

DEPARTMENT OF ENGLISH

SUMMER / FALL 2022

COURSE DESCRIPTIONS

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

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SAINT LOUIS
UNIVERSITY.

Summer/Fall 2022

Course Descriptions

Department of English

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SUMMER 2022

1st 3 week session (May 23 - June 10)

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

ENGL 3180-01 Film Narratives: Representations of Business | Online | Casaregola

1st 6 week session (May 23 - July 1)

ENGL 1900-01 Advanced Strategies of Rhetoric & Research | Online | McIntire-Strasburg

2nd 6 week session (July 5 - August 14)

ENGL 6930-01 Special Topics: Digital Field Methods | Online | Rivers

Summer Course Descriptions

ENGL 1900-01 Advanced Strategies of Rhetoric and Research

Janice McIntire-Strasburg

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

ENGL 2650-15 Technology, Media and Literature

Stephen Casmier

Through theoretical texts, documentaries, film, stories and novels, this course will explore the ways that technology and the media affect and control our understanding of ourselves and the world. It will use the ideas of thinkers such as Jacques Lacan, Michel Foucault, Walter Benjamin, Slavoj Žižek, Jean Baudrillard and Naomi Klein among others to read *The Hunger Games*, by Suzanne Collins, 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*, *The Matrix*, *Wings of Desire* and *A Clockwork Orange* (optional). 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 3 papers (the first paper has two sections of 2 ½ - to 3-pages and the other papers are 2 ½ to 3 pages each), journal entries, discussion forums, and several short quizzes. The class will be conducted asynchronously. This will entail independent reading, video mini-lectures, video presentations, peer-editing, discussion forums and journal assignments. The writing assignments will be an opportunity to reflect on the lectures and readings.

ENGL 3180-01 Film: Representing Business in American Film

Vincent Casaregola

*****This course fulfills a requirement for the Film Studies minor.***

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

ENGL 6930-01 Special Topics: Digital Field Methods

Nathaniel Rivers

Emerging media technologies have fundamentally altered how we research, communicate, and share knowledge about our “objects” of scholarly study. In addition to offering more modes for discussing those objects—image, sound, video, data visualization, etc.—emerging media technologies also contribute new techniques of measurement that help open up fields of wider activity as available for study. For instance, rhetorical scholars, using new and emerging media, can expand the study of a traditional political protest beyond the words of speeches by also gathering and collecting ambient data from that object’s field that includes images, sounds, network usage, interviews, traffic patterns, architectural structures, and a great many more points of research. Scholars in literary studies, in addition to methods such as close reading, are using digital tools such as text mining and semantic network analysis to engage both individual literary texts and corpora. In short, the distinctions between object and field are themselves at question and, in part, invented by our research practices. What these revelations mean for today’s humanities researcher is that deploying emerging media technologies for academic research presents a number of ethical challenges (ethics in both practical and responsible senses) for doing quantitative research (such as numerical data & visualizations) as well as qualitative research (digital ethnography and/or ambient research collection). This graduate course aims to inquire into those ethical challenges by practicing digitally-based field methods that will help students establish responsible, accessible, and sustainable research projects.

In this course, students will practice digital methods, first and foremost, as a mode of invention. To accomplish this, students will learn to use digital media for collecting research data, selecting data for making research claims, and re-collecting research for online, digital publication. Students taking this course will read and respond to a number of texts and be responsible for leading a class presentation, complete ongoing notes, compose field reports, and complete a semester-long multimedia research project.

FALL 2022

COURSES THAT FULFILL MAJOR AREA REQUIREMENTS

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

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

Introductory Courses

ENGL 2250-01 Conflict, Social Justice and Literature | MWF 11:00-11:50 a.m. | Austin

ENGL 2250-02 Conflict, Social Justice and Literature | MWF 1:10-2:00 p.m. | Grant

ENGL 2250-03 Conflict, Social Justice and Literature | TTh 2:15-3:30 p.m. | Eck

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

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

ENGL 2450-02 Nature, Ecology and Literature | MWF 10:00-10:50 a.m. | Broemmer

ENGL 2550-01 / WGST 2550-01 Gender, Identity and Literature | MWF 11:00-11:50 a.m. | Gutierrez-Glick

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

ENGL 2550-03 / WGST 2550-03 Gender, Identity and Literature | MWF 1:10-2:00 p.m. | Hesse

ENGL 2650-01 Technology, Media and Literature | TTh 11:00-12:15 p.m. | Gomez

ENGL 2650-02 Technology, Media and Literature | TTh 2:15-3:30 p.m. | Gomez

ENGL 2750-01 / FSTD 2930 Film, Culture and Literature | MWF 12:00-12:50 p.m. | Prewitt

ENGL 2750-02 / FSTD 2930 Film, Culture and Literature | TTh 11:00-12:15 p.m. | Biro

ENGL 2750-03 / FSTD 2930 Film, Culture and Literature | MWF 10:00-10:50 a.m. | DiBono

Distribution Requirements

Area One: Form and Genre

ENGL 3050-01 Creative Writing: Poetry | TTh 11:00-12:15 p.m. | Johnston

ENGL 3050-02 Creative Writing: Poetry | TTh 12:45-2:00 p.m. | Mathys

ENGL 3060-01 Creative Writing: Fiction | MW 4:35-5:50 p.m. | Austin

ENGL 3080-01 Creative Writing: Non-Fiction | TTh 9:30-10:45 a.m. | Harper

ENGL 3241-01 Young Adult Literature | T 2:15-5:00 p.m. | Buehler

Area Two: History and Context

ENGL 3250-01 / ENGL 3250-501 & 502 British Literary Traditions to 1800 | TTh 2:15-3:30 p.m. | Sawday & Burt

ENGL 3490-01 19th Century British Literature: What's Love Got To Do With It? | MWF 9:00-9:50 a.m. | Weliver

Area Three: Culture and Critique

ENGL 3540-01 / AAM 3330-01 Literature of the African Diaspora | TTh 9:30-10:45 a.m. | Casmier

ENGL 3730-01 Introduction to Medical Humanities, Literature | MWF 11:00-11:50 a.m. | Terbrock-Elmestad

Area Four: Rhetoric and Argument

ENGL 3850-01 Persuasive Writing | TTh 3:45-5:00 p.m. | Lynch

ENGL 3860-01 Public Writing | MWF 1:10-2:00 p.m. | Rivers

4000-Level Advanced Writing / Seminars

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

ENGL 4035-01 / ENGL 5930-01 Histories of Persuasion | TTh 2:15-3:30 p.m. | Casaregola

ENGL 4100-01 History of the English Language | MWF 1:10-2:00 p.m. | Evans

ENGL 4330-01 Renaissance Drama | TTh 11:00-12:15 p.m. | Coursey

ENGL 4900-01 Interdisciplinary Studies: Literature – Music – 19th Century | MWF 12:00-12:50 p.m. | Weliver

ENGL 4930-01 / ENGL 6150-01 Special Topics: Eco-poetics | Th 4:15-7:00 p.m. | Mathys

Research Intensive English (RIE) Seminars

ENGL 4035-01 / ENGL 5930-01 Histories of Persuasion | TTh 2:15-3:30 p.m. | Casaregola

ENGL 4930-01 / ENGL 6150-01 Special Topics: Eco-poetics | Th 4:15-7:00 p.m. | Mathys

Senior Inquiry Seminar

ENGL 4960-01 Sex, Scandal, and Saint Louis: The Literary Career and Critical Legacy of Kate Chopin | TTh 12:45-2:00 p.m. | Harper

GRADUATE COURSES

ENGL 5000-01 Methods of Literary Research | T 4:15-7:00 p.m. | Greenwald Smith

ENGL 5010-01 Teaching Writing | W 6:00-8:45 p.m. | Rivers

ENGL 5930-01 Histories of Persuasion | TTh 2:15-3:30 p.m. | Casaregola

ENGL 6150-01 Genre Studies: Eco-poetics | Th 4:15-7:00 p.m. | Mathys

ENGL 6500-01 Romanticism | M 2:15-5:00 p.m. | Benis

ENGL 6760-01 Twentieth Century American Fiction | M 6:00-8:45 p.m. | Grant

COURSES THAT FULFILL MAJOR CONCENTRATION REQUIREMENTS

Creative Writing

ENGL 3050-01 Creative Writing: Poetry | TTh 11:00-12:15 p.m. | Johnston
ENGL 3050-02 Creative Writing: Poetry | TTh 12:45-2:00 p.m. | Mathys
ENGL 3060-01 Creative Writing: Fiction | MW 4:35-5:50 p.m. | Austin
ENGL 3080-01 Creative Writing: Non-Fiction | TTh 9:30-10:45 a.m. | Harper
ENGL 3241-01 Young Adult Literature | T 2:15-5:00 p.m. | Buehler

Rhetoric, Writing, and Technology

ENGL 3850-01 Persuasive Writing | TTh 3:45-5:00 p.m. | Lynch
ENGL 3860-01 Public Writing | MWF 1:10-2:00 p.m. | Rivers

Research Intensive English (RIE)

ENGL 4035-01 / ENGL 5930-01 Histories of Persuasion | TTh 2:15-3:30 p.m. | Casaregola
ENGL 4930-01 / ENGL 6150-01 Special Topics: Ecopoetics | Th 4:15-7:00 p.m. | Mathys

INTERDISCIPLINARY MINOR OFFERINGS

Film Studies Interdisciplinary Minor

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

ENGL 2750-01 / FSTD 2930 Film, Culture and Literature | MWF 12:00-12:50 p.m. | Prewitt
ENGL 2750-02 / FSTD 2930 Film, Culture and Literature | TTh 11:00-12:15 p.m. | Biro
ENGL 2750-03 / FSTD 2930 Film, Culture and Literature | MWF 10:00-10:50 a.m. | DiBono

Medical Humanities Interdisciplinary Minor

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

ENGL 3730-01 Introduction to Medical Humanities, Literature | MWF 11:00-11:50 a.m. | Terbrock-Elmestad

COURSES THAT FULFILL NEW UNIVERSITY CORE REQUIREMENTS

*****STUDENTS: In the Spring of 2020, Saint Louis University formally adopted our first-ever University Core Curriculum. The University Core will begin for all new, incoming students in the Fall of 2022. Most current students will continue to pursue the old core. Please consult with your academic advisor to ensure that you are meeting the appropriate requirements.***

Eloquentia Perfecta: Written and Visual Communication

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

Eloquentia Perfecta: Writing Intensive

ENGL 3730-01 Introduction to Medical Humanities | MWF 11:00-11:50 a.m. | Terbrock-Elmestad
ENGL 3850-01 Persuasive Writing | TTh 3:45-5:00 p.m. | Lynch
ENGL 3860-01 Public Writing | MWF 1:10-2:00 p.m. | Rivers
ENGL 4035-01 / ENGL 5930-01 Histories of Persuasion | TTh 2:15-3:30 p.m. | Casaregola

Eloquentia Perfecta: Creative Expression

ENGL 3050-01 Creative Writing: Poetry | TTh 11:00-12:15 p.m. | Johnston
ENGL 3050-02 Creative Writing: Poetry | TTh 12:45-2:00 p.m. | Mathys
ENGL 3060-01 Creative Writing: Fiction | MW 4:35-5:50 p.m. | Austin
ENGL 3080-01 Creative Writing: Non Fiction | TTh 9:30-10:45 a.m. | Harper

Equity and Global Identities: Identities in Context

ENGL 2250-01 Conflict, Social Justice and Literature | MWF 11:00-11:50 a.m. | Austin
ENGL 2250-02 Conflict, Social Justice and Literature | MWF 1:10-2:00 p.m. | Grant
ENGL 2250-03 Conflict, Social Justice and Literature | TTh 2:15-3:30 p.m. | Eck
ENGL 2550-01 / WGST 2550-01 Gender, Identity and Literature | MWF 11:00-11:50 a.m. | Gutierrez-Glick
ENGL 2550-02 / WGST 2550-02 Gender, Identity and Literature | MWF 12:00-12:50 p.m. | Warners
ENGL 2550-03 / WGST 2550-03 Gender, Identity and Literature | MWF 1:10-2:00 p.m. | Hesse

Equity and Global Identities: Dignity, Ethics, and a Just Society

ENGL 2250-01 Conflict, Social Justice and Literature | MWF 11:00-11:50 a.m. | Austin
ENGL 2250-02 Conflict, Social Justice and Literature | MWF 1:10-2:00 p.m. | Grant
ENGL 2250-03 Conflict, Social Justice and Literature | TTh 2:15-3:30 p.m. | Eck

Ways of Thinking: Aesthetics, History, and Culture

ENGL 2250-01 Conflict, Social Justice and Literature | MWF 11:00-11:50 a.m. | Austin
ENGL 2250-02 Conflict, Social Justice and Literature | MWF 1:10-2:00 p.m. | Grant
ENGL 2250-03 Conflict, Social Justice and Literature | TTh 2:15-3:30 p.m. | Eck
ENGL 2350-01 Faith, Doubt and Literature | TTh 12:45-2:00 p.m. | Biro
ENGL 2450-01 Nature, Ecology and Literature | TTh 9:30-10:45 p.m. | Johnston
ENGL 2450-02 Nature, Ecology and Literature | MWF 10:00-10:50 a.m. | Broemmer
ENGL 2550-01 / WGST 2550-01 Gender, Identity and Literature | MWF 11:00-11:50 a.m. | Gutierrez-Glick
ENGL 2550-02 / WGST 2550-02 Gender, Identity and Literature | MWF 12:00-12:50 p.m. | Warners
ENGL 2550-03 / WGST 2550-03 Gender, Identity and Literature | MWF 1:10-2:00 p.m. | Hesse
ENGL 2650-01 & 02 Technology, Media and Literature | TTh 11:00-12:15 p.m. | Gomez
ENGL 2750-01 / FSTD 2930 Film, Culture and Literature | MWF 12:00-12:50 p.m. | Prewitt
ENGL 2750-02 / FSTD 2930 Film, Culture and Literature | TTh 11:00-12:15 p.m. | Biro
ENGL 2750-03 / FSTD 2930 Film, Culture and Literature | MWF 10:00-10:50 a.m. | DiBono
ENGL 3250-01 / ENGL 3250-501 & 502 British Literary Traditions to 1800 | TTh 2:15-3:30 p.m. | Sawday & Burt

ONE-THOUSAND LEVEL COURSES

ENGL 1900 Advanced Strategies of Rhetoric and Research

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

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

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 ("Old Core") literature requirement****

ENGL 2250-01 Conflict, Social Justice, and Literature

Ron Austin

This course will engage the black speculative imagination as a lens for investigating racism and inequity. For African Americans facing disenfranchisement, efforts at navigating day-to-day life in mainstream America can feel like navigating an alternate reality. In this course, we will explore how modern black authors use fantasy and science fiction scenarios to demonstrate the absurdity and surreality of fighting against discriminatory power structures that hide in plain sight. We will use *Stamped from the Beginning* by Ibram X. Kendi to establish a framework for understanding and identifying the nature of racism. From there, we'll leap into fictive worlds. We'll read novels including *Ring Shout* by P. Djèli Clark, *Long Division* by Kiese Laymon, *Pym* by Mat Johnson, and *The Underground Railroad* by Colson Whitehead. We'll also read short fiction by N.K. Jemisin, Nana Kwame Adjei-Brenyah, Rivers Solomon, Tananarive Due, and Rion Amilcar Scott. Finally, we'll also apply analysis to *Get Out* and episodes of black speculative television series including *Watchmen*, *Lovecraft Country*, and *The Underground Railroad* adaptation. Students will be expected to read and analyze course texts closely, write two papers, undertake regular quizzes, complete a midterm and a final exam, and participate in energetic discussions.

ENGL 2250-02 Conflict, Social Justice, and Literature: Black Narratives of the Nineteenth Century

Nathan Grant

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

And I don't mean to suggest that escaped-slave narratives are the only narratives we'll consider nor do I wish to suggest, given the names I list above, that Black C19 narratives of either sort were written only by men. While there are real reasons for there being far more men's escaped-slave narratives than women's, women also have their stories to tell. Many of these are religious narratives, although not always the kinds of narratives, written by men, that are conversion narratives. The narratives of Harriet Jacobs and Mary Prince

are of note here. One escaped-slave narrative that you'll likely find endlessly fascinating involves a married couple! William and Ellen Craft's *Running a Thousand Miles for Freedom*.

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

ENGL 2250-03 Conflict, Social Justice, and Literature

Kathleen Eck

This course introduces literary study within the context and theme of Cultural Conflict and Social Justice. Through the reading of a wide variety of genres - including drama, poetry, and fiction - the course engages students in literary ways of knowing. Methods include close reading, comparative textual analysis, and argumentative writing.

ENGL 2350-01 Faith, Doubt, and Literature

Colten Biro

With the cinematic domination of comic books narratives in the last decade, audiences have encounter not only heroes and antiheroes, but they have also encountered the tradition of the "Byronic" hero. This type of hero is mysterious, dark, brooding, and pained—and this type of hero has often experienced an event that fundamentally undercuts their faith, whether that is their individual faith in God, justice, or even society itself. This semester we're going to explore that brooding figure in literature as it develops in the early nineteenth century and trace it into our own present day.

Our exploration will begin with works and discussions about the Romantics, paying special attention to the poetry and self-expression of the period. We'll then proceed further into several texts in the latter end of the century such as Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mister Hyde* (1886). We'll visit "Rick's Café Américain" to see Humphry Bogart as the broken, Byronic hero in *Casablanca* (1941). We'll close the semester exploring the dark side of superheroes by reading *The Watchmen* (1985) and comparing it to Zack Snyder's 2009 film adaptation, as well as seeing Superman's Byronic characterization in *Kingdom Come* (1996). All along the way we are going to explore these heroes as characters who have fundamentally "lost faith" in something, we will talk about the structures of belief and society, and we will identify the stakes in their lost faith—and perhaps their journey to find faith again—during the heroic arcs of the narratives.

The course will feature poetry, short stories, films, and several graphic novels. Written work will include brief weekly reflections, two short papers, and a final thesis-driven paper.

ENGL 2450-01 Nature, Ecology, and Literature

Devin Johnston

This course will focus on relationships between human and nonhuman animals as they are depicted in literature. What bright or wavering lines have we drawn between ourselves and other creatures? What does

it mean to be animal, to be human? What rights do we ascribe to animals, what intelligences, what feelings? How do we empathize with other creatures, while recognizing their otherness? How have we imagined our place in the natural world, more generally? Central to the course will be questions of humanism and anthropomorphism. Along the way, we will also consider the animal-rights movement, vegetarianism, pets, zoos, evolution, and extinction. Readings may include foundational texts such as Genesis, Aesop's Fables, and Ovid's *Metamorphoses*; modern works such as Franz Kafka's *Metamorphosis* and J. M. Coetzee's *Disgrace*; Marianne Moore's poems on exotic species, D. H. Lawrence's birds and beasts, and Australian bird poems; as well as philosophical reflections by Peter Singer, John Berger, and others. Students will be expected to read and analyze course texts closely, write several papers, undertake regular quizzes, and contribute to class discussions.

ENGL 2450-02 Nature, Ecology, and Literature

Lexie Broemmer

What is our relationship to Nature? How do the act of eating, the spread of viruses, colonization, environmental disaster, and climate change relate to Nature? To each other? To us? These questions will guide this course, which serves as an introduction to literary studies. Throughout the semester, we will look at books, films, and possibly comics that belong to the sci-fi and horror genres or that elicit feelings of horror, disgust, or dread in us as readers as we interrogate our relationship both to Nature as our environment and to Nature as those nonhuman beings we may or may not interact with on a daily basis. Our possible texts will include the first sci-fi book to be written, Mary Shelley's *Frankenstein*, as well as more contemporary novels like Stephen King's *Pet Sematary*, Jeff VanderMeer's *Annihilation*, Augustina Bazterrica's *Tender Is the Flesh* and Stephen Graham Jones's *The Only Good Indians*. We may also encounter such figures as Swamp Thing and the wendigo as well as films like 1985's *The Stuff*, and the comic book adaptation of Upton Sinclair's *The Jungle*. We will additionally read work from such scholars and writers as Donna Haraway, Maria Mies and Vandana Shiva, Rosi Braidotti, and Elvia Wilk as we explore ecofeminism, posthumanism, food studies, and mystic Nature. Assignments include two essays, midterm and final exams, a presentation, and occasional reading responses.

ENGL 2550-01 Gender, Identity, and Literature

Katherine Gutierrez-Glik

This course is an introduction to both postcolonial literature and gender studies in which we will examine postcolonial literature that questions and confronts the binaries of gender, sexuality, and sexual behavior. This course will introduce the methods and conventions of literary studies by examining postcolonial texts that pose questions about gender, identity, and queerness. Through class discussion, short writing assignments, reading responses, group presentations and critical analysis papers, students will be encouraged to consider how concepts of gender and identity are formed across the categories of biological sex, race, class, sexual identity, and culture, with specific attention paid to postcolonial literature. Course readings will include Tommy Orange's *There There*, Leah Lakshmi Piepzna-Samarasinha's *Bodymap*, and Jocelyn Bioh's *School Girls or: The African Mean Girls Play*. The readings throughout this course will expose students to an

assortment of genres and forms including fiction, drama, and poetry by authors from a variety of cultural backgrounds.

ENGL 2550-02 Gender, Identity, and Literature

Savanah Warners

A natural woman. A supernatural being. An unnatural monster. Are these terms mutually exclusive? Who falls into each category? What are the cultural, psychological, and biological factors that define the groupings? This course will explore these categorizations and the effects they have upon women whose identities, credibility, and agency are entangled within them. Reading from a variety of gothic and gothic-adjacent texts like Toni Morrison's *Beloved*, Silvia Moreno-Garcia's *Mexican Gothic*, and Joseph Sheridan Le Fanu's *Carmilla*, along with short stories, poems, and multimodal texts, we will explore the ways that identity and power are discovered, distributed, or discounted with the labels of the natural, unnatural, and supernatural. We will examine the societal fears that construct these categories and the often-problematic depictions of the women in and between their boundaries. As the course progresses, we will endeavor to understand how characters— who are often marginalized based on the ways that their gender, culture, ability, race, or sexuality challenge the norms of the dominant discourse—are constrained by these labels as well as when and how they find peace or power in their subversion. Students will be expected to grapple with these ideas through class discussions, reflection papers, presentations, and critical analysis papers.

ENGL 2550-03 Gender, Identity, and Literature

Myles Hesse

In her first novel, *Lolly Willows* (1926), Sylvia Townsend Warner writes, "That's why we become witches: to show our scorn for pretending life's a safe business... to have a life of one's own, not an existence doled out to you by others" (215). Many other writers in the first half of the twentieth century took up Warner's banner, invigorated by the feminist potential of witches. The years between the two world wars offer a plethora of witchcraft literature, oftentimes reimagining the witch archetype (old, disgusting, and malicious) into a liberated New Woman. This course will explore how this New Witch mirrored the twentieth century New Woman and radically altered the ways we view witches and the occult. How can the reclamation of a traditionally Satanic figure offer strategies for social change? How does the witch archetype reject and queer sexual and gender norms? Course readings will include popular witch literature from the 1920s (Warner's *Lolly Willows*, Benson's *Living Alone*, and Buchan's *Witch Wood*) through to contemporary witch literature (Maguire's *Wicked* and Brennan's *Season of the Witch* from her series *The Chilling Adventures of Sabrina*). Assignments will include a presentation on a course topic, short assignments building to a final essay, comprehension quizzes, and a creative project.

ENGL 2650-01 & 02 Technology, Media, and Literature

Nicholas Gomez

"Because they have bodies, books and humans have something to lose if they are regarded solely as informational patterns, namely the resistant materiality that has traditionally marked the durable inscription of books no less than it has marked our experiences of living as embodied creatures. From

this affinity emerge complex feedback loops between contemporary literature, the technologies that produce it, and the embodied readers who produce and are produced by books and technologies.”

– N. Katherine Hayles, *How We Became Posthuman*

In scientific practice and business industry, technology continues to be understood for its mechanical and digital instrumentality. However, contemporary theory has demonstrated that technology is complex beyond its instrumentality. As N. Katherine Hayles points out, books themselves reflect the tension between technology as instrument/complexity. As such, this course will survey literature as/about technology through a wide range of contemporary theories (posthumanism, transhumanism, new materialism) and genres (science fiction, fantasy, eco-horror, etc.). Our works will include J.G. Ballard’s *Crash*, Margaret Rhee’s *Love, Robot*, H.G. Wells’ *The Time Machine*, Rick Remender’s *Tokyo Ghost*, Ruha Benjamin’s *Race After Technology*, and secondary articles for theoretical grounding. We will also view two films to be decided by the themes that emerge in our discussions. Assignments will consist of presentations, research essays, field work, and group projects. Related concepts: affect, assemblages, complexity, cyborg, cartesian duality, emergence, interrelation, intent, phenomenology, thing theory.

ENGL 2750-01 Film, Culture, and Literature

Ryan Prewitt

In this course, we will consider the relationship between three core concerns: death, love, and aesthetics. How do aesthetic texts—from novels to manifestos, from Hollywood films to YouTube videos—mediate our notions of death and love? How do texts deploy death and love and what results does this achieve? How do texts achieve structural critique by means of these densely, profoundly personal experiences? These questions will guide our exploration of a series such texts ranging from mid-twentieth century to the most contemporary which marshal death and love in diverse formations. We will engage in discussions about literary forms and their thematic demands. This will also implicate questions of medium and genre. We will investigate the ways in which written and video media converse with one another and thereby build on our notions of the literary.

We will read secondary and theoretical criticism from Walter Benjamin, Michel Foucault, and Legacy Russell. Novels will include Don DeLillo’s *White Noise*, Ali Smith’s *Autumn*, and Michael Ondaatje’s *The English Patient*. Films will include Andrei Tarkovsky’s *Stalker*, Isao Takahata’s *Grave of the Fireflies*, Anthony Minghella’s film adaptation of *The English Patient*, as well as a series of short films, amateur productions, and ephemeral texts. Evaluation will be based on short quizzes, a midterm exam, and extended writing assignments, including a final essay.

ENGL 2750-02 Film, Culture, and Literature

Colten Biro

This course will explore the imaginative construction of worlds in both literature and film, covering a broad survey of fairy tales and novels, beginning with Lewis Carroll’s *Alice in Wonderland* (1865), traveling through Tolkien’s *The Hobbit* (1937), and ending with Erin Morgenstern’s *The Starless Sea* (2019). While grounding

our exploration in traditional short stories and novels, we will enter strange worlds created in classic films such as *The Cabinet of Dr. Caligari* (1920) and *The Wizard of Oz* (1939). We will also explore the wonderful, visual aesthetics of such film directors as Jim Henson, Tim Burton, and Guillermo Del Toro.

With a particular focus upon the aesthetics and wonder involved in creating these fantastic worlds, we will explore 1) the complex relationships between imaginative narratives and their film adaptations, 2) the reciprocal manner in which film is *influenced by* the literary imagination and also *defines the aesthetic expectations* of traditional readers, and 3) the imagination as a dynamic human experience which provides a functional sphere for communicating sociocultural norms, processing trauma, and subverting the *status quo*.

The course will feature short stories, films, and several novels. Written work will include brief weekly reflections and activities, two short papers, and a final thesis-driven paper.

ENGL 2750-03 Film, Culture, and Literature

Salvatore DiBono

Horror as a genre is a vast archive of cultural and historical contexts. Definitions also serve as artifacts of cultural and historical understanding. Therefore, the ways in which various cultures define a genre such as horror is contingent on context and positionality. This introductory course to literary and film studies will explore the following guiding questions throughout the semester: How do various cultures define the horror genre? What conventions and/or tropes do these cultures implement in literature and film? How do these definitions challenge, complement, and/or evolve your *own* definitions of the genre and its conventions? We will analyze various texts, both in film and literature, that work to define the horror genre and the cultural ties to these definitions by examining cultural, political, and historical references and contexts of each text. To focus the scope of the course, we will be examining four key concepts found in horror: domestic space, folklore, the psychological, and the supernatural. The possible films will include *Sinister*, *Pan's Labyrinth*, *Parasite*, *Get Out*, and *Antlers*. Our possible literary texts include John Darnielle's *Devil House* Stephen Graham Jones' *The Only Good Indians*, Carmen Maria Machado's short story collection *Her Body and Other Parties*, Silvia Moreno Garcia's novel *Mexican Gothic*, and Nalo Hopkinson's collection of short stories *Skin Folk*. Additionally, we will read criticism by Jeffery Jerome Cohen, Donna Haraway, Natalie Wilson, and Laura Hubner, among others. Assignments include two essays, a presentation, midterm, and final exams, and reading journals.

THREE-THOUSAND LEVEL COURSES

Distribution Requirements for the English Major:

Area One: Form and Genre

ENGL 3050-01 Creative Writing: Poetry

Devin Johnston

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

This course will introduce students to a range of methods and techniques for writing poetry, making use of a few compelling models on which to base our own writing (both reading and writing will be assigned). In this sense, the course will constitute an apprenticeship to poetry. We will begin as beginners, with experiment and play. No previous experience in the writing of poetry is required, only enthusiasm. Each week students will bring poems for discussion, developing a portfolio of revised work by the semester's end. Students will also be expected to attend several poetry events.

ENGL 3050-02 Creative Writing: Poetry

Ted Mathys

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

In this course we will read, write, and analyze poems that move us emotionally, challenge us intellectually, and charge us physically. We'll explore diverse poetic styles and approaches, from American classics to some of the most exciting experimental poets writing today. Our readings, excursions, constraints, and classroom exercises will be fodder for our own poems and invigorate our thinking about the possibilities of poetry in the world. The course will focus predominantly on your creative work. Each week you will write one new poem and workshop the poems of your peers. The course begins with a unit on the fundamentals of poetic craft, such as line, image, diction, tone, rhythm, sound, and figures of speech. Then we will turn to weekly packets of poems clustered around a form, genre, or theme – such as poetry about works of art; epistolary poems; Google-sculpting; prose poems; the sonnet; and a crash course on prosody from the 14th century to Dr. Seuss and Kendrick Lamar. As a class, you will choose which packets we adopt, working together to construct the syllabus. We'll also read several books of contemporary poetry to get a sense of how poets think beyond each poem to the architecture of the whole project. Students will be required to write poems weekly; attend poetry readings and write short responses to them; read several books and write a craft essay; take a midterm exam; and assemble a final portfolio of polished poems.

ENGL 3060-01 Creative Writing: Fiction

Ron Austin

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

This course introduces participants to the theory, practice, and technique of creative writing. In the first half of the course, we will read craft essays and short stories and complete writing exercises to gain perspective on essential fiction elements. Character, setting, concept, narrative momentum, and line strength will serve as foundational elements. Readings will focus on contemporary writers including Haruki Murakami, Carmen Maria Machado, Karen Russell, Ottessa Moshfegh, Jennifer Egan, Nafissa Thompson-Spires, and more. In the second half of the course, participants will use a democratic discussion model and event-style workshop to present original work and evaluate peer writing. Finally, at the end of the course, you'll learn the basics of publishing and professionalization as a fiction writer. Participants will write, revise, and polish at least one complete short story, provide written and oral critiques of your peers' work, host one workshop, take reading quizzes and a midterm exam, present a short, focused craft lecture, and contribute to an idiosyncratic community technique manual.

ENGL 3080-01 Creative Writing: Non-Fiction

Andy Harper

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

In an oft-quoted passage from her book, *The White Album* (1979), essayist Joan Didion writes, "We tell ourselves stories in order to live. [...] We live entirely, especially if we are writers, by the imposition of a narrative line upon disparate images, by the 'ideas' with which we have learned to freeze the shifting phantasmagoria which is our actual experience."

As an introduction to the personal essay form and tradition, this course invites students to examine the choices essayists make in shaping their experience into written work, to search the disparate and shifting details of their own experience, and to craft personal essays of their own. No prior experience with creative nonfiction writing is required.

Writing and reading will engage a range of subgenres within the essay form; these may include memoir, portrait, meditation, and mosaic essays but are less likely to include book reports, thesis-driven arguments, or other versions of the "college essay." Requirements include a commitment to the writing process, ample time for serious writing and reading, and an openness to thoughtful collaboration.

Readings come from Philip Lopate's *Art of the Personal Essay*, which all students should purchase by the first week of class. Work will include ongoing maintenance of a writer's notebook, regular contributions to class

discussion, partnered discussion leadership responsibilities on two occasions, participation in several workshop sessions, submission of a series of essay projects, and a capstone portfolio of revised work.

ENGL 3241-01 Young Adult Literature

Jennifer Buehler

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

With more books being published annually for teens than ever before, the field of adolescent literature, or YA lit, is flourishing. YA titles appear on bestseller lists, get optioned for movie rights, and are assigned in middle and high school English classrooms. Although the field has seen tremendous growth and innovation in the past two decades, many people still associate YA lit solely with the “problem novels” of the 1970s, the series books of the 1980s, and blockbuster hits such as *Twilight* and *The Hunger Games*. In doing so, they grossly underestimate the richness and complexity of this literature.

This course provides space for you to immerse yourself in an exploration of the current state of YA lit, from its modern origins in the 1960s to its most recent thematic and literary innovations. Designed with beginning English teachers in mind but also intended to meet the needs of English majors and others with a general interest in the topic, the course will engage participants in intensive reading of a wide variety of contemporary YA texts. Our reading will be grounded in close analysis of these texts as well as ongoing conversation about the field of YA lit as it is shaped by publishers, activists, and award committees. We will bring authors, editors, marketing specialists, and book critics into the conversation through podcast content and telephone conference calls. Our work will be both intellectually rigorous and pragmatic as we link discussions of literature to real-world contexts.

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

Area Two: History and Context

ENGL 3250-01, 501 & 502 British Literary Traditions to 1800

Jonathan Sawday & Sarah Burt

“The past is a foreign country: they do things differently there” (L. P. Hartley, *The Go-Between*, 1953). In this course we shall look at a range of texts produced in the past and in a foreign country – the British and Irish archipelago between the 17th and the 18th centuries.

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

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

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

ENGL 3490-01 19th Century British Literature: What’s Love Got To Do With It?

Phyllis Weliver

While nineteenth-century Britain is commonly known for relegating women to the sphere of the home, it also saw the rise of first wave feminism. This semester’s readings – mostly by women – explore the paradoxes and complexities of constructions of female identity as intersecting with a wide range of concerns that are not dissimilar to today’s. These include institutional corruption, empire and racism, ableism, xenophobia, constructions of class identity, religion, politics, access to work and vocation, the intense experience of mourning, and the healing power of a single person’s compassion. Throughout, the role of epistemology (belief vs. knowledge) will be an important part of our discussions. In *Middlemarch*, for example, community gossip leads to life-threatening skepticism regarding medical knowledge when epidemic looms (cholera and typhoid, in this case). Because these narratives often exist within courtship plots, we will be asking whether nineteenth-century British writers essentially romanticized or challenged traditional power dynamics? We might plausibly echo Tina Turner’s song, “What’s Love Got to Do with It?” as we explore these topics in novels about courtships and marriages.

This course concentrates on two significant novels – Charlotte Brontë’s *Jane Eyre* (1847) and George Eliot’s *Middlemarch* (1871–72) – and mixes in poems and prose from across the long nineteenth century, including Mary Wollstonecraft’s *A Vindication of the Rights of Woman* (1792), excerpts from Alfred Tennyson’s *In Memoriam* (written 1833–50), Christina Rossetti’s “Goblin Market” (1862), poems by Felicia Hemans and Elizabeth Barrett Browning, and prose by Olive Schreiner, among others.

Area Three: Culture and Critique

ENGL 3540-01 Literature of the African Diaspora

Stephen Casmier

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

ENGL 3730-01 Introduction to Medical Humanities, Literature

Lauren Terbrock-Elmestad

Why is a profession called a “practice”? What do we mean by “medical practice”? What can we learn about medicine and its relationship with concepts of “the human” by exploring the idea of practice? This course will focus on these questions to think through the ways medical practice is *action*: continuous processes of doing, succeeding, and failing. Reading both patient and practitioner narratives, as well as theories of medical humanities, students will consider assumptions about what it means to be human. In doing so, the class will interrogate how medicine as a practice both confronts and sustains those assumptions. Through short- and long-term writing projects stemming from both class readings and individual research, students will interrogate and develop distinctive definitions of “practice,” especially as they come to bear on medicine and what it means to be human. Possible readings include *Pain Woman Takes Your Keys and Other Essays From a Nervous System* (Huber), *Sick: A Memoir* (Khakpour), and *The Cancer Journals* (Lorde), among others.

Area Four: Rhetoric and Argument

ENGL 3850-01 Persuasive Writing

Paul Lynch

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

English 3850 is the required course for the RWT concentration and meets the rhetoric & argumentation requirement for the general English major. It is also a writing intensive course in the new university core.

This course considers the practice of persuasion, both what it means to persuade and—even more importantly—to be persuaded. To study persuasion is to follow all the ways we are influenced by the people

and the world around us. One prominent rhetorician describes persuasion as an energy: “the emotional energy that impels the speaker to speak, the physical energy expanded in the utterance, the energy level coded in the message, and the energy experienced by the recipient in decoding the message.” Beyond this anthropocentric list, we might add the persuasive energy of the world—our surroundings, nonhuman animals, the objects and technologies that we use (and that use us). As this list suggests, the varieties of persuasion extend far beyond the conventional contexts of speeches and arguments. Anytime we communicate in order to invite someone to conversation or cooperation, we engage in persuasion. And persuasion includes far more than language. A speaker’s charisma, a room’s atmosphere, an audience’s mood—all of these may ultimately be far more influential than the words we say.

Given that this course is writing intensive, however, we’ll pay special (though not exclusive) attention to written forms of persuasion. Students should therefore expect to do a great deal of writing and revision. These assignments will include short response papers, a book review, and various other persuasive genres, including cover letters, venue ratings, grade complaints, and the occasional love note (or brokenhearted lament, or bitter screed...depending on the situation).

ENGL 3860-01 Public Writing

Nathaniel Rivers

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

We build our worlds through **the things we love** and **the people with whom we share them**. We build these worlds by sharing the things we love through all means of communication: we write reviews of books online, we take pictures of pets and significant others, and we speak out on behalf of others in the name of justice. And in this course, that is exactly what you will do: **write about the things that matter to you**.

But there is a catch, of course. **You must write about the things you love in ways that will help others to love them as well**. No mere diary entries or talk among aficionados, you must produce public texts for unfamiliar audiences who might not yet share your love of popcorn, Iggy Pop, soda pop, K-pop, Pop Vinyl figurines, or even Romanian space lawyer (real thing) Virgiliu Pop. To engage such audiences, you’ll need to write persuasively and in media that grab and cultivate that audience’s attention. Some students might **produce podcasts**, some might **fashion a zine**, and still others might **film a series of video shorts**. The goal of this course is for you to write in public so that your loves might become someone else’s loves: so that your world can be shared with others. Students in the course will produce a series of texts (loosely defined) devoted to a thing they love. These serial texts will be composed for a particular public and will be released on a regular basis (think in terms of podcast episodes, magazine issues, or a television series). **Students have complete creative control over their productions in terms of medium, style, and content**. The only requirement is that these texts be public and for a discernible audience who might be persuaded.

FOUR-THOUSAND LEVEL COURSES

ENGL 4000 Business and Professional Writing

Multiple Instructors; See Banner for Details

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

ENGL 4035-01 Histories of Persuasion

Vincent Casaregola

****This course is a Research Intensive English (RIE) seminar. Enrollment is restricted to senior and junior English majors only. This is a dual-level course with ENGL 5930-01.***

This course will pursue a Media Studies approach to the History of Persuasion. We will explore the cultural contexts of communication and persuasion in relation to various historical periods of evolving and changing media. Using concepts derived from the theories of Walter Ong and others, we will examine how our concepts of persuasion, and of all forms of communication, are shaped by the media technologies that we use. We will consider how the development of writing thousands of years ago, the much later development of printing, and the development of broadcasting and new media in the last century (and up into the present) have resulted in whole new forms of cultural understanding.

Students not only in English but also in areas of the humanities and social sciences will find these explorations of cultural history to be useful, and students will be able to adapt their course assignments and projects to their particular majors and interests.

ENGL 4100-01 History of the English Language

Ruth Evans

When was “they” first used as a singular pronoun? [[It was 1375.](#)] Is Black English a language or a dialect? [What’s the distinction?] Why is the spelling system of English so weird? [Answer: the Great Vowel Shift.] In this course you will learn about 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 different historical periods, you will study the language of Old English (5th-11th C: *Beowulf* is from this period), Middle English (12th-15th C; Chaucer’s English), Early Modern English (16th-18th C; Shakespeare’s English), and contemporary dialects and varieties of English, including American English and its dialects, Black English, and tweets.

The course is for all students that are curious about the English language and all students of English literature. The course does not require any background in language or linguistics. The IPA (International Phonetic Alphabet) and the tools for describing and analyzing language will be taught in the course. There are no exams. There will be short weekly exercises and you will write 3 papers, one of which (the major project) will be the history of a word.

Course texts are:

Smith, K. Aaron, and Susan M. Kim. *This Language, A River: A History of English*. Broadview, 2017. ISBN 9781554813629.

McWhorter, John. *Our Magnificent Bastard Tongue: The Untold History of English*. Avery, 2008. ISBN 978-1592403950

ENGL 4330-01 Renaissance Drama

Sheila Coursey

At the beginning of *The Roaring Girl*, an actor reminds the audience that they are all arriving with their own expectations and desires about Moll Cutpurse, the infamous London thief whose life and exploits the play is dramatizing. Each audience member arrives and “brings a play in’s head with him,” a phrase that gestures toward what we now call a ‘headcanon.’ Theatrical narratives of transgression and scandal often turned public ‘drama’ into literal drama: witches, thieves, murder, adultery, and court intrigue all made for enticing plays. In this course, we will explore how these plays navigated categories of the private and the public. Who became a celebrity in early modern London, and how?

Over the course of the semester, we will read the dramatized lives of notorious figures like the cross-dressing thief Moll Cutpurse in *The Roaring Girl*, as well as domestic tragedies that dramatized true-crime cases like *Arden of Faversham* and *A Yorkshire Tragedy*. We will also read plays that examined the category of public celebrity, like Shakespeare’s *Coriolanus*. This course will include two major essays and several minor writing assignments that will challenge students to analyze, imagine and review theatrical performance.

ENGL 4900-01 Interdisciplinary Studies: Literature – Music – 19th Century

Phyllis Weliver

“Where words leave off, music begins” – Heine

“Virtually every writer I know would rather be a musician” – Kurt Vonnegut

Western literature is so tightly associated with music that the lyre frequently represents lyric poetry. Or, as Oxford don Walter Pater famously declared in 1873, “All art constantly aspires toward the condition of music.” In the nineteenth century, moreover, music was deemed second only to science in its growth and influence on daily life, from the political platform to children’s songs promoting the animal welfare movement, from women’s suffrage to missionary hymns, and from the performance of class identity to that of gender. Exploring music and literature, together, also reveals how a century expressed both its nationalism and its transimperial connections, for ideas and poems were transported around the world via music.

This course examines a rich set of case studies drawn from multiple genres (poems, novels, operas, songs, hymns) from America, Britain, continental Europe, South Africa and the South Pacific. In the process of analyzing lyrics and literary treatments of music, reading about the background of the case studies, and listening to relevant music, this course introduces methodologies for how to approach myriad relationships between music and literary text. Our modules will be: (1) Gender and Sexuality; (2) Bodies, Illness and

Suffering; (3) The Power of Collective Singing; (4) Subjectivity, Identity, Belonging; and (5) Translating Otherness. No knowledge of music is necessary in order to take this course.

ENGL 4930-01 Special Topics: Ecopoetics

Ted Mathys

****This course is a Research Intensive English (RIE) seminar. Enrollment is restricted to senior and junior English majors only. This is a dual-level course with ENGL 6150-01.***

Since the rise of the modern environmental movement in the 1960s, poets and scholars have reimagined relationships between natural and cultural processes and the transmissive role of literary art in these processes. While nature has always served as a source of inspiration for poets – from the idylls of Theocritus and Japanese haiku to Romantic lyrics and American transcendentalism – ecopoetry of the late twentieth and early twenty-first centuries emphasizes poems as circulating within ecological, material, and textual systems in the Anthropocene. These poems politicize landscape, reject the fantasy of Arcadian innocence, remix death back into the soil, trouble the boundaries of animality and the lyric subject, turn poetic consciousness toward the extractive and exploitative workings of capital, and reconceive the “nature poem” from Black, Indigenous, feminist, queer, and other subjectivities. Drawing on a (mostly) American archive from the last half century, this course will trace key terms, figures, and lineages in ecopoetics. Most weeks we will read a single-author volume of poetry, such as *Garbage*, A.R. Ammons; *This Connection of Everyone with Lungs*, Juliana Spahr; *Doomstead Days*, Brian Teare; *Styrofoam*, Evelyn Reilly; *Nature Poem*, Tommy Pico; *feeld*, jos charles; *Ecodeviance: Somatics for the Future Wilderness*, C.A. Conrad; *Coal Mountain Elementary*, Mark Nowak; *The Ginkgo Light*, Arthur Sze; *Silk Poems*, Jen Bervin; *Blackacre*, Monica Youn; and *Prairie Style*, C.S. Giscombe. As the term “ecopoetics” is itself capacious, one major project for the course will be the collective assembly of a Field Guide to Ecopoetics. Students will each research a term, form, or concept and compose an entry for our field guide. Entries might engage themes such as waste, toxics, property enclosure, biotech, and nuclear technologies; subgenres such as post-pastoral, necropastoral, or eco-elegy; and terms such as ecofeminist poetics and field poetics. Critical texts may include work from *Recomposing Ecopoetics: North American Poetry of the Self-Conscious Anthropocene*, Lynn Keller; *Necropastoral: Poetry, Media, Occults*, Joyelle McSweeney; *This Compost: Ecological Imperatives in American Poetry*, Jed Rasula; *Ecopoetics: Essays in the Field*, Angela Hume & Gillian Osborne, Eds.; and essays by Jonathan Skinner, Margaret Ronda, Brenda Iijima, Kathryn Yusoff, Camile Dungy, Marcella Durand, and others.

Senior Seminar

ENGL 4960-01 Senior Inquiry Seminar: Sex, Scandal, and Saint Louis: The Literary Career and Critical Legacy of Kate Chopin

Andy Harper

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

Maligned for its “sordid” and “unwholesome” treatment of sexuality, motherhood, and suicide, *The Awakening* (1899) effectively tanked Kate Chopin’s literary career. Public criticism prompted the cancellation of her final

book, then under contract, which would not see light of day for 91 years. The novel itself fell into obscurity, as did all but a few of Chopin's stories, until her "revival" in the 1970s, when the novel and its author—along with several similarly scandalizing works—assumed the status of icons of cultural feminism and landmarks of American literary history. Among scholars, Chopin is either a beacon of realism or of naturalism, a purveyor of local color, or a forerunner of literary modernism.

This seminar examines the full breadth of Chopin's work: two novels and around a hundred stories, composed mostly in the 1890s and mostly from her St. Louis home. It also examines the evolution of Chopin's critical reception, analyzing and historicizing the stories we have tended to tell about her—within and beyond the academy—over the last half-century. Our questioning will be guided by five critical frames: gender and sexuality, labor, race, form, and ecocriticism. Students will acquire print Penguin editions of *At Fault*, *Bayou Folk* and *A Night in Acadie*, and *A Vocation and a Voice*, and print Norton Critical Edition of *The Awakening*. Work will include informal written and oral responses, a formal research presentation, a seminar paper, and ad-hoc readiness to comment and locate relevant work for next day's discussion.

Study of *The Awakening* necessitates ongoing discussion of Edna Pontellier's suicide. We approach this topic and the work of caring for ourselves and one another with compassion and respect.

FIVE-THOUSAND LEVEL COURSES

ENGL 5000-01 Methods of Literary Research

Rachel Greenwald Smith

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

This course will introduce first-semester graduate students in English to the methods and professional skills necessary for graduate study. But it will also engage with the ways in which the university itself is changing. Part writing workshop, part course in critical university studies, we will split our time between learning to write for graduate school and beyond on the one hand and understanding the institutional structures that inevitably shape the graduate school experience on the other. We will cover the major forms of scholarly writing in the humanities and discuss advanced writing strategies such as effective use of literature reviews, references, and notes. We will visit Pius Library to learn about advanced research methods. And we will read work on the development and purpose of the university, the disciplines, the humanities, and English. The primary assignment for the class will be to generate a set of polished materials based on a research project: an abstract, a conference paper, and an article to be submitted for publication.

ENGL 5010-01 Teaching Writing

Nathaniel Rivers

This seminar has three primary goals, listed here in descending order of importance:

1. prepare you to teach English 1900 in SLU's Writing Program
2. cultivate you as a university-level teacher
3. enculturate you into the field of rhetoric and composition

We will primarily meet these goals by attentively working through the major assignments of English 1900 itself. The best way for someone to learn to teach the course is to actually try it and see how it works.

Additionally, we will achieve these goals via a number of means:

- reading pedagogical, theoretical, and student texts
- writing, collectively and individually, in response to this reading
- discussing key concepts, ideas, and themes
- practicing responses to actual student texts
- meeting with instructor to discuss progress

By the end of the course, we will have achieved the following outcomes. You will be able to:

- prepare your own adapted version of English 1900
- justify it theoretically, both in writing and in speaking
- plan and deliver lessons and writing assignments
- respond formatively and summatively to student writing

In addition to these specific goals, we will explore what is it to teach and what is it to learn. This exploration will of necessity be far reaching: any discussion of teaching and learning is also a discussion of environment, embodiment, and cognition. Sociality and identity are also present and at stake here. How do we come to know both our worlds and ourselves; how can we come to help others know themselves and their worlds? There is, then, a profound ethical component to teaching. The word educate, etymologically, is to lead out, to draw out, to bring forth. We will thus ask to where are we leading them, what are we drawing out, and who are we bringing forth?

ENGL 5930-01 Histories of Persuasion

Vincent Casaregola

****This is a dual-level course with ENGL 4035-01.***

This course will pursue a Media Studies approach to the History of Persuasion. We will explore the cultural contexts of communication and persuasion in relation to various historical periods of evolving and changing media. Using concepts derived from the theories of Walter Ong and others, we will examine how our concepts of persuasion, and of all forms of communication, are shaped by the media technologies that we use. We will consider how the development of writing thousands of years ago, the much later development of printing, and the development of broadcasting and new media in the last century (and up into the present) have resulted in whole new forms of cultural understanding.

Students not only in English but also in areas of the humanities and social sciences will find these explorations of cultural history to be useful, and students will be able to adapt their course assignments and projects to their particular majors and interests.

SIX-THOUSAND LEVEL COURSES

ENGL 6150-01 Genre Studies: Ecopoetics

Ted Mathys

***This is a dual-level course with ENGL 4930-01.**

Since the rise of the modern environmental movement in the 1960s, poets and scholars have reimagined relationships between natural and cultural processes and the transmissive role of literary art in these processes. While nature has always served as a source of inspiration for poets – from the idylls of Theocritus and Japanese haiku to Romantic lyrics and American transcendentalism – ecopoetry of the late twentieth and early twenty-first centuries emphasizes poems as circulating within ecological, material, and textual systems in the Anthropocene. These poems politicize landscape, reject the fantasy of Arcadian innocence, remix death back into the soil, trouble the boundaries of animality and the lyric subject, turn poetic consciousness toward the extractive and exploitative workings of capital, and reconceive the “nature poem” from Black, Indigenous, feminist, queer, and other subjectivities. Drawing on a (mostly) American archive from the last half century, this course will trace key terms, figures, and lineages in ecopoetics. Most weeks we will read a single-author volume of poetry, such as *Garbage*, A.R. Ammons; *This Connection of Everyone with Lungs*, Juliana Spahr; *Doomstead Days*, Brian Teare; *Styrofoam*, Evelyn Reilly; *Nature Poem*, Tommy Pico; *feeld*, jos charles; *Ecodeviance: Somatics for the Future Wilderness*, C.A. Conrad; *Coal Mountain Elementary*, Mark Nowak; *The Ginkgo Light*, Arthur Sze; *Silk Poems*, Jen Bervin; *Blackacre*, Monica Youn; and *Prairie Style*, C.S. Giscombe. As the term “ecopoetics” is itself capacious, one major project for the course will be the collective assembly of a Field Guide to Ecopoetics. Students will each research a term, form, or concept and compose an entry for our field guide. Entries might engage themes such as waste, toxics, property enclosure, biotech, and nuclear technologies; subgenres such as post-pastoral, necropastoral, or eco-elegy; and terms such as ecofeminist poetics and field poetics. Critical texts may include work from *Recomposing Ecopoetics: North American Poetry of the Self-Conscious Anthropocene*, Lynn Keller; *Necropastoral: Poetry, Media, Occults*, Joyelle McSweeney; *This Compost: Ecological Imperatives in American Poetry*, Jed Rasula; *Ecopoetics: Essays in the Field*, Angela Hume & Gillian Osborne, Eds.; and essays by Jonathan Skinner, Margaret Ronda, Brenda Iijima, Kathryn Yusoff, Camile Dungy, Marcella Durand, and others.

ENGL 6500-01 Romanticism

Toby Benis

Traditionally identified with poetry, the Georgian period also saw the explosion of the novel as a literary form in Britain. This was the era of authors you’ve heard of, and many you have not: Frances “Fanny” Burney, Jane Austen, William Godwin, Elizabeth Inchbald, Sidney Owenson, Charlotte Dacre, Walter Scott, and John Galt. We will survey the most influential sub-genres in this emerging environment, including the Gothic, Jacobin, Anti-Jacobin, and Historical novels, as well as the “National Tale” and the Novel of Manners. The “rise of the novel” occurred alongside the growing presence of women in the publishing marketplace, and our discussions will foreground the economic, political and material implications of these intertwined phenomena. We also will touch on some of the most important prose writers of this period, including

Edmund Burke, Mary Wollstonecraft, Thomas DeQuincey and William Hazlitt. The course will conclude with an examination of the works of the Brontë sisters as responses to the Romantic literary models they inherited. Course requirements: one conference-length and one article-length essay; annotated bibliography; and group presentation.

ENGL 6760-01 Twentieth Century American Fiction

Nathan Grant

A wag I knew once said that it's American democracy that uniquely writes American literature—that few other writers in the world can safely critique their countries in their national fictions while acknowledging their interpellations in the very things they're critiquing. Consciously or unconsciously, we expand these critiques, as well as our complicity in their sources, she went on, often by both honoring and critiquing those sources. As Walter Benn Michaels wrote about phenomena as apparently disparate as Philip Roth's ire and affirmative action in *The Trouble with Diversity: How We Learned to Love Identity and Ignore Inequality* (2006):

The effects of several centuries of slavery and a half century of apartheid have made artificial limits entirely supererogatory.... So when Mr. Roth reminds the desk clerk that he and his family have spent the afternoon at the Lincoln Memorial and quotes to him from the Gettysburg Address—"All men are created equal"—the meaning of his (not to mention the author's) outrage is clear, but the author's expectation that we will share it is a little opaque. ... How is it that we have been persuaded that anti-Semitism is an American phenomenon? (52)

But we will not limit our critiques to fractured notions of race, religion, or ethnicity, giving due scrutiny to sexuality, inequality, and as many other peculiarly American maladies we may be fortunate enough to uncover. E.g., when, we may ask, is the Euroamerican "gaze" returned to Americans... by Americans?

Authors may include Roth, Nella Larsen, John Dos Passos, Toni Morrison, Jean Toomer, Maxine Hong Kingston, Louise Erdrich, Richard Wright, Zora Neale Hurston, Jean Rhys, Chimamanda Ngozi Adiche.

The Major in English

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

CONCENTRATIONS WITHIN THE ENGLISH MAJOR

Creative Writing (CW)

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

Rhetoric, Writing and Technology (RWT)

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

Research Intensive English (RIE)

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

The Minor in English

Requirements	Courses	Hrs.	Description
Introductory Coursework			
Core Requirements 1 x 2000 or 3000- level course	ENGL 2XXX: _____ or ENGL 3XXX: _____	3 hrs.	BOTH the 2000 & 3000-level Core Literature courses in English count toward the minor. Students who are not required to take a 2000-level Core Literature course may substitute a 3000-level Core Literature course in English for the introductory course requirement.
Foundational Coursework			
3 x 3000-level courses: <ul style="list-style-type: none"> • 1 x Culture and Critique • 1 x History and Context • 1 x Form and Genre • 1 x Rhetoric & 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 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			
Core Requirements 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 who are not required to take a 2000-level Core Literature course may substitute a 3000 or 4000-level Core Literature course in English for the introductory requirement.
Creative Writing Coursework			
3 x 3000 / 4000-level creative writing courses:	ENGL 3/4XXX: _____ ENGL 3/4XXX: _____ ENGL 3/4XXX: _____	9 hrs.	Students choose from creative writing courses, such as: <ul style="list-style-type: none"> • 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 Creative Writing
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

ENGLISH INTERNSHIP PROGRAM

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English majors learn the most important skills of any workplace: How to write. How to read. How to think. Come apply these skills in real-world settings through the **SLU English Internship Program**.

The Internship Program places students in rewarding, credit-bearing positions where they make meaningful connections between academic study and the professional world. Interns can earn up to **3 credit hours** toward their English major requirements.

What can I do?	Am I eligible?	How do I apply?
<p>SLU interns may serve in the following positions:</p> <ul style="list-style-type: none"> • Editors-in-chief of the Kiln/Via Project • English department's social media intern • St Louis Poetry Center's social media intern • SLU's McNair Scholars Program's editorial assistant • College of Arts and Sciences's editorial assistant 	<p>All English Department Interns:</p> <ul style="list-style-type: none"> • must be a declared SLU English major in good standing • must have taken at least two 3000-level courses • must have earned a 3.0 GPA within the English major and 2.5 overall 	<ol style="list-style-type: none"> 1. First, make an appointment with the Internship Coordinator to see which position might be right for you. 2. Prepare a 250-word statement on why you're right for the job. 3. Submit that statement, along with a resume and unofficial transcript, to the internship coordinator by the deadline. <p>Application Deadline for Fall 2022 Internships: April 6, 2022</p>

Students may also find their own internships outside of SLU or through Handshake. For details on how to earn credit for these positions, contact the internship coordinator.

More information: <https://slu-english-internships.weebly.com/>
Internship Coordinator: Dr. Paul Lynch (paul.lynch@slu.edu)



SIGMA TAU DELTA

INTERNATIONAL ENGLISH HONOR SOCIETY

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**THE SLU ENGLISH DEPARTMENT
INVITES MAJORS & MINORS
TO APPLY FOR MEMBERSHIP**

.....

Requirements

- Sophomore status
- Completed two 3000-level English courses
- 3.3 GPA in English; 3.0 Overall

Applications

- \$45 membership
- \$12 graduation cords
- Applications in Spring

**FOR MORE INFORMATION:
TED MATHYS (TED.MATHYS@SLU.EDU)**



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For information, contact:

Dr. Devin Johnston

devin.johnston@slu.edu

Search



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UNDERGRADUATE JOURNALS

The Kiln Project and *VIA* are SLU's online undergraduate journals. Together these magazines allow SLU students to submit their work for feedback and potential publication. *Kiln* publishes literary works and arts in other media. *VIA* publishes academic prose and research-based work by students.



VIA

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FACULTY ADVISOR: DR. DEVIN JOHNSTON
(DEVIN.JOHNSTON@SLU.EDU)

RHETORIC WRITING AND TECHNOLOGY

Department of English | Saint Louis University

Rhetoric, Writing & Technology Concentration

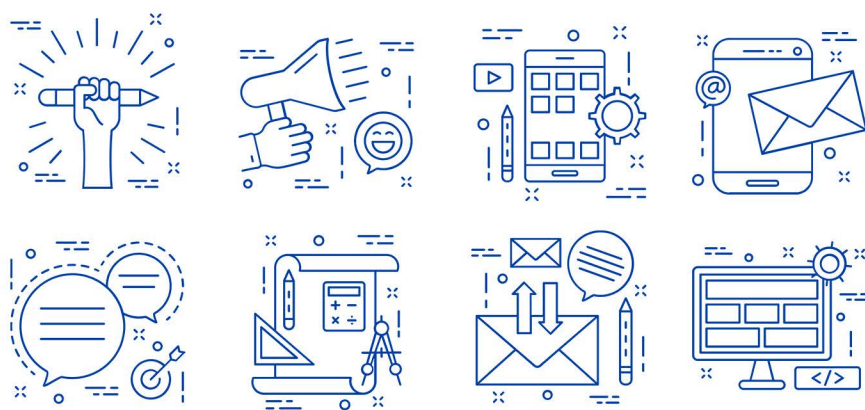
Students interested in the study of rhetoric and digital writing are invited to pursue the department's concentration in Rhetoric, Writing and Technology (RWT). In this concentration, students study both the history of rhetorical expression and the present possibilities of digital expression. Coursework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

General Requirements

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

Coursework

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



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

Research Intensive English

What is RIE?

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

To apply, you need

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

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

THE RIE CONCENTRATION GUIDELINES ARE HERE:

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

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

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



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Contact:

Dr. Rachel Greenwald Smith

rachel.g.smith@slu.edu



Advantages

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career fields

Potential for tuition
assistance in fifth year

Eligibility

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

Application

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

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

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

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About the Program

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

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



How Does it Work?

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

Why English?

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

Application

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

Prof. Ted Mathys
ted.mathys@slu.edu

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.)