

SUMMER & FALL 2021 COURSE DESCRIPTIONS



**DEPARTMENT OF ENGLISH
SAINT LOUIS UNIVERSITY**

Summer & Fall 2021

Course Descriptions

Department of English

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SUMMER 2021 COURSES

Summer Intersession

ENGL 2650-15 Technology, Media, and Literature | ONLINE | Casmier
 ENGL 3180-01 Film Narratives: Films of Business | ONLINE | Casaregola

Summer Session Two

ENGL 1900-01 Advanced Strategies of Rhetoric and Research | ONLINE | McIntire-Strasburg
 ENGL 1900-02 Advanced Strategies of Rhetoric and Research | ONLINE | Adams

SUMMER COURSE DESCRIPTIONS

ENGL 1900-01 Advanced Strategies of Rhetoric and Research

Janice McIntire-Strasburg

This completely online course satisfies the requirement for composition. Students will be reading, writing and researching on topics of their choice. The course will require logging in to the Blackboard course several times per week, and turning in the writing assignments, which will include summaries of reading material, exploratory essays, abstracts, annotated bibliographies, and a final essay. Students need to turn in all assignments (on time) in order to pass this course.

ENGL 2650-15 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 Michel Foucault, Jacques Lacan, Walter Benjamin, Slavoj Žižek, Jean Baudrillard, Naomi Klein, and Walter Ong among others to read *The Hunger Games*, by Suzanne Collins, *A Clockwork Orange*, by Anthony Burgess 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* and Stanley Kubrick's *A Clockwork Orange* (please be forewarned that this film contains potential triggers through its representation of physical and sexual violence). Through this class, students will become acquainted with aspects of cultural studies, various critical perspectives and several approaches to reading literature. The grade in this course will be based on the student's performance on 2 exams (including a take-home midterm in essay format), 2 major papers, several minor writing assignments, journal entries, formal in-class presentations and several short quizzes.

ENGL 3180-01 Film Narratives: Films of Business

Vincent Casaregola

This course fulfills a requirement for the Film Studies Minor.

This course will introduce students to American film history while also focusing on the specific subject of how Hollywood films represent business. We will study films from the 1930s through the early 2000s, usually in chronological order. We will also examine how the activities of business and the characters of business people are represented through film. This will demonstrate important ways in which film has shaped our understanding of America as a "business culture," as well as how film has explored ethical and social justice problems in business practices.

The course will be taught in an asynchronous mode. Required work will include written homework assignments, essay assignments, and frequent contributions to the discussion board.

FALL 2021

COURSES THAT FULFILL MAJOR AREA REQUIREMENTS

ANNOUNCEMENT TO ALL STUDENTS: All English courses now 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 | TTh 11:00-12:15 p.m. | McIntire-Strasburg
 ENGL 2250-02 Conflict, Social Justice and Literature | TTh 12:45-2:00 p.m. | Grant

ENGL 2350-06 Faith, Doubt and Literature | MWF 11:00-11:50 a.m. | Shields

ENGL 2450-01 & H01 Nature, Ecology and Literature | TTh 11:00-12:15 p.m. | Greenwald Smith
 ENGL 2450-02 Nature, Ecology and Literature | MWF 10:00-10:50 a.m. | Eck

ENGL 2550-01 Gender, Identity and Literature | TTh 9:30-10:45 a.m. | Evans
 ENGL 2550-02 Gender, Identity and Literature | MWF 10:00-10:50 a.m. | Broemmer

ENGL 2650-01 Technology, Media and Literature | MWF 10:00-10:50 a.m. | Casmier
 ENGL 2650-02 Technology, Media and Literature | TTh 11:00-12:15 p.m. | Coursey
 ENGL 2650-03 Technology, Media and Literature | TTh 12:45-2:00 p.m. | Coursey

ENGL 2750-01 Film, Culture and Literature | MWF 12:00-12:50 p.m. | Casaregola
 ENGL 2750-02 Film, Culture and Literature | TTh 11:00-12:15 p.m. | Gutiérrez

ENGL 2930/CORE 1000 Ignite Seminar: Mental Illness in Fiction, Film, and Lit. | TTh 12:45-2:00 p.m. | Stiles

Distribution Requirements

Area One: Form and Genre

ENGL 3050-01 Creative Writing: Poetry | TTh 11:00-12:15 p.m. | Johnston
 ENGL 3070-01 Creative Writing: Drama | MW 12:00-1:15 p.m. | Adams
 ENGL 3080-01 Creative Writing: Non-Fiction | TTh 9:30-10:45 a.m. | Harper
 ENGL 3090-01 Poetry and Translation | MW 10:00-11:15 a.m. | Hasler
 ENGL 3241-01 Young Adult Literature | T 2:10-4:55 p.m. | Buehler

Area Two: History and Context

ENGL 3250-01 British Literary Traditions to 1800 | MWF 1:10-2:00 p.m. | Rust
 ENGL 3270-01 American Literary Traditions to 1865 | TTh 12:45-2:00 p.m. | McIntire-Strasburg
 ENGL 3470-01 & 501 Introduction to Shakespeare | MWF 11:00-11:50 a.m. | Stump & Biro
 ENGL 3490-01 19th Century British Literature | TTh 2:15-3:30 p.m. | Weliver

Area Three: Culture and Critique

ENGL 3520-01 African American Literary Traditions II: After 1900 | TTh 9:30-10:45 a.m. | Grant
 ENGL 3730-01 Introduction to Medical Humanities | TTh 11:00-12:15 p.m. | Terbrok-Elmestad

Area Four: Rhetoric and Argument

ENGL 3850-01 & H01 Foundations of Rhetoric and Writing | MWF 11:00-11:50 a.m. | Rivers

4000-Level Advanced Writing / Seminars

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. | Casaregola
 ENGL 4100-01 History of the English Language | MWF 12:00-12:50 p.m. | Hasler
 ENGL 4360-01 Milton | TTh 2:15-3:30 p.m. | Sawday
 ENGL 4930-01 Special Topics: Spies and Secret Societies in American Lit. | TTh 12:45-2:00 p.m. | Harper

RIE / English Honors Seminars

ENGL 4530-01 Medicine, Mind, and Victorian Literature | T 6:00-8:45 p.m. | Stiles

Senior Seminar

ENGL 4960-01 Senior Seminar: Metaliterature | TTh 11:00-12:15 p.m. | Mathys

GRADUATE COURSES

ENGL 5000-01 Methods of Literary Research | T 2:10-4:55 p.m. | Greenwald Smith
 ENGL 5010-01 Teaching Writing | W 6:00-8:45 p.m. | Rivers
 ENGL 6320-01 Shakespeare | M 5:00-7:45 p.m. | Rust
 ENGL 6530-01 The 19th Century Novel | T 6:00-8:45 p.m. | Stiles
 ENGL 6770-01 20th Century American Poetry | Th 6:00-8:45 p.m. | Johnston

COURSES THAT FULFILL MAJOR CONCENTRATION REQUIREMENTS

Creative Writing

ENGL 3050-01 Creative Writing: Poetry | TTh 11:00-12:15 p.m. | Johnston
 ENGL 3070-01 Creative Writing: Drama | MW 12:00-1:15 p.m. | Adams
 ENGL 3080-01 Creative Writing: Non-Fiction | TTh 9:30-10:45 a.m. | Harper
 ENGL 3090-01 Poetry and Translation | MW 10:00-11:15 a.m. | Hasler
 ENGL 3241-01 Young Adult Literature | T 2:10-4:55 p.m. | Buehler
 ENGL 4050-01 The Craft of Poetry | M 2:10-4:55 p.m. | Casaregola

Rhetoric, Writing, and Technology

ENGL 3850-01 & H01 Foundations of Rhetoric and Writing | MWF 11:00-11:50 a.m. | Rivers
 ENGL 4000 Business and Professional Writing | Multiple Sections and Instructors: Consult Banner for Details

English Honors Program (RIE English)

ENGL 4530-01 Medicine, Mind, and Victorian Literature | T 6:00-8:45 p.m. | Stiles

INTERDISCIPLINARY MINOR OFFERINGS

Creative and Professional Writing Interdisciplinary Minor

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

ENGL 3050-01 Creative Writing: Poetry | TTh 11:00-12:15 p.m. | Johnston
 ENGL 3070-01 Creative Writing: Drama | MW 12:00-1:15 p.m. | Adams
 ENGL 3080-01 Creative Writing: Non-Fiction | TTh 9:30-10:45 a.m. | Harper
 ENGL 3090-01 Poetry and Translation | MW 10:00-11:15 a.m. | Hasler
 ENGL 4050-01 The Craft of Poetry | M 2:10-4:55 p.m. | Casaregola
 ENGL 4000 Business and Professional Writing | Multiple Sections and Instructors: Consult Banner for Details

Film Studies Interdisciplinary Minor

Contact Dr. Gary Barker with program questions at gary.barker@slu.edu

ENGL 2750-01 Film, Culture and Literature | MWF 12:00-12:50 p.m. | Casaregola
 ENGL 2750-02 Film, Culture and Literature | TTh 11:00-12:15 p.m. | Gutiérrez

Medical Humanities Interdisciplinary Minor

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

ENGL 3730-01 Introduction to Medical Humanities | TTh 11:00-12:15 p.m. | Terbrok-Elmestad
 ENGL 4530-01 Medicine, Mind, and Victorian Literature | T 6:00-8:45 p.m. | Stiles

ONE-THOUSAND LEVEL COURSES

ENGL 1900 Strategies of Rhetoric and Research

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

Studies complex structures of language including its logical and persuasive possibilities. Emphasizes analytical reading, critical thinking, and research methodology skills. Prerequisite: ENGL-1500, or equivalent. The writing program offers multiple sections of ENGL 1900 that focus on particular lines of inquiry. These sections are described below. Interested students should contact the writing program by email (writingprogram@slu.edu) to find out specific sections and times.

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

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

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

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

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

Technology, Media, and Rhetoric: This 1900 offering will focus on new and emerging technologies that are reshaping human relations: from the now ubiquitous smartphone and increasingly popular wearables like the Fitbit to the potentially all-encompassing Internet of Things. New modes of communication provide new ways of mediating the human experience, though they also present new challenges for connecting with and moving others, a chiefly rhetorical task. Through sustained writing

and rewriting, students will think and argue their way through these challenges by utilizing the very communication technologies the course is critically engaging.

TWO-THOUSAND LEVEL COURSES

Introductory Coursework for the English Major

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

ENGL 2250-01 Conflict, Social Justice, and Literature

Janice McIntire-Strasburg

Native American Cross-Cultural Confrontations at First Contact and Beyond: This course will provide readings from indigenous and western authors that depict the cultural struggle for Native Americans as they attempt to keep alive their tribal cultures and religions in the face of American Removal, assimilation, and/or eradication.

ENGL 2250-02 Conflict, Social Justice, and Literature

Nathan Grant

The Harlem Renaissance of the 1920s-1930s (few literary periods are ever neatly circumscribed by time) is a story of the creative flowering of the earlier Great Migration (ultimately lasting from about the 1890s through the 1970s) of African Americans from the South to the North, but it's actually also a story of three migrations. Until the movement of African and Asian refugees across the Mediterranean Sea into Europe in our own time the Great Migration was the largest movement of humanity in history, with over six million having moved during this period. The reasons are varied: Black people left the South because they were tired of working for substandard wages; tired of second-class citizenship; tired of racial violence. The lure of an industrializing North in the twentieth century, with somewhat better wages and with less segregation and violence, helped them decide to move on. (These reasons for the Migration don't themselves represent the three migrations discussed above, but those movements do tell intriguing, intertwining tales of both regional and intermunicipal movement as well as they describe both the interracial cooperation and the role that a burgeoning New York City infrastructure played in the formation of Black literary Harlem. More to follow!)

All of these elements are part of the larger socioeconomic background without which the literary background would lack meaning, but that literary component tended to reflect Harlem and what it would come to represent to the world, particularly by 1930. Also, the overall crafting of this literature by the personalities writing and supporting it would make its own contribution to American modernism. So if learning more about the works of practitioners such as Claude McKay, Zora Neale Hurston, Anne Spencer, W. E. B. Du Bois, Nella Larsen, and Missouri's own Langston Hughes intrigues you, then do join us!

ENGL 2350 Faith, Doubt, and Literature

Rachel Linn Shields

This class will explore literary accounts of human beings on quests or voyages or other types of journeys who experience intense encounters with the 'other' that cause them to question their own sense of reality and foundations of existence. Sometimes the 'other' will take the form of a supernatural creature or ghost of someone once known. Sometimes the 'other' will be nature, or god(s), or some other larger-than-human force. Sometimes the 'other' is a human, too, and sometimes what you think is 'other' is actually part of yourself. Readings will include selections from Ahmad ibn Fadlān's tenth-century travelogue and the Norse sagas; *Beowulf* and other examples of early English poetry; medieval questing stories such as the lais of *Marie de France*; *The Rime of the Ancient Mariner* and additional works of British Romanticism; "The Snow Queen" and similar fairy tales; selections from the novel *Moby Dick* (with the option to read the entire book as an individual project); *Heart of Darkness* and other tales of colonial exploitation; and films including *Get Out* and *Leave No*

Trace. To foster the development of advanced reading skills, this class requires completion of the readings and careful analysis of them during discussions and in writing (reading responses, two exams or longer essays, and a final project).

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

Rachel Greenwald Smith

What do we mean when we use the word “nature?” What divisions do we make between humans and nonhumans? How do concepts of civilization, technology, and society get formulated in opposition to a notion of perfect, untouched, wilderness? And how have the terms “nature” and “wilderness” been used ambivalently to support practices such as settler colonialism and slavery on the one hand and preservation of ecosystems on the other?

In this course, we will read a range of literary works that address this question through experiments in living in, and narrating, the wilderness. We will begin with the diaries of Christopher Columbus, in which human denizens of the New World are imagined, like animals and plants of the terrain, as mere resources to be exploited. We will read works such as Thoreau’s *Walden* in which nature is imagined to be an escape from society alongside works such as Paul Laurence Dunbar’s “The Haunted Oak,” in which a tree cannot be seen outside of its history as a vehicle for lynching. And we will end in the present with a new generation of authors—Sylvia Moreno Garcia, Jeff VanderMeer, and N. K. Jemison among them—who are using speculative strategies to account for the troubling histories and consequences of the violent attempt to instrumentalize the power of the natural world.

As we read these and other works, we will explore themes including colonialism, slavery, indigenous cultures, gender, race, ecology, spirituality, political radicalism, and individualism. Assignments will include short quizzes, a midterm and a final exam, and a set of written assignments that will culminate in a final paper.

ENGL 2450-02 Nature, Ecology, and Literature

Kathleen Eck

This course will explore the questions: *what is nature, what can we learn from nature, and how do we manipulate the natural world to meet our needs.* These questions will guide us in our pursuit of contemporary understandings of the word “nature” and the relationships between the natural world and the human world. Specifically, this course aims to explore the ways nature becomes either a source of education for human growth or a commodity for human gain – and whether or not these areas overlap.

Through literature, poetry, and multimodal texts, we will attempt to understand the relationships in a variety of contexts. In *Braiding Sweetgrass*, by Robin Wall Kimmerer, we will seek to understand nature as a teacher through Indigenous American practices. In Cheryl Strayed’s memoir, *Wild*, we will consider how nature is a vehicle for growth, “becoming,” and self-reflection. We will also analyze how nature has been manipulated to uphold white supremacy in Carolyn Finney’s *Black Faces, White Spaces*, and how capitalism has severely impacted our natural world in Anna Tsing’s *The Mushroom at the End of the World*. Additionally, we will investigate how Margaret Atwood’s *The Handmaid’s Tale* envisions a dystopian future resulting from human destruction of nature. Some assignments for the course include short writing reflections, critical essays, and a culminating final project.

ENGL 2550-01 Gender, Identity, and Literature

Ruth Evans

What does it mean to have a gender? Is gender biological or cultural? How important is our sense of our gender to our identity? How does gender intersect with race? In this course we will consider the relation between gender and identity across history and in different cultures, and we will look at the representation of gender (masculinity, femininity, non-binary, queer, trans) in a range of literary texts – novels, plays, short stories, and poetry – from different historical periods. You will submit weekly reading responses, and write three essays, including a longer argumentative essay, with one opportunity for revision. There is no final exam, and the mid-term will be a take-away short paper. Texts will include Margaret Atwood, *The Handmaid's Tale*, Toni Morrison, *The Bluest Eye*, Suzan-Lori Parks, *In The Blood*, and Jan Morris, *Conundrum*, together with some short stories, poems, and critical essays.

ENGL 2550-02 Gender, Identity, and Literature

Alexa Broemmer

This course will look at gender and identity through the lens of speculative fiction, particularly horror. Although the genre as a whole has traditionally been devalued in the academy, through this course, students will learn how it is a useful tool when approaching social justice issues, especially those concerning gender, race, class, mental health, and more. The literature students will read in this course is undoubtedly centered on gender, but it will take an intersectional approach and explore the ways in which different identities work together to positively but more often negatively further impact individuals.

Course readings will challenge the patriarchal structuring of society. They will critique colonialism, ableism, classism, and rape culture. Finally, course readings will explore the ways in which the devaluation of nature is intrinsically connected to the devaluation of femininity. Readings will include *Only Ever Yours* by Louise O'Neill, which is reminiscent of Margaret Atwood's *The Handmaid's Tale*; *Carrie*, Stephen King's first and arguably best novel; *The Vegetarian* by Han Kang; *The Only Good Indians* by Stephen Graham Jones; and the true crime poetry collection, *Into the Forest and All the Way Through* by Cynthia Pelayo. The film *Get Out* will likely be screened in class.

Additionally, the course will introduce students to feminist theory, ecofeminism, and horror theory. The course will require students to participate in class discussion regularly, to write short response papers, a longer analytical paper, and formal exams.

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, Michele Foucault, Walter Benjamin, Slavoj Žižek, Jean Baudrillard and Naomi Klein among others to read *The Hunger Games*, by Suzanne Collins, *A Clockwork Orange*, by Anthony Burgess and *White Noise*, by Don DeLillo. It will also explore the relationship of text to film, and screen documentaries such as Leni Riefenstahl's *Triumph of the Will*. Through this class, students will become acquainted with aspects of cultural studies, various critical perspectives and several approaches to reading literature. The grade in this course will be based on the student's performance on 2 exams (including a take-home midterm in essay format), 2 major papers, several minor papers, journal entries, formal in-class presentations and several short quizzes.

ENGL 2650-02 & 03 Technology, Media, and Literature

Sheila Coursey

English 2650 is a course that broadly examines the relationship between technology, media, and literature. This semester, we'll specifically explore 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, 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 literary genres and media; we'll be engaging with short stories, plays, graphic novels, musical albums, podcasts, films, and TV episodes. Texts will include N.K. 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 midterm, and a series of low-stakes assignments. This course will meet in person.

ENGL 2750-01 Film, Culture, and Literature

Vincent Casaregola

This course will serve as an introduction 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, in the American cultural tradition (as well as in some others), 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 examining each of these three genres, students will read works of fiction that represent the literary form of the genre, while also viewing and analyzing films from the same genre. Additionally, we will consider how social justice issues related to gender, race, ethnicity, and other areas are intricately involved in the cultural contexts of the works covered. 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 (for example, *Brave New World*). Along with several book-length works, some shorter readings will also be required. These will be provided through online sources or through email attachments. Student work will include written homework, scene analyses, and analytical essays. No prior course work in film studies is required.

ENGL 2750-02 Film, Culture, and Literature

Katherine Gutierrez

What do we mean when we say "queer?" How do we categorize queer or LGBTQ literature and film and why do we study it? This course is an introduction to both film studies and literary studies in which we will engage with representations of queerness and examine works of art that question and confront the binaries of gender, sexuality, and sexual behavior. Throughout the course of the semester we will analyze novels, films, and short stories in which queerness is portrayed and discuss some of the major critical questions and debates surrounding LGBTQ representation in various forms of media. Our novels will include Alison Bechdel's *Fun Home: A Family Tragicomic* and Ocean Vuong's *On Earth We're Briefly Gorgeous*. Our films will include *Paris Is Burning*, *Moonlight*, *Portrait of a Lady on Fire*, and *Hedwig and the Angry Inch*. Assignments include weekly reading responses, a group research presentation, a midterm paper, and a final paper.

ENGL 2930/CORE 1000: Ignite Seminar, Mental Illness in Fiction, Film, and Memoir

Anne Stiles

This course is cross-listed with the undergraduate Medical Humanities Minor

According to the World Health Organization, the recent COVID-19 pandemic has caused a marked increase in mental health disorders such as depression, anxiety, and substance abuse. “Mental Illness in Fiction, Film, and Memoir” allows students to explore the timely subject of mental illness through the lens of literature and life writing from 1880 to the present. Students will read about multiple personality, autism, and eating disorders and produce creative narratives about a mental illness of their choosing. This course is specially designed for students in premedical fields and those interested in psychology or neurology, though everyone is welcome.

THREE-THOUSAND LEVEL COURSES

Distribution Requirements for the English Major:

Area One: Form and Genre

ENGL 3050-01 Introduction to Creative Writing: Poetry

Devin Johnston

This course fulfills requirements for the English major with Creative Writing concentration, the Creative Writing minor, and the interdisciplinary minor in Creative and Professional Writing. Registration for this course is restricted, for a period of time, to English majors, English minors, and Creative Writing minors. Non-major/minor students should put their names on the waitlist. Announcements will be made when the restriction is lifted. This course will introduce students to a range of methods and techniques for writing poetry, making use of a few compelling models on which to base our own writing (both reading and writing will be assigned). In this sense, the course will constitute an apprenticeship to poetry. We will begin as beginners, with experiment and play. No previous experience in the writing of poetry is required, only enthusiasm. Each week students will bring poems for discussion, developing a portfolio of revised work by the semester's end. Students will also be expected to attend several poetry events.

ENGL 3070-01 Creative Writing: Drama

Lindsay Adams

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. Registration for this course is restricted, for a period of time, to English majors, English minors, and Creative Writing minors. Non-major/minor students should put their names on the waitlist. Announcements will be made when the restriction is lifted.

This course will introduce you to writing for the stage. No prior experience with playwriting and theatre is necessary (although it is welcome!); we'll work from the ground up. This is a course that not only welcomes but requires experimentation and an engagement with process. The first half of the course will focus on characters, conflict, and dialogue as the basic building blocks of theatrical writing. After learning how to give and respond to constructive feedback, as a class we will workshop the scenes you write. Theatre is meant to be heard and performed, and you will be expected to participate by reading parts in your classmates' scenes. We will read, watch, and analyze plays throughout this course, mostly contemporary works, but also some older playwrights to give examples of different writing styles. To learn to write for the theatre, you need to build as much experience as you can reading scripts and attending performances. You will be expected to attend theatrical performance in the St. Louis area, on campus and off. In the second half of the course, you will develop a longer script idea. At this point we will layer in and work on incorporating additional elements of storytelling, such as structure, imagery, theme, and pacing. By the end of the semester, each student will produce a final portfolio, including at least two ten-minute plays, and either a one-act or a partial full-length play.

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. Registration for this course is restricted, for a period of time, to English majors, English minors, and Creative Writing minors. Non-major/minor students should put their

names on the waitlist. Announcements will be made when the restriction is lifted. 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.” Requirements include a commitment to the writing process, ample time for serious writing and reading, and an openness to thoughtful collaboration.

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 writer’s notebook, regular contributions to class discussion, participation in several workshop sessions, two partnered presentations, submission of a series of essay projects, and a capstone portfolio of revised work.

ENGL 3090-01 Poetry and Translation

Antony Hasler

This course fulfills requirements for the English major with Creative Writing concentration, the Creative Writing minor, and the interdisciplinary minor in Creative and Professional Writing. Registration for this course is restricted, for a period of time, to English majors, English minors, and Creative Writing minors. Non-major/minor students should put their names on the waitlist. Announcements will be made when the restriction is lifted.

Thinking about translation can involve big hypotheses. Walter Benjamin, for example, posited the mystical existence of a “greater language” beneath the surface differences of words. But translation is about more minute anxieties and difficulties too; Benjamin also notes that “Fidelity in the translation of individual words can almost never fully reproduce the meaning they have in the original. For sense in its poetic significance is not limited to meaning, but derives from the connotations conveyed by the word chosen to express it.” This course aims to find a place where the large projects and local gestures of translation can meet and be respected. We will study the connections between meaning and poetic craft that goes into choosing words, both to learn about translation and to find out more about the choices we make when we write our own poetry. The written assignments in the course will reflect this double focus: half of the assignments will involve creating English versions of poems originally written in non- Anglophone languages, and the other half will ask you to write your own poems in response to the SL (source language; I’ll explain that one) poems translated. We’ll also read selected essays on translation to explore the approaches of past theorists and practitioners, and the field of translation studies as it’s currently conceived. We’ll also learn or revise the basic terminology we use to describe poetic technique. No knowledge of any language other than English is required.

ENGL 3241-01 Young Adult Literature

Jennifer Buehler

This course does NOT fulfill any creative writing requirements. Registration is restricted, for a period of time, to English majors and students majoring in English education. Non-major students should put their names on the waitlist. Announcements will be made when the restriction is lifted.

With more books being published annually for teens than ever before, the field of adolescent literature, or YA lit, is flourishing. YA titles appear on bestseller lists, get optioned for movie rights, and are assigned in middle and high school English classrooms. Although the field has seen tremendous growth and innovation in the past two decades, many people still associate YA lit solely with the “problem novels” of the 1970s, the 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 classic and contemporary YA texts. Our reading will be anchored by close analysis of these texts as well as ongoing conversation about the field of YA lit as it is shaped by publishers, book critics, and award committees. We will bring authors, editors, marketing specialists, and book critics into the conversation through podcast content and live telephone conference calls. Our work will be both intellectually rigorous and pragmatically grounded as we link discussions of literature to real-world contexts.

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

Area Two: History and Context

ENGL 3250-01 British Literary Traditions I: Beginnings to 1800

Jennifer Rust

English 3250 will introduce students to a wide array of major genres of medieval and early modern literature in English, including important developments in English romance, epic, lyric poetry, drama and prose. In addition to examining changing literary forms and conventions, we will also concentrate on how literary works interact with larger cultural and social questions. As we explore the literary conversations that take place across these centuries, we will pay particular attention to the various ways that major authors both construct and complicate ideals of sexuality and spirituality. Over the course of the semester, we will read works by Chaucer, Spenser, Sidney, More, Marlowe, Shakespeare, Donne, Wroth, Milton, Dryden, Behn, and Pope. Required course texts will be the *Broadview Anthology of British Literature*, Concise Edition, Vol. A (ISBN: 9781554810482) and Thomas More, *Utopia* (Yale University Press, ISBN: 9780300186109). Coursework will consist of brief reading responses, at least two longer essays, and midterm and final exams.

ENGL 3270-01 American Literary Traditions to 1865

Janice McIntire-Strasburg

The earliest writing in American literature is the ideal place for us to see who came to what became the American colonies, their reasons for leaving Europe, and how Americans became what we are

today. It can show us how these earliest people interacted with the indigenous people already living here, and the ways in which the differences between the various cultures shaped our history and our thoughts about what the new country should be. That will be the focus of our reading for the semester. We will be looking closely at the tribes of Native Americans, which European groups each interacted with, and the ways in which these interactions shaped the reactions and counter reactions that formed the colonies, and the eventual America that came out of these interactions.

ENGL 3470-01 & 501 Introduction to Shakespeare

Donald Stump and Colten Biro

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

Readings will include works such as *The Taming of the Shrew*, *Much Ado About Nothing*, *Henry IV*, *Richard III*, *Julius Caesar*, *Anthony and Cleopatra*, and *The Tempest*. Lively and engaged class discussion will be the heart of the course. Written work will include brief response papers, a longer analytical paper, a midterm, and a final exam.

COVID accommodations (if necessary): lectures and one breakout section taught synchronously online, the other breakout section offered in person.

ENGL 3490-01 19th Century British Literature

Phyllis Weliver

Many of the social justice issues that concern us today were shared by British Romantic and Victorian writers. During the nineteenth century, literature helped to initiate social change through generating sympathy for particular causes, often through experimental methods of expression. These authors grabbed attention by both what and how they wrote. I believe that their thoughts and approaches can still inspire us today.

The semester begins and ends with the two major poet laureates of the century (Wordsworth and Tennyson). We start with William Wordsworth and Samuel Taylor Coleridge's *Lyrical Ballads* (1798), which changed the course of literary history with poems that were meant to be democratic in topic and form. Within fiction, Charles Dickens's *Oliver Twist* (1837–39) – a novel about illegitimacy, urban poverty and crime – found inspiration in theatrical melodrama and revolutionized how novels were published (serially). In contrast, George Eliot (Mary Anne Evans) explored feminist themes in rural England in *The Mill on the Floss* (1860); she deliberately published this realist three-volume novel all at once. With Wilkie Collins's *Armada* (1864–66), we examine how sailing, slavery and sensation fuel plot and character in a popular fictional thriller. Finally, Alfred Tennyson's poems take us to the 1890s, including his “mock-solemn” treatment of women's education in *The Princess* (1850 version) and the earnest poem about “Kapiolani” (1892), a Hawaiian chieftainess. Written requirements: 4 page paper, 6–7 page paper, 2 page self reflection, and a write-up of a class facilitation with another student

Area Three: Culture and Critique

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

Nathan Grant

African American escaped-slave narratives of the nineteenth century of the 1840s undergo a marked change in tone and emphasis that is very different from their pre-1840s counterparts, particularly the narratives of Moses Roper, Henry Bibb, and Frederick Douglass. Narratives from the early part of the century to the 1830s, such as those by Johnson Green, Lemuel Haynes, and John Marrant, were called conversion narratives, tales of captivity with the threat of execution that forced the confession of sins and narrated the writer's conversion to Christianity. But if you're familiar with Douglass's *Narrative of the Life* (1845), then you know as much about his piety (which, interestingly, he doesn't stress) as of his insistence on his humanity. So we have two very different styles of expression in one of the dominant genres of American writing—but across only the century's first fifty years. Intriguing, no?

And I don't mean to suggest that escaped-slave narratives are the only narratives we'll consider, nor do I wish to suggest, given the names I list above, that Black C19 narratives of either sort were written only by men. While there are real reasons for there being far more men's escaped-slave narratives than women's, women also have their stories to tell. Many of these are religious narratives, although not always the kinds of narratives, written by men, that are conversion narratives. One escaped-slave narrative that you'll likely find endlessly fascinating involves a married couple! William and Ellen Craft's *Running a Thousand Miles for Freedom*.

A still very different sort of narrative exists apart from those of the defiant Douglassian tones of the 1840s: Solomon Northup's *Twelve Years a Slave* (1853), and I hope that we'll have time for the 2013 film, starring Chiwetel Ejiofor and directed by Steve McQueen, as well as for the book itself.

ENGL 3730-01 Introduction to the Medical Humanities

Lauren Terbrok-Elmestad

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

Why is a profession called a "practice"? What do we mean by "medical practice"? What can we learn about – and what can we do with – medicine and its relationship with "the human" by exploring the idea of practice? This course will focus on these questions to think through the ways medicine is *action*: continuous processes of doing, succeeding, and failing.

Largely reading narratives and theories of pain and disability, two complex areas of medicine, students will consider assumptions about what it means to be human. In doing so, the class will interrogate how medicine as a practice both confronts and sustains those assumptions. Students will read selections from *Pain Woman Takes Your Keys, and Other Essays from a Nervous System*; *Brilliant Imperfection: Grappling with Cure*; *Disability Visibility*; *Bodies in Flux: Scientific Methods for Negotiating Medical Uncertainty*; among others. Through short- and long-term writing projects stemming from both class readings and individual research, students will interrogate and develop distinctive definitions of "practice," especially as they pertain to medicine.

Area Four: Rhetoric and Argument

ENGL 3850-01 & 01H Foundations of Rhetoric and Writing: Persuasive Writing

Nathaniel Rivers

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

Persuasion is part and parcel of nearly every human endeavor, and many human endeavors owe their existence and essence to persuasion: how we act, how we feel, what we build, what we value. By virtue of this virtue, English 3850 traces the role of persuasion through a variety of societal endeavors. We move and are moved, and *persuasion* is the name we give to this movement. Likewise, this course introduces students to the field of rhetoric and writing through a sustained engagement with its practices and principles. Students produce a variety of documents (across a variety of genres) in terms of and in the context of key theoretical understandings of that work: rhetorical theory, ethics, information design, and decision architecture. As future (professional) communicators, students will be continually required to analyze (that is, theorize) audiences, activities, organizations, and contexts. Successful persuasive practice is always predicated on an emerging theoretical understanding or framework.

FOUR-THOUSAND LEVEL COURSES

ENGL 4000 Business and Professional Writing

Multiple 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 4050-01 The Craft of Poetry

Vince Casaregola

Registration for this course is restricted, for a period of time, to English majors, English minors, and Creative Writing minors. Non-major/minor students should put their names on the waitlist. Announcements will be made when the restriction is lifted.

This course will engage students in the processes of reading, studying, and responding to poetry, as well in the processes of writing, revising, and editing poetry. The first half of the semester will be devoted to reading and study of poetry, as well as to completing a series of directed writing exercises to develop awareness, imagination, and technical skills in the composing of poetry. Drawing from these initial exercises, the second half the semester will be devoted to developing each student's self-directed writing, in consultation with the instructor and in connection with the workshopping activities of the class as a whole.

While all the activities listed above are common even in introductory courses, this course will expect students to work at a more advanced level. Additionally, students will work on two major course projects. First, each student will compile an individual poetry chapbook of 15-25 poems that they can potentially send out for publication. Second, students will participate in a joint project to compile a course anthology of works by all students in the course. If possible, we will seek some means of publishing this as well.

ENGL 4100-01 History of the English Language

Antony Hasler

Is “I” really the oldest word in English? Why is English spelling so strange? What was the Great Vowel Shift? How did they keep the first English dictionary down to 120 pages? Would you rather meet a dord or a mountweazel? This course will track the English language from Indo-European beginnings to our own time - passing “standard English,” to be sure, but with more attention to the historical and geographical multiformity glimpsed in literature in Old English (before 11th century), Middle English (12th-15th centuries), Early Modern English (16th-18th centuries), and such present kinds as British and American English and, crucially, AAVE (African American Vernacular English). We’ll touch on the twemoji, graze globish, and lean on both the Oxford English and Urban Dictionaries. We’ll consider the multiple drivers of language change – social, cultural, political – and the multiple identities and relationships spiraling off from it. The course is for students of English literature, and for anyone who wants to know more about English. No previous knowledge is required; the course will teach you the International Phonetic Alphabet, and the conceptual tools needed to analyze changes in the sounds (phonology), forms and endings (morphology), spelling (orthography), and meaning (semantics) of words, as well as vocabulary (lexicon) and sentence structure (syntax). You’ll need to buy: Smith, K. Aaron, and Susan M. Kim. *This Language, A River: A History of English*. Broadview, 2017. ISBN 9781554813629; and McWhorter, John. *Our Magnificent Bastard Tongue: The Untold History of English*. Avery, 2008. ISBN 978-1592403950. Requirements: 2 short and 1 longer papers, short exercises testing your grasp of the course material, no exams.

ENGL 4360-01 Milton

Jonathan Sawday

The writings of John Milton (1608-1674) have exerted a profound influence on the course not just of English poetry, but on both American and British political ideologies. Milton was a republican, who despised monarchical rule, defended the decision to execute King Charles I in 1649, and promoted the idea of the short-lived British Republic (1649-1660). His political polemics of the 1640s and 1650s (particularly his writings on divorce, on liberty, and on censorship) still resonate today: his *Areopagitica* (1644) is still cited in the Supreme Court of the United States in interpretations of the First Amendment. But it is for his poetry, particularly his epic *Paradise Lost* (1667), that Milton is most remembered.

In this class we shall read a broad selection of Milton's poetry and prose. We shall try and locate his writings within the context of larger political, religious, and scientific movements of the seventeenth century. And we shall also be alert to his subsequent influence on Romantic writers (Blake, Wordsworth, Keats, and Mary Shelley) as well as to other figures who have fallen beneath his spell: for example Charles Darwin (who carried *Paradise Lost* with him as he gathered the materials that would help to form his theory of evolution), or (more recently) Philip Pullman whose trilogy of novels published under the title *His Dark Materials* (itself a quotation from *Paradise Lost*) has been described as a "retelling and inversion" of Milton's epic.

At SLU we are very fortunate to have a strong collection of original books and pamphlets associated with Milton in our rare books collection in Pius Library. We shall draw upon these (COVID-19 allowing). Milton is, undoubtedly, a challenging figure. His Calvinist theology, his views on sex and gender, as much as his political radicalism, are uncompromising. But it is chiefly for his aesthetic quality that we shall be studying a figure who has often been compared to Shakespeare for the way in which he has helped to shape both our literature and our language.

ENGL 4530-01 Medicine, Mind, and Victorian Literature

Anne Stiles

This is the RIE / English Honors Seminar: Enrollment is restricted to senior and junior English majors only. This course is cross-listed with the undergraduate Medical Humanities Minor. This is a dual-level course with English 6530.

This course will examine Victorian fiction from the perspective of nineteenth-century developments in psychology and related mental sciences. During this time, psychology was rapidly changing from a science of the soul to a science of the brain. This was also the century when psychology, neurology, and related fields became established as medical specialties. Weekly readings will juxtapose literary texts including Wilkie Collins's *The Woman in White*, H.G. Wells's *The Island of Doctor Moreau*, and Bram Stoker's *Dracula* with medical contexts that likely influenced the composition or reception of these works.

Assignments for this course will include a research presentation, a teaching presentation, and a seminar paper that might be further developed into a conference paper, journal article, or dissertation chapter.

ENGL 4830-01 & H01 Post 1900 African American Literature: Great Novels

Stephen Casmier

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

The grade in this course will be based upon two oral presentations, journal entries on Black Board, a written, take-home, midterm; and a final research paper.

Books and Other Materials

Autobiography of an Ex-Coloured Man, James Weldon Johnson; *Their Eyes Were Watching God*, Zora Neale Hurston; *Invisible Man*, Ralph Ellison; *The Salt Eaters*, Toni Cade Bambara; *Kindred*, Octavia Butler; *Mumbo Jumbo*, Ishmael Reed; *Bedouin Hornbook*, Nathaniel Mackey; *Jazz*, Toni Morrison; *The Cattle Killing*, John Edgar Wideman; *Underground Railroad*, Colson Whitehead; *Sing, Unburied, Sing*, Jesmyn Ward

ENGL 4930-01 Special Topics: Spies and Secret Societies in American Literature

Andy Harper

How much of our collective fate is decided in smoke-filled rooms, and how might one go about getting an invitation? For that matter, who exactly is the “we” here? This course will examine an American literary preoccupation with secrecy, conspiracy, and espionage. Our investigation of such narratives (and the hopes and anxieties they mobilize) will focus on the turn of the twentieth century. This period is marked by labor action, the movement for women’s suffrage, the nadir of American race relations, and an internationalization of American sensibility concurrent with U.S. emergence on (or expansion across) a global field.

We begin the semester with a study of literary lady bosses, the socially mobile women of fraternity fiction, then examine narratives of white supremacy and Black resistance from slave narrative to historical novel. We’ll then discuss several texts that dramatize rising fascism, some documentary and others chillingly prophetic, before concluding with globe-trotting tales of the fomentation and failure of international solidarities. Along the way, we’ll practice recognizing parallels with our present cultural and political moment.

Reading will include many but probably not all the following novels: James, *The Princess Casamassima* (1886); Harper, *Iola Leroy* (1892); Griggs, *Imperium in Imperio* (1899); Dreiser, *Sister Carrie* (1900); Chesnut, *The Marrow of Tradition* (1901); London, *The Iron Heel* (1908); Du Bois, *Dark Princess* (1928); Hammett, *Red Harvest* (1929); Wilkinson, *American Spy* (2019). Work includes regular, substantive contributions to class discussion, several brief reading responses, two presentations, and a three-part research sequence culminating in a 12-page paper.

Senior Seminar

ENGL 4960-01 Senior Seminar: Metaliterature

Ted Mathys

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

This senior capstone course will explore some enduring questions about how we read, write and appreciate literature by turning to a cluster of works that interrogate the conditions of their own existence. Our archive will include literary limit cases, drawn largely from the contemporary American context. Analyzing modes of self-reflexivity and self-consciousness across a range of subgenres – such as conceptual poetry, metafiction, autofiction, and new journalism – will allow students to reflect on English as a discipline and book culture as a conversation, and to explore the social stakes of literary gestures. We’ll encounter questions about authorship and readership, artificiality and literariness, the politics of representation, the force of capitalist institutions on literary production, and relationships between art and life. Key texts include *10:04*, Ben Lerner; *I Love Dick*,

Chris Kraus; *Erasure*, Percival Everett; short stories by Donald Barthelme and Carmen Maria Machado; *Against Expression: An Anthology of Conceptual Writing*, Dworkin & Goldsmith, eds.; *Sleeping with the Dictionary*, Harryette Mullen; and *Synecdoche, New York*, written and directed by Charlie Kaufman. We will visit the exhibition Hannah Wilke: Art for Life's Sake at the Pulitzer Arts Foundation. Students will complete weekly short writing assignments and a major seminar essay.

FIVE-THOUSAND LEVEL COURSES

ENGL 5000-01 Method of Literary Research

Rachel Greenwald Smith

What does it mean to do research in literature and rhetoric today? The institutional structures of higher education in the United States are changing. Work, for many academics, is becoming less predictable and more precarious. At the same time, new venues for public intellectualism are emerging. And many universities are beginning to recognize the need to address inequities attached to gender, race, sexuality, and disability among their students and faculty. Given all of this, how should one navigate a graduate education in the humanities?

This course will introduce first-semester graduate students in English to the methods and professional skills necessary for graduate study. But it will also engage with the ways in which the university itself is changing. Part writing workshop, part course in critical university studies, we will split our time between learning to write for graduate school and beyond on the one hand and understanding the institutional structures that inevitably shape the graduate school experience on the other. 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.

ENGL 5010-01 Teaching Writing

Nathaniel Rivers

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

SIX-THOUSAND LEVEL COURSES

ENGL 6320-01 Shakespeare

Jennifer Rust

Biopolitics as a theory and practice of governing the life of the populace through legal, medical and economic policies and tactics is often assumed to be a phenomenon of modernity, and specifically the modern liberal state. Yet the late pandemic invites us to reflect on biopolitics as a potentially broader and deeper phenomenon. It surfaces whenever human communities have confronted the prospect of mass disease and death and struggled to govern living populations. With this understanding, we will ask a series of questions about Shakespeare in the context of the biopolitical. Where do we see the pressure of disease and epidemic in Shakespeare's work? Where does this work project an aspirational infrastructure of public health and medical care, and how may this infrastructure be indebted to prior pastoral and political forms of government? How do early modern notions of health and disease challenge modern understandings of the boundaries between the physical and the spiritual, or the individual and the communal? How do collective figures of the multitude or the population appear and command agency in tension with the imagined individuality of Shakespearean characters? Where do questions of biopolitics intersect with representations of race, gender, sexuality and class?

Plays covered may include: *Titus Andronicus*, *Julius Caesar*, *Coriolanus*, *Macbeth*, *Othello*, *Twelfth Night*, *Measure for Measure*, *All's Well That Ends Well*, *Pericles*, *The Winter's Tale*. Alongside these dramatic texts, we will read a selection of early modern texts with biopolitical resonances on topics such as demonology, tobacco and plague. We will also read more recent 20th-21st century theorists of biopolitics to inform our inquiry.

ENGL 6530-01 Medicine, Mind, and Victorian Literature

Anne Stiles

This is a dual-level course with English 4530.

This course will examine Victorian fiction from the perspective of nineteenth-century developments in psychology and related mental sciences. During this time, psychology was rapidly changing from a science of the soul to a science of the brain. This was also the century when psychology, neurology, and related fields became established as medical specialties. Weekly readings will juxtapose literary texts including Wilkie Collins's *The Woman in White*, H.G. Wells's *The Island of Doctor Moreau*, and Bram Stoker's *Dracula* with medical contexts that likely influenced the composition or reception of these works.

Assignments for this course will include a research presentation, a teaching presentation, and a seminar paper that might be further developed into a conference paper, journal article, or dissertation chapter.

ENGL 6770-01 20th Century American Poetry

Devin Johnston

As a prescription for poetry, William Carlos Williams famously wrote, "No ideas but in things." Marianne Moore described poetry as "imaginary gardens with real toads in them." This course will examine the relation between things and ideas—as well as those between reality and imagination, history and aesthetics, politics and poetics, style and substance—in American poetry from the first half of the twentieth century. We will do so by focusing on a handful of individual books, considering the reception and context of each one: *Sea Garden* by H.D., *The Waste Land* by T. S. Eliot, *The Weary Blues* by Langston Hughes, *Observations* by Marianne Moore, *Cathay* by Ezra Pound, *Harmonium* by Wallace Stevens, *Cane* by Jean Toomer, and *Spring and All* by William Carlos Williams. In addition to short written responses and presentations, students will develop a substantial essay that

pairs one of these assigned texts with another book of poetry from the twentieth century. In this way, we will develop an understanding of modernist poetry as highly idiosyncratic and yet highly reactive, full of echoes, citations, revisions, and rejoinders.

The Major in English

Requirements	Courses	Hrs.	Description
Foundational Coursework			
CAS Core Requirements and Major Requirements 5 x 3000-level courses • 1 x Culture and Critique • 1 x Form and Genre • 1 x History and Context • 1 x Rhetoric and Argumentation • 1 x free choice	ENGL 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.	
Advanced Seminars			
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 ¹
	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) ²
Twelve Courses 36 hrs			

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

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

Concentrations within the Major

Creative Writing (CW)

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

- CW students may count up to **SIX hours** at the 3000-level towards their CW concentration: two Creative Writing courses (ENGL 3000 through 3100) offered within the Form and Genre (FG) category.
 - CW students may take **SIX OR NINE hours** of additional CW courses at the 4000-level (for example, ENGL 4050: Craft of Poetry).
 - Finally, in addition to taking ENGL 4960: Senior Inquiry Seminar, CW students submit a portfolio of representative work for assessment prior to graduation.
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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 **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	Business and Professional Writing
ENGL 4010	New Media Writing
ENGL 4025	Technical Writing
ENGL 4035	Histories of Persuasion
ENGL 4120	Writing with Style

English Honors Concentration: Research Intensive English (RIE)

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

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

The Minor in English

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

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

The Minor in Creative Writing

Requirements	Courses	Hrs	Description
Introductory Coursework			
1 x 2000-level English literature course	ENGL 2xxx _____	3 hrs	<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>
Creative Writing Coursework			
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"> • ENGL 3040 Writing Literary Narratives • ENGL 3050 Creative Writing: Poetry • ENGL 3060 Creative Writing: Fiction • ENGL 3070 Creative Writing: Drama • ENGL 3080 Creative Writing: Non-Fiction • ENGL 3090 Creative Writing: Poetry & Translation • ENGL 3100 Topics in Creative Writing • ENGL 4050 The Craft of Poetry • ENGL 4060 The Craft of Fiction • ENGL 4070 The Craft of Drama • ENGL 4080 The Craft of Nonfiction • ENGL 4091 Craft Course: Poetry and Translation
Literature Coursework			
English Literature Requirement 2 x 3000/ 4000-level English literature courses	ENGL 3/ 4xxx _____ ENGL 3/ 4xxx _____	6 hrs	<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>
Total courses/ hours	Six courses	18 hrs	Includes Core Courses

The Internship Program @SLU English

What can you do with an English major?

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

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

Frequently Asked Questions

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

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

What kind of work will I do?

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

Where would I work?

Here are some organizations regularly seeking interns:

- River Styx Literary Journal
- The Contemporary Art Museum
- KDHX
- Regional Arts Commission
- St. Louis Poetry Center

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 / remote 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, Dr. Antony Hasler, at antony.hasler@slu.edu.

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

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

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



SAINT LOUIS UNIVERSITY
SCHOOL OF LAW

About the Program

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

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



How Does it Work?

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

Why English?

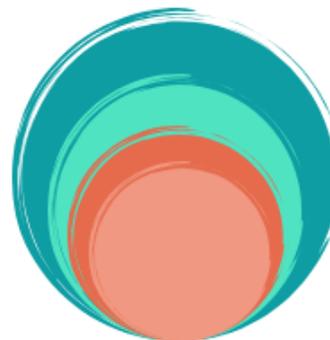
- Many undergraduates use **English** as a springboard for the study of **Law**.
- Concentration in **Rhetoric** prepares students to practice elements of **persuasion** and **argumentation**.
- Majors develop and hone **close reading** abilities, showing students how to think critically, approaching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

Application

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

Dr. Joya Uraizee, Acting Undergraduate
Coordinator in English: joya.uraizee@slu.edu

Roadmap



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



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

Advantages of RIE

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

To Apply

- 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 Fall 2021
admission due April 16, 2021**

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

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

Contact Dr. Uraizee at joya.uraizee@slu.edu and cc Katie Eck at kathleen.eck@slu.edu to request an application or more information.

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

SLU English Department



ENGLISH BA/MA

Accelerated Program

ADVANTAGES

- BA and MA requirements completed in five years
- Preparation for a variety of possible careers
- Potential for tuition assistance in fifth year

ELIGIBILITY REQUIREMENTS

- 60 credit hours at SLU completed
- An English major
- An English GPA of 3.5 or higher

APPLICATION REQUIREMENTS

- A 750 word professional goal statement
- A ten page writing sample
- A current CV or resume
- Names of three English faculty 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 for an application and additional information

“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

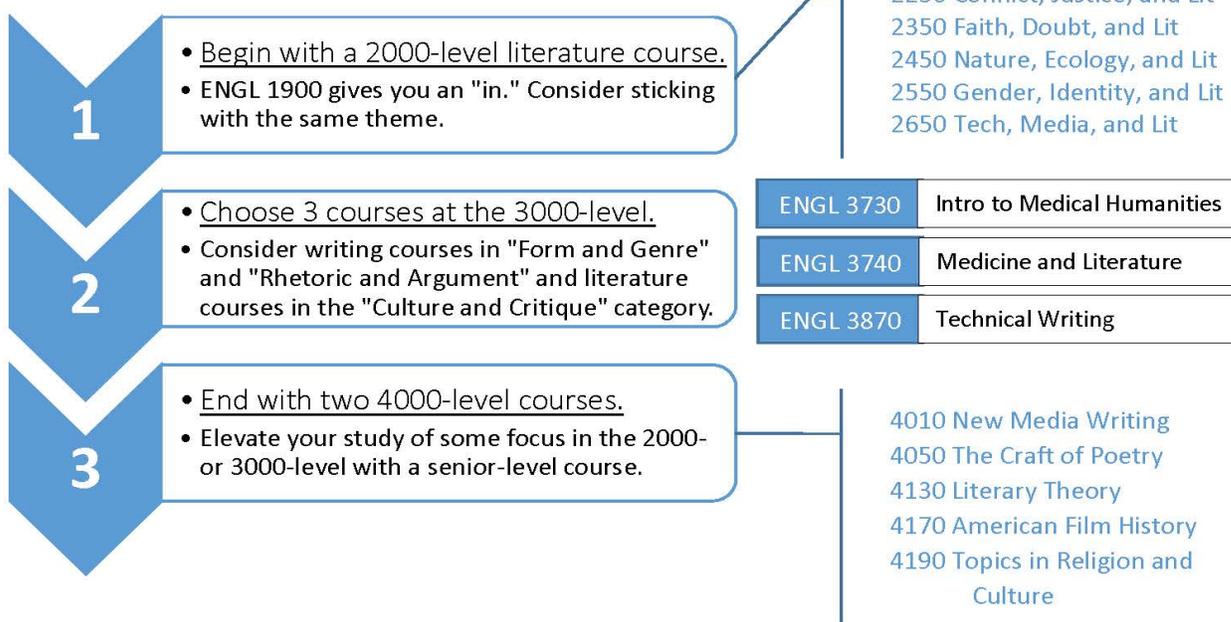
Physical Therapy and English

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

Dr. Joya Uraizee,
Acting Director of Undergraduate English Program
undergradenglish@slu.edu
314-977-3010



Kiln & VIA

Submission deadline extended until
March 15th!

We are currently asking for VIA submissions!

We will accept any academic paper from any year
during undergrad



Email submissions to:
kilnandviasubmissions@gmail.com

Kiln and Via

Kiln and VIA are SLU's online undergraduate journals. Together, these magazines allow SLU students to submit their work for feedback and potential publication.

Kiln publishes literary works as well as visual arts and other media **VIA** publishes academic and research-based works

Each magazine is centered around a theme chosen by the Editors-in-Chief. These positions are filled through an internship in the English Department

Writers from all majors and disciplines are encouraged to submit
Submissions don't have to fit the theme

Editors are needed to:
Read and review submitted pieces
Provide constructive feedback to writers

A call for papers is announced in the Fall and submissions are accepted in the Spring

Submit at kilnandviasubmissions@gmail.com



*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. Joya Uraizee at joya.uraizee@slu.edu for more information on how to join.