

SPRING 2020

COURSE DESCRIPTIONS



DEPARTMENT OF ENGLISH
SAINT LOUIS UNIVERSITY

Spring 2020

Course Descriptions

Department of English

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COURSES THAT FULFILL MAJOR AREA REQUIREMENTS

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 9-9:50 a.m. | TBD

ENGL 2250-02 & 02H Conflict, Social Justice and Literature | MWF 12:00-12:50 p.m. | Grant

ENGL 2350-01 Faith, Doubt and Literature | TR 11:00-12:15 p.m. | Hasler

ENGL 2350-02 Faith, Doubt and Literature | TR 12:45-2:00 p.m. | Stump

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

ENGL 2550-01 Gender, Identity and Literature | MWF 12:00-12:50 p.m. | TBD

ENGL 2550-02 Gender, Identity and Literature | MWF 10-10:50 a.m. | TBD

ENGL 2650-02 Technology, Media and Literature | TR 12:45-2:00 p.m. | Casmier

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

ENGL 2750-02 Film, Culture and Literature | TR 2:15-3:30 p.m. | TBD

Distribution Requirements

Area One: Form and Genre

ENGL 3060-01 Creative Writing: Fiction | MW 11:00-12:15 p.m. | Mathys

ENGL 3060-02 Creative Writing: Fiction | MW 9:00-10:15 a.m. | Mathys

ENGL 3100-01 Topics in Creative Writing: Screen Writing | MW 12:45-2:00 p.m. | Mathys

ENGL 3380-01 The Classics and Literature: Homer's *Iliad* | TR 11:00-12:15 a.m. | Johnston

Area Two: History and Context

ENGL 3250-01 British Literary Traditions to 1800 | MWF 10:00-10:50 a.m. | Pettit

ENGL 3280-01 & 01H American Literary Traditions after 1865 | TR 12:45-2:00 pm. | Bush

Area Three: Culture and Critique

ENGL 3240-01 Reading the Female Bildungsroman | TR 2:15-3:30 p.m. & M 5:00-7:00 p.m. | Crowell

ENGL 3500-01 Literature of the Postcolonial World | MW 12:45-2:00 pm. | Uraizee

ENGL 3630-01 Disaster Narratives | TR 9:30-10:45 a.m. | Benis

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

Area Four: Rhetoric and Argument

ENGL 3854-01 Teaching the Writing Life | T 2:10-4:55 p.m. | Buehler

ENGL 3859-01 Writing Consulting: Forms, Theories, Practice | TR 12:45-2:00 p.m. | Casaregola

4000-Level Advanced Writing / Seminars

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

ENGL 4010-01 New Media Writing | TR 2:15-3:30 p.m. | Rivers

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

ENGL 4240-01 Chaucer: *The Canterbury Tales* | TR 12:45-2:00 p.m. | Hasler

ENGL 4320-01 & 01H Topics in Shakespeare | TR 9:30-10:45 a.m. | Stump

ENGL 4930-01 Special Topics in Creative Writing | R 2:10-4:55 p.m. | Johnston

RIE / English Honors Seminars

ENGL 4130-01 Literary Theory | M 6:00-8:45 p.m. | Smith

ENGL 4530-01 Medicine, Mind & Victorian Fiction: The Occult | R 6:00-8:45 p.m. | Stiles

Senior Seminar

ENGL 4960-01 Senior Seminar: Literature and Memory | TR 11:00-12:15 p.m. | Evans

GRADUATE COURSES

ENGL 5110-01 Literary Theory | M 6:00-8:45 p.m. | Smith

ENGL 6040-01 Rhetorical Theory and Discourse Pedagogy | M 2:10-4:55 p.m. | Lynch

ENGL 6390-01 Topics in Renaissance Literature | T 2:10-4:55 p.m. | Sawday

ENGL 6530-01 19th Century Novel: The Occult | R 6:00-8:45 p.m. | Stiles

ENGL 6690-01 Topics in Literature: Race, Class, and Neo-Liberal Identity | T 6:00-8:45 p.m. | Casmier

COURSES THAT FULFILL MAJOR CONCENTRATION REQUIREMENTS

Creative Writing

ENGL 3060-01 Creative Writing: Fiction | MW 11:00-12:15 p.m. | Mathys
 ENGL 3060-02 Creative Writing: Fiction | MW 9:00-10:15 a.m. | Mathys
 ENGL 3100-01 Topics in Creative Writing: Screen Writing | MW 12:45-2:00 p.m. | Mathys
 ENGL 4930-01 Special Topics in Creative Writing | R 2:10-4:55 p.m. | Johnston

Rhetoric, Writing, and Technology

ENGL 3854-01 Teaching the Writing Life | T 2:10-4:55 p.m. | Buehler
 ENGL 3859-01 Writing Consulting: Forms, Theories, Practice | TR 12:45-2:00 p.m. | Casaregola
 ENGL 4120-01 Rhetorical Grammar | W 6:00-8:45 p.m. | McIntire-Strasburg
 ENGL 4000 Business and Professional Writing | Multiple Sections and Instructors: Consult Banner for Details

English Honors Program (RIE English)

ENGL 4130-01 Literary Theory | M 6:00-8:45 p.m. | Smith
 ENGL 4530-01 Medicine, Mind & Victorian Fiction: The Occult | R 6:00-8:45 p.m. | Stiles

INTERDISCIPLINARY MINOR OFFERINGS

Creative and Professional Writing Interdisciplinary Minor

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

ENGL 3060-01 Creative Writing: Fiction | MW 11:00-12:15 p.m. | Mathys
 ENGL 3060-02 Creative Writing: Fiction | MW 9:00-10:15 a.m. | Mathys
 ENGL 3100-01 Topics in Creative Writing: Screen Writing | MW 12:45-2:00 p.m. | Mathys
 ENGL 4930-01 Special Topics in Creative Writing | R 2:10-4:55 p.m. | Johnston
 ENGL 4000 Business and Professional Writing | Multiple Sections and Instructors: Consult Banner for Details

Film Studies Interdisciplinary Minor

Contact Mr. Ringo Jones with program questions at ringo.jones@slu.edu

ENGL 2750-01 Film, Culture and Literature | MWF 11:00-11:50 a.m. | TBD
 ENGL 2750-02 Film, Culture and Literature | TR 2:15-3:30 p.m. | TBD

Medical Humanities Interdisciplinary Minor

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

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

COURSES THAT FULFILL COLLEGE OF ARTS AND SCIENCES CORE DIVERSITY REQUIREMENTS

Global Citizenship

ENGL 3500-01 Literature of the Postcolonial World | MW 12:45-2:00 pm. | Uraizee

Diversity in the U.S.

ENGL 3280-01 & 01H American Literary Traditions after 1865 | TR 12:45-2:00 pm. | Bush

ENGL 3240-01 Reading the Female Bildungsroman | TR 2:15-3:30 p.m. & M 5:00-7:00 p.m. | Crowell

ONE-THOUSAND LEVEL COURSES

ENGL 1900 Strategies of Rhetoric and Research

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

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

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

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

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

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

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

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

written arguments, but also multimodal persuasive texts.

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

TWO-THOUSAND LEVEL COURSES

Introductory Coursework for the English Major

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

ENGL 2250-02 & 02H Conflict, Social Justice and Literature

Nathan Grant

Theologian and abolitionist Theodore Parker is credited with this saying, often attributed to Martin Luther King, Jr.: "The arc of the moral universe is long, but it bends toward justice." Unfortunately, the bend in that arc is often difficult to see. However, James Baldwin said, "It is certain, in any case, that ignorance, allied with power, is the most ferocious enemy that justice can have."

Whatever justice does or is, it appears to be mostly through this latter sentiment that justice, its inner matter often eviscerated, is recognized and experienced. But the liminal space between these perspectives reveals the cold certainty that justice is fragile, vulnerable, fugitive, and often unrealized. Your view of justice will be both vital and augmented in our course, which examines fairness, equity, and their absence as imagined by various authors, which may include Toni Morrison, J. M. Coetzee, Ernst Haffner, Zadie Smith, and Philip Roth.

One additional section of 2250 will be offered.

ENGL 2350-01 Faith, Doubt and Literature

Anthony Hasler

“Without risk, no faith”: for the Danish theologian and philosopher Søren Kierkegaard, the knight of faith makes a single-minded act of commitment to the unknowable. The thoughtful doubter has a stickier relationship with knowledge, and in fact is double (“doubt” < Latin duo, “two”), because we reflect upon things in words, and words are never identical with what they express: “In reality by itself there is no possibility of doubt; when I express it in language ... I produce something else.” Literature, of course, is made of words, and in this course we’ll explore the words a group of texts from various times, places and cultures. Our readings are “about” revelation and concealment, but revealing and concealing is also what they do, so that faith and doubt inform not only their mysterious, elusive subject-matter but also their formal and other literary workings. After beginning with Kierkegaard’s uncategorizable *Fear and Trembling*; we’ll go on to the medieval York Crucifixion play and Per Olov Enquist’s *The Hour of the Lynx* (drama); Franz Kafka’s “In the Penal Colony,” Apuleius’s *The Golden Ass*, C.S. Lewis’s *Till We Have Faces* and Nawal El Saadawi’s *God Dies By the Nile* (fiction); poems by John Donne, Emily Dickinson, Siegfried Sassoon and Wilfred Owen; and Antti-Jussi Annila’s movie *Sauna* (billed as horror, but closer to spiritual allegory).

The course content 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 2350-02 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 complex 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. We'll consider direct experiences of the divine through signs and moments of revelation (reading selections from 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, Wendell Berry, John Muir, and Annie Dillard).

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

As in all 200-level English courses in the department, we'll focus particularly on skills of close reading and written analysis. Requirements include a notebook of observations on the works, brief reflection papers and on-line discussions, a mid-length paper, a midterm and a final exam.

One section of ENGL 2450, Nature, Ecology and Literature, will be offered

Two sections of ENGL 2550, Gender, Identity and Literature, will be offered

ENGL 2650-02 Technology, Media and Literature

Stephen Casmier

Through theoretical texts, documentaries, film, stories and novels, this course will explore the ways that technology and the media affect and control our understanding of ourselves and the world. It will use the ideas of thinkers such as Michel Foucault, Jacques Lacan, Walter Benjamin, Slavoj Žižek, Jean Baudrillard, Naomi Klein, and Walter Ong among others to read *The Hunger Games*, by Suzanne Collins, *A Clockwork Orange*, by Anthony Burgess and *White Noise*, by Don DeLillo. It will also explore the relationship of text to film, and screen documentaries such as Leni Riefenstahl's *Triumph of the Will* and Stanley Kubrick's *A Clockwork Orange* (please be forewarned that this film contains potential triggers through its representation of physical and sexual violence). Through this class, students will become acquainted with aspects of cultural studies, various critical perspectives and several approaches to reading literature. The grade in this course will be based on the student's performance on 2 exams (including a take-home midterm in essay format), 2 major papers, several minor writing assignments, journal entries, formal in-class presentations and several short quizzes.

Two sections of ENGL 2750, Film, Culture and Literature, will be offered.

THREE-THOUSAND LEVEL COURSES

Distribution Requirements for the English Major

Area One: Form and Genre

ENGL 3060-01 & 02 Creative Writing: Fiction

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. Prerequisite: 2000-level ENGL course.

“When you read a short story, you become a little more aware and a little more in love with the world around you.” — George Saunders

In this workshop we will read, write, and discuss fiction that makes us see our world anew. The course will place particular emphasis on short stories. We will read as writers, looking at how early short story masters like Edgar Allen Poe crafted their tales. And we’ll engage with a range of recent voices, from Carmen Maria Machado and ZZ Packer to Thomas Pierce and Chimamanda Ngozi Adichie. The course will focus predominantly on your creative work. Over the course of the semester you will write and revise one short story, and you will workshop the stories of your peers. Together we will hone elements of craft, such as detail, point of view, character, dialogue, plot, setting, motifs and the uses of figurative language, and we’ll undertake regular writing exercises to generate and incubate new story ideas. You will be required to produce new work regularly; provide written comments on your peers’ stories; write a craft analysis essay; attend readings by published authors; and assemble a final portfolio of polished work.

ENGL 3100-01 Creative Writing Special Topics: Screenwriting

Ted Mathys

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

In this course, we will explore the art of visual storytelling and develop a toolkit for writing scripts for film and television. No prior experience with writing for the screen is necessary; we’ll work from the ground up. The first half of the course will focus on the scene as the basic building block of screenwriting. We will read, watch, and analyze films like *Moonlight*, *Hell or High Water*, and *Get Out*, and we’ll look at recent television shows like *The Americans* and *The Handmaid’s Tale*. You will write and workshop your own scenes to gain facility with the basics of character, setting, dialogue, and the idiosyncrasies of script formatting. Workshop will generally consist of staging group readings of scenes that our peers have written and offering constructive feedback. Prior to mid-term break you will develop a script idea and write a detailed synopsis of the story you want to tell in your screenplay. In the second half of the course, we will turn to larger elements of characterization and storytelling, such as structure, conflict, scene arrangement, and pacing. By the end of the semester, each student will produce a final portfolio, including a film title, logline, story synopsis, short biography of the main character, and the full first act of a feature-length screenplay.

ENGL 3380-01 The Classics and Literature: Homer’s *Iliad*

Devin Johnston

This course is strongly recommended, and is a priority course, for freshman, sophomore and junior English majors and minors. English majors and minors and Creative Writing minors

will have priority registration for this course. All other students, regardless of level, will be able to register for this course only on or after Monday November 11. Non-English majors please be patient and wait until November 11 to register.

This course will explore the reception and influence of Homer's poem *The Iliad*, from its murky origins to the present. We will read from various translations of the work (including those by George Chapman and Alexander Pope), inventive variations on the poem (including Christopher Logue's *War Music* and Alice Oswald's *Memorial*), highlights of Homeric scholarship, and even a novel (David Malouf's *Ransom*). We will consider basic features of the Greek poem, the ways in which it has been brought into English, questions of orality and literacy, and the ways in which the poem captures shifting attitudes toward violence.

Area Two: History and Context

ENGL 3250-01 British Literary Traditions to 1800

Kent Pettit

English 3250 will survey the development of British literature from the early Medieval period to the forerunners of Romanticism, with a heavy emphasis on historical and cultural developments. Both "canonical" and lesser-known texts will be examined, and participants will be introduced to a wide array of genres of early literature. In addition to examining changing literary forms and conventions, we will also concentrate on how literature interacts with larger cultural and social questions. As with any upper-division English course, students will be required to read closely and intelligently, integrating linguistic and cultural understanding in the analysis of the texts left behind by the peoples of early England. Required textbooks will be *The Broadview Anthology of British Literature* Concise Vol. A Third Edition (Broadview Press, ISBN: 9781554813124), as well as Shakespeare's *King Lear* (Broadview Press, ISBN: 9781551119670) and *The Merchant of Venice* (Broadview Press, ISBN: 9781554812127).

ENGL 3280-01 & 01H American Literary Traditions After 1865: "Spiritual but Not Religious:" God and the American Writer

Hal Bush with Haris Fazlic

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

This course will consider how 20th-century American literature portrays and interrogates the nature of God and of spirituality, broadly defined. This course will be delivered as a large lecture on Tuesdays; you will meet in smaller discussion sections on Thursdays. Our discussions will include extended consideration of the nature of American religion, and to some extent the nature of evil, both of which affect powerfully one's view of God. As we read through the texts, we will discuss how writers have used their works to question God, illustrate God, support or reject a belief in God, and in general dramatize human life as in large part a search for God. While there are obviously a variety of angles on this topic, this course will approach these questions within a generally Judeo-Christian framework. Students will also be encouraged to speak and write on their own experiences or understanding of what constitutes "the spiritual."

We will begin by reading sections of *Man's Search for Meaning* by Viktor Frankl, along with a variety of essays and chapters on aspects of the sociology, history, theology and everyday practice of this thing called "spirituality." A listing of course texts (about 8 volumes) has not been finalized, but may well include many of the following: *Death Comes for the Archbishop* by Willa Cather; *A River Runs Through It* by Norman Maclean; *Gilead* by Marilynne Robinson; *Sabbaths*, by Wendell Berry; *Franny and Zooey* by J. D. Salinger; *The Fire Next Time* by James Baldwin; *The Complete Stories* by Flannery O'Connor; *I Have a Dream: Writings and Speeches* by Martin Luther King, Jr.; and *Peace Like a River* by Leif Enger; *Parable of the Sower* by Octavia Butler; *In the Lake of*

the Woods by Tim O'Brien; *Mariette in Ecstasy* by Ron Hansen; selected poems by Denise Levertov and Richard Wilbur, among others; and songs by Bob Dylan, Sufjan Stevens, and John Michael Talbot, among others. We may also view and consider at least a couple of films later in the semester

Area Three: Culture and Critique

ENGL 3240-01 Reading the Female Bildungsroman: Girls on Film

Ellen Crowell

This course is cross-listed with WGST 3240. This course meets the College of Arts and Sciences Diversity in the US requirement.

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

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

ENGL 3500-01 Literature of the Postcolonial World

Joya Uraizee with Kathryn Polizzi

This course fills the 3000-level “Culture and Critique” requirement for the English major; it fills the College of Arts and Sciences' global citizenship and upper-level core literature requirements; and it has attributes for Women and Gender Studies and Film Studies. This course will be delivered as a large lecture on Mondays; you will meet in smaller discussion sections on Wednesdays. In keeping with the mission of the core curriculum, this course promotes an appreciation of literature as a creative act and as an expression of the human search for meaning. You will read selected works of contemporary postcolonial literature from countries in Africa and Asia. You will focus on themes related to internationalism and trans-nationalism; gender and sex; family and identity; class and politics; race and ethnicity. You will also learn to appreciate various approaches to postcolonial literature, including cultural, post-structural and psychoanalytical. Some of the texts you will examine include Chimamanda Adichie's *Purple Hibiscus*, Dionne Brand's *No Language is Neutral*, Ryan Coogler's *Black Panther*, Haile Gerima's *Sankofa*, Jhumpa Lahiri's *The Namesake*, Anthony Minghella's *The English Patient*, Nnedi Okorafor's *Kabu Kabu*, and Wole Soyinka's *Death and the King's Horseman*. The requirements for the course include quizzes, 2 short papers, a blog, a final group project, and a group oral presentation

ENGL 3630-01 Disaster Narratives

Toby Benis and Colleen McCluskey

This course is cross-listed with PHIL 3450.

This team-taught, interdisciplinary course will explore works that try to represent and make sense of the unrepresentable: natural disasters, acts of war, and chance occurrences that are not

anticipated and that offer their victims no chance to avoid them. Is there a vocabulary adequate to convey the tragedy of such events? If not, can we devise a new one that is up to the task? What is the difference – if there is one – between the culture of horror, and the culture of catastrophe? What unique moral and ethical challenges do stories of disaster raise? This course will interweave readings in literature and philosophy in addressing these questions, among others. Course units will consider responses to disease and epidemics; climate change; war; and the literature of the September 11th terrorist attacks. Readings will include Albert Camus' *The Plague*, Jesmyn Ward's *Salvage the Bones*, Cormac McCarthy's *The Road*, and Jonathan Safran Foer's *Extremely Loud and Incredibly Close*.

[Note: this course will involve reading, and watching, some disturbing material. Please bear this in mind before you decide to register for this class.]

ENGL 3740-01 Medicine and Literature

Anne Stiles

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

This course explores humanistic and cultural dimensions of health care as represented in literature. Students will reflect upon the values that shape modern medicine, and gain historical perspective on the diagnosis and treatment of illness prior to the twenty-first century. The course begins with a unit on autism, featuring the writing of Temple Grandin and Oliver Sacks. The second unit explores literature on disfigurement and physical disability, including Sir Frederick Treves' reflections about his patient Joseph Merrick, the so-called "Elephant Man." The third and final unit examines the diagnosis and treatment of dissociative identity disorder (formerly known as multiple personality disorder) through works such as Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and Flora Rheta Schreiber's *Sybil* (1973). Each unit juxtaposes writings by doctors and patients to provide contrasting perspectives, and explores how medical understandings of a given illness have evolved over time.

Area Four: Rhetoric and Argument

ENGL 3854-01 Teaching the Writing Life

Jennifer Buehler

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

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

Teaching writing well requires both knowledge and skill, but writing teachers will not achieve success unless students are invested in the writing they're doing. Writers need reasons to write, and they need to be taught by individuals who can help them discover those reasons for themselves.

In order to accommodate the wide variety of students who take this class, and in order to create a meaningful foundation for those who will go on to teach writing, we will frame our work as an exploration of the writing life. Our discussions will be guided by questions such as: Why do people write? What can you learn about process and craft from writing in the company of others? What does it look like to channel one's personal knowledge of writing into teaching? How can you adapt

elements from this class—e.g., writer’s notebooks, the writing marathon, work with mentor texts, writing invitations, writing conferences, and writing workshop—if you teach writing in the future?

Our conversations will be informed by books and articles written by expert writing teachers; videos of teachers working with student writers; blog posts and podcasts by published authors; and guest speakers who currently work as teachers, writers, and editors. Through it all, we will circle back to the theme of the writing life. How can we cultivate our own writing lives? How can we cultivate the writing lives of others?

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

Vincent Casaregola

This course is strongly recommended, and is a priority course, for freshman, sophomore and junior English majors and minors. It meets a requirement for the English major with Rhetoric, Writing and Technology concentration. English majors and minors and Creative Writing minors will have priority registration for this course. All other students, regardless of level, will be able to register for this course only on or after Monday November 11. Non-English majors please be patient and wait until November 11 to register.

This course serves as a training ground for students who wish to learn the strategies and techniques of individualized writing instruction and writing consulting. English, Communication, Language, and Education majors would benefit in particular from the knowledge and skills covered in the class.

The course will begin by introducing students to the basics of rhetorical studies and writing pedagogy through background readings and discussions. Presenters from both within and from outside the university will be brought in to explain aspects of various specialized topics such as language learning, ESL/EAP, learning disabilities, etc. The second half of the course will ask students to engage in a practicum experience including observations of instruction by current consultants. This will ultimately lead to students working as provisional, supervised consultants in the University Writing Services Center.*

By the end of the course, students should be capable of working at the UWS Center as consultants, or of doing this kind of work elsewhere. For students who seek careers in teaching or in professional writing and communication, this course will provide a good starting point for much of the work they will later be doing in their careers.

A variety of readings and presentations will provide both theoretical and practical background, and practicum work in UWS will offer a concrete means of putting the new knowledge to work in actual consulting. Students will complete a variety of writing assignments throughout, and these, along with records of their supervised consulting sessions, will be the bases for their grades.

* As a practicum, this course requires that students will work, under supervision, in the UWS as part of their course work. Students unable to fulfill this requirement would not be able to complete the course.

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 4010-01 New Media Writing: Sensing the World

Nathaniel Rivers

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

We are past the point in time when we merely express ourselves through a range of media. Saturated as we are in media-rich environments, we also sense the world through media. Students in this course thus do more than compose with new media (although they will also do that); students in this course explore how digital media technologies change how they feel and respond to the environments they inhabit. In this course, students experiment with how various digital media technologies make the world known to them in new, different ways.

Students will develop a research project built around the sensing capacities of a digital tool and directed toward a pressing social issue. How can one engage the mobility of GoPro cameras to research issues of accessibility? How can one deploy microphones to investigate gender inequality? How can one utilize aerial photography (e.g., a drone) to map local environmental concerns? How can one use wearables (e.g., a Fitbit) to trace how individuals (or groups) evaluate the “health” of a body? Student research projects will culminate in a sophisticated and compelling report composed to persuasively address (and possibly redress) their chosen social issue.

English 4010 is a practice-based course driven by the student’s interests and their chosen research project.

ENGL 4120-01 Rhetorical Grammar

Janice McIntire-Strasburg

When we think of grammar—and we try very hard not to—we tend to think of it as long lists of “don’ts.” Things we must avoid in our writing and speech. Things we just can’t remember, and that brand us as uneducated. In reality, grammar is a matter of regional location, ethnicity, education, and style. All languages have an inherent structure; English is no exception. Beyond that basic structure, however, we have constructed “standardized” English over the years in ways that are more value-driven than communication driven. In this course, we will sort out the important from the less so, and work our way into understanding the whys of grammar. If we know why a thing occurs as it does, we are better able to remember and demonstrate it in our writing and

teaching. In addition, we will be looking at how particular grammatical structures can either help or hurt the case we are trying to make. Certain structures affect readers in particular ways, and knowing this allows us to tap into the actual power of structure in English. Graded work will consist of one test to make sure we are all on the same page, grammatically, one analytical essay studying structure, and one media project using what we have learned as the base for persuasion.

ENGL 4240-01 Chaucer: *The Canterbury Tales*

Anthony Hasler

This course introduces students to Geoffrey Chaucer's *Canterbury Tales*, probably the best-known single work to survive from medieval England. We won't lose sight of the enjoyment that readers continue to find in Chaucer's vibrant range of characters, narratives and genres six hundred years after his death. But we will also attempt to explore the social and cultural contexts that reveal the Tales as a creation of its own time and place, including its beginnings not as a neatly-edited course text with helpful notes and glossary, but in a messier (perhaps richer?) world of textual production in which everything was written by hand.

We'll view Chaucer's work and historical presence from three interconnected points: 1) Not long after his death a younger English poet, Thomas Hoccleve, called him "my father Chaucer," a title on which John Dryden doubled down in 1700 ("the father of English poetry"). This grand patriarchal progenitor, however, needs to be read alongside the anxieties about sex and gender that pulse through the Tales, showing not only in their characters and content but also in Chaucer's negotiations of his own status as a vernacular author. Then 2) there's Dryden's "English"; Chaucer's implication in fantasies of race and nation is inescapable at present, and yet his looser, less confined version of Europe has a certain appeal when set alongside the bayings of Brexiteers. Finally, the variously marked bodies and forms of Chaucer's pilgrims and their poetry supply powerful incitements to a developing Chaucerian disability studies. We can enjoy the Middle Ages and Chaucer's poetry, but we can, I hope, also ask what the conditions of such enjoyment might be.

The tales will be read in the original Middle English, almost certainly in Geoffrey Chaucer, *The Canterbury Tales*, ed. Robert Boenig & Andrew Taylor, 2nd ed. (Peterborough, ON: Broadview, 2012), and some attention will be given to the specifics of Chaucer's language. Requirements: two papers, a midterm, a final, class participation and some translation and pronunciation exercises.

ENGL 4320-01 Topics in Shakespeare

Donald Stump

The course will explore Shakespeare's interests in the early years of his career (1590-1599), a period before his turn to tragedy and romance. It was a time of exuberant exploration in many forms and styles. Likely readings include an early tragedy (*Romeo and Juliet* or *Julius Caesar*), three of the most brilliant comedies (such as *A Midsummer Night's Dream*, *Much Ado about Nothing*, and *Twelfth Night*), and two or three of the English history plays (I and II *Henry IV*, *Richard III*). The emphasis will be on close reading, though we'll also give considerable thought to social, philosophical, and political issues raised by the plays. In the comedies, for instance, we'll consider shifting views of marriage and various ideals of courtship and the proper roles of the genders. In the histories, we'll explore the changing nature of the English monarchy in the late medieval period and Shakespeare's subtle delineation of the long-term psychological and political implications of rebellion and regicide.

Requirements: brief written assignments, exercises in doing secondary research and asking good interpretive questions, a research paper (written in two drafts), a midterm, and a final exam.

ENGL 4930-01 Special Topics in Creative Writing

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 considers the importance of place, geography, and landscape to literature and its creation. What happens to poetry and prose when the background becomes the foreground? We will write out of direct observation of places around us, “going out to see” what we can find. We will also write out of memories of the places we know best, and imagination of places we don’t know at all. Using a wide range of models as our guides, we will learn how to make a place in language. Readings will include poems from *Wisconsin* by Lorine Niedecker, *Stories of the American West* by Merrill Gilfillan, essays on Belfast, Ireland by Ciaran Carson, and much more. Writing assignments will include weekly short assignments for the first half of the semester, brief responses to readings, and a larger project in the second half of the semester.

RIE / English Honors Seminar

ENGL 4130-01 Literary Theory

Rachel Greenwald Smith

This course is intended for students in the Research Intensive English program. Senior English majors may also enroll. This is a dual-level course with ENGL 5110.

When scholars and critics give interpretations of literary texts, those interpretations are never motivated solely by texts themselves. Interpretations of literature always reflect theories: theories about the meaning of history, theories about readerly psychology and experience, and theories of how language works, just to name a few. In this class, we will read some of the most influential works in the history of literary theory in order to better understand how scholars have come to interpret texts the way they do.

The class will survey major movements in literary theory, including new criticism, Marxism, new historicism, deconstruction, poststructuralism, and critical race and gender theories. We will also look at some more recent innovations in literary theory, including affect theory, new formalism, new materialism, and surface reading.

For the major written assignment in the class, students will have the opportunity to choose a text and look at how different scholars have used different theories to generate different interpretations of the same work. There will also be short written assignments, a midterm, and a final exam.

This class is strongly recommended for undergraduates considering graduate study in literature, and it is required for all MA students.

ENGL 4530-01 Medicine, Mind & Victorian Fiction: The Occult

Anne Stiles

This course is intended for students in the Research Intensive English program. Senior English majors may also enroll. This is a dual-level course with ENGL 6530.

Why were Victorian writers and audiences drawn to stories of haunted houses, mesmerism, clairvoyance, and demonic *femmes fatales*? This class explores Victorian Gothic romances dealing with the occult and supernatural. Most of these works were written by or about women: take, for instance, Emily Brontë’s *Wuthering Heights*, George Eliot’s *The Lifted Veil*, H. Rider Haggard’s *She*, or Richard Marsh’s *The Beetle*. Supplementary non-fiction readings describe heterodox spiritual movements such as Spiritualism, mesmerism, Theosophy, and psychical research, which attracted disproportionate numbers of female followers. Students will gain a solid understanding

of how and why women were attracted to (and symbolically entangled with) unorthodox spirituality during the long nineteenth century.

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

Note: This course is cross-listed with Women's and Gender Studies

Senior Seminar

ENGL 4960-01 Senior Inquiry Seminar: Literature and Memory

Ruth Evans

Enrollment limited to senior English majors.

Our identity depends on memory. Christopher Nolan's film *Memento* (2000) and Augustine's *Confessions* (late fourth century) – texts from very different epochs, geographies, and cultures – bear witness to the fundamental role of memory in the constitution of the self. But memory is also fundamental to the constitution of national, ethnic, racial, religious, and gendered identity. Seeking to account for the remarkable rise of memory culture since the 1980s, the American critic Andreas Huyssen locates it in a variety of historical phenomena, including “the broadening debate about the Holocaust, [...] genocidal politics in Rwanda, Bosnia, and Kosovo,” national memories, consumer culture, archival technologies, “our deep anxiety about the speed of change and the ever shrinking horizons of time and space,” and the deployment of memory as a synonym for justice. But past cultures also thought vividly about the constitution of individual memory and identity. We will read a selection of novels, plays, short fiction, poetry, essays, and criticism from Anglophone world literatures of different periods – and some texts in translation from non-English writings – that explore the cultural valence of memory in philosophical, theoretical, and imaginative writing from different epochs. The textbook will be Harriet Harvey Wood and A.S. Byatt, eds., *Memory: An Anthology*, Vintage, 2009. ISBN 9780099470137. Literary texts may include poetic elegies, Wordsworth's *Prelude*, short stories (e.g., Borges, “Funes, the Memorious”; Nabokov, “Speak, Memory;” D. H. Lawrence, “Piano”), W. G. Sebald, *The Emigrants*, excerpts from Proust, *À la recherche du temps perdu* (in English translation), Freud's case history of Dora, and the Haitian writer Edwidge Danticat's *Breath, Eyes, Memory*. The class is for senior English majors, and is capped at 12

FIVE-THOUSAND LEVEL COURSES

ENGL 5110-01 Literary Theory

Rachel Greenwald Smith

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

When scholars and critics give interpretations of literary texts, those interpretations are never motivated solely by texts themselves. Interpretations of literature always reflect theories: theories about the meaning of history, theories about readerly psychology and experience, and theories of how language works, just to name a few. In this class, we will read some of the most influential works in the history of literary theory in order to better understand how scholars have come to interpret texts the way they do.

The class will survey major movements in literary theory, including new criticism, Marxism, new historicism, deconstruction, poststructuralism, and critical race and gender theories. We will also look at some more recent innovations in literary theory, including affect theory, new formalism, new materialism, and surface reading.

For the major written assignment in the class, students will have the opportunity to choose a text and look at how different scholars have used different theories to generate different interpretations of the same work. There will also be short written assignments, a midterm, and a final exam.

SIX-THOUSAND LEVEL COURSES

ENGL 6040-01 Rhetorical Theory and Discourse Pedagogy

Paul Lynch

This course meets the graduate Rhetoric requirement.

Our area of study in this course will be contemporary rhetorical theory. We will begin with two landmark mid-20th century texts that were central to the recovery of rhetoric: Kenneth Burke's *Rhetoric of Motives* and Chaim Perelman and Lucie Olbrechts-Tyteca's *New Rhetoric*. We'll also pay special attention to Burke's concern with scapegoating, religion and the role they play in rhetorical identification. These initial encounters will offer us a baseline understanding of what rhetoric was trying to recover—and to recover from. We'll also read some basic writings of Heidegger, who, along with Burke, continues to wield an enormous influence on contemporary rhetoricians.

Having set this stage, we'll then turn our attention to what rhetoricians have made of these recovered resources. Our reading will include many major books and articles, but we'll begin with late 20th century landmarks such as Ernesto Grassi's *Rhetoric as Philosophy* and Barbara Biesecker's *Addressing Postmodernity*. We'll then examine more recent work, including Thomas Rickert's *Ambient Rhetoric*, John Muckelbauer's *Future of Invention*, Diane Davis's *Inessential Solidarity*, and Michael Hyde's *Call of Conscience*. From here, we will go back in time by following Davis and Hyde's shared interest in Levinas and reading some texts of Levinas, including *Otherwise than Being*. Our reading of Levinas will also circle us back to questions of scapegoating and religion, questions that we will extend by reading René Girard, who joins Burke in seeing scapegoating violence at the heart of human relations.

By the end of the course, students will be able to describe the contemporary revival of rhetoric, including the major questions and controversies that have shaped that revival. During the course, students will be asked regularly to write and present short papers. They will also write a major seminar paper.

ENGL 6390-01 Topics in Renaissance Literature

Jonathan Sawday

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

This course will explore the intersections between print, ideas, poetry, and politics in the British Isles during the seventeenth century. We shall be looking at some of the major authors of the period (e.g. Ben Jonson, John Donne, George Herbert, Andrew Marvell, and John Milton) as well as some selected themes: what was the impact of the diffusion of printed books on literary and intellectual culture? How was the chaos of civil war and the attempt to create a "British Republic" reflected in the literature of the period? How (and why) did women begin to appear as public writers, recorders, and authors? What was the effect of the "New Philosophy" or "the Scientific Revolution" (the writings of Galileo, Harvey, Boyle, the creation of The Royal Society) on literary culture? Finally, how did the foundation of Britain's overseas colonial empire in the West Indies and on the North American mainland, and with it the creation of a transatlantic slave-based society, appear to contemporaries?

Assessment will be via a series of essays and a longer research-based paper submitted at the end of the course. Students will be encouraged to participate in the Early Modern Research Group, which meets monthly at WUSTL. It is also hoped to incorporate outside speakers / guest lectures into the class.

ENGL 6530-01 19th Century Novel: The Occult

Anne Stiles

This course meets the graduate Long 19th Century requirement and is a dual-level course with ENGL 4530.

Why were Victorian writers and audiences drawn to stories of haunted houses, mesmerism, clairvoyance, and demonic *femmes fatales*? This class explores Victorian Gothic romances dealing with the occult and supernatural. Most of these works were written by or about women: take, for instance, Emily Brontë's *Wuthering Heights*, George Eliot's *The Lifted Veil*, H. Rider Haggard's *She*, or Richard Marsh's *The Beetle*. Supplementary non-fiction readings describe heterodox spiritual movements such as Spiritualism, mesmerism, Theosophy, and psychical research, which attracted disproportionate numbers of female followers. Students will gain a solid understanding of how and why women were attracted to (and symbolically entangled with) unorthodox spirituality during the long nineteenth century.

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

Note: This course is cross-listed with Women's and Gender Studies

ENGL 6690-01 Topics in Literature: Race, Consciousness, and Neo-Liberal Identity

Stephen Casmier

This course meets the graduate Modern / Contemporary requirement.

In the early 1970s, a group of African American women — the National Black Feminist Organization — published “The Combahee River Collective Statement,” a manifesto embracing a new position that they radically branded “identity politics” because: “We realize that the only people who care enough about us to work consistently for our liberation are us” (Combahee 267). Their statement embraced the idea of a radical consciousness with a deep history in Marxist thought and African American literary and political traditions that exhibited a relentless intersectional positionality and hermeneutic of solidarity with the most wretched of the earth. Yet, today, the particularistic, commoditized “identity politics” of self-esteem have deftly replaced internationalist consciousness, transforming it into a vapid, consumerist multiculturalism of “identity” and surface difference. This course will use theoretical texts, literature and film to chart the evolution of the Marxist construction of “consciousness” to its current status as branded identity. The course will be taught as a seminar with students responsible for presenting the weekly readings and leading the discussion.

The Major in English

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

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

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

Concentrations within the Major

Creative Writing (CW)

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

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

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 3859 Writing Consulting: Forms, Theories, Practice	ENGL 4030 History of Rhetoric II: 1701 to Present
ENGL 3860 Public Rhetoric	ENGL 4010 New Media Writing
ENGL 3870 Technical Writing	ENGL 4040 Topics in Rhetoric
ENGL 4000 Business and Professional Writing	ENGL 4080 The Craft of Non-Fiction
	ENGL 4120 Language Studies: Special Topics

English Honors Concentration: Research Intensive English (RIE)

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

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

The Minor in English

Requirements	Courses	Hrs.	Description
Introductory Coursework			
Core Requirements 1 x 2000 or 3000-level course	ENGL 2xxx: _____ or ENGL 3xxx: _____	3 hrs	Both 2000- and 3000-level Core Literature courses in English count toward the minor. Students who are not required to take a 2000-level Core Literature course may substitute a 3000-level Core Literature course in English for the introductory course requirement.
Foundational Coursework			
3 x 3000-level courses: • 1 x Culture and Critique • 1 x History and Context • 1 x Form and Genre • 1 x Rhetoric and Argumentation	ENGL 3xxx: _____ ENGL 3xxx: _____ ENGL 3xxx: _____	3 hrs 3 hrs 3 hrs	Students take one 3000- level course from 3 of the four possible distribution categories (9 hours total at the 3000-level) Students are strongly encouraged to take 2 of these 3000-level courses before proceeding to 4000-level coursework.
Advanced Coursework			
2 x 4000-level courses	ENGL 4xxx: _____ ENGL 4xxx: _____	3 hrs 3 hrs	Minors take TWO 4000- level courses to complete the minor. Any 4000-level course (other than ENGL 4960) ¹ counts toward this requirement.
Total courses/ hours	Six courses	18 hrs.	Includes Core Courses

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

The Minor in Creative Writing

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

The Internship Program

@SLU English

What can you do with an English major?

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

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

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

Frequently Asked Questions

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

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

What kind of work will I do?

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

Where would I work?

Here are some organizations regularly seeking interns:

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

What does doing an internship for course credit require?

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

Here are the basic elements of a SLU English internship:

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

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

How do I get started?

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

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

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

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



SAINT LOUIS UNIVERSITY
SCHOOL OF LAW

About the Program

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

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



How Does it Work?

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

Why English?

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

Application

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

Dr. Hal Bush, Undergraduate Coordinator in English
English: hal.bush@slu.edu

Roadmap



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



The English Department invites English majors to apply for the 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 2020 admission
due March 17, 2020**

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

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

Contact Dr. Uralzee at joya.uralzee@slu.edu to request an application or ask questions.

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



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

Requirements

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

Applications

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

Sincerity ~ Truth ~ Design

Contact Dr. Hal Bush at hal.bush@slu.edu for more information on how to join.

ENGLISH DEPARTMENT

English Major & Minor

DROP-IN MENTORING

What classes should I take next semester?

Should I pursue a concentration?

What are the benefits of an English degree?

ASK A PROFESSOR!

**OCTOBER
29 & 30**

4:00 – 6:00 pm

Adorjan Hall: Room 129

Undecided and curious students welcome!

Questions? Contact Dr. Hal Bush (hal.bush@shu.edu)