Writing and Technology Concentration**

Since the beginning of the pandemic, our nation has been engaged in a fitful conversation about the meaning of sacrifice. Front-line workers have been repeatedly thanked for their sacrifice, yet many of these un-caped “heroes” reject the well-intentioned admiration. For them, “sacrifice” is just another way of saying, “Better you than me.” Our course will therefore examine the rhetoric of sacrifice. Is calling someone a hero (or thanking them for their service) nothing more than a way of endorsing someone else’s martyrdom? Is a noble rhetoric of sacrifice possible, or does it always disguise an unhealthy self-mortification? How does the trope of sacrifice function in rhetoric generally?

To sort through these questions, we’ll begin the course by reading selections from an interdisciplinary range of thinkers, including Kenneth Burke, James Cone, Sharon Crowley, Terry Eagleton, René Girard, and Emmanuel Levinas. We’ll then turn our attention to a set of primary

texts: selections from the Bible; James Baldwin, *The First Next Time*; Ta-Nehisi Coates, *Between the World and Me*; Rebecca Solnit, *A Paradise Made in Hell*; Larissa MacFarquhar, *Strangers Drowning*; Dorothy Day, *Loaves and Fishes*. For fun, we'll watch a bit of television, including episodes of *Star Trek: The Next Generation*. Less fun, but no less engaging, will be our film choices: *Calvary* and *Mad Max: Fury Road*.

Students will write 2-3 short critical papers as early drafts for the semester's main project, a multimodal communication from the year 2021 in which they reimagine the nature and effects of sacrifice for future audiences...whose sacrifices are yet to be determined.

### **ENGL 4580-01 Major Victorian Authors and Movements**

*Anne Stiles*

This course examines classic Victorian novels, focusing on genre fiction, bestsellers, and works aimed at child and young adult audiences. Readings will likely include Charles Dickens's *Oliver Twist* (1837-39), Charlotte Brontë's *Jane Eyre* (1847), Robert Louis Stevenson's *Treasure Island* (1883), Sir Arthur Conan Doyle's *A Study in Scarlet* (1887), and H.G. Wells's *The Invisible Man* (1897), among other works, with attention to the cultural legacy of these fictions in the present day. Assignments and activities will include two papers, one in-class presentation, and a virtual "field trip" to SLU's Special Collections Division.

### **ENGL 4680-01 Major Postcolonial Writers and Refugee Narratives**

*Joya Uraizee*

**This course is strongly recommended, and is a priority course, for English majors in the Research Intensive English concentration. Junior and senior English majors will have priority registration for this course. This course meets the College of Arts and Sciences Global Citizenship requirement. This course is cross-listed with WGST 4930-02.**

This is an in-person flex course that will focus on three major postcolonial writers: Chimamanda Ngozi Adichie, Derek Walcott, and Arundhati Roy, with a particular emphasis on the ways in which they have represented the figure of the migrant. In this course, you will examine novels, poetry, and plays, written by these three writers, that deal with particular forms of exile, especially those experienced by women of color. You will analyze different approaches that scholars have used to study immigrants and refugees, including those related to human rights, trauma theory, and gender studies. You will discuss such questions as: how have these three writers used literature and film as tools for social change? How have they chosen to represent the identities of the female migrant? Some of the texts you will examine include Chimamanda Ngozi Adichie's *Half of a Yellow Sun* and *Americanah*, Arundhati Roy's *The God of Small Things* and *The Ministry of the Utmost Happiness*, and Derek Walcott's *Omeros* and *Pantomime*, and 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 of the assignments for the course include several quizzes, a presentation, several 2-page papers, and a 12-page research paper.

### **ENGL 4930-01 Crime and Transgression in Medieval and Early Modern Drama**

*Sheila Coursey*

In 1551, crowds gathered to witness the execution of Alice Arden for murder and petty treason in Canterbury; Alice had conspired with over six other people to murder her husband Thomas Arden in his own home. Decades later, crowds would again gather to watch Arden of Faversham, a true-crime play that was fueled by Alice's continued transgressive celebrity in early modern culture. Alice's story and body became a space for public discourse about unruly women and the fear of domestic insurrection.

In this course, we will read medieval and early modern plays that feature plots of murder, corruption, witchcraft, treason, and heresy. These narratives of crime and transgression challenged public conceptions of morality, justice, and the law by reimagining biblical stories in the present day or cloaking social criticism in slapstick comedy. We will discuss our continued obsession with criminality while paying attention to the ways that people of a historical moment mapped criminality onto dynamics of gender, race, sexuality, disability, and mental illness according to cultural conventions different from (or sometimes disturbingly similar to) our own. Texts for this course include *The Second Shepherd's Play*, *Nice Wanton*, the Towneley "Killing of Abel," *Arden of Faversham*, *The Roaring Girl*, and *Measure for Measure*. Assignments for this course include two major papers, a midterm, and a series of low-stakes assignments. This course will meet in person.

### **ENGL 4960-01 Senior Seminar: Reading AIDS in Time of COVID**

*Ellen Crowell*

#### **Enrollment limited to senior English majors.**

In September 2019, the journal *OnCurating* published [What You Don't Know About AIDS Could Fill a Museum](#), an issue devoted to archiving the AIDS pandemic. The issue explored how contemporary museum curators—many of whom lived through the height of the AIDS crisis in the 1980s and 1990s—were challenging museum visitors with new ways of thinking about art during pandemic, asking: “what it means to have been brought up in the shadow of the AIDS crisis,” “how artists today are revisiting their feelings and experiences,” and how AIDS demanded that artists “think about representational strategies first and foremost *strategically*,” Of course, only six months later, with the arrival of COVID-19, this magazine and its authors would have asked different questions—So let’s ask them.

This seminar will conduct an experiment: If we immerse ourselves in the literature, music, visual art, pop culture, and politics of the mid-1980s through the early 1990s, noting how and why artists addressed the horrors of AIDS (institutionalized hatred, racism, homophobia, healthcare inequity, politicized medical treatment, the restructuring of human intimacy, and on) what do we see about our own pandemic moment? Students will engage with the literature and culture of the AIDS crisis, and will then turn outwards (or inwards) to create an archive of the artistic and cultural expression that structures their own experience of COVID-19.

Texts may include: **MUSIC VIDEO PLAYLIST FICTION** *My Brother*—Jamaica Kinkaid; *The Gifts of the Body*—Rebecca Brown; *The Great Believers*—Rebecca Makkai **DRAMA** *Baltimore Waltz*—Paula Vogel; *The Normal Heart*—Larry Kramer; *Angels in America*—Tony Kushner **POETRY** *Atlantis*—Mark Doty; *Don't Call Us Dead*—Danez Smith **DOCUMENTARY** *How to Survive a Plague*—David France; *Mapplethorpe: Look at the Pictures*—Fenton Bailey **FILM** *Parting Glances*—Bill Sherwood; *No Regret*—Marlon Riggs; *Blue*—Derek Jarman; *Safe*—Todd Haynes **THEORY** *AIDS and its Metaphors*—Susan Sontag

## RIE AND SENIOR SEMINAR COURSES

### RIE / ENGLISH HONORS

#### **ENGL 4130-01 Literary Theory**

*Ruth Evans*

**This course is strongly recommended, and is a priority course, for English majors in the Research Intensive English concentration. Junior and senior English majors will have priority registration for this course. This is a dual-level course with ENGL 5110.**

Why do literary texts generate different interpretations? Is the whale in *Moby-Dick* a whale – or a metaphor? Is Shakespeare's *Merchant of Venice* antisemitic? Can a text mean whatever we want it to mean or are there limits to our interpretations? This class will consider some of the most influential texts in the history of literary theory, including structuralist, Marxist, feminist, poststructuralist, queer, postcolonial, psychoanalytic, and critical race theory approaches. We will also discuss some more recent critical approaches, such as affect theory, ecocriticism, and new formalism. We will consider where textual meanings come from, and what is stake in focusing on the words of the text, on authorial intention, on the reader's experiences and desires, or on the historical moment in which we read.

There will be a major written assignment, and short written assignments, including a take-away midterm. There is no final exam. This class is strongly recommended for undergraduates considering graduate study in literature.

#### **ENGL 4680-01 Major Postcolonial Writers and Refugee Narratives**

*Joya Uraizee*

**This course is strongly recommended, and is a priority course, for English majors in the Research Intensive English concentration. Junior and senior English majors will have priority registration for this course. This course meets the College of Arts and Sciences Global Citizenship requirement. This course is cross-listed with WGST 4930-02.**

This is an in-person flex course that will focus on three major postcolonial writers: Chimamanda Ngozi Adichie, Derek Walcott, and Arundhati Roy, with a particular emphasis on the ways in which they have represented the figure of the migrant. In this course, you will examine novels, poetry, and plays, written by these three writers, that deal with particular forms of exile, especially those experienced by women of color. You will analyze different approaches that scholars have used to study immigrants and refugees, including those related to human rights, trauma theory, and gender studies. You will discuss such questions as: how have these three writers used literature and film as tools for social change? How have they chosen to represent the identities of the female migrant? Some of the texts you will examine include Chimamanda Ngozi Adichie's *Half of a Yellow Sun* and *Americanah*, Arundhati Roy's *The God of Small Things* and *The Ministry of the Utmost Happiness*, and Derek Walcott's *Omeros* and *Pantomime*, and 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 of the assignments for the course include several quizzes, a presentation, several 2-page papers, and a 12-page research paper.

### Senior Seminar

#### **ENGL 4960-01 Senior Seminar: Reading AIDS in Time of COVID**

*Ellen Crowell*

**Enrollment limited to senior English majors.**

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the 1980s and 1990s—were challenging museum visitors with new ways of thinking about art during pandemic, asking: “what it means to have been brought up in the shadow of the AIDS crisis,” “how artists today are revisiting their feelings and experiences,” and how AIDS demanded that artists “think about representational strategies first and foremost *strategically*,” Of course, only six months later, with the arrival of COVID-19, this magazine and its authors would have asked different questions—So let’s ask them.

This seminar will conduct an experiment: If we immerse ourselves in the literature, music, visual art, pop culture, and politics of the mid-1980s through the early 1990s, noting how and why artists addressed the horrors of AIDS (institutionalized hatred, racism, homophobia, healthcare inequity, politicized medical treatment, the restructuring of human intimacy, and on) what do we see about our own pandemic moment? Students will engage with the literature and culture of the AIDS crisis, and will then turn outwards (or inwards) to create an archive of the artistic and cultural expression that structures their own experience of COVID-19.

Texts may include: **MUSIC VIDEO PLAYLIST** **FICTION** *My Brother*—Jamaica Kinkaid; *The Gifts of the Body*—Rebecca Brown; *The Great Believers*—Rebecca Makkai **DRAMA** *Baltimore Waltz*—Paula Vogel; *The Normal Heart*—Larry Kramer; *Angels in America*—Tony Kushner **POETRY** *Atlantis*—Mark Doty; *Don’t Call Us Dead*—Danez Smith **DOCUMENTARY** *How to Survive a Plague*—David France; *Mapplethorpe: Look at the Pictures*—Fenton Bailey **FILM** *Parting Glances*—Bill Sherwood; *No Regret*—Marlon Riggs; *Blue*—Derek Jarman; *Safe*—Todd Haynes **THEORY** *AIDS and its Metaphors*—Susan Sontag

## FIVE-THOUSAND LEVEL COURSES

### **ENGL 5110-01 Literary Theory**

*Ruth Evans*

**This is a dual-level course with ENGL 4130-01. This class is required for all MA students.**

Why do literary texts generate different interpretations? Is the whale in *Moby-Dick* a whale – or a metaphor? Is Shakespeare's *Merchant of Venice* antisemitic? Can a text mean whatever we want it to mean or are there limits to our interpretations? This class will consider some of the most influential texts in the history of literary theory, including structuralist, Marxist, feminist, poststructuralist, queer, postcolonial, psychoanalytic, and critical race theory approaches. We will also discuss some more recent critical approaches, such as affect theory, ecocriticism, and new formalism. We will consider where textual meanings come from, and what is stake in focusing on the words of the text, on authorial intention, on the reader's experiences and desires, or on the historical moment in which we read.

There will be a major written assignment, and short written assignments, including a take-away midterm. There is no final exam.

## SIX-THOUSAND LEVEL COURSES

### ENGL 6590-01 Topics in 19<sup>th</sup> Century Literature: Liberalisms & 19<sup>th</sup> Century Literature

*Phyllis Weliver*

**This course satisfies the Long 19<sup>th</sup> Century Literature graduate distribution requirement.**

L/liberalism is the topic of an influential, conflicted body of recent scholarship about 19th-century British literature. A slippery term in 19th-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 19th-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 (education; the Church), capitalism, gender, class, empire and race, mental illness, religion (Christianity and Judaism), social welfare, and the birth of literary close reading. Primary reading includes many of the items on the British Long Nineteenth-Century Doctoral Exam List. Our syllabus will include works by Wordsworth, Coleridge, Tennyson, D.G. Rossetti, Swinburne, Trollope, Matthew Arnold, Gaskell, Wilkie Collins, George Eliot, J.S. Mill, and Dickens. Secondary reading explores theories of L/liberalism by historians and literary scholars (respectively), and more recent scholarship that bridges the fields. This course will be held synchronously online.

### ENGL 6930 Fascism, Anti-Fascism, and Literature

*Rachel Greenwald Smith*

**This course satisfies the Modern / Contemporary Literature graduate distribution requirement.**

Is there a fascist aesthetic tendency or style? Writing on the Nazi filmmaker Leni Riefenstahl’s work, the cultural critic Susan Sontag answers in the affirmative. She argues that art can be fascist in form or effect, even if it does not explicitly support fascist politics. “Fascist art,” she writes, “glorifies surrender, it exalts mindlessness, it glamorizes death.” This means that art’s fraught relationship with fascism continues to be a problem throughout the twentieth century, well after the fall of most of Europe’s fascist regimes.

Just as Sontag imagined that art could be fascist in style, many have hoped that art might achieve anti-fascist goals. When Woody Guthrie famously inscribed the slogan THIS MACHINE KILLS FASCISTS on his guitar, he exemplified the notion that art could be the site of resistance to fascism, either through direct critique or by offering an alternative site for collective worldbuilding.



This course reflects upon the new centrality of both fascism and anti-fascism to U.S. political life over the past several years by interrogating the history of fascist and anti-fascist aesthetics. We will read broadly in European and American fiction and poetry (including Pound, Mann, Lovecraft, Atwood, Palahniuk, Houellebecq, Knausgaard, Drndić, Borzutzky, and Whitehead). We'll also look at examples in visual and popular culture (propaganda, essays, music, and film). And finally, we'll read theoretical work on politics and aesthetics, diving particularly deeply into the work of the Frankfurt School (especially Adorno, Benjamin, and Marcuse, but also Sontag, Foucault, and others).

## The Major in English

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

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

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

## Concentrations within the Major

### Creative Writing (CW)

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

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

### Rhetoric, Writing and Technology (RWT)

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

### Required Course

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

- ENGL 3850 Foundations in Rhetoric and Writing

### Electives

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

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

### English Honors Concentration: Research Intensive English (RIE)

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

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

## The Minor in English

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

# The Internship Program

## @SLU English

### What can you do with an English major?

This is the question facing many students majoring in the Humanities, especially in English.

And yet the basic skills English majors develop over the course of their study—the ability to read deeply, write coherently, think flexibly—are the bedrock of a great variety of jobs in our information age.

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

## Frequently Asked Questions

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

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

### What kind of work will I do?

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

### Where would I work?

Here are some organizations regularly seeking interns:

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

### What does doing an internship for course credit require?

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

Here are the basic elements of a SLU English internship:

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

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

### How do I get started?

Visit the English Department's website: <http://slu-english-internships.weebly.com>. Here you can also determine whether you are eligible to register for an internship and read about the stages of the internship process. For additional questions, please contact the English Department's Internship Coordinator, Professor Antony Hasler, at [antony.hasler@slu.edu](mailto:antony.hasler@slu.edu).

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

[www.slu.edu/arts-and-sciences/english](http://www.slu.edu/arts-and-sciences/english)

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



SAINT LOUIS UNIVERSITY  
SCHOOL OF LAW

## About the Program

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

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



## How Does it Work?

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

## Why English?

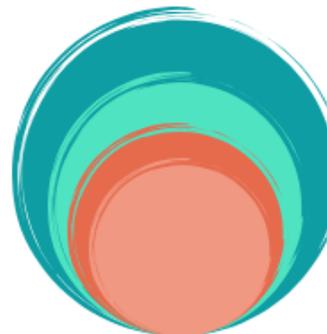
- Many undergraduates use **English** as a springboard for the study of **Law**.
- Concentration in **Rhetoric** prepares students to practice elements of **persuasion** and **argumentation**.
- Majors develop and hone **close reading** abilities, showing students how to think critically, approaching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

## Application

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

Dr. Hal Bush, Undergraduate Coordinator in English  
English: [hal.bush@slu.edu](mailto:hal.bush@slu.edu)

## Roadmap



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



*The English Department invites English majors to apply for the Accelerated BA/MA Program*

### **Advantages of The BA/MA Program**

- BA & MA requirements completed in 5 years.
- Preparation for careers in teaching or other fields
- Possibility for tuition assistance in 5th year

### **You'll Need**

- 60 credit hours at SLU completed
- An English major with an English GPA of 3.5 or higher
- A 750 word professional goal statement
- A 10 page writing sample
- A current cv or resume
- Names of 3 English faculty members with whom you have taken courses

**Applications for Fall 2021 admission are due April 2nd, 2021**

Contact Dr. Rachel Greenwald Smith at [rachel.g.smith@slu.edu](mailto:rachel.g.smith@slu.edu) to request an application or request more information.



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

### **Advantages of RIE**

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

### **You Need**

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

**Applications for Spring 2021 admission  
due Nov 6th, 2020**

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

The RIE Concentration guidelines are available at:  
[https://www.slu.edu/arts-and-sciences/english/pdfs/rie\\_english.pdf](https://www.slu.edu/arts-and-sciences/english/pdfs/rie_english.pdf)

Contact Dr. Uraizee at [joya.uraizee@slu.edu](mailto:joya.uraizee@slu.edu) and cc Charlotte Baker at [charlotte.baker@slu.edu](mailto:charlotte.baker@slu.edu) to request an application or ask questions.



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

### *Requirements*

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

### *Applications*

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

**Sincerity ~ Truth ~ Design**

Contact Dr. Hal Bush at [hal.bush@slu.edu](mailto:hal.bush@slu.edu) for more information on how to join.

“Science is the foundation of an excellent medical education, but a well-rounded humanist is best suited to make the most of that education.”

—Dr. David Muller, Mt. Sinai Dean of Medical Education

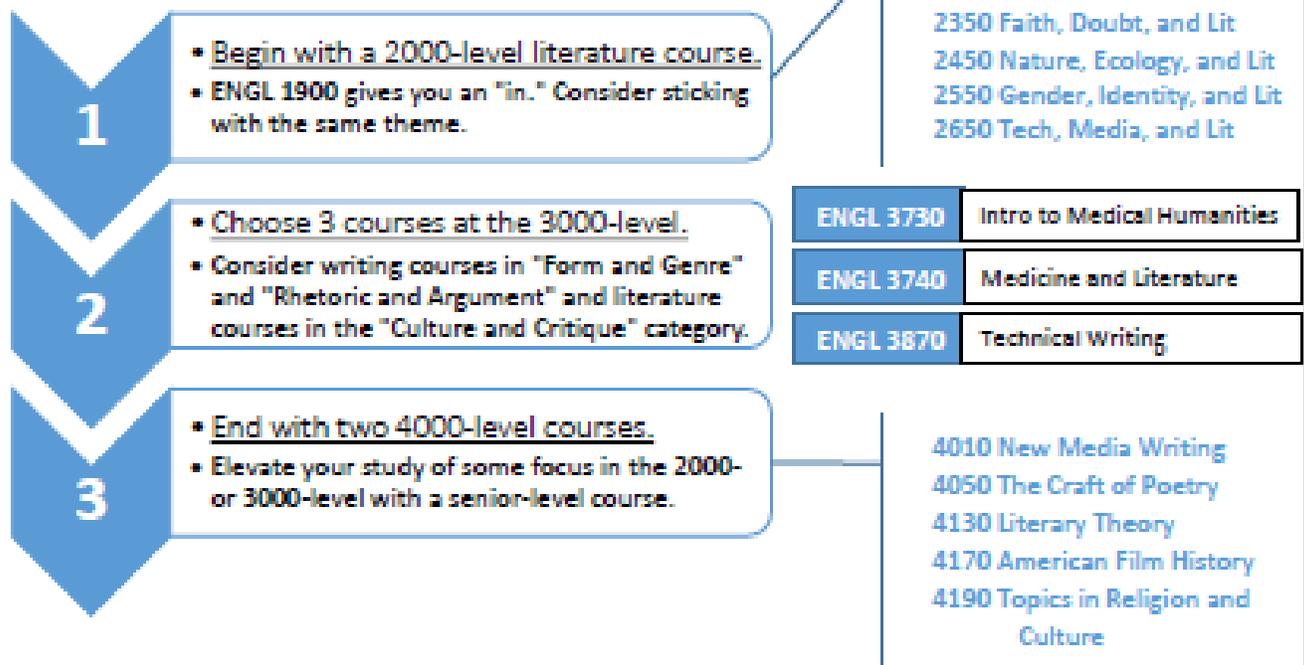
## Physical Therapy and English

A minor in English has much to offer those preparing for a career in the health professions:

- Develops strong narrative and communication competencies for applying and holding a job
- Develops cultural competencies for working with a diverse clientele
- Communicates a strong work ethic to prospective employers
- Hones creative and critical thinking skills



### Choose your own adventure:



Department of English  
Saint Louis University

Hal Bush, Director of Undergraduate Program  
undergradenglish@slu.edu  
314-977-3010

ENGLISH DEPARTMENT

English Major & Minor

# DROP-IN MENTORING

What classes should I take next semester?

Should I pursue a concentration?

What are the benefits of an English degree?

**ASK A PROFESSOR!**

**OCTOBER**  
**28 & 29**

**4:00 – 6:00 pm**

**Meet via Zoom**

[Link to be sent via e-mail]

**Undecided and curious students welcome!**

Questions? Contact Dr. Hal Buch (hal.buch@psdsu.edu)

# SLU's Undergraduate Online Magazines **Kiln** and **VIA**

## CALL FOR PAPERS

Editors Celeste Woulfe and Annalee Collins are calling for original student work for the Spring 2020 publication of Kiln and VIA, SLU's online undergraduate magazines.

- **Kiln** publishes literary works as well as visual art, including photography, graphic design, and other media. This year's theme is *2020 Hindsight*.
- **VIA** publishes academic and research-based works. VIA's theme is *Closing the Distance*.

### **Kiln: 2020 Hindsight**

For Kiln, we are looking for papers that demonstrate a special kind of reflection and projection. Hindsight describes the understanding of a situation or event only after it has passed. We have many events and situations to look back on this year. Envision 2020 as a stopping point to look and explore in hindsight, because hindsight is always 20/20. Look back on yourself or the world. What can you see with 2020 hindsight? What foresight do you have now? What can you see with 20/20 vision?

### **Via: Closing the Distance**

For VIA, the academic magazine, we are calling for papers from all disciplines. This year's theme is *Closing the Distance*. Right now, we can't physically close the distance with one another, but we can close the distance and create a sense of community in VIA. We can be close in terms of the ideas, thoughts, and inquiry compiled in VIA. We want papers from all fields, from any major, so that we may celebrate our work in a single place, together.

Together, these magazines invite SLU students to submit their work for feedback and potential publication. **Writers from all majors and all disciplines are encouraged to submit.** All citation styles are accepted. Even if your piece doesn't fit one of our themes, please don't feel deterred from submitting.

**All submissions receive peer review.**

**We will begin accepting papers December 1st, 2020**

**The final submission deadline is March 1st, 2021**

**Please submit works or questions to: [kilnandviasubmissions@gmail.com](mailto:kilnandviasubmissions@gmail.com)**