

# Department of English

## Saint Louis University



# Summer and Fall 2019

## Course Descriptions



# Summer and Fall 2019

# Course Descriptions

## Department of English

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## COURSES THAT FULFILL MAJOR AREA REQUIREMENTS

### Summer 2019

ENGL 1900 Adv. Strategies of Rhetoric and Research | 2<sup>nd</sup> 6 Week Session, Online | McIntire-Strasburg

#### Introductory Courses

ENGL 2650-15 Technology, New Media and Literature | Intersession, Online | Casmier

ENGL 2750-01 Film, Culture and Literature | 2<sup>nd</sup> 6 Week Session, MW 6-9:30 p.m. | Casaregola

#### Distribution Requirements

##### Area One: Form and Genre

ENGL 3180-01 Film Narratives: Representations of Business | Intersession, MTWR 6-9:20 p.m. | Casaregola

#### 4000-Level Advanced Writing / Seminars

ENGL 4000-01 Business Writing | 1<sup>st</sup> 6 Week Session, TR 6-9:30 p.m. | Rivers

ENGL 4810-01 Major American Authors: Mark Twain | 2<sup>nd</sup> 6 Week Session, TR 5-8:30 p.m. | McIntire-Strasburg

### Fall 2019

ENGL 1900 Adv. Strategies of Rhetoric and Research: multiple sections, consult Banner for details.

#### Introductory Courses

ENGL 2250-01 Conflict, Social Justice and Literature | MWF 11-11:50 a.m. | Bush

ENGL 2250-02 Conflict, Social Justice and Literature | MWF 12-12:50 p.m. | GTA

ENGL 2350-01 Faith, Doubt and Literature | MWF 11-11:50 a.m. | Stump

ENGL 2350-02 Faith, Doubt and Literature | MWF 1:10-2 p.m. | Hasler

ENGL 2350-03 Faith, Doubt and Literature | TR 2:15-3:30 p.m. | Lynch

ENGL 2450-01 & 01H Nature, Ecology and Literature | TR 11 a.m.-12:15 p.m. | Mathys

ENGL 2450-02 Nature, Ecology and Literature | TR 12:45-2 p.m. | Johnston

ENGL 2550-01 Gender, Identity and Literature | MWF 10-10:50 a.m. | GTA

ENGL 2550-02 Gender, Identity and Literature | TR 9:30-10:45 a.m. | Weliver

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

ENGL 2750-01 Film, Culture and Literature | TR 12:45-2 p.m. | McIntire-Strasburg

ENGL 2750-02 Film, Culture and Literature | TR 11-12:15 p.m. | GTA



## **Distribution Requirements**

### Area One: Form and Genre

ENGL 3050-01 Creative Writing: Poetry | MW 12:45-2 p.m. | Casaregola  
 ENGL 3060-01 Creative Writing: Fiction | TR 11-12:15 p.m. | TBD  
 ENGL 3060-02 Creative Writing: Fiction | TR 2:15-3:30 p.m. | TBD  
 ENGL 3241-01 Young Adult Literature | T 2:10-4:55 p.m. | Buehler

### Area Two: History and Context

ENGL 3270-01 American Literary Traditions to 1865 | MWF 1:10-2 p.m. | Bush – **Priority course for English majors**  
 ENGL 3470-01 Introduction to Shakespeare | MWF 11-11:50 a.m. | Rust  
 ENGL 3490-01 19<sup>th</sup> Century British Literature | TR 2:15-3:30 p.m. | Weliver

### Area Three: Culture and Critique

ENGL 3520-01 African American Literature after 1900 | TR 2:15-3:30 p.m. | Grant  
 ENGL 3540-01 Literature of the African Diaspora | MWF 12-12:50 a.m. | Casmier  
 ENGL 3570-01 Writing Sex in the Middle Ages | MWF 10-10:50 a.m. | Hasler  
 ENGL 3700-01 Bible and Literature | MWF 9-9:50 a.m. | Stump  
 ENGL 3730-01 Introduction to Medical Humanities | MWF 12-12:50 p.m. | Stiles

### Area Four: Rhetoric and Argument

ENGL 3850-01 & 01H Foundations of Rhetoric & Writing | TR 11 a.m.-12:15 p.m. | Lynch  
 ENGL 3860-01 Public Rhetoric: Manifestoes | TR 12:45-2 p.m. | Smith

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

ENGL 4000-01 Business and Professional Writing | Multiple sections and instructors, consult Banner for details  
 ENGL 4050-01 The Craft of Poetry | R 2:10-4:55 p.m. | Johnston  
 ENGL 4100-01 History of the English Language | TR 12:45-2 p.m. | Evans  
 ENGL 4520-01 Topics in 18<sup>th</sup> & 19<sup>th</sup> Century Literature | TR 9:30-10:45 a.m. | Benis  
 ENGL 4810-01 Major American Authors: Faulkner | TR 11 a.m.-12:15 p.m. | McIntire-Strasburg  
 ENGL 4930-01 Special Topics in Creative Writing - Hybrid Forms: Flash Fiction, Fables, and Prose Poetry | TR 2:15-3:30 p.m. | Mathys

### RIE / English Honors Seminar

ENGL 4670-01 & 01H Contemporary Postcolonial Literature and Culture | MW 12:45-2 p.m. | Uraizee

### Senior Seminar

ENGL 4960-01 Senior Seminar | MWF 10-10:50 a.m. | Casaregola

## GRADUATE COURSES

### Summer 2019

ENGL 6710-01 Major 19<sup>th</sup> Century American Authors: Mark Twain | 2<sup>nd</sup> 6 Week Session, TR 5-8:30 p.m. | McIntire-Strasburg

### Fall 2019

ENGL 5000-01 Methods of Literary Research | T 2:10-4:55 p.m. | Sawday  
 ENGL 5010-01 Teaching Writing | W 6-8:45 p.m. | Rivers  
 ENGL 6590-01 Topics in 18<sup>th</sup> & 19<sup>th</sup> Century Literature | TR 9:30-10:45 a.m. | Benis  
 ENGL 6320-01 Shakespeare | M 5-7:45 p.m. | Rust  
 ENGL 6650-01 Contemporary Postcolonial Literature and Culture | MW 12:45-2 p.m. | Uraizee  
 ENGL 6710-01 19<sup>th</sup> Century American Literature | R 2:10-4:55 p.m. | Chow

## COURSES THAT FULFILL MAJOR CONCENTRATION REQUIREMENTS

### Summer 2019

#### Rhetoric, Writing and Technology

ENGL 4000-01 Business and Professional Writing | 1<sup>st</sup> 6 Week Session, TR 6-9:30 p.m. | Rivers

### Fall 2019

#### Creative Writing

ENGL 3050-01 Creative Writing: Poetry | MW 12:45-2 p.m. | Casaregola  
 ENGL 3060-01 Creative Writing: Fiction | TR 11-12:15 p.m. | TBD  
 ENGL 3060-02 Creative Writing: Fiction | TR 2:15-3:30 p.m. | TBD  
 ENGL 4050-01 The Craft of Poetry | R 2:10-4:55 p.m. | Johnston  
 ENGL 4930-01 Special Topics in Creative Writing - Hybrid Forms: Flash Fiction, Fables, and Prose Poetry | TR 2:15-3:30 p.m. | Mathys

#### Rhetoric, Writing and Technology

ENGL 3850-01 & 01H Foundations of Rhetoric & Writing | TR 11 a.m.-12:15 p.m. | Lynch  
 ENGL 3860-01 Public Rhetoric: Manifestoes | TR 12:45-2 p.m. | Smith  
 ENGL 4000 Business and Professional Writing: multiple sections, consult Banner for details

#### English Honors Program (RIE English)

ENGL 4670-01 & 01H Contemporary Postcolonial Literature and Culture | MW 12:45-2 p.m. | Uraizee

## INTERDISCIPLINARY MINOR OFFERINGS

### Summer 2019

#### Film Studies Interdisciplinary Minor

Contact Dr. Vincent Casaregola with program questions at [vincent.casaregola@slu.edu](mailto:vincent.casaregola@slu.edu).

ENGL 2750-01 Film, Culture and Literature | 2<sup>nd</sup> 6 Week Session, MW 6-9:30 p.m. | Casaregola

ENGL 3180-01 Film Narratives: Representations of Business | Interession, MTWR 6-9:20pm | Casaregola

Creative and Professional Writing Interdisciplinary Minor

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

ENGL 4000-01 Business and Professional Writing | 1<sup>st</sup> 6 Week Session, TR 6-9:30 p.m. | Rivers

**Fall 2019**

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 | MW 12:45-2 p.m. | Casaregola

ENGL 3060-01 Creative Writing: Fiction | TR 11-12:15 p.m. | TBD

ENGL 3060-02 Creative Writing: Fiction | TR 2:15-3:30 p.m. | TBD

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

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

ENGL 4930-01 Special Topics in Creative Writing - Hybrid Forms: Flash Fiction, Fables, and Prose Poetry | TR 2:15-3:30 p.m. | Mathys

Film Studies Interdisciplinary Minor

Contact Dr. Vincent Casaregola with program questions at [vincent.casaregola@slu.edu](mailto:vincent.casaregola@slu.edu).

ENGL 2750-01 Film, Culture and Literature | TR 12:45-2 p.m. | McIntire-Strasburg

ENGL 2750-02 Film, Culture and Literature | TR 11-12:15 p.m. | GTA

Medical Humanities Interdisciplinary Minor

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

ENGL 3730-01 Introduction to Medical Humanities | MWF 12-12:50 p.m. | Stiles

**COURSES THAT FULFILL COLLEGE OF ARTS AND SCIENCES CORE DIVERSITY REQUIREMENTS**

**Fall 2019**

Global Citizenship

ENGL 3540-01 Literature of the African Diaspora | MWF 12-12:50 a.m. | Casmier

Diversity in the U.S.

ENGL 3520-01 African American Literature after 1900 | TR 2:15-3:30 p.m. | Grant

**SUMMER 2019**  
**INTERSESSION (May 20 – June 9)**

**ENGL 2650-15 Technology, New Media and Literature**

Stephen Casmier

Really, Katniss Everdeen's survival depends on one thing: not her skill as an archer, her wit, nor her instincts, but her and Peeta's capacity to see themselves being seen on television by the morally anesthetized citizens of the Capitol. *The Hunger Games* trilogy is not just an allegory of contemporary society, branding, celebrity and a media obsessed culture; it also speaks to the contemporary state of a consciousness numbed and constituted by fugitive images. Through theoretical texts, documentaries, film, stories and novels, this course will explore the ways that technology and the media affect and control our understanding of ourselves and the world. It will use the ideas of thinkers such as Benedict Anderson, Jacques Lacan, Walter Benjamin, Wlad Godzich, Slavoj Žižek, Jean Baudrillard and Naomi Klein among others to read *The Hunger Games*, by Suzanne Collins; *Mumbo Jumbo*, by Ishmael Reed; and *White Noise*, by Don DeLillo. It will also explore the relationship of text to film, and screen documentaries such as Leni Riefenstahl's *Triumph of the Will*. Through this class, students will become acquainted with various critical perspectives and approaches to reading literature. The grade in this course will be based on the student's performance on 2 exams (including a take-home midterm in essay format), 2 major papers, several minor papers, journal entries, formal in-class presentations and several short quizzes.

**ENGL 3180-01 Film Narratives: Representations of Business**

Vincent Casaregola

**This course fulfills the Form & Genre requirement for the English major and minor.**

This course will introduce students to American film by focusing on films that deal with the business world. Hollywood and American film audiences have always been interested in films that show both the drama and the comedy of life in business, from the lowest entry-level jobs to the fights in the corporate boardrooms. We will look at a diverse range of films from Charlie Chaplin's *Modern Times* to Oliver Stone's *Wall Street* films (along with others), at the same time looking at different film directors and their distinctive styles.

We will view many films during class time and some outside of class time.

Required Texts: Materials will be distributed to the class, and some online sites will be used. No textbook need be purchased.

**SUMMER 2019**  
**1<sup>ST</sup> SIX-WEEK SESSION (May 20 – June 30)**

**ENGL 4000-01 Business Writing**

Nathaniel Rivers

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

ENGL 4000 provides an interactive learning experience that asks students to communicate clearly and efficiently with business professionals. In this course, students will be asked to create and deliver professionally designed and rhetorically sophisticated projects. In addition to communicating clearly and efficiently—coordinating projects and deadlines, working collaboratively, scheduling meetings, reporting

progress—students will learn not only to communicate the values of their employers, but also to articulate the value(s) of their own work. The course asks students to create a range of professional documents that both contribute to collaborative projects and refine individual professional identities.

**SUMMER 2019**  
**2<sup>ND</sup> SIX-WEEK SESSION (July 1 – August 11)**

**ENGL 1900-02 Adv. 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 2750-01 Film, Culture and Literature**

Vincent Casaregola

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

This course introduces students to the study of film and literature in relationship to one another, focusing on these art forms can serve as 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. Among the possible genres to be examined are War, Detective, and Science Fiction. We will view a number of films, some in class and some outside of class, and we will read several short works of literature.

**ENGL 4810-01 Major American Authors: Mark Twain**

Janice McIntire-Strasburg

**This course is cross-listed with ENGL 6710.**

This course will explore the ways in which Mark Twain both represents and deviates from late 19th Century writing, and how he shapes the ways in which he influences later authors. Texts will be chosen from his earliest work, his mid-career, and his later works. Students will be required to write position papers and take a final exam.

**FALL 2019**  
**ONE-THOUSAND LEVEL COURSES**

**ENGL 1900 Strategies of Rhetoric and Research**

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

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

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

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

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

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

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

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

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



FALL 2019  
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**

Hal Bush

This course will survey several major 19th-century American literary works that illustrate numerous conflicts leading up to the quintessential conflict of American history: the U. S. Civil War. Our study will by necessity focus on the key issues of the war's onset: namely, slavery and race. But these authors were also concerned with other issues of social justice: citizenship, American ideology, God, religion, gender, identity, and many others. Special attention will be given to the ways antebellum literature confronted, supported, or cast doubt upon American belief of that period.

We will begin by reading many selections from the Bible alongside the American founding documents. Then the course will probably concentrate on the following works: Nathaniel Hawthorne, *Selected Tales*; Frederick Douglass, *Narrative & The Heroic Slave*; Harriet Beecher Stowe, *Uncle Tom's Cabin*; Walt Whitman, *Leaves of Grass* (1855 ed.), and Emily Dickinson, selected poems. We will end with a careful reading of several key speeches by Abraham Lincoln.

**One additional section of 2250 will be offered.**

**ENGL 2350-01 Faith, Doubt and Literature**

Donald Stump

The course will explore the interplay between doubt and religious faith, focusing on the Judeo-Christian tradition. We'll begin with the scriptures, taking up such Old Testament figures as Abraham and Sarah, Sampson and Jephthah, Naomi and Ruth, Saul and David, Elijah and Ahab, and the New Testament figures Peter, Thomas, and Mary of Bethany.

We'll turn then to autobiographical accounts of ways that personal faith develops, hindered and complicated by doubt but also deepened by it, so that it plays a role in the development of a mature view of the world. In particular, we'll consider direct experiences of the divine through signs and moments of revelation (reading selections from such works as John Bunyan's *Grace Abounding*). Then we'll take up indirect encounters with the divine in nature (reading excerpts from the poetry of such writers as Gerard Manly Hopkins, Robert Frost, and Wendell Berry).

The remainder of the course will be devoted to fictional works, including chivalric romances (*Sir Orpheo* and *Sir Gawain and the Green Knight*), a play (Shakespeare's *Hamlet*), a novel (C. S. Lewis' *The Great Divorce*), and a film (such as Robbin Williams's *What Dreams May Come*).

As in all 2000-level English courses in the department, we'll focus particularly on skills of close reading and written analysis. Requirements include brief quizzes on the readings, several reflection papers, participation in an on-line discussion of a film, a midterm, and a final exam.

### ENGL 2350-02 Faith, Doubt and Literature

Antony Hasler

“Without risk, no faith”: for Kierkegaard faith is a single-minded commitment, scornful of peril and loss, to a divinity of absolute demands. The doubter, on the other hand, is split (“doubt” < Latin duo, “two”), intuitively grasping truth but reflecting on it at one remove and in words: “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, and this course will trace various threads among language, faith and doubt, across drama, fiction, poetry and polemical essay. We’ll consider versions of sacrifice in the medieval York Crucifixion play, Kafka’s unsettling “In the Penal Colony”, and Per Olov Enquist’s heartbreaking *The Hour of the Lynx*. Apuleius’s hilarious *The Golden Ass* and C.S. Lewis’s *Till We Have Faces* show how texts talk to each other. The voices in poems by John Donne and Emily Dickinson, and in James Baldwin’s powerful *The Fire Next Time*, engage history, gender and race, while Charles Laughton’s movie *The Night of the Hunter* translates Biblical elements into the queasiest of nightmares.

The course material contains themes and language that some readers 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 2350-03 Faith, Doubt and Literature

Paul Lynch

Our main work in this course will be to think through faith and doubt in variety of works of literature, including ancient texts (*The Book of Job*, *Oedipus Rex*), novels (Jennifer Haight’s *Faith*, P.D. James’s *Children of Men*, Margaret Atwood’s *The Handmaid’s Tale*), short fiction (Dostoyevsky, O’Connor) drama (Shanley’s *Doubt*), and poetry (Levertov, Auden, Larkin, Cardenal, Wiman). We’ll also read selections from two nonfiction accounts of the question of faith (Barnes’s *Nothing to Be Frightened Of* and Wiman’s *My Bright Abyss*.) Students should expect to respond to these works both in academic and personal terms. Assignments will include frequent short writing responses, along with longer projects at midterm and semester’s end.

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

Ted Mathys

The theme for this course is Bad Nature. Rather than exploring an archive of literature that celebrates the natural world, we will instead turn to a cluster of novels, short stories, films, and poems in which nature is haunted, toxified, grotesque, zombified, bioengineered, militarized, ruthless, and indifferent to human suffering. We will read and analyze early American captivity narratives and Native American responses them; wilderness narratives in which everything goes disastrously wrong; key texts in nineteenth-century Naturalism; works of “Necropastoral” poetry; contemporary speculative works which feature para-natural ecologies; and texts which rethink edenic concepts of nature from historically marginalized races, sexualities, and subject positions. By approaching nature and ecology via negativa, we will work toward better understanding of cultural expressions of “nature” over time. We will also engage with the spiritual dimensions of nature and the ends to which literature figures ecological collapse. Texts may include Mary Rowlandson’s captivity narratives; short stories from Nathaniel Hawthorne, Stephen Crane, Jack London, Octavia Butler, and Lauren Groff; novels such as Jeff VanderMeer’s *Annihilation*, Margaret Atwood’s *Oryx & Crake*, and Ruth Ozeki’s *A Tale for the Time Being*; films such as Robert Eggers’ *The Witch* and Werner Herzog’s *Grizzly Man*; and poems from Paul Lawrence Dunbar, Louise Erdrich, Ed Roberson, Hiromi Ito,

C.A. Conrad, and Joyelle McSweeney. Students will be expected to read and analyze course texts closely, write several papers, undertake regular quizzes and a final exam, and help create lively class discussions.

### **ENGL 2450-02 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, Giorgio Agamben, 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 2550-02 Gender, Identity and Literature**

Phyllis Weliver

**This course will be cross-listed with WGST 2550.**

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

'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 as Virginia Woolf suggests, 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 novels (Charlotte Brontë's *Jane Eyre*, Mary Elizabeth Braddon's *The Octoroon*, Radcliffe Hall's *The Well of Loneliness*), novellas (Rebecca West's *The Return of the Soldier*, Jean Rhys's *Wide Sargasso Sea*); poetry from World War I; and works for stage and film (Hwang's play, *M. Butterfly* alongside Puccini's opera *Madame Butterfly*, Larson's musical *RENT* alongside Puccini's *La Bohème*, and the film, *The Danish Girl*). Requirements: Two five-page papers (one with an annotated bibliography), a two-page self-reflection, and a class presentation.

**One additional section of 2550 will be offered.**

### **ENGL 2650-01 Technology, New 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, and Octavia Butler, among other authors. The literature we discuss grapples with issues such as genetic engineering, human evolution from (or into) other life forms, time travel, and the possibility of life on other planets. Throughout this class, we will treat science fiction not just as a popular genre, but also as an intellectual exercise that asks hard questions about the ethics of scientific practices and the place of human beings in the universe.

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

Janice McIntire-Strasburg

**This course will be cross-listed with FSTD 2700.**

This course will serve as an introduction to the critical study of film and literature in relationship to one another, focusing on how the Western genre can be used to examine that relationship, as well as how it can be a window on the culture at large. In order to do this, we will be looking at film adaptations of Western texts. In some cases, you will see more than one film adapted from the same text at different times. The course will focus on how, in the American cultural tradition (as well as in some others), genre has often defined the production and reception of both film and literature. In examining this genre, students will read works of fiction that represent the literary form of the genre from various timelines, while also viewing and analyzing films from the same genre.

**One additional section of 2750 will be offered.**

FALL 2019  
THREE-THOUSAND LEVEL COURSES

## Distribution Requirements for the English Major

### Area One: Form and Genre

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

Vincent Casaregola

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

As an introductory creative writing class in poetry, the course focuses on helping students to develop their abilities to write poetry. For students who already write in this genre, it will provide an opportunity to advance their skills to a more mature level. For writers new to composing poems, it will give an opportunity to make a start and learn the basics. Students will not be in competition with one another based on their different levels of experience; rather, the course will endeavor to meet each student where they are in the process, to help them to define their needs and goals, and to evaluate their work in relation to those goals as they evolve in dialogue with the instructor. Therefore, each student will be judged against their own goals and expectations and not against the work of others. Furthermore, all of us will work together to make the course an effective forum for exploring and improving our writing.

The course will engage students in the processes of reading, studying, and responding to poetry and also 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. 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. Much of the final grade will be based on the writing portfolio of each student--a comprehensive collection of exercises, drafts, reflections, commentaries, and most importantly, a set of revised poems. Some type of poetry performance will be included at the end of the semester (this will be determined during the first half of the course).

#### **ENGL 3060-01 & 02 Creative Writing: Fiction**

TBD

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

An introduction through reading and writing to the fundamentals of short story writing, with some attention to the problems of longer narrative forms.

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

Jennifer Buehler

With more books being published annually for teens than ever before, the field of adolescent literature, or YA lit, is flourishing. YA titles are showing up on bestseller lists, being turned into popular movies, and finding a place in many middle and high school English classrooms. Although the field has seen tremendous growth and innovation in the past decade, many people still associate YA lit solely with the "problem

novels” of the 1970s, the series books of the 1980s, or recent blockbuster hits such as *Twilight*. In doing so, they grossly underestimate the richness and complexity of this literature.

In this course, we will immerse ourselves 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 interact with authors and other experts in the field through telephone conference calls. Our work will be both intellectually rigorous and pragmatically grounded as we link conversations about 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 four 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 3270-01 American Literary Traditions to 1865**

Hal Bush

**Priority course for English majors: the majority of seats in this course are reserved for English majors and minors. This course is strongly recommended for freshman and sophomore English majors and minors.**

This course is a survey of several masterpieces of American literature of the nineteenth century, leading up to the period during and after the Civil War. We'll give frequent consideration to the historical and cultural forces that influenced the various writers, and our primary focus will be on a biographical and historical analysis of these major works themselves.

We will attempt to cover in detail the works of about 5 major American writers of the period from roughly 1835-1870. Particular attention will be reserved for several figures generally recognized as the nineteenth century's major writers: 2 poets (Walt Whitman and Emily Dickinson); and 3 masters of prose fiction and non-fiction: Nathaniel Hawthorne, Frederick Douglass, & Harriet Beecher Stowe.

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

Jennifer Rust

This course will introduce you to the major genres of Shakespeare's dramatic work. We will read some Shakespeare's most significant comedies (*A Midsummer Night's Dream*, *Twelfth Night*, *Measure for Measure*), tragedies (*Othello*, *Macbeth*), histories (*I Henry IV*) and romances (*The Tempest*). As you develop an ability to read and analyze Shakespeare's rich poetic language, you will also gain an understanding of Shakespeare's dramatic art and the complex culture of his historical era.

In this course, we will pay particular attention to how Shakespeare's plays engage with religious controversies, gender politics, and encounters with the “New World” or non-European worlds in the sixteenth and seventeenth centuries. We will also track how Shakespeare's drama continues to evolve in performance in modern and contemporary film and television adaptations.

This course will be delivered as a large lecture on Mondays and Wednesdays; students will meet in smaller discussion sections on Fridays. Coursework will include two original essays that connect Shakespeare's plays to historical sources from the early modern era, on topics such as Amazons, cross-dressing, religious conflicts, witchcraft and royal power. For the final essay, you will revise and expand one of the first two essays. You will also take midterm and final exams and regular reading quizzes.

The required textbook for this course will be *The Norton Shakespeare: The Essential Plays / The Sonnets*. Third Edition, 2015, ISBN 9780393938630 (the Second Edition, 2008, ISBN 9780393933130, is also acceptable to use for this course). All students in this course will be required to create free accounts with [polleverywhere.com](http://polleverywhere.com) for the purpose of confirming attendance, taking quizzes and other in-class activities.

### ENGL 3490-01 19<sup>th</sup> Century British Literature

Phyllis Weliver

Knowledge comes, but wisdom lingers, and he bears a laden breast,  
Full of sad experience, moving toward the stillness of his rest.

– Tennyson, "Locksley Hall" (1842)

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age  
of foolishness...

– Dickens, *The Tale of Two Cities* (1859)

This course treats the meaning of nineteenth-century British poems, novels and non-fictional prose as interactive with the historical surround in terms of topic and form. For example, although the above quotations are similar in subject, the *fullness* of wisdom (comprising "sad experience") means something different from *contrasting* the superlatives "wisdom" and "foolishness" (Dickens). Furthermore, how does the rhymed couplet (a form of moral emphasis) compare to the opening ploy of a novel, meant to grab the reader's attention? Ultimately, what is "wisdom" that "lingers"? Does literature, in fact, help wisdom to linger?

The semester begins with William Wordsworth and Samuel Taylor Coleridge's *Lyrical Ballads* (1798), which changed the course of literary history with poems that were democratic in topic and form. Alfred Tennyson's poems take us from 1830 to the 1890s, including his "mock-solemn" treatment of women's education in *The Princess* and the earnest poem about "Kapiolani," a Hawaiian chieftainess. We then turn to fiction. Charles Dickens's *Oliver Twist* (1837–39) – a novel about illegitimacy, urban poverty and crime – found formal 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 three-volume novel all at once. Finally, with Robert Louis Stevenson's *Songs of Travel and Other Verse* (1895) and *In the South Seas* (1896), we examine how British and Samoan culture comes together in experimental poems and travel writing.

### Area Three: Culture and Critique

#### ENGL 3520-01 African American Literature after 1900

Nathan Grant

**This course meets the College of Arts and Sciences core requirement for Diversity in the U.S.**

"The problem of the twentieth century," W. E. B. Du Bois said in *The Souls of Black Folk* in 1903, "is the problem of the color line."



Black intellectuals and culturalists, including Du Bois, would begin to shape American modernism by imagining a world free of racism. When this was insufficient, they used the paradoxical intention of showing America its own face in the mirror they held. Blacks and progressivist whites would consistently expose the human cost of the abuses of economics, politics and power through modernist and Left sensibilities, and through their engagements with the Cultural Front and trans-Atlantic culture, also represent to the rest of the world insecurities and frustrations of a burgeoning U. S. culture.

We'll be using one text, *The Norton Anthology of African American Literature*, vol. II. Primary sources may include: Paul Laurence Dunbar, Nella Larsen, Langston Hughes, Richard Wright, Zora Neale Hurston, Toni Morrison, John Edgar Wideman, Gloria Naylor.

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

Stephen Casmier

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

Literature of the African Diaspora will acquaint students with literature of the Black Atlantic experience (the experience of Africans in three regions: Africa, the Americas and Europe) through the discussion of writings spanning a period of nearly three hundred years. In this course, students will read eight major works of literature in addition to a selection of essays, poems and short stories. Students will be expected to write 3 short essays on any 3 of the eight major works discussed in this class. Texts for this class will include: *Things Fall Apart* by Chinua Achebe, *So Long A Letter* by Mariama Ba, *The Classic Slave Narratives*, edited by Henry Louis Gates, *The Dark Child* by Camara Laye, *Beloved* by Toni Morrison, and *Native Son* by Richard Wright.

### **ENGL 3570-01 Writing Sex in the Middle Ages**

Antony Hasler

Despite the title, this is not a course for curious people who like to investigate strange websites. It aims to introduce students to some of the most provocative texts of the Middle Ages, through their representations of sex and gender. We'll be considering the combinations of sex, power and possibility available to medieval society and literary culture, and above all the period's entirely explicit fascination with relations between writing and desire, which raises several questions. Is writing a substitute for sex, or something closer to an accessory? In medieval love-poetry, to write is itself "to speak of love," and perhaps of pleasures that lie outside, and even subvert, academic and religious claims to authority and truth. Medieval theologians and mystics are very familiar with figures of speech that link sacred doctrine and desire. Chivalric romances explore erotic scenarios shaped by male bonding and its rivalrous flipside. Meanwhile, the short verse narratives known as fabliaux bring their own agenda to sex, secrecy and weirdly mobile body parts.

Readings will probably include; Bérout, *Tristan*; Chrétien de Troyes, *Lancelot*; Heldris de Cornouaille, *Silence*; Abelard, *Historia Calamitatum*; assorted lyrics, saints' lives, and fabliaux; and excerpts from Guillaume de Lorris and Jean de Meun, *The Romance of the Rose*.

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

The material contains themes and language that some readers may find disturbing.

### ENGL 3700-01 Bible and Literature

Donald Stump

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

### ENGL 3730-01 Introduction to Medical Humanities

Anne Stiles

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

This course explores humanistic and cultural dimensions of health care as represented in literature, with an emphasis on perspectives. First, students will gain historical perspective by exploring how diagnoses and treatments of given illnesses evolve over time. Second, students will read narratives of illness from physician, patient, and family perspectives. They will use these texts as models as they write two creative essays about an illness of their choice, the first from a patient perspective and the second from the perspective of a friend or family member of that patient. Course assignments also include a twenty-minute presentation on a book related to course themes and regular webposts about course readings. Readings may include Lucy Grealy's *Autobiography of a Face* (1994), Roxanne Gay's *Hunger* (2017), Akhil Sharma's *Family Life* (2014), Alice Munro's "The Bear Came Over the Mountain" (1999), and Edwidge Danticat's *Brother, I'm Dying* (2007) among other texts.

### Area Four: Rhetoric and Argument

#### ENGL 3850-01 & 01H Foundations of Rhetoric & Writing

Paul Lynch

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

In English 3850, we'll face one of the foundational problems to which rhetoric responds: conflict. How do/can/should communities handle disagreement, discord, and disharmony? These questions seem particularly pertinent at this moment in American history, when our common public and political life seems hopelessly riven by anger and resentment. Our main set of readings will come from rhetoricians, though we'll dip into other disciplines, too, including philosophy, psychology, religious studies, and literature. Our work in the course will not be primarily interpretive (as in writing papers *about* rhetorical situations), but rather inventive (as in creating interventions *into* rhetorical situations). To that end, students will be given rhetorical "case studies" to which they will respond as actors in the given situations. As we do this work, we will also study the possibility of seeing rhetoric not simply as a technique or even an art, but rather as a way of being in the world. Assignments will include three main projects, along with a major final project. Students should expect to write frequently.

## **ENGL 3860-01 Public Rhetoric: Manifestoes**

Rachel Greenwald Smith

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

1. The manifesto is a way of articulating the identity of a group and collectively stating a set of goals. In this class, we will read manifestos written from in the seventeenth-century to the present. We will investigate how the form has functioned historically, rhetorically, and performativity, and we will write and publish our own manifestos.
2. Our world would not be what it is today without manifestos. From the Declaration of Independence to the statements of various social movements in the 1960s, manifestos have shaped our current political system and our social values. We will cover a wide range of political movements in this class, looking at them through the lens of their defining statements.
3. While the manifesto began as a political form, it became an important form for artists in the twentieth-century. Modernists and avant-gardists interested in developing new approaches to art began writing manifestoes to define their artistic aims in the early twentieth century. Futurism, Dada, and Surrealism all produced multiple manifestoes. We will study these and other art movements and ask why the manifesto form suited their goals.
4. Most manifestos are written collectively. Because manifestos are driven toward developing a group identity, they are usually written by groups and they tend to use the collective pronoun “we.” We will experiment with writing in groups and talk about the collective writing practices that led to a range of famous manifestos.
5. Manifestos are radical, polarizing, and uncompromising. Come to this class ready to make demands.

**FALL 2019  
FOUR-THOUSAND LEVEL COURSES**

**ENGL 4000 Business and Professional Writing**

Multiple sections and instructors

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

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

**ENGL 4050-01 The Craft of 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.**

This course will investigate the ways in which immediate sensory experience registers in poetry. We will address each of the senses in turn, drawing on a wide range of resources in order to render sensory experience in language. We will emphasize qualities of concision, precision, and vividness in an effort to bring us closer to things. Along the way, we will consider compelling models on which to base our own writing (both reading and writing will be assigned). In this sense, the course will constitute an apprenticeship to modern poetry. Each week students will bring poems for discussion, developing a portfolio of revised work by the semester's end.

**ENGL 4100-01 History of the English Language**

Ruth Evans

When was “they” first used as a singular pronoun? [It was 1375.] Is African American Vernacular English (AAVE) a language or a dialect? [What’s the distinction?] Why is the spelling system of English so weird? [Answer: the Great Vowel Shift.] Why does language change? And did you know that we haven’t always had dictionaries? This course surveys the linguistic and cultural development of the English language, from its Indo-European roots to its status as a twenty-first century global language. Drawing on literary examples from the different historical periods, we will study the language and pronunciation of Old English (before 11th century), Middle English (12th-15th centuries), Early Modern English (16th-18th centuries), and contemporary dialects and varieties of English, including British and American English, AAVE, tweets, and emojis, with frequent recourse to the resources of both the Oxford English Dictionary and Urban Dictionary. The course will examine the cultural and historical context for language change, including the influence of invasions and wars, literary and material culture, and social identities such as gender, race and ethnicity, social class, nationality, sexual orientation, religion, and age. We will consider social variation and regional variation, “standard” and “non-standard” English, spelling reform, linguistic “correctness,” attitudes to English, and the important variations of English around the world. The course is for all students who are curious about the English language and all students of English literature. You will be required to

use the International Phonetic Alphabet (IPA), but the course does not require any background in language or linguistics; the IPA and the tools for describing and analyzing language (linguistic concepts like phonology, semantics, morphology, and syntax) will be taught in the course. You will need to buy: Smith, K. Aaron, and Susan M. Kim. *This Language, A River: A History of English*. Broadview, 2017. ISBN 9781554813629 and Crystal, David. *The Stories of English*. Overlook, 2005. ISBN 978-1585677191

### **ENGL 4520-01 Topics in 18<sup>th</sup> & 19<sup>th</sup> Century Literature**

Toby Benis

**This course is cross-listed with ENGL 6590-01.**

This course will explore how the Romantics and Victorians used literature to talk about their past. Since Homer's *Iliad*, literature and history often have treated the same material. In the eighteenth and nineteenth centuries, British literature turned to the past in a desperate attempt to understand and challenge the monumental changes taking place in the present. The industrial revolution and the rise of modern capitalism made paupers out of artisans; created new cities whose fabulous wealth (and abject poverty) was virtually ignored by Parliament; led to the creation of an empire on which the sun never set; and raised disturbing questions about slavery, gender roles, and the status of children. For some writers, past societies served as comforting models of stability and morality amid the anarchy of the present. For others, the "British," the classical, or the biblical past offered a more ambiguous or even oppressive model for living that the present was lucky to have escaped. Throughout the course, we will ask where on the continuum between these extremes various authors, and texts, fall. Primary texts will include works by Blake, Coleridge, Aiken, Byron, Baillie, Scott, Carlyle, Tennyson, and Webster. We will also read theoretical work discussing the relationship between history and imaginative writing.

### **ENGL 4810-01 Major American Authors: Faulkner**

Janice McIntire-Strasburg

This course will explore Faulkner's work from several different points of view: 1) as his reaction to the Post-Civil War South and the changes and adaptations that involved, 2) his place in the Modernist "canon", and 3) the ways in which he wrote, published, and sometimes re-wrote the stories that encompass his view of the New South. We will read several novels (yet to be chosen, but the list will most certainly include *The Hamlet*, *Absalom, Absalom!*, and *The Sound and the Fury*). Students will write position papers and one research essay.

### **ENGL 4930-01 Special Topics in Creative Writing - Hybrid Forms: Flash Fiction, Fables, and Prose Poetry**

Ted Mathys

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

*Who among us has not dreamt, in moments of ambition, of the miracle of a poetic prose...*

— Charles Baudelaire

What makes a poem a poem? What makes a story a story? In this course we will write, read, and discuss short hybrid forms that sit between verse and prose – prose poems, flash fiction, fables & parables – and explore what genre means for creative writing. The course will focus predominantly on your work. Each week you will write a new short piece (often under 200 words) and workshop the writing of your peers. Each week we will also undertake writing exercises to stretch our minds, and we will analyze short hybrid prose by writers like Aesop, Charles Baudelaire, Arthur Rimbaud, Max Jacob, Gertrude Stein, Franz Kafka,

Francis Ponge, Lyn Hejinian, David Gaffney, Leslie Scalapino, Lydia Davis, Russell Edson, Rosmarie Waldrop, Claudia Rankine, Joe Wenderoth, and Sawako Nakayasu. Turning to the places where verse and prose meet will allow us investigate common features of poetry writing such as line, rhythm, and image; common features of fiction such as narrative, character, dialogue; and the functions of sentences in both.

### **RIE / English Honors Seminar**

#### **ENGL 4670-01 & 01H Contemporary Postcolonial Literature and Culture**

Joya Uraizee

**Limited to Research Intensive English students. Other students can petition to enroll through special permission of the English Undergraduate Coordinator. Email requests for permission to [undergradenglish@slu.edu](mailto:undergradenglish@slu.edu). This course is cross-listed with ENGL 6650.**

The course will focus on female migrants in the postcolonial literary imaginary. You will examine novels, poetry, drama and films from Africa, Asia, and the Caribbean that deal with women and migration. We will look at the various approaches that have been used to study immigrants and refugees, including those related to human rights, trauma theory, gender criticism, and oceanic studies. You will discuss such questions as: how have postcolonial female migrants used literature and film as tools for social change? How have they chosen to represent their identities? Some of the texts you will examine include Marguerite Abouet & Clément Oubrerie's *Aya of Yop City*, Chimamanda Ngozi Adichie's *Americanah*, Dionne Brand's *No Language is Neutral*, NoViolet Bulawayo's *We Need New Names*, Winsome Pinnock's *Leave Taking*, Gillo Pontecorvo's *Burn!*, Arundhati Roy's *The Ministry of the Utmost Happiness*, Taiye Selasi's *Ghana Must Go*, as well as critical articles from Jyotsna G. Singh and David D. Kim's *The Postcolonial World* and others on e-reserves at Pius Library. Some of the assignments for the course include a group presentation, several 2-page papers, and a 12-page research paper.

### **Senior Seminar**

#### **ENGL 4960-01 Senior Inquiry Seminar**

Vincent Casaregola

**Enrollment limited to senior English majors.**

This senior seminar will focus on the representation of American business and industry during the past century or so. Writers as diverse as Upton Sinclair and Joshua Ferris have made the sites and circumstances of business and industry into a focus for their explorations of psychological, social, and economic issues. Likewise, the film about business has been a constant since the early days of cinema, from such comic touchstones as *Modern Times*, to boardroom dramas like *Executive Suite* and *The Man in the Gray Flannel Suit*, to more recent explorations of corporate conflict like *The Big Short* and *The Company Men*.

While we will examine both film and literature, we will emphasize film. Students will be reading a number of different writers (sometimes using short pieces) and will be viewing both feature and documentary films. Film viewing will be done outside of class on students' own time, and while we will try to provide access to films through the library reserve and/or through YouTube, students may have to rent (or purchase) some films from online sources. Alternatively, students may wish to take on a short-term subscription to a streaming service (Netflix, Amazon, etc.).

Students will write several short essays throughout the course, and their work will culminate in a large course project (this can take any number of forms, and the options will be explored early in the course before students commit to a specific project).

**FALL 2019  
FIVE-THOUSAND LEVEL COURSES**

**ENGL 5000-01 Methods of Literary Research**

Jonathan Sawday

**This course is required for all graduate students who have not previously taken a methods of research course.**

This course is required for all graduate students in English. It offers an advanced introduction to the various types of research tools and bibliographic methods available to students in English Literature that will help you with your research and professionalization as a student, as a researcher, and in your future careers.

You will receive training in how to use the most up-to-date research tools and databases for literary research specific to your field of interest, both print and online, and how to evaluate sources and evidence. You will learn how to edit a short text, give a presentation similar to that of a conference paper, and prepare, revise and submit work for publication in a peer-reviewed journal.

The course emphasizes both the acquisition of skills and the theoretical and historical framework within which those skills have assumed importance. So, we will consider some key issues in textual culture, such as the history of the book, from the manuscript codex to printed books to digital texts; authorship and the impact of technological change on writing and dissemination, literacy, and readership. We will challenge the idea that a “text” is free-floating (namely, that whatever the edition or format, it’s always the same text); rather, the material form in which we read a text always matters to the meaning of the text. Irrespective of your particular historical and/or theoretical field of study, your work will benefit from an understanding of the material conditions of texts: how they come into being, and how they are used. Although the emphasis in the course is on the early-modern period (c.1500-1750), the skills, questions, techniques, and problems that we shall be addressing are widely applicable across the spectrum of contemporary literary studies.

This course is designed to introduce students to recent, as well as historically prevailing, approaches to conducting literary research.

**ENGL 5010-01 Teaching Writing**

Nathaniel Rivers

**This course is required of all graduate students who have not previously taken a pedagogy course.**

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 ever-changing student populations. Even if there was a right way to do things, it surely wouldn’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. Working from *The Oxford Guide to Composition Pedagogy*, 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.

FALL 2019  
SIX-THOUSAND LEVEL COURSES

**ENGL 6320-01 Shakespeare and Political Theology**

Jennifer Rust

**This course meets the graduate Renaissance/Early Modern Literature requirement.**

This seminar will approach a range of Shakespearean texts through the historical and theoretical framework of political theology. In its broadest form, political theology is concerned with tracing the sources and affiliations between politics and religion, as well as their antagonisms and internal resistances, as they emerge in literary texts. In this course, we will engage with both classic and emergent areas of inquiry in the field of political theology. Political theology is most well-known for illuminating issues of sovereignty and secularization, moments of decision and states of emergency in early modern literary works. More recently, political theology has extended into questions of biopolitics, political economy and governmentality. While the classic figure of political theology may be the divinely-anointed king, political theology actually encompasses a wider cast of characters: angels and devils, nuns and friars, ministers and doctors, miscellaneous bureaucrats and other wayward souls. Throughout this course, we will explore the array of sacral metaphors and liturgical rhythms that conceptualize social and political groupings in Shakespeare's drama. We will also consider how the complex historical context of the English Reformation affects the political theology that pervades Shakespeare's works. We will read theoretical works by Carl Schmitt, Walter Benjamin, Ernst Kantorowicz, Erik Peterson, Michel Foucault, Max Weber and Giorgio Agamben, as well as recent Shakespeare criticism influenced by these theorists. Shakespearean texts will include *Richard II* (the *locus classicus* for Shakespearean political theology) as well as several other history plays, including *1 Henry IV* and *Richard III*. We will also read the problem comedies *Measure for Measure* and *All's Well That Ends Well*, and several tragedies, including *Hamlet*, *Macbeth* and *Coriolanus*. Seminar requirements will include several brief response papers and presentations. There will be two options for the final project: a standard 20-25 page seminar paper or a shorter 12-15 page paper and an oral exam.

**ENGL 6590-01 Topics in 18<sup>th</sup> & 19<sup>th</sup> Century Literature**

Toby Benis

**This course meets the graduate Literature of the Long 19th Century requirement. This course is cross-listed with ENGL 4520-01.**

This course will explore how the Romantics and Victorians used literature to talk about their past. Since Homer's *Iliad*, literature and history often have treated the same material. In the eighteenth and nineteenth centuries, British literature turned to the past in a desperate attempt to understand and challenge the monumental changes taking place in the present. The industrial revolution and the rise of modern capitalism made paupers out of artisans; created new cities whose fabulous wealth (and abject poverty) was virtually ignored by Parliament; led to the creation of an empire on which the sun never set; and raised disturbing questions about slavery, gender roles, and the status of children. For some writers, past societies served as comforting models of stability and morality amid the anarchy of the present. For others, the "British," the classical, or the biblical past offered a more ambiguous or even oppressive model for living that the present was lucky to have escaped. Throughout the course, we will ask where on the continuum between these extremes various authors, and texts, fall. Primary texts will include works by Blake, Coleridge, Aiken, Byron, Baillie, Scott, Carlyle, Tennyson, and Webster. We will also read theoretical work discussing the relationship between history and imaginative writing.

### **ENGL 6650-01 Contemporary Postcolonial Literature and Culture**

Joya Uraizee

**This course meets the graduate Modern and/or Contemporary Literature requirement. This course is cross-listed with ENGL 4670.**

The course will focus on female migrants in the postcolonial literary imaginary. You will examine novels, poetry, drama and films from Africa, Asia, and the Caribbean that deal with women and migration. We will look at the various approaches that have been used to study immigrants and refugees, including those related to human rights, trauma theory, gender criticism, and oceanic studies. You will discuss such questions as: how have postcolonial female migrants used literature and film as tools for social change? How have they chosen to represent their identities? Some of the texts you will examine include Marguerite Abouet & Clément Oubrerie's *Aya of Yop City*, Chimamanda Ngozi Adichie's *Americanah*, Dionne Brand's *No Language is Neutral*, NoViolet Bulawayo's *We Need New Names*, Winsome Pinnock's *Leave Taking*, Gillo Pontecorvo's *Burn!*, Arundhati Roy's *The Ministry of the Utmost Happiness*, Taiye Selasi's *Ghana Must Go*, as well as critical articles from Jyotsna G. Singh and David D. Kim's *The Postcolonial World* and others on e-reserves at Pius Library. Some of the assignments for the course include an oral presentation, two 6-page papers, and a 15-18 page research paper.

### **ENGL 6710-01 19<sup>th</sup> Century American Literature**

Juliana Chow

**This course meets the graduate Literature of the Long 19th Century requirement.**

How does long nineteenth-century American literature experiment with not only forms of life but also the lens with which one experiments? Approaching this literature through critical perspectives offered by feminist science studies, new materialism, and ecocriticism, this course will examine how literary forms, tropes, and techniques, as well as visual media and technology, engage with scientific concepts (vitalism, objectivity, genera/species, development, etc). We will broadly conceive the chronological boundaries of this literature to include early American antecedents and transnational/transatlantic intertexts in order to situate the nineteenth-century period in *its* moment and to question its persistence in *our* contemporary moment. What kinds of lives—domestic or wild, free or enslaved, exotic or ordinary, remote or embodied—become visible in the frameworks that are produced? Assessment will be based on participation, presentations, and papers oriented toward practices of the academic profession.

## 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 2xxx:_____	3 hrs.	BOTH the 2000-level Core Literature course and any 3000-level Core Literature course in English count toward the English major.
	ENGL 3xxx:_____	3 hrs.	
	ENGL 3xxx:_____	3 hrs.	Students take 5 courses for 15 hours at the 3000-level.
	ENGL 3xxx:_____	3 hrs.	
	ENGL 3xxx:_____	3 hrs.	Students are encouraged to take 2 of 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. <sup>1</sup>
	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) <sup>2</sup>
	Twelve Courses 36 hrs.		

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

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

## Concentrations within the Major

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### 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 the introductory course:

- ENGL 3850 Foundations in Rhetoric and Writing

#### Electives

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

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

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

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

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

## The Minor in English

Requirements	Courses	Hrs.	Description
<b>Introductory Coursework</b>			
Core Requirements  1 x 2000 or 3000-level course	ENGL 2xxx: _____  or  ENGL 3xxx: _____	3 hrs.	Both 2000- and 3000-level Core Literature courses in English count toward the minor.  Students who are not required to take a 2000-level Core Literature course may substitute a 3000-level Core Literature course in English for the introductory course requirement.
<b>Foundational Coursework</b>			
3 x 3000-level courses: 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.
<b>Advanced Coursework</b>			
2 x 4000-level courses	ENGL 4xxx: _____  ENGL 4xxx: _____	3 hrs.  3 hrs.	Minors take TWO 4000- level courses to complete the minor. Any 4000-level course (other than ENGL 4960) <sup>1</sup> counts toward this requirement.
<b>Total courses/hours</b>	<b>Six courses</b>	<b>18 hrs.</b>	<b>Includes Core Courses</b>

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

### The Minor in Creative Writing

Requirements	Courses	Hrs.	Description
<b>Introductory Coursework</b>			
1 x 2000-level English literature course	ENGL 2xxx:_____	3 hrs.	Any 2000-level English literature course may serve for both CAS core requirements and creative writing minor requirements.  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.
<b>Creative Writing Coursework</b>			
3 x 3000 /4000-level creative writing courses	ENGL 3/4xxx:_____  ENGL 3/4xxx:_____  ENGL 3/4xxx:_____	9 hrs.	Students choose from creative writing courses, such as: <ul style="list-style-type: none"> <li>• ENGL 3040 Writing Literacy Narratives</li> <li>• ENGL 3050 Creative Writing: Poetry</li> <li>• ENGL 3060 Creative Writing: Fiction</li> <li>• ENGL 3070 Creative Writing: Drama</li> <li>• ENGL 3080 Creative Writing: Non-Fiction</li> <li>• ENGL 3090 Creative Writing: Poetry &amp; Translation</li> <li>• ENGL 3100 Topics in Creative Writing</li> <li>• ENGL 4050 The Craft of Poetry</li> <li>• ENGL 4060 The Craft of Fiction</li> <li>• ENGL 4070 The Craft of Drama</li> <li>• ENGL 4080 The Craft of Nonfiction</li> <li>• ENGL 4091 Craft Course: Poetry and Translation</li> </ul>
<b>Literature Coursework</b>			
English Literature Requirement: 2 x 3000/4000-level English literature courses	ENGL 3/4xxx:_____  ENGL 3/4xxx:_____	6 hrs.	Six credits of courses in English literature at the 3000 or 4000 level are required for the creative writing minor.  Students are strongly encouraged to consult with the coordinator of Creative Writing about complementary course choices.
<b>Total courses/hours</b>	<b>Six courses</b>	<b>18 hrs.</b>	<b>Includes Core Courses</b>



# The Internship Program

## @SLU English

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

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

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

## Frequently Asked Questions

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

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

### What kind of work will I do?

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

### Where would I work?

Here are some organizations regularly seeking interns:

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

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

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

Here are the basic elements of a SLU English internship:

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

Internships 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: [slu-english-internships.weebly.com](http://slu-english-internships.weebly.com). Here you can also determine whether you are eligible to register for an internship and read about the stages of the internship process. For additional questions, please contact the English Department's Internship Coordinator, Professor Juliana Chow at [juliana.chow@slu.edu](mailto:juliana.chow@slu.edu).

## Department of English

### Editorial Internships for *VIA* and *The Kiln Project*

The Department of English offers two internship types in concert with its two, student-led and student-run publications, *The Kiln Project* and *VIA*. *The Kiln Project* (<https://thekilnproject.weebly.com>) is a literary magazine, published annually, that accepts submissions in fiction, nonfiction, poetry, and visual art created by SLU undergraduate writers. *VIA* (<https://viajournal.weebly.com>) is a journal of undergraduate research publishing quality and diverse works of research done by SLU's undergraduate students. These internships provide course credit, structure, and visibility for the work of editing a journal. **These internships are thus excellent opportunities for English majors looking to both solidify and expand their skills: writing, editing, document design, project management, and professional communication.**

**The editor position (one for each journal) is a year-long three-credit internship** (a one-hour ENGL 4910 in the Fall and a two-hour ENGL 4910 in the Spring). **Assistant editor positions are year-long two-credit internships** (a one-hour ENGL 4910 in the Fall and a one-hour ENGL 4910 in the Spring). Their differences reflect the distinct expectations and workloads that come with each position, which are articulated below.

#### Editor (10-15 Hours/Week)

*May include such work as:*

- **Develop** vision for semester's work including the volume they will edit
- **Solicit, review, prepare and publish** submissions
- **Promote** journal through coordinated efforts across print and social media as well as other channels developed (potentially) by the editor
- **Delegate** appropriate tasks to assistant editor(s)
- **Coordinate** with faculty advisor

#### Assistant Editor (5-7 Hours/Week)

*May include such work as:*

- **Support and execute** editorial vision developed by/with the editor
- **Maintain** infrastructures of the journal: online and in print
- **Review and edit** submissions

#### Eligibility

These internships, counting as they do for course credit, are likewise subject to the guidelines established for all internships carrying course credit. Visit [slu-english-internships.weebly.com](http://slu-english-internships.weebly.com) for more details. *Students may reapply for this position for the following year, but it will not count again for course credit.*

**To apply, you must:**

- be a declared **SLU English major in good standing**
- have taken at least **TWO 3000-level courses**
- have earned a **3.0 GPA within the English major** and **2.5 overall GPA**

### Application Requirements

- **250-word** vision statement outlining your goals and suitability for the position you are applying for
- **Resume**
- **Unofficial Transcript**

All eligible English majors are encouraged to apply, but special consideration will be given to applicants with previous work experience with either *VIA* or *The Kiln Project*. Submit application materials to English Department's Internship Coordinator, **Professor Juliana Chow** at [juliana.chow@slu.edu](mailto:juliana.chow@slu.edu) by **March 22, 2019**.

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### Department of English Social Media Internship

The Social Media Intern is responsible for coordinating and executing the Department of English's social media strategy, working across key social media channels including Facebook, Twitter, Instagram, and others to be proposed by the social media intern. This role, **which is a paid position likewise eligible for course credit**, will be instrumental in growing the department's social media presence in order to create a community that fosters collective and individual success, growing the major as it helps students themselves to grow. **This role offers the intern a total immersion into a busy digital rhetoric and writing environment.** The successful candidate will work closely with key faculty members, current students, and alumni to learn about social media, digital communications and networking. All eligible English majors are encouraged to apply.



**Reports To:** Department Chair, Director of Undergraduate Studies, and Coordinator of the Computer Assisted Instruction Lab

### Social Media Internship Details/Responsibilities

- **12 - 15 hour per week paid work (\$10.00/hour) commitment** during the semester through the Computer Assisted Instruction Lab
- **Three-credit internship (ENGL 4910)**
- **Compose** creative, high-quality content across social media platforms: high-resolution images, high-fidelity audio and video, and compelling, concise prose
- **Provide** live coverage of departmental events
- **Monitor** public feedback and social media accounts
- **Fulfill** assignments by given deadlines
- **Provide** social media support across the department

### Eligibility

These internships, counting as they do for course credit, are likewise subject to the guidelines established for all internships carrying course credit. Visit [slu-english-internships.weebly.com](http://slu-english-internships.weebly.com) for more details. *Students may reapply for this position for the following semester, but it will not count again for course credit.*

### To apply, you must:

- be a declared **SLU English major in good standing**
- have taken at least **TWO 3000-level courses**
- have earned a **3.0 GPA within the English major** and **2.5 overall GPA**

### Application Requirements

- **250-word** application letter outlining your goals and suitability for the position
- **Resume**
- **Unofficial Transcript**

Submit application materials to English Department's Internship Coordinator, **Professor Juliana Chow** at [juliana.chow@slu.edu](mailto:juliana.chow@slu.edu) by **March 22, 2019**.

## Department of English

### Internships at the ESOL Bilingual Migrant Program of the Saint Louis Public Schools

The ESOL Program Intern is responsible for evaluating current programs and projects of the ESOL Bilingual Migrant Program. This role, which is eligible for course credit, will assist the ESOL Program in reviewing and improving their services, resources, and programs for English Language Learners in Saint Louis Public Schools, which includes: ELL instruction; ELL family engagement through parent meetings, computer literacy classes, and school fairs; ELL staff development for teachers, district leaders, counselors, etc.; and language access through interpretation services, a bilingual parent library, and document translation. The Intern would evaluate 1-2 program areas, with the option to also craft a project of their own interest. This role offers the intern the opportunity to become engaged with the tasks of running an ESOL Program serving over 2,700 ELL students representing 50 languages spoken, as well as an immersion in the program's activities and community. Depending on their interest, the intern would have the chance to become familiar with not only the pedagogical practices of English language learning but also the support services available for ELL families and the provision of ELL teaching.

The successful candidate will work with the director and key staff members to learn about ESOL Programs. All eligible English majors are encouraged to apply.

**Reports To:** Director of ESOL Bilingual Migrant Program, Alla Gonzalez del Castillo

### ESOL Internship Details/Responsibilities:

- 10-15 hours per week commitment during the semester
- Three-credit internship (ENGL 4910)

- Increase awareness of the ESOL programs and projects by attending monthly staff meeting, shadowing staff, and assisting at 1-2 events as necessary for their project and interests
- Evaluate an ESOL Program by crafting a method of evaluation, researching best practices for programs in English for Speakers of Other Languages, and writing a report presenting information, analysis, and recommendations
- Optional: Propose and pursue a further project of their own interest
- Fulfill assignments by given deadlines
- Recruit and coordinate SLU volunteers for ESOL events

### Eligibility

These internships, counting as they do for course credit, are likewise subject to the guidelines established for all internships carrying course credit. Visit [slu-english-internships.weebly.com](http://slu-english-internships.weebly.com) for more details.

Students that are eligible for the SLU Community Services Federal Work-Study Program may apply to get paid \$10/hr for their internship hours. The internship is otherwise unpaid.

In addition, students will need to complete requirements for volunteering for St Louis City, which includes a background check. Students may reapply for this position for the following semester, but it will not count again for course credit.

### Applicants must:

- be a declared SLU English major in good standing
- have taken at least TWO 3000-level courses
- have earned a 3.0 GPA within the English major and 2.5 overall GPA

### Application Requirements

- 250-word application letter outlining your motivations and suitability for the position. Please share any relevant past experiences or future aspirations that pertain to this internship.
- Resume
- Unofficial Transcript

Submit application materials to Juliana Chow, Internship Coordinator, at [juliana.chow@slu.edu](mailto:juliana.chow@slu.edu) by **March 22**.

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## Department of English

### Editorial Internship with the McNair Scholars Program

The Editorial Intern for the McNair Scholars Program will be responsible for writing-related projects for the program. The McNair Program is funded by the U.S. Department of Education and helps prepare first-generation, Pell-eligible and underrepresented college students for doctoral studies. This program is based at SLU, but serves students across campuses in the St. Louis area. (For more information, please see: <https://www.slu.edu/pre-college-access-trio/trio-program/mcnair-scholars-program/index.php>) The internship, which is eligible for course credit, will assist the McNair Scholars Program in producing its monthly e-newsletter, writing SLU Newslink and other news stories, and completing other editorial tasks

as appropriate. The intern will also support the McNair Scholars as a writing consultant on professional writing such as CVs, personal statements, and research proposals. This role offers a service-minded intern the opportunity to write and manage communications for an educational opportunity outreach program and also consult with students on their writing.

The successful candidate will work closely with the program director, academic coordinator, and graduate assistant, as well as attend staff meetings and program events as needed. All eligible English majors are encouraged to apply.

**Reports To:** McNair Scholars Program Director, Jamie D. Motley, Ph.D.

### Internship Details/Responsibilities

- 10-15 hours per week commitment during the semester
- Three-credit internship (ENGL 4910)
- Increase awareness of the McNair Scholars Program by attending meetings and assisting at events as needed
- Write and compile monthly e-newsletters; write and submit articles for SLU Newslink and local media outlets.
- Support production of the McNair Research Journal
- Serve as a writing consultant for the McNair Scholars on CVs, personal statements, and research proposals
- Fulfill assignments by established deadlines

### Eligibility

These internships, counting as they do for course credit, are likewise subject to the guidelines established for all internships carrying course credit. Visit <https://slu-english-internships.weebly.com> for more details.

### Applicants must:

- be a declared SLU English major in good standing
- have taken at least TWO 3000-level courses
- have earned a 3.0 GPA within the English major and 2.5 overall GPA
- have an interest in working with first-generation and underrepresented college students

### Application Requirements

- 250-word application letter outlining your motivation and suitability for the position. Please share any relevant past experiences or future aspirations that pertain to this internship.
- Resume
- Unofficial Transcript

Submit application materials to Juliana Chow, Internship Coordinator, at [juliana.chow@slu.edu](mailto:juliana.chow@slu.edu) by **March 22**.



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

### Advantages of RIE

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

### You Need

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

**Applications for Fall 2019 admission  
due March 21**

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

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

Contact Dr. Rust at [jennifer.rust@slu.edu](mailto:jennifer.rust@slu.edu) to request an application or ask questions.



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

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

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



SAINT LOUIS UNIVERSITY  
SCHOOL OF LAW

### About the Program

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

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



### How Does it Work?

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

### Why English?

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

### Application

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

Dr. Jennifer Rust, Undergraduate Coordinator in English: [jennifer.rust@slu.edu](mailto:jennifer.rust@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.)



In honor of SLU-English alumnus Abbott Spaulding, M.D., the English Department invites submissions for...

The 2019

# SPAULDING AWARDS

## For Undergraduate English Essays

### Who can enter?

Eligible students are all SLU undergraduates who have taken any English course at the 2000, 3000, or 4000 level in either fall 2018 or spring 2019 semesters.

### How do I compete?

Submit 1 essay written for an English course in fall 2018 or spring 2019. The essay must be a minimum of 5 pages (1250 words) up to a maximum length of 10 pages (2500 words), typed and double-spaced in 12-point type (excluding "Works Cited" pages). Submissions must be made via email to [sluenglishawards@gmail.com](mailto:sluenglishawards@gmail.com). For more details, and to download the application form, go to <https://tinyurl.com/spauldingawardapplication2019>.

### How is it judged?

Essays will be judged by the English Department's Writing Expectations for Readability, Clarity of Objective and Argument, Analysis and Critical Thinking, and Organization as detailed on the rubric at <https://tinyurl.com/sluenglgradingrubric>.

### What are the dates?

Submissions are due on Friday, March 29, 2019. Award winners will be announced at the English Spring Celebration on Monday, April 29 - 3-5 p.m. at the Pere Marquette Gallery.

To apply and for more information, email [sluenglishawards@gmail.com](mailto:sluenglishawards@gmail.com).



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



