

DEPARTMENT OF ENGLISH

# SPRING 2022 COURSE DESCRIPTIONS

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

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SAINT LOUIS  
UNIVERSITY.



Spring 2022

# Course Descriptions

Department of English

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## SPRING 2022

### COURSES THAT FULFILL MAJOR AREA REQUIREMENTS

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

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

#### Introductory Courses

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

ENGL 2250-02 Conflict, Social Justice and Literature | MWF 10:00-10:50 a.m. | Gomez

ENGL 2250-03 Conflict, Social Justice and Literature | Online, asynchronous | Grant

ENGL 2350-01 Faith, Doubt and Literature | MW 3:10-4:25 p.m. | Hasler

ENGL 2350-02 Faith, Doubt and Literature | MW 4:35-5:50 p.m. | Hasler

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

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

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

ENGL 2550-02 & H02 / WGST 2550-02 Gender, Identity and Literature | MWF 12:00-12:50 p.m. | Weliver

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

ENGL 2650-03 Technology, Media and Literature | TTh 2:15-3:30 p.m. | Stiles

ENGL 2750-01 / FSTD 2700-01 Film, Culture and Literature | MWF 11:00-11:50 a.m. | Broemmer

ENGL 2750-02 / FSTD 2700-02 Film, Culture and Literature | MWF 1:10-2:00 p.m. | Biro

#### Distribution Requirements

##### Area One: Form and Genre

ENGL 3050-01 Creative Writing: Poetry | TTh 2:15-3:30 p.m. | Johnston

ENGL 3060-01 Creative Writing: Fiction | MW 9:00-10:15 a.m. | Shields

ENGL 3240-01 / FSTD 3930-01 Reading the Female Bildungsroman | TTh 2:15-3:30 p.m. and M 5:00-7:00 p.m. | Crowell

ENGL 3930-01 & H01 / FRSC 3930-01 Special Topics: True Crime Literature | TTh 11:00-12:15 p.m. | Coursey and Hall

##### Area Two: History and Context

ENGL 3260-01 British Literary Traditions after 1800 | TTh 9:30-10:45 a.m. | Benis

ENGL 3280-01 American Literary Traditions after 1865 | MWF 1:10-2:00 p.m. | Greenwald Smith

##### Area Three: Culture and Critique

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

ENGL 3550-01 Native American Literature | MWF 12:00-12:50 p.m. | McIntire-Strasburg

ENGL 3700-01 The Bible & Literature | TTh 12:45-2:00 p.m. | Stump

ENGL 3740-01 / FSTD 3770-01 Medicine and Literature | TTh 2:15-3:30 p.m. | Casaregola

#### Area Four: Rhetoric and Argument

ENGL 3854-01 Living Writing | Th 2:15-5:00 p.m. | Buehler

ENGL 3859-01 Writing Consulting Practicum | TTh 12:45-2:00 p.m. | Brizee

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

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

ENGL 4060-01 The Craft of Fiction | M 2:15-5:00 p.m. | Mathys

ENGL 4120-01 Writing with Style: Rhetorical Grammar | W 6:00-8:45 p.m. | McIntire-Strasburg

ENGL 4130-01 Literary Theory | Th 6:00-8:45 p.m. | Rust

ENGL 4320-01 Topics in Shakespeare: Messengers from an Unknown Country | TTh 9:30-10:45 a.m. | Stump

ENGL 4680-01 / AAM 4930-02 Major Postcolonial Writers: Refugee Narratives | MWF 10:00-10:50 a.m. | Uraizee

ENGL 4760-01 & H01 / FSTD 4930-01 20th Century American Literature & Film | TTh 12:45-2:00 p.m. | Casaregola

ENGL 4890-01 / AAM 4930-03 Special Topics: Afrofuturism | T 2:15-5:00 p.m. | Casmier

#### Research Intensive English (RIE) Seminars

ENGL 4130-01 Literary Theory | Th 6:00-8:45 p.m. | Rust

ENGL 4320-01 Topics in Shakespeare: Messengers from an Unknown Country | TTh 9:30-10:45 a.m. | Stump

#### Senior Inquiry Seminar

ENGL 4960-01 Senior Seminar: Literature and Memory | MWF 11:00-11:50 p.m. | Hasler

### **GRADUATE COURSES**

ENGL 5110-01 Literary Theory | Th 6:00-8:45 p.m. | Rust

ENGL 6040-01 Rhetorical Theory | Th 2:15-5:00 p.m. | Rivers

ENGL 6270-01 Middle English Literature | T 6:00-8:45 p.m. | Evans

ENGL 6350-01 Seventeenth-Century Literature | T 2:15-5:00 p.m. | Sawday



## COURSES THAT FULFILL MAJOR CONCENTRATION REQUIREMENTS

### Creative Writing

ENGL 3050-01 Creative Writing: Poetry | TTh 2:15-3:30 p.m. | Johnston

ENGL 3060-01 Creative Writing: Fiction | MW 9:00-10:15 a.m. | Shields

ENGL 4060-01 The Craft of Fiction | M 2:15-5:00 p.m. | Mathys

### Rhetoric, Writing, and Technology

ENGL 3854-01 Living Writing | Th 2:15-5:00 p.m. | Buehler

ENGL 3859-01 Writing Consulting Practicum | TTh 12:45-2:00 p.m. | Brizee

ENGL 4000 Business and Professional Writing | Multiple Sections and Instructors: Consult Banner for Details

ENGL 4120-01 Writing with Style: Rhetorical Grammar | W 6:00-8:45 p.m. | McIntire-Strasburg

### Research Intensive English (RIE)

ENGL 4130-01 Literary Theory | Th 6:00-8:45 p.m. | Rust

ENGL 4320-01 Topics in Shakespeare: Messengers from an Unknown Country | TTh 9:30-10:45 a.m. | Stump

## 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 3050-01 Creative Writing: Poetry | TTh 2:15-3:30 p.m. | Johnston

ENGL 3060-01 Creative Writing: Fiction | MW 9:00-10:15 a.m. | Shields

ENGL 4000 Business and Professional Writing | Multiple Sections and Instructors: Consult Banner for Details

ENGL 4060-01 The Craft of Fiction | M 2:15-5:00 p.m. | Mathys

ENGL 4120-01 Writing with Style: Rhetorical Grammar | W 6:00-8:45 p.m. | McIntire-Strasburg

### Film Studies Interdisciplinary Minor

Contact Dr. Gary Barker with program questions at [gary.barker@slu.edu](mailto:gary.barker@slu.edu)

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

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

ENGL 3240-01 / FSTD 3930-01 Reading the Female Bildungsroman | TTh 2:15-3:30 p.m. and M 5:00-7:00 p.m. | Crowell

ENGL 3740-01 / FSTD 3770-01 Medicine and Literature | TTh 2:15-3:30 p.m. | Casaregola

ENGL 4760-01 & H01 / FSTD 4930-01 20th Century American Literature & Film | TTh 12:45-2:00 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 / FSTD 3770-01 Medicine and Literature | TTh 2:15-3:30 p.m. | Casaregola

## ONE-THOUSAND LEVEL COURSES

### **ENGL 1900 Advanced 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 to find out specific sections and times ([writingprogram@slu.edu](mailto:writingprogram@slu.edu)).

#### **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**

*Matthew Holder*

In this course we'll examine how concepts of violence and justice shift, bleed into, and bounce off of each other while refracted through the lens of three dominant historical and cultural paradigms: the American superhero, the colonization of the western frontier, and systemic, institutionalized racism. Violence pulses through each of these discourses, animating them with distinct voices and articulations of in/justice. These competing ideologies become manifested figuratively in the form of novels, poetry, drama, film, etc., but also materially in the forms of murder, war, and assault.

As a class centered in textual discourse, we'll interrogate those symbolic representations of violence, probing into how each of our authors and filmmakers understands the relationship between violence and justice. As we examine these texts, we might notice how the boundaries between what we represent and what becomes physically or mentally enacted on the body becomes destabilized. Questions that arise include: how are violence and justice entangled? Why and how do we represent violence, both on the page and on the screen? How do we understand justice? Is violence ever justified? When and under what circumstances? What are the effects of representing violence? These are of course broad questions that will not be answered definitively in this class, but our texts will allow us to explore these questions with greater depth and perhaps challenge our own starting positions. The goal here is to better understand how violence manifests itself in human behavior, as well as to equip ourselves with a better set of discursive tools in addressing violence, both personally and publicly.

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

*Nicholas Gomez*

This course will explore desire and its relation to action and inaction, change and stagnation. Desire is among the strongest of motives across all contexts. Desire is also political. Who, what, how, and when we desire occasion beliefs, change, and repetition. As such, we will critically engage with representations of desire across literary and artistic genres. Additionally, certain questions will structure our approach: How does desire achieve justice or perpetuate injustice? What is the relationship between change, sameness, and desire? What are the unintended consequences of desire? Where do politics and desire intersect? Assignments will include analytical writing, presentations, and interactive projects. Related concepts: ambiguity, change, impulse, intuition, identity, intimacy, motive, neurology, physicality, politics, parenting, origin, self-transformation.



## **ENGL 2250-03 Conflict, Social Justice, and Literature: Narratives of the Enslaved**

*Nathan Grant*

In this online, asynchronous course we'll examine the eighteenth- and nineteenth-century narratives of African Americans and the politics surrounding such narratives in each century; narratives' political uses in the nineteenth century; the tensions caused by the fact of the "authenticating letter"; and the later importance to authors of narratives of self-authentication. As time may permit, we'll also say a few words about the "neo-slave narrative," the narratives (mostly novels), written after 1865, that challenge the notion that no narratives of enslavement were necessary after this date. Why, also, are there so many more narratives written by men than by women?

Authors may include: Harriet Jacobs, John Marrant, Venture Smith, Mary Prince, Frederick Douglass, Henry Bibb, Moses Roper.

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

*Antony 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* and C.S. Lewis's *Till We Have Faces* (fiction); poems by John Donne, Emily Dickinson, Suhaiymah Manzoor-Khan, and several British poets writing in the First World War; and Paul Schrader's film *First Reformed* (2017).

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**

*Devin Johnston*

This course will focus on relationships between human and nonhuman animals as they are depicted in literature. What bright or wavering lines have we drawn between ourselves and other creatures? What does it mean to be animal, to be human? What rights do we ascribe to animals, what intelligences, what feelings? How do we empathize with other creatures, while recognizing their otherness? How have we imagined our place in the natural world, more generally? Central to the course will be questions of humanism and

anthropomorphism. Along the way, we will also consider the animal-rights movement, vegetarianism, pets, zoos, evolution, and extinction. Readings may include foundational texts such as Genesis, Aesop's Fables, and Ovid's *Metamorphoses*; modern works such as Franz Kafka's *Metamorphosis* and J. M. Coetzee's *Disgrace*; Marianne Moore's poems on exotic species, D. H. Lawrence's birds and beasts, and Australian bird poems; as well as philosophical reflections by Peter Singer, John Berger, and others. Students will be expected to read and analyze course texts closely, write several papers, undertake regular quizzes, and contribute to class discussions.

### **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 socially constructed gender expectations impact our engagement with nature. 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 from a gendered standpoint. Specifically, this course aims to explore the ways nature becomes a vehicle for understanding the self and society and how this narrative differs depending on the storyteller's gender expression.

Through literature, poetry, and multimodal texts, we will attempt to investigate these questions in a variety of contexts. We will compare the immersive nature experiences of both male and female authors and analyze their reflections on what it means to be a man or woman in nature. Texts may include: Bill Bryson's *A Walk in the Woods*, Cheryl Strayed's *Wild: From Lost to Found on the Pacific Crest Trail*, Margaret Atwood's *The Handmaid's Tale*, and Trace Peterson's *Troubling the Line: Trans and Genderqueer Poetry and Poetics*. Some assignments for the course include short writing reflections, critical essays, and a culminating final project.

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

*Katherine Gutierrez-Glik*

This course is an introduction to both postcolonial literature and gender studies in which we will examine postcolonial literature that questions and confronts the binaries of gender, sexuality, and sexual behavior. This course will introduce the methods and conventions of literary studies by examining postcolonial texts that pose questions about gender, identity, and queerness. Through class discussion, short writing assignments, weekly reading responses, group presentations and critical analysis papers, students will be encouraged to consider how concepts of gender and identity are formed across the categories of biological sex, race, class, sexual identity, and culture, with specific attention paid to postcolonial literature. Course readings will include Michelle Cliff's *Abeng*, Ocean Vuong's *On Earth, We're Briefly Gorgeous*, Akwaeke Emezi's *The Death of Vivek Oji* and Jocelyn Bioh's *School Girls or: The African Mean Girls Play*. The readings throughout this course will expose students to an assortment of genres and forms including fiction, drama, and poetry by authors from a variety of cultural backgrounds.

### **ENGL 2550-02 & H02 Gender, Identity, and Literature**

*Phyllis Weliver*

"I would venture to guess that Anon., who wrote so many poems without signing them, was often a woman." – Virginia Woolf

“There I was trying to connect with all these writers who really never saw me. They were unable to see me, actually [...] My experience is that it’s when you’re with your own people that you are most yourself; you have more of a context. So though I love the Brontës, and some of the white writers I read, still I knew that I had a tradition [...] that could help me.” – Alice Walker

To write as a woman ... Does this mean to disguise identity, to assume a masculine pseudonym, or to discover and to communicate one’s own ‘voice’? If a woman successfully speaks her self, is it labelled mad, bad, or badass? Or simply silly? Are similar questions asked when cisgender male, trans or genderfluid people write? What happens when we consider how one’s sense of gender intersects with other experiences of oppression and discrimination such as racism, homophobia, transphobia, xenophobia, classism, ableism and mental illness? What does Alice Walker mean when she talks about her identity as ‘me, actually’?

Our texts will include Brontë’s *Jane Eyre*; West’s *The Return of the Soldier*, poetry from World War I; Hall’s *The Well of Loneliness*; Hwang’s play, *M. Butterfly* along with Puccini’s opera *Madame Butterfly*; and Larson’s musical *RENT* along with Puccini’s opera *La Bohème*. Requirements will include two 5 page papers and a 2-page written reflection.

### **ENGL 2650-01 & 03 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, Charlotte Perkins Gilman, 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 2750-01 Film, Culture, and Literature**

*Lexie Broemmer*

What is the purpose of the slasher, one of the many subgenres of horror? Is the slasher simply gory, titillating fun for a mostly male audience, as so many critics of the subgenre claim? Or is there more to the slasher? These very broad questions will guide this course, which serves as an introduction to film and literary studies. We will analyze the slasher’s—or slasher adjacent’s—representations of gender, victims, mental illness, and more in films and novels throughout the semester. Additionally, each work that we interrogate will be contextualized within its specific historical and political context. With this in mind, we will be watching and reading our works chronologically. Our possible films include *Psycho*, *Halloween*, *Nightmare on Elm Street*, and *Scream*. Our possible novels include Stephen King’s *Carrie* and Grady Hendrix’s *Final Girl Support Group*. Additionally, we will read film criticism from the likes of Carol J. Clover, Barbara Creed, and Barry Keith Grant. Assignments include two essays, midterm and final exams, a presentation, and occasional reading responses.

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

Colten Biro

This course will explore the influence of dreams, nightmares, and the imagination upon literature and film, covering a survey works from Mary Shelley's *Frankenstein* (1818) through Erin Morgenstern's *The Starless Sea* (2019). Throughout the semester, we will investigate several pivotal novels and films which capture and translate dreams and nightmares into literary texts. With a particular focus on aesthetics, we will explore Lewis Carroll's "dream child" through a comparison of the original text to several film adaptations, and we will dive into the imaginative dream-worlds within the films of such directors as Tim Burton and Guillermo Del Toro. All along the way, we will explore the complex relationships between imaginative narratives and their film adaptations, the reciprocal manner in which film is *influenced by* the literary imagination and also *defines the aesthetic expectations* of traditional readers, and the imagination as a dynamic human experience which provides a functional sphere for communicating sociocultural norms, processing trauma, and subverting the *status quo*.

The course will feature short stories, films, and several novels. Written work will include brief weekly reflections, two short papers, one midterm, and a final analytical paper.

## THREE-THOUSAND LEVEL COURSES

### Distribution Requirements for the English Major:

#### Area One: Form and Genre

##### ENGL 3050-01 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: Fiction

Rachel 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. 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 class is an introduction to fiction writing (though we will define words like "fiction" very flexibly). No previous creative writing experience is required and students at all levels are entirely welcome - we will start where you are and work together to improve existing skills and develop new ones. The focus of this class will be creating new work from scratch, not revising existing pieces.

Though we will look at some earlier examples of fiction writing, our focus will be on contemporary authors. We will page (or scroll, or listen) through recently published fiction to find and analyze interesting models for our own writing. We'll 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 the basics of professionalization and publishing. Class sessions will usually take the form of discussions and writing workshops and a large portion of the course grade will be based on a portfolio of work demonstrating significant writing practice and revision.

## ENGL 3240-01 and ENGL 3240-501 (Film Screenings) Reading the Female Bildungsroman

Ellen Crowell

***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.***

We've all read novels or seen films that tell this familiar story: a child slowly feels his way into adulthood by learning about himself, his family, and finally his destined place in—or outside of—society. Think *Pinocchio*, *Oliver Twist*, *Huckleberry Finn*, *The Catcher in the Rye*, *Boyhood*. Such narratives we term Bildungsromans: narratives of development depicting a young hero's journey into adulthood and citizenship. Although the bildungsroman traditionally focused on the intellectual, social, and sexual education of a male hero, female artists have repeatedly and variously employed this narrative form to tell alternate stories about female intellectual, social, and sexual development. In this course, we will focus on narratives of development from film and television that depict a girl's emergence into an often hostile social order.

Throughout the course we will ask: what does it mean to “grow up” as a girl within American culture? What other cultural conditions intersect with and affect the development of our identities? What does gender have to do with self-authorship? And to what extent have our answers to these questions been shaped by the media we consume?

Films include: *Pretty in Pink*, *Our Song*, *Ghost World*, *Juno*, *Winter's Bone*, *Boyhood*, *Girlhood*, *Pariah*, *Ruby Sparks*, *Girls*, *Ladybird*, and *Little Women*.

## ENGL 3930-01 & H01 True Crime Literature

Sheila Coursey & Erik Hall

The genre of true crime has enjoyed a multimedia renaissance in the last ten years, largely due to podcasts like *Serial* and television shows like *Making of a Murderer* that market themselves as both voyeuristic entertainment and extrajudicial advocacy. This course will examine the intersection of forensic science and literary/media history in several major true crime case studies that range from 1892 to the present day. We will ask questions such as: how does true crime portray or misconceive forensic science? How does the genre of true crime distinguish itself from other kinds of crime-related literature and media? Why do certain cases garner attention as true crime narratives, and what kinds of cultural crises do they address?

Students will learn a range of techniques utilized in crime laboratories and sometimes apply those techniques to older case studies. They will also become adept close-readers of a variety of texts, such as podcasts, documentaries, non-fiction novels, and newspaper articles. These texts include Truman Capote's *In Cold Blood*, Season One of the podcast *Serial*, Netflix's documentary series *The Staircase*, and others. This course will include several written assignments as well as a midterm and a final exam.



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

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

*Toby Benis*

This course will introduce you to some major currents in modern British literary history. Beginning with the Romantics (usually defined as the period running from 1780 to 1830), we will trace major aesthetic developments with a particular eye towards their interaction with social and political trends. The Romantics' belief in emancipation for enslaved Africans and women, for example, partly grew out of the French Revolution's ideology of political enfranchisement for those unrecognized by traditional monarchy. The Victorian era (Victoria rules from 1837-1901) saw the apotheosis of the British novel, which consistently turned to the ecological and social problems posed by the emergence of industrial capitalism. Twentieth and twenty-first century literature is also usefully understood in relation to key geopolitical conflicts (the two world wars); the disintegration of Europe's overseas empires; and most recently, Britain's departure from the European Union. All the writers we will study struggle to interpret these events both through representing them in their work, and through developing new theories of creativity and of art. Texts will include a British literature anthology; Charles Dickens' *Hard Times*; Oscar Wilde's *Salomé*, and excerpts from Martin Amis' *The Second Plane* and Zadie Smith's *Grand Union*. Writing requirements: 2 essays (with 1 revision each); weekly 1-page discussion papers; mid-term and final exam.

### **ENGL 3280-01 American Literary Traditions after 1865**

*Rachel Greenwald Smith*

This course surveys major works of U.S. literature from the mid-nineteenth century to the present with an emphasis on the literature of political engagement. We will read works that interrogate political concepts and practices such as democracy, segregation, citizenship, labor relations and class inequity, sexism and homophobia, war, sovereignty and political power, revolution, and the criminal justice system. We will read chronologically, which will allow us to explore the relationship between literature and the major political events and transformations including post-Civil War reconstruction, industrialization, rising income inequality, the Great Migration, both World Wars, the Cold War, civil rights and the social movements of the 1960s, globalization, the war on terror, and the Great Recession. Our reading will include works by Walt Whitman, Ida. B. Wells-Barnett, Stephen Crane, W. E. B. DuBois, Zitkála-Šá, Zora Neal Hurston, William Faulkner, Allen Ginsberg, Amiri Baraka, Gloria Anzaldúa, George Saunders, Claudia Rankine, and many others, covering major literary movements, including naturalism, realism, modernism, postmodernism, and beyond. A semester-long group writing assignment will allow students to trace a single political concept over time, mapping its changes in the literature we encounter. Additional assignments include daily reading quizzes, a midterm, and a final exam.

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

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

*Stephen Casmier*

Literature of the African Diaspora acquaints students with literature of the Black Atlantic experience (the experience of Africans in three regions: Africa, the Americas and Europe) through the discussion of writing spanning a period of nearly three hundred years. In this course, students will read eight major works focusing on the international dimension of colonialism and the transatlantic slave trade and their local effects on the descendants of enslaved Africans in the United States. Students will be expected to write 3 short essays on any 3 of the eight major works discussed in this class. Texts for this class will include: *Things Fall Apart* by Chinua Achebe (Nigeria); *The Classic Slave Narratives*, edited by Henry Louis Gates (Nigeria, the Caribbean, the United States), *The Dark Child* by Camara Laye (Guinea), *Beloved* by Toni Morrison (the United States), *Native Son* by Richard Wright (the United States), *Americanah*, by Chimamanda Ngozi Adichie (Nigeria) and other works.

### **ENGL 3550-01 Native American Literature**

*Jan McIntire-Strasburg*

Literature by indigenous people gives its readers an inside look into the culture and lifeways of those who lived in America before it was “discovered,” how contact with European settlers affected those lives, and how they are still being affected in the 21<sup>st</sup> century. In this course, we will explore the ways in which the novels are influenced by and influence their time and place. This is a Writing Intensive course. That means that we will be doing a great deal of formal and informal writing during the semester as individuals and as groups. While the exact novels have yet to be chosen, the term will probably include N. Scott Momaday, Loise Erdrich, and Linda Hogan.

### **ENGL 3700-01 The Bible & 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 *Measure for Measure*, 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**

*Vincent Casaregola*

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 Living Writing**

*Jennifer Buehler*

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

The best teachers of writing are writers themselves—they *live* writing. They keep notebooks because they know that seeds for writing are everywhere in the world around them. They collect books, essays, and poems because they know they will learn from studying the writing of others. They write for real world audiences because they know that good writing is imbued with a sense of purpose.

Living Writing is a course that's designed in part for people who want to go on to teach writing, but it will engage anyone who wants to explore and deepen their writing life.

In order to accommodate the wide variety of students who take this class, our work will be framed as an exploration of the writing life. Why do people write? What can you learn about process and craft from writing in the company of others? What does it look like to channel personal knowledge of writing into teaching? How can you adapt elements from this class— e.g., writer's notebooks, the writing marathon, reading like a writer, writing invitations, writing conferences, and writing workshop—into your own future writing and/or teaching?

Course texts include literary essays, articles and book chapters written by expert writing teachers; and podcasts featuring published authors. These texts are supplemented by visits from guest speakers who currently work as teachers, writers, and editors. Through it all, we will circle back to the theme of living writing. How can we cultivate writing lives? How can we nurture the writing lives of others?

## ENGL 3859-01 Writing Consulting Practicum

*Allen Brizee*

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

This course introduces you to the pedagogy of teaching writing one-on-one. Writing is social and rhetorical; it does not take place in a vacuum. Therefore, writers need feedback from someone who knows about writing pedagogy and has some experience in the practice – in other words, a writing consultant. This course offers training in consulting theories and strategies with an emphasis on inclusive and anti-racist practices.

To familiarize yourself with consulting theories and strategies, you will read scholarly articles from writing center professionals who discuss the most effective ways to teach writing one-on-one. In these discussions, professionals cite scholarship in composition and writing center studies; report original research findings; describe their experiences in writing consulting; and debate how to best help students improve as writers. To apply what we will learn from our readings, you will complete assignment analyses, consultation observations, mock consulting sessions, a cover letter, reflections, and an annotated bibliography.

The strategies and theories you learn in this class will help you succeed after graduation. Learning outcomes for the course include assessing projects, reading and responding to scholarship, integrating inclusive and anti-racist strategies, providing feedback, and communicating for successful interpersonal relationships. Learning outcomes for the course also include applying consulting theories and strategies with the University Writing Services (UWS). As such, this course is considered a practicum, which requires students to consult at UWS to fulfill course outcomes. Students who complete this course are eligible to apply to work at UWS in future semesters as paid consultants.

## 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 4060-01 The Craft of Fiction

*Ted Mathys*

***\*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.***

“As a writer, your goal is to keep your reader believing in your story, even though both of you know it’s fiction,” writes Margaret Atwood. How do authors give credibility to the fictional worlds they craft? This creative writing workshop will explore approaches to research for fiction. Because, as Mark Twain wrote, “truth is stranger than fiction,” research can spark ideas for stories. Research is central to making settings and events come alive on the page. Research can help us create dialogue that gives the illusion of real speech without the tedium of transcribed speech. And research can bring us closer to the complex interiorities of family, friends, and others in whom we find inspiration for characters. Throughout the semester, you will produce several pieces of fiction – from vignettes, anecdotes, and sketches in the early weeks to a polished short story by the end of the course. You will read and analyze published stories and workshop the writing of your peers. Throughout, we will experiment with five broad modes of research: 1) historical, in which you dig into the material details and social conditions of a specific time and place; 2) spatial/geographical, in which you visit, investigate, and write about a location; 3) conversational, in which you conduct interviews with friends, family, or others; 4) professional, in which you engage a profession’s contours, jargon, and conflicts; and 5) experiential, in which you do something you’ve never done before. There are no prerequisites. Writers with experience in any genre are welcome.

### ENGL 4120-01 Writing with Style: Rhetorical Grammar

*Jan McIntire-Strasburg*

We tend to think of grammar as mistakes that we must avoid in order to be considered intelligent. Grammar is actually the structure that underlies our English language and allows us flexibility in expression. There are many ways to say the same thing, and the flexibility helps us to add nuance to our meaning. In this course we will be studying the parts of the language that are inflexible as well as the ones that can move around. We’ll see the best uses for particular structures (like passive voice or there-clefts) and how meaning changes if we move a phrase to the beginning, middle, or end of a sentence. In short, we are studying how we can use grammar (something we have always disliked) to improve our expression, help us persuade, and keep a reader interested. It’s more than just dos and don’ts to follow. The graded work will include at least one rhetorical analysis of a reading of your choice and additional essays that showcase your knowledge of the rhetorical consequences of language.

## ENGL 4130-01 Literary Theory

Jen Rust

**\*This is an RIE / English Honors Seminar. Enrollment is restricted to senior and junior English majors only. This is a dual-level course with ENGL 5110.**

Theory is important for advanced literary study because it enables critics to have conversations about literature and culture that extend beyond and across historical periods. It offers myriad ways to connect literary texts to larger philosophical ideas and social or political movements. In addition to fostering interdisciplinary and transhistorical inquiries, engaging with literary theory also encourages critics and students of literature to reflect deliberately upon the nature of the things that they study: language, texts, art and culture. Theory may productively destabilize our received understandings of each of these terms, creating the conditions for new critical insights.

This class will introduce advanced undergraduate students and graduate students to nineteenth and twentieth century theoretical movements that continue to shape the study of literature, film and culture in the twenty-first century. In this class, we will critically engage with theoretical topics such as aesthetics, formalism, structuralism, post-structuralism and deconstruction, Marxism and cultural materialism, New Historicism, psychoanalysis, feminist theory, queer theory, biopolitics, postcolonial theory, Black theory, and critical race theory.

Throughout this course, students will learn how to identify underlying theoretical concepts in literary criticism. They will also learn how to integrate theory into their own writing. The final project for this course will involve writing the introduction to a hypothetical casebook, which will review a range of critical approaches to a literary text of the student's choice. This project is designed to engage students in identifying and understanding the underlying theoretical concepts that inform the claims made by contemporary literary critics.

The central text for this course will be *The Norton Anthology of Theory & Criticism*. Ed. Vincent Leitch et al. 3rd edition (2018). ISBN 978-0393602951.

## ENGL 4320-01 Topics in Shakespeare: Messengers from an Unknown Country

Donald Stump

**\*This is an RIE / English Honors Seminar: Enrollment is restricted to senior and junior English majors only.**

In giving preternatural figures such as ghosts, gods, demons, soothsayers, witches, fairies, and “airy spirits” pivotal roles in most of his serious tragedies as well as some of his lighter comedies, poems, and romances, Shakespeare showed a remarkably open, but unsettled and unsettling, fascination with messengers from the ‘higher powers.’ This course will explore that fascination, focusing on what Hamlet calls “the unknown country,” which lies beyond the sight and understanding of mortals but that nonetheless shapes their lives through strange intermediaries.

Likely readings include the tragedies *Richard III*, *Julius Caesar*, *Hamlet*, and *Antony and Cleopatra*, along with the comedy *A Midsummer Night's Dream* and Shakespeare's last romance, *The Tempest*. Requirements include



written notes and reflections for each session, two brief papers, a short oral report on students' research into the sources of Shakespeare's mysterious messengers, a term paper of 8-10 pages developed in two drafts, and a final exam.

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

*Joya Uraizee*

This course counts for the Global Diversity requirement. It focuses 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 exile and migration. 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 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 *Ti-Jean and His Brothers*, 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. The course assignments include several quizzes and homework assignments, 2 short presentations, a short paper (5 to 6 pages or 1860-2170 words), and a research paper (12 to 15 pages or 3600-4500 words).

### **ENGL 4760-01 & H01 20th Century American Literature & Film: The Age of Paranoia**

*Vince Casaregola*

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

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

Our course will examine the literature, film, and other forms of cultural expression from this period in order to analyze and interpret these contradictory states of mind. We will be looking at works from the mid-1940s through the 1970s, with some additional material that is later and looks back on the period. We will consider

the after effects of WW II, the conditions of the Cold War, and the experience of Vietnam as they shaped both America's sense of itself and its relationship with the world. We will also examine America's internal anxieties, fears, and conflicts in the areas of socio-economic class, gender, race, and other aspects of individual and community identity. In the end, using literature, film and other forms as our evidence, we will study the cultural consciousness of America and Americans throughout some of the most influential and important (as well as the most disturbed and disturbing) decades of its history.

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

### **ENGL 4890-01 Afrofuturism**

*Stephen Casmier*

Black folk are no strangers either to the language or to the images of reimagining a better, blacker, funkier universe; one that is far removed from European aggression and the hardships of unrelenting underdevelopment. Speculation about future worlds lies in their music and other works of the expressive culture. Indeed, works of the Black imagination have sustained the community and enabled it to find a way to live in the dystopian nightmare that has structured and confined their world (and that of everyone else) for the last 400 years. This course will explore works of Afrofuturism or what some also call Black Speculative Fiction by watching films, listening to music, and reading works of fiction including short stories and seven novels by authors such as Octavia Butler, Charles Delaney, Nnedi Okorafor, Tomi Adeyemi, Nalo Hopkinson, Sun Ra, Ryan Coogler, and Reginald Hudlin among others. The grade in this course will be based upon two oral presentations; journal entries and discussions on Canvas; a written, take-home, midterm; and a final research paper or scripted, multi-media project.

### **Senior Seminar**

#### **ENGL 4960-01 Senior Seminar: Blind Spots: Memory, Narrative, Vision**

*Antony Hasler*

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

All of us have in our eyes a blind spot or scotoma – the point on the retina that lacks photoreceptor cells and so cannot “see”. For most of us, the information it misses is made up by so-called “filling-in” phenomena from the rest of the visual field, though for larger and more severe scotomata (e.g. from macular degeneration or post-RVO scarring) this is not an option. In other domains, including literary studies, the blind spot has become a metaphor for a gap in perception or cognition: the observer cannot see some part of reality, because their worldview does not recognize that it even exists.

Such gaps have a special relationship with genres – history, autobiography, confession – that depend on real or fictional witness, and its translation into narratives of personal or cultural memory. But what if perception is always already caught in blind spots, or prey to kinds of trauma that it cannot manage? We'll explore these

questions in more or less canonical works from different periods: most of Virgil, *Aeneid*, Books I-II; Augustine, *Confessions*, Book X; Shakespeare, *Richard II*; James Hogg, *Private Memoirs and Confessions of a Justified Sinner*; Lewis Carroll, *Alice in Wonderland* and *Through the Looking-Glass*; Edwige Danticat, *Breath, Eyes, Memory*; Christoph Ransmayr, *The Dog King*; Barbara Vine, *A Dark-Adapted Eye*; poetry by Andrew Marvell, William Wordsworth, Jorge Luis Borges, Teju Cole, BoSeon Shim, Juan Delgado; Antti-Jussi Annila's film *Sauna* (2008). Readings from Sigmund Freud, Cathy Caruth, Susan Sontag, Naomi Schor, and Stef Kraps, among others, will provide methodological stimulus. Requirements: two short (3 and 4 pages) and one long (10 pages) paper, blog and Canvas discussion work, in-class participation.

We will at all points remember that blindness is not a metaphor.

## FIVE-THOUSAND LEVEL COURSES

### ENGL 5110-01 Literary Theory

*Jen Rust*

***\*This is a dual-level course with ENGL 4130-01.***

Theory is important for advanced literary study because it enables critics to have conversations about literature and culture that extend beyond and across historical periods. It offers myriad ways to connect literary texts to larger philosophical ideas and social or political movements. In addition to fostering interdisciplinary and transhistorical inquiries, engaging with literary theory also encourages critics and students of literature to reflect deliberately upon the nature of the things that they study: language, texts, art and culture. Theory may productively destabilize our received understandings of each of these terms, creating the conditions for new critical insights.

This class will introduce advanced undergraduate students and graduate students to nineteenth and twentieth century theoretical movements that continue to shape the study of literature, film and culture in the twenty-first century. In this class, we will critically engage with theoretical topics such as aesthetics, formalism, structuralism, post-structuralism and deconstruction, Marxism and cultural materialism, New Historicism, psychoanalysis, feminist theory, queer theory, biopolitics, postcolonial theory, Black theory, and critical race theory.

Throughout this course, students will learn how to identify underlying theoretical concepts in literary criticism. They will also learn how to integrate theory into their own writing. The final project for this course will involve writing the introduction to a hypothetical casebook, which will review a range of critical approaches to a literary text of the student's choice. This project is designed to engage students in identifying and understanding the underlying theoretical concepts that inform the claims made by contemporary literary critics.

The central text for this course will be *The Norton Anthology of Theory & Criticism*. Ed. Vincent Leitch et al. 3rd edition (2018). ISBN 978-0393602951.

## SIX-THOUSAND LEVEL COURSES

### ENGL 6040-01 Theories of Persuasion: [Post]

Nathaniel Rivers

The end is **nigh**.

The end is **now**.

The end was **already**.

Through the prefix *post-*, this graduate-level seminar explores what comes *after* the end, which is *multiple* (many things come to an end), *unevenly distributed* (things come to end for some and not others) and *chronologically out of order* (many things have already ended). Peoples have been displaced; species have gone extinct; whole ecosystems are blinking out of existence. The primary [posts] of this course are posthuman (rhetorical) theory and post-apocalyptic fiction. Importantly, both posts engage the *after* not simply as *the end*, but as a pursuit. In other words, the *post-* of the course not only captures what comes after (temporally) but that which we are after—what we are desiring, seeking, persuading into existence. *Post-* might then also signal particular modes of communication: the postscript amended to a letter sent via the post; a post added to Twitter; a sign for a lost dog nailed to the telephone poll. To *post* is to leverage modes and media towards some communicative purpose. With grammatical virtuosity, *post* moves along the prepositional, the nominal and the verbal. The ends and means to be found in *post-* are as much about what (might) arrive as they are what has departed.

Four key practices constitute the graded portions of this course; participation, presentations, a research binder, and the iterative writing assignment (IWA). The iterative writing assignment (IWA) is the largest course component. In brief, the IWA is an essay written in layers through the semester. Each week, starting midway through the semester, students add to the essay and revise that which they have already composed. The IWA grows (or shrinks) in length while also growing in complexity and nuance as students make their way through the course readings and in response to class discussions and presentations. Feedback (from both the instructor and peers) is likewise iterative. The final form of the IWA is open: it can be a public-facing document like an op-ed or an academy facing text like an academic article or a grant proposal. The purpose and audience of the IWA likewise emerges iteratively.

Because the world is *full* of its own endings, the reading list for this course *sprawls*: across genres, identities, and affective registers. The end and the after are too much for one person to bear. Students in this course will, then, *compose* their own trajectory by selecting from a list of suggested texts. There is, of course, a sequence of shared *waypoint readings*—theoretical and fictional—that will bring everyone together. What is read is, in part, up for grabs.

Possible readings include: *Tsunami vs. the Fukushima 50*, *Eating in Theory*, *Herland*, *Glitch Feminism*, *Rhetoric as a Posthuman Practice*, *Arts of Living on a Damaged Planet*, *Zone One*, *Becoming Human: Matter and Meaning in an*

*Antiblack World, Habitat, Post York, The Posthuman, Down to Earth, Dead Astronauts, Ambient Rhetoric, Three Californias, Who Fears Death, Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants, The Mushroom at the End of the World, The Uninhabitable Earth, The Xenofeminist Manifesto, Severance, The Dispossessed, Experimental Practice, Medium Design, A Possible Anthropology.* More information can be found at <https://postrhet.tumblr.com/>.

## **ENGL 6270-01 Middle English Literature**

*Ruth Evans*

We'll read the greatest hits of Middle English literature, including works by Chaucer, Langland, and the Gawain-poet, along with lesser known but important texts from the period. The focus will be on close reading of the texts and historical contextualization, with attention to the critical debates, both past and emerging, about these texts. You can expect consideration of topics such as race before race, gender and sexuality, religion and ethnicity, global literatures, medieval forms, affect studies, ecocriticism, animal studies, and disability studies.

There is no midterm or final exam. There'll be short papers, or equivalent, a 20-minute conference presentation (for an actual conference), and a final assignment: a 20-page paper (ca. 6,000 words), suitable for publication in a journal. For this last you may develop your conference paper or write a new paper.

Texts will include selected works by Chaucer (Riverside or Lawton Norton edition), the *Book of Margery Kempe* (in Windeatt's annotated edition; Anthony Bale's OUP translation may also be useful), selected passus from William Langland, *Piers Plowman* (B Text: facing-page Norton edition), *Sir Gawain and the Green Knight* and *Pearl* (Andrew and Waldron's edition), John Gower, *Confessio Amantis* (TEAMS online edition), *Sir Orfeo*, Lydgate, *Temple of Glass* (TEAMS online edition), selected Middle English lyrics, Thomas Usk, *The Testament of Love* (TEAMS online edition), selected Middle English and Tudor plays (Broadview Anthology of Medieval Drama) the Digby *Mary Magdalene Play*, the Croxton *Play of the Sacrament*, Sir Thomas Malory, *Morte Darthur* (ed. Helen Cooper).

## **ENGL 6350-01 Seventeenth Century Literature**

*Jonathan Sawday*

Focusing on print history, this course will explore the intersections between print, ideas, and politics in the British Isles during the seventeenth and early eighteenth centuries. We shall be looking at some of the major authors of the period as well as some selected themes: what was the impact of the diffusion of printed books on literary and intellectual culture? How was the chaos of civil war and the attempt to create a "British Republic" reflected in print in the period? How did women begin to appear as public writers, recorders, and authors? What was the effect of the "New Philosophy" or "the Scientific Revolution" on literary culture? Finally, how did the foundation of Britain's overseas colonial empire in the West Indies and on the North American mainland, and with it the creation of a transatlantic slave-based society, surface in the literature of the period? This course will also serve to introduce students to some of the fundamental techniques of (printed) book history, drawing on the resources of the rare books collection at SLU, as well as other local resources.



## The Major in English

| Requirements   | Courses          | Hrs.    | Description  |
|--|------------------|---------|--|
| Foundational Coursework  |                  |         |  |
| CAS Core Requirements & Major Requirements   | ENGL 2XXX: _____ | 3 hrs.  | BOTH the 2000-level Core Literature course and any 3000-level Core Literature course in English count toward the major |
| 5 x 3000-level courses   |                  |         |  |
| • 1 x Culture & Critique<br>• 1 x Form & Genre<br>• 1 x History & Context<br>• 1 x Rhetoric & Argumentation<br>• 1 x free choice | ENGL 3XXX: _____ | 3 hrs.  | Students take 5 courses for 15 hours at the 3000-level.  |
|  | ENGL 3XXX: _____ | 3 hrs.  |  |
|  | ENGL 3XXX: _____ | 3 hrs.  |  |
|  | ENGL 3XXX: _____ | 3 hrs.  | Students are encouraged to take 2 of the these 3000-level courses before proceeding to 4000-level courses.             |
|  | ENGL 3XXX: _____ | 3 hrs.  |  |
| Advanced Seminars  |                  |         |  |
| 5 x 4000-level courses   | ENGL 4XXX: _____ | 3 hrs.  | Students take 5 x 4000-level courses of their choice plus the Senior Seminar; no distribution requirements             |
|  | ENGL 4XXX: _____ | 3 hrs.  |  |
|  | ENGL 4XXX: _____ | 3 hrs.  |  |
|  | ENGL 4XXX: _____ | 3 hrs.  |  |
|  | ENGL 4XXX: _____ | 3 hrs.  |  |
| 1 x Senior Inquiry Seminar   | ENGL 4960: _____ | 3 hrs.  | All majors take 4960 in their senior year (fall or spring)   |
| Twelve Courses   |                  | 36 hrs. |  |

## CONCENTRATIONS WITHIN THE ENGLISH MAJOR

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

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

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

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

### **Research Intensive English (RIE)**

- Students admitted to the departmental honors concentration (Research Intensive English) follow the English major curriculum. The difference is that English honors students prioritize RIE seminars (limited to admitted RIE students) when completing their Advanced Seminar requirements at the 4000 level.
- RIE students complete AT LEAST TWO RIE seminars to complete this honors concentration.
- In addition to ENGL 4960: Senior Seminar, RIE students complete ENGL 4990: Senior Honors Project under the supervision of a faculty mentor prior to graduation. Students may substitute a third RIE seminar for ENGL 4990 to complete the concentration.

## The Minor in English

| Requirements   | Courses  | Hrs.                               | Description   |
|--|--|------------------------------------|---|
| <b>Introductory Coursework</b>   |  |                                    |   |
| Core Requirements<br><br>1 x 2000 or 3000- level course  | ENGL 2XXX: _____<br><br>or<br><br>ENGL 3XXX: _____                       | 3 hrs.                             | BOTH the 2000 & 3000-level Core Literature courses in English count toward the minor.<br><br>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:<br><br><ul style="list-style-type: none"> <li>• 1 x Culture and Critique</li> <li>• 1 x History and Context</li> <li>• 1 x Form and Genre</li> <li>• 1 x Rhetoric &amp; Argumentation</li> </ul> | ENGL 3XXX: _____<br><br><br>ENGL 3XXX: _____<br><br><br>ENGL 3XXX: _____ | 3 hrs.<br><br>3 hrs.<br><br>3 hrs. | Students take one 3000-level course from 3 of the four possible distribution categories. (9 hours total at the 3000-level).<br><br><br>Students are encouraged to take 2 of the these 3000-level courses before proceeding to 4000-level coursework.                          |
| <b>Advanced Coursework</b>   |  |                                    |   |
| 2 x 4000-level courses   | ENGL 4XXX: _____<br><br>ENGL 4XXX: _____                                 | 3 hrs.<br><br>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  |
|---|--|---------|--|
| Introductory Coursework   |  |         |  |
| Core Requirements<br><br>1 x 2000- level English literature course                    | ENGL 2XXX: _____   | 3 hrs.  | Any 2000-level English Literature course may serve for both CAS core requirements and creative writing minor requirements.<br><br>Students who are not required to take a 2000-level Core Literature course may substitute a 3000 or 4000-level Core Literature course in English for the introductory requirement.  |
| Creative Writing Coursework   |  |         |  |
| 3 x 3000 / 4000-level creative writing courses:                                       | ENGL 3/4XXX: _____<br><br>ENGL 3/4XXX: _____<br><br>ENGL 3/4XXX: _____ | 9 hrs.  | Students choose from creative writing courses, such as:<br><br><ul style="list-style-type: none"> <li>• ENGL 3050 Creative Writing: Poetry</li> <li>• ENGL 3060 Creative Writing: Fiction</li> <li>• ENGL 3070 Creative Writing: Drama</li> <li>• ENGL 3080 Creative Writing: Non-Fiction</li> <li>• ENGL 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 Creative Writing</li> </ul> |
| Literature Coursework   |  |         |  |
| English Literature Requirement:<br><br>2 x 3000/4000-level English literature courses | ENGL 3/4XXX: _____<br><br>ENGL 3/4XXX: _____                           | 6 hrs.  | Six credits of courses in English literature at the 3000 or 4000 level are required for the creative writing minor.<br><br>Students are strongly encouraged to consult with the coordinator of Creative Writing about complementary course choices.  |
| Total courses/hours   | Six Courses  | 18 hrs. | Includes Core Courses  |

# ENGLISH INTERNSHIP PROGRAM

**READ. WRITE. REIMAGINE YOUR LIFE.**

**Application  
Deadline for  
Spring 2022:  
Friday, Nov. 12**

The English Department places students in rewarding, credit-bearing internships where they make meaningful connections between their course of study and the practical, social, and intellectual demands of a workplace.

| ELIGIBILITY /CREDIT  | OPPORTUNITIES  | APPLICATIONS   |
|--|--|--|
|  <p><b>Students:</b></p> <ul style="list-style-type: none"><li>• must be a declared SLU English major in good standing</li><li>• must have taken at least two 3000-level courses</li><li>• must have earned a 3.0 GPA within the English major and 2.5 overall</li><li>• earn up to 3 credit hours at SLU</li></ul> |  <p><b>Internships with:</b></p> <ul style="list-style-type: none"><li>• McNair Scholars Program (editorial)</li><li>• St Louis Poetry Center (social media/events)</li><li>• SLU Kiln/Via Project (editorial)</li><li>• SLU English Department (social media)</li><li>• SLU CAS Web Content Development (editorial/social media)</li></ul> |  <p><b>Applications consist of:</b></p> <ul style="list-style-type: none"><li>• 250 word statement</li><li>• Resume</li><li>• Unofficial Transcript</li></ul> |

**For more information visit: <https://slu-english-internships.weebly.com/>**

Fall 2021 contact: Dr. Janice McIntire-Strasburg ([janice.mcintirestrasburg@slu.edu](mailto:janice.mcintirestrasburg@slu.edu))

Spring 2022 contact: Dr. Paul Lynch ([paul.lynch@slu.edu](mailto:paul.lynch@slu.edu))

Kiln and Via Journals Present:

# A Call for Submissions

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We are interested in works that  
explore the central theme,  
"We Need to Talk..."

(Works outside of the theme will also be considered.)



Creative works should be addressed to Kiln.  
Original research and term papers should be  
addressed to Via.

**Submissions are due: March 4, 2022**

E-mail submissions in an editable Word Doc  
to: [kilnandviasubmissions@gmail.com](mailto:kilnandviasubmissions@gmail.com)



The Kiln and Via Journals Present:

# THEME FOR THE 2021-2022 EDITION



**WE NEED  
TO TALK...**

... about us?

... about what's not been said?

... about something life-changing?

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



# Kiln and Via



## Join our editing team!

Do you enjoy reading poetry, fiction, non-fiction, or research papers?

We need student editors to read and review submitted pieces with the intention of providing constructive feedback to the writers.

If you are interested, please reach out to us at [kilnandviasubmissions@gmail.com](mailto:kilnandviasubmissions@gmail.com) or fill out the form at this link:

<https://tinyurl.com/ywz7w8uw>

The deadline for editors is December 20th.

## Research Intensive English

### What is RIE?

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

### To apply, you need

- to be an English Major
- to have completed at least 2 semesters at SLU
- GPA of 3.5 or above
- 5-10-page writing sample
- 2 English faculty recommenders
- unofficial transcript (ask Ruth Evans [ruth.evans@slu.edu](mailto:ruth.evans@slu.edu))
- complete [the online application form](#)

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APPLICATIONS FOR FALL 2022 ARE DUE **NOVEMBER 19, 2021**. YOU HAVE TIME!

THE RIE CONCENTRATION GUIDELINES ARE HERE:

[HTTPS://WWW.SLU.EDU/ARTS-AND-SCIENCES/ENGLISH/PDFS/RIE\\_ENGLISH.PDF](https://www.slu.edu/arts-and-sciences/english/pdfs/rie_english.pdf)

MORE INFORMATION: [HTTPS://WWW.SLU.EDU/ARTS-AND-SCIENCES/ENGLISH/ACADEMICS/UNDERGRADUATE-CURRICULUM.PHP](https://www.slu.edu/arts-and-sciences/english/academics/undergraduate-curriculum.php)

CONTACT DR RUTH EVANS, [RUTH.EVANS@SLU.EDU](mailto:ruth.evans@slu.edu) FOR MORE INFORMATION.





# CREATIVE WRITING @SLU

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## Programs

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English Major with Creative  
Writing Concentration (36 hrs)

Creative Writing Minor (18 hrs)

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

## Vibrant Creative Community

Georgia K. Johnston Creative Writer-in-Residence

The Kiln Project, Student-Edited Literary Journal

A.J. Montesi Awards for Creative Work

Internships with literary arts organizations

For information, contact:

Dr. Devin Johnston

[devin.johnston@slu.edu](mailto:devin.johnston@slu.edu)



# RHETORIC WRITING AND TECHNOLOGY

## Department of English | Saint Louis University

### Rhetoric, Writing & Technology Concentration

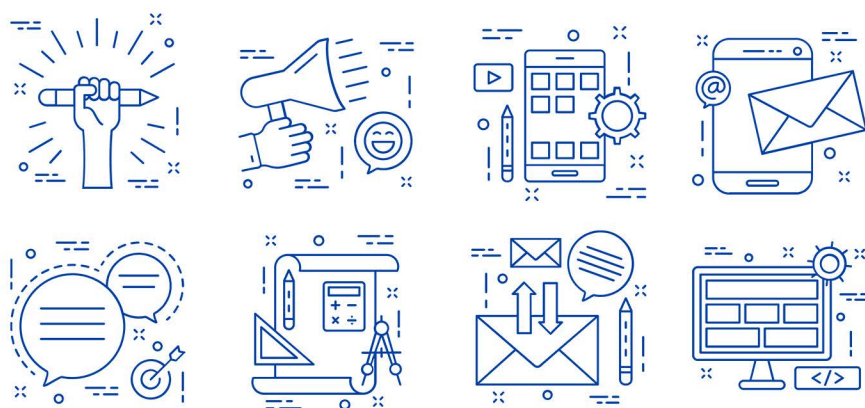
Students interested in the study of rhetoric and digital writing are invited to pursue the department's concentration in Rhetoric, Writing and Technology (RWT). In this concentration, students study both the history of rhetorical expression and the present possibilities of digital expression. Coursework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

### General Requirements

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

### Coursework

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



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

# 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:

Prof. Ted Mathys  
[ted.mathys@slu.edu](mailto:ted.mathys@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.)



# ACCELERATED ENGLISH

## BA / MA PROGRAM

Contact:

**Dr. Rachel Greenwald Smith**

rachel.g.smith@slu.edu



## Advantages

BA and MA requirements  
completed in five years

Preparation for a variety of  
career fields

Potential for tuition  
assistance in fifth year

### Eligibility

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

### Application

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



# SIGMA TAU DELTA

INTERNATIONAL ENGLISH HONOR SOCIETY



**THE ENGLISH DEPARTMENT  
INVITES MAJORS TO APPLY FOR  
MEMBERSHIP IN SIGMA TAU DELTA**



## Requirements

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

## Applications

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

CONTACT TED MATHYS  
(TED.MATHYS@SLU.EDU) FOR MORE  
INFORMATION AND APPLICATION