

DEPARTMENT OF ENGLISH

FALL-SUMMER 2025

COURSE DESCRIPTIONS

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

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SAINT LOUIS
UNIVERSITY™

Summer and Fall 2025

Course Descriptions

Department of English

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Summer 2025

ENGL 1900-01 Advanced Strategies of Rhetoric and Research | Online | Summer A (May 19-July 13) | Gilman-Hernandez
ENGL 1900-02 Advanced Strategies of Rhetoric and Research | Online | Summer B (June 16-August 10) | Reynolds
ENGL 2250-01 Conflict, Social Justice, and Literature | Online | Summer A (May 19-July 13) | Brewer
ENGL 3212-01 Dark Academia | Online | Summer A (May 19-July 13) | Brizee
ENGL 3220-01 Film & Literature | Online | Summer A (May 19-July 13) | Coursey
ENGL 4000-01 Professional Writing | Online | Summer B (June 16-August 10) | Gilman-Hernandez

Summer 2025 Course Descriptions

ENGL 1900-02 Advanced Strategies of Rhetoric and Research (Online)

Amy Reynolds

This course will ask you to identify, create, research, and design a rhetorical project. This project, which you will pursue throughout the semester, will grow out of the reading and research you do for and during class. Your job throughout the course will be to complete the various stages of this project that will allow you to intervene productively into the problem or issue you've identified. By the end of the course, you will be an expert in the particular situation that concerns you, and you'll be able to craft persuasive messages that will allow you to intervene in that situation. This rhetorical project is the key to the course. It is not a standard-issue research paper (which are often written for no audience other than the teacher). This project must be geared toward a particular purpose, audience, and context.

ENGL 3212-01 Dark Academia (Online)

Allen Brizee

ENGL 3212 introduces you to dark academia as a literary genre, aesthetic style, and cultural phenomenon. This summer asynchronous writing-intensive course will allow you to explore the origins of dark academia in gothic horror, romanticism, science fiction/fantasy, and the campus novel. We will also explore common themes in dark academia, such as ethics, racism, elitism, faith, and mental health. This summer, we will read *The Secret History* by Donna Tartt, *If We Were Villains* by M.L. Rio, and *Never Let Me Go* by Kazuo Ishiguro. You will interact with your classmates and with your instructor through online discussions and reflections. This course requires two research and analysis papers that you will complete through a series of drafts.

Fall 2025

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 1500 The Process of Composition | Multiple Sections – Consult Courses@SLU for Details.

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

ENGL 1920 Advanced Writing for Professionals | Multiple Sections – Consult Courses@SLU for Details.

Introductory Courses

ENGL 2250-01 Conflict, Social Justice and Literature | TTh 9:30-10:45 a.m. | Grant

ENGL 2250-02 Conflict, Social Justice and Literature | MWF 9:00-9:50 a.m. | O'Donnell

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

ENGL 2750-01 Film, Culture and Literature | TTh 3:45-5:00 p.m. | DiBono

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

Distribution Requirements

Area One: Form and Genre

ENGL 3000-01 Encountering English: Art of Irony | TR 11:00-12:15 p.m. | Rust

ENGL 3020-01 Shapes of English: African Futurism | MWF 12:00-12:50 p.m. | Uraizee

ENGL 3020-02 Shapes of English: Elegy - Form and Feeling | TR 9:30-10:45 a.m. | Johnston

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

ENGL 3060-01 Creative Writing: Fiction | TR 9:30-10:45 p.m. | Austin

ENGL 3060-02 Creative Writing: Fiction | TR 11:00-12:15 p.m. | Austin

ENGL 3070-01 Creative Writing: Drama | TR 12:45-2:00 p.m. | Myers

ENGL 3100-01 Topics in Creative Writing: The Examined Life, Writing the Contemporary American Essay | TTh 3:45-5:00 p.m. | Harper

ENGL 3220-01 Film and Literature: City Spaces/Urban Faces—Representing the American City | MWF 1:10- 2:00 p.m. | Casaregola

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

Area Two: History and Context

ENGL 3260-01 British Literary Traditions after 1800: Age of Revolutions | TTh 12:45-2:00 p.m. | Benis

ENGL 3490-01 Nineteenth Century Literature: What's Love Got To Do With It? | MWF 11:00-11:50 a.m. | Weliver

Area Three: Culture and Critique

ENGL 3560-01 Immigrant Literature of the US | MWF 12:00-12:50 p.m. | Molesky

ENGL 3590-01 Nature and Literature | TTh 9:30-10:45 a.m. | Stump

ENGL 3500-01 Literature of the Postcolonial World | MWF 10:00-10:50 a.m. | Jayasuriya

ENGL 3730-01 Introduction to Medical Humanities | TTh 2:15-3:30 p.m. | Stiles

Area Four: Rhetoric and Argument

ENGL 3875-01 Conflict Writing: Speech and Silence | TTh 12:45-2:00 p.m. | Rivers

4000-Level Advanced Writing / Seminars

ENGL 4022-01 Writing for the Gaming Industry | MWF 12:00-12:50 p.m. | Brizee

ENGL 4045-01 Rhetoric and Religion: Persuasive Catholicism | TTh 9:30-10:45 a.m. | Lynch
ENGL 4050-01 The Craft of Poetry: Other People | TTh 11:00-12:15p.m. | Johnston
ENGL 4100-01 History of the English Language | MWF 11:00-11:50 a.m. | Park
ENGL 4140-01 Reading and Writing Justice: Reading the Philippines in St. Louis | TTh 12:15-2:00 p.m. | Harper
ENGL 4330-01 Renaissance Drama: Early Modern Horror | TTh 2:15-3:30 p.m. | Coursey

Research Intensive English (RIE) Seminars

ENGL 4330-01 Renaissance Drama: Early Modern Horror | TTh 2:15-3:30 p.m. | Coursey

Senior Inquiry Seminar

ENGL 4960-01 Senior Capstone Workshop | MW 9:00-10:15 a.m. | Mathys

GRADUATE COURSES

ENGL 5000-01 Methods of Literary Research | M 4:15-7:00 p.m. | Jayasuriya
ENGL 5010-01 Teaching Writing | TTh 11:00-12:15 p.m. | Rivers
ENGL 6150-01 Genre Studies: Environmental Justice Literatures | W 6:00-8:45 p.m. | Molesky
ENGL 6390-01 Topics in Renaissance Literature: Space of the Page | Th 4:15-7:00 p.m. | Sawday
ENGL 6590-01 Topics in 19th c. Literature: Victorians and the Occult | T 4:15-7:00 p.m. | Stiles

COURSES THAT FULFILL MAJOR CONCENTRATION REQUIREMENTS

Creative Writing

ENGL 3050-01 Creative Writing: Poetry | MW 11:00-12:15 p.m. | Mathys
ENGL 3060-01 Creative Writing: Fiction | TR 9:30-10:45 p.m. | Austin
ENGL 3060-02 Creative Writing: Fiction | TR 11:00-12:15 p.m. | Austin
ENGL 3070-01 Creative Writing: Drama | TR 12:45-2:00 p.m. | Myers
ENGL 3100-01 Topics in Creative Writing: The Examined Life—Writing the Contemporary American Essay | TTh 3:45-5:00 p.m. | Harper

Rhetoric, Writing, and Technology

ENGL 3875-01 Conflict Writing: Speech and Silence | TTh 12:45-2:00 p.m. | Rivers
ENGL 4022-01 Writing for the Gaming Industry | MWF 12:00-12:50 p.m. | Brizee
ENGL 4045-01 Rhetoric and Religion: Persuasive Catholicism | TTh 9:30-10:45 a.m. | Lynch

Research Intensive English (RIE)

ENGL 4330-01 Renaissance Drama: Early Modern Horror | TTh 2:15-3:30 p.m. | Coursey

INTERDISCIPLINARY MINOR OFFERINGS

Film & Media Studies Interdisciplinary Minor

Contact Alex Rafi with program questions at alex.rafi@slu.edu

ENGL 2750-01 Film, Culture and Literature | TTh 3:45-5:00 p.m. | DiBono
ENGL 2750-02 Film, Culture and Literature | MWF 1:10-2:00 p.m. | Park

Medical Humanities Interdisciplinary Minor

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

ENGL 3730-01 Introduction to Medical Humanities | TTh 2:15-3:30 p.m. | Stiles

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 is in place for all new, incoming students as of fall 2022. Most upper level current students 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 Courses@SLU for Details.

Ways of Thinking: Aesthetics, History, and Culture

ENGL 2250-01 Conflict, Social Justice and Literature | TTh 9:30-10:45 a.m. | Grant
ENGL 2250-02 Conflict, Social Justice and Literature | MWF 9:00-9:50 a.m. | O'Donnell
ENGL 2550-01 Gender, Identity, and Literature | MWF 12:00-12:50 a.m. | Weliver
ENGL 2750-01 Film, Culture and Literature | TTh 3:45-5:00 p.m. | DiBono
ENGL 2750-02 Film, Culture and Literature | MWF 1:10-2:00 p.m. | Park
ENGL 3220-01 Film and Literature: City Spaces/Urban Faces—Representing the American City | MWF 1:10- 2:00 p.m. | Casaregola
ENGL 3260-01 British Literary Traditions after 1800: Age of Revolutions | TTh 12:45-2:00 p.m. | Benis

Equity and Global Identities: Identities in Context

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

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

ENGL 2250-01 Conflict, Social Justice and Literature | TTh 9:30-10:45 a.m. | Grant

ENGL 2250-02 Conflict, Social Justice and Literature | MWF 9:00-9:50 a.m. | O'Donnell

ENGL 3560-01 Immigrant and Refugee Literature of the US | MWF 12:00-12:50 p.m. | Molesky

ENGL 3500-01 Literature of the Postcolonial World | MWF 10:00-10:50 a.m. | Jayasuriya

Global Interdependence

ENGL 3500-01 Literature of the Postcolonial World | MWF 10:00-10:50 a.m. | Jayasuriya

Eloquentia Perfecta: Writing Intensive

ENGL 3220-01 Film and Literature: City Spaces/Urban Faces—Representing the American City | MWF 1:10- 2:00 p.m. | Casaregola

ENGL 3260-01 British Literary Traditions after 1800: Age of Revolutions | TTh 12:45-2:00 p.m. | Benis

ENGL 3490-01 Nineteenth Century Literature: What's Love Got To Do With It? | MWF 11:00-11:50 a.m. | Weliver

ENGL 3560-01 Immigrant and Refugee Literature of the US | MWF 12:00-12:50 p.m. | Molesky

ENGL 3590-01 Nature and Literature | TTh 9:30-10:45 a.m. | Stump

ENGL 3730-01 Introduction to Medical Humanities | TTh 2:15-3:30 p.m. | Stiles

ENGL 3875-01 Conflict Writing: Speech and Silence | TTh 12:45-2:00 p.m. | Rivers

ENGL 4022-01 Writing for the Gaming Industry | MWF 12:00-12:50 p.m. | Brizee

ENGL 4045-01 Rhetoric and Religion: Persuasive Catholicism | TTh 9:30-10:45 a.m. | Lynch

Eloquentia Perfecta: Creative Expression

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

ENGL 3060-01 Creative Writing: Fiction | TR 9:30-10:45 p.m. | Austin

ENGL 3060-02 Creative Writing: Fiction | TR 11:00-12:15 p.m. | Austin

ENGL 3070-01 Creative Writing: Drama | TR 12:45-2:00 p.m. | Myers

ENGL 3100-01 Topics in Creative Writing: The Examined Life—Writing the Contemporary American Essay | TTh 3:45-5:00 p.m. | Harper

Collaborative Inquiry

ENGL 4045-01 Rhetoric and Religion: Persuasive Catholicism | TTh 9:30-10:45 a.m. | Lynch

NARRATIVE COURSE DESCRIPTIONS

ONE-THOUSAND LEVEL COURSES

ENGL 1900 Advanced Strategies of Rhetoric and Research

Multiple sections will be offered. Please consult Courses@SLU 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 challenges 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

Nathan Grant

Why did the early twentieth century promise so much hope for Americans after the blight and suffering of the nineteenth? And why did so many dissatisfied Americans happen to be African American?

In this class we will examine early twentieth-century texts for answers. For example, in W. E. B Du Bois's landmark text *The Souls of Black Folk* (1903), one of the trenchant things he says about the peculiarly American treatment of time and race is that "the problem of the twentieth century is the problem of the color line." Why? What was uniquely different from the nineteenth century? Oh, some might of course say that the Civil War had ended long before the turn of the century, but even if the war had ended, was slavery really over? World War I meant new issues for Blacks at home who protested that war, and even fighting it was laden with difficulties for the ideals of free citizenship. Beyond this fact, it became clear that that nineteenth-century war only exposed new hazards for Black citizenship in the new era. What were the specific issues, and what was to be done?

We'll take a close and serious look at these questions and what were felt to be possible answers. Authors we'll examine include Du Bois, Charles Chesnutt, Angelina Weld Grimké, Paul Laurence Dunbar, Pauline Hopkins, Frederick Douglass, and Ida B. Wells.

ENGL 2250-02 Conflict, Social Justice and Literature

Emma O'Donnell

This course explores conflict, social justice, and literature through the lens of intersectional identities, privilege, and power. Intersectionality considers how race, gender, class, and sexuality shape individual experiences, particularly in relation to systems of power and oppression. We will examine these dynamics in literature from the nineteenth through the twenty-first century, engaging with genres such as critical theory, novels, memoirs, and graphic narratives.

Our readings will include foundational and contemporary works that illuminate intersectionality and privilege, such as Kimberlé Crenshaw's "Mapping the Margins," Margaret Atwood's *The Handmaid's Tale*, Wilkie Collins' *Armada*, Carmen Maria Machado's *In the Dream House*, and Rebecca Hall's *Wake*. Through these texts, we will apply theoretical frameworks including critical race theory, queer theory, gender studies, and archival history to analyze how privilege and intersectionality manifest in literature.

Students will develop their analytical and argumentative skills through graded activities, including class discussions, short response papers, longer analytical essays, and formal examinations. If you are interested in exploring the intersections of identity and power in literature, this course will provide you with the tools to critically engage with these concepts.

ENGL 2550 Gender, Identity, and Literature

Phyllis Weliver

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

woman.' - Virginia Woolf

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

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

In addition to being an elective course for the English Major and Minor, this course fulfills the university core requirements in Ways of Thinking: Aesthetics, History, and Culture; and Equity and Global Identities: Identities in Context

ENGL 2750-01 Film, Culture and Literature

Tori DiBono

What exactly are zombies? These creatures have many iterations over the years and many representations both in literature and film. What are zombies doing in their texts? This is a question we will be exploring in the various books and films we will discuss throughout the semester in course. We will explore the historical and cultural contexts of the zombie in film and literature to try and come to an understanding of why they are such a poignant image in popular culture. There will be weekly reading journals, two formal writing assignments, and a presentation at the end of the semester. The texts we will explore in the course are the following: *Zone One* by Colson Whitehead, *The Girl with all the Gifts* by M.R. Carey, *World War Z: An Oral History of the Zombie War* by Max Brooks, *Night of the Living Dead* (1968), *28 Days Later* (2002), and *Blood Quantum* (2019).

ENGL 2750-02 Film, Culture and Literature

Yea Jung Park

In this course, we will explore works of literature and film that feature two (mostly) male hero stereotypes: knights and cowboys. We will track how these adventurous figures, once at the center of major Euro-American narrative traditions, become clichés to be played with, and remade and rebooted into new forms across contemporary global cinema. How do these figures present and interrogate notions of nobility and ideal masculinity? How do they mediate cultural understandings of “unexplored spaces”—the quest-filled wilderness, the so-called American “West,” even the vast expanse of the cosmos? How are techniques of character-making and storytelling used to sometimes justify, but also sometimes expose, the violence and dissonance within such spaces? We will tease out the often problematic racialized and gendered dynamics surrounding such figures and speculate on what has made them still so appealing, artistically productive, and portable across cultures. Texts will include medieval knight-tales, classic Western novels, and nonfiction; films will include classic Hollywood sagas, samurai films, and Italian “spaghetti” Westerns, as well as new takes on old genres such as *Appaloosa* (2008), *The Good, the Bad, and the Weird* (2008), *The Green Knight* (2021), and space cowboy serials.

THREE-THOUSAND LEVEL COURSES

Distribution Requirements for the English Major:

Area One: Form and Genre

ENGL 3000-01 Encountering English: Art of Irony

Jen Rust

Irony is a phenomenon studied across academic fields including philosophy, linguistics, psychology and other social sciences. But the question of irony is perhaps most crucial in English studies. Creative writers draw on the resources of irony to create compelling fictions, and literary critics and rhetoricians analyze the language of irony in literature and popular culture and show how genre, historical circumstances and unique discursive communities contribute to our experience of irony in those texts. This class proceeds from the premise that a deep understanding of irony is essential to students of English. Students will develop their understanding of irony in dialogue with literary texts that exemplify various forms of irony. We will practice close reading as we examine how ironic effects emerge in different genres including poetry, short fiction and drama. We will examine historical movements such as romanticism, modernism and postcolonialism that highlight irony and reflect on the relationship between historical context and ironic interpretation. We will weigh theories of irony that conceive of it as a rhetorical strategy, a form of political engagement, or a type of subjectivity. Students will practice interpretive writing as they develop their own conceptions of irony over the course of the semester, culminating in a final research project that analyzes irony in a verbal artifact of the student's choice.

ENGL 3020-01 Shapes of English: African Futurism

Joya Uraizee

This is a required course for all English majors, English minors, and Creative Writing minors; it is focused on how form, medium and genre contribute to meaning in a variety of works. To that end, we will investigate the form and genre of Afrifuturism (or Africanfuturism). From its initial separation from North American Afrofuturism, to its current speculative expressions, we will examine how the form has evolved over time. Taking Kimberly Cleveland's description of "body of African speculative expression that is distinguishable from, albeit unquestionably related to, Afrofuturism" as a starting point, we will examine how Afrifuturism deals explicitly with African futuristic cultures. Using the short fiction anthology, "Imagine Africa 500" (edited by Billy Kahora, Andrea Meeson and Trine Anderson) as our base, we will examine how African futures are imagined in short fiction by African writers. We will also view Wanuri Kahiu's 2009 short film "Pumzi" as well as Mati Diop's 2019 feature film, "Atlantics." Some of the writing assignments for this course include three 5-6 page essays, a number of short annotations, 3 individual presentations, and frequent responses to discussion prompts.

ENGL 3020-02 Shapes of English: Elegy - Form and Feeling

Devin Johnston

How does poetry give shape to mourning? How does writing commemorate the dead? How can an elegy enact a ritual, while attempting to address a particular, irreplaceable person? How does elegy express collective loss? How do the dead continue to speak to us? "Dead, keep me company," as Denise Riley writes. As we read, we'll pay particular attention to forms and devices poets use to manifest absence in the body of

a poem. We will explore ancient elegies from *Gilgamesh* and the Bible, Classical examples by Catullus and Ovid, as well as a range of modern and contemporary interpretations of elegy. Assigned texts will include *The Penguin Book of Elegy* and several volumes of recent poetry, alongside prose commentaries by the psychoanalyst and philosopher Julia Kristeva, the art critic T.J. Clark, and others. Students will be asked to make one presentation and to write two essays as well as brief responses.

ENGL 3050-01 Creative Writing: Poetry

Ted Mathys

****This course fulfills requirements for the English major with Creative Writing concentration and the Creative Writing minor. A selected number of seats for this course have been reserved for English majors, English minors, and Creative Writing minors. Non-major/minor students can enroll in the remaining seats through the normal process. Once the Non-major/minor seats are full, those students should put their names on the waitlist.***

“Poetry is the way we help give name to the nameless so it can be thought... Poetry is not only dream or vision, it is the skeleton architecture of our lives.” — Audre Lorde

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 exercises will be fodder for our own poems and invigorate our thinking about the possibilities of poetry in the world. The course focuses predominantly on your creative work. Each week you will write one new poem and workshop poems by your peers. To gain inspiration and skills, we will begin with the fundamentals of poetic craft. Then we will turn to weekly reading packets and writing prompts clustered around a poetic form, genre, or theme – such as poetry about works of art; love poems; rituals; prose poems; erasures; etc. 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. You will be expected to read closely and consistently; write poems weekly; participate in workshops; attend public poetry readings; write one essay and contribute to a group presentation; and assemble a final portfolio of polished poems and a reflection.

ENGL 3060 Creative Writing: Fiction

Ron Austin

****This course fulfills requirements for the English major with Creative Writing concentration and the Creative Writing minor. A selected number of seats for this course have been reserved for English majors, English minors, and Creative Writing minors. Non-major/minor students can enroll in the remaining seats through the normal process. Once the Non-major/minor seats are full, those students should put their names on the waitlist.***

This course introduces participants to the theory, practice, and technique of creative writing. At the beginning 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, and narrative structure, momentum & unconventional Forms will serve as foundational elements. Readings will focus on modern and contemporary genre and literary fiction writers in the *Best American Short Stories* and *Best American Science Fiction* series. Moving forward in 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, students will learn the basics of publishing and professionalization as a fiction writer. Participants will write, revise, and polish at least one to two complete short stories, provide written and oral critiques of

peer work, submit a final portfolio and author statement, and participate in an author fair.

ENGL 3070-01 Creative Writing: Drama

Charlie Myers

****This course fulfills requirements for the English major with Creative Writing concentration and the Creative Writing minor. A selected number of seats for this course have been reserved for English majors, English minors, and Creative Writing minors. Non-major/minor students can enroll in the remaining seats through the normal process. Once the Non-major/minor seats are full, those students should put their names on the waitlist.***

From classical traditions to contemporary experiments, drama has been a way to tell stories in collaboration with others. In this course, we'll explore a range of works, from tightly structured realism to formally and thematically unconventional plays, including works by Caryl Churchill, Branden Jacobs-Jenkins, Young Jean Lee, Qui Nguyen, Sarah Ruhl, Anne Washburn, and more. Through reading, discussion, and weekly writing exercises, you'll develop your understanding of plot, structure, and dialogue while also pushing the boundaries of form. Workshops will follow the Liz Lerman Critical Response Process, focusing on questions and constructive feedback. By the end of the semester, you'll have a playwriting portfolio spanning various lengths and styles.

ENGL 3100-01 Topics in Creative Writing: The Examined Life—Writing the Contemporary American Essay

Andy Harper

****This course fulfills requirements for the English major with Creative Writing concentration and the Creative Writing minor. A selected number of seats for this course have been reserved for English majors, English minors, and Creative Writing minors. Non-major/minor students can enroll in the remaining seats through the normal process. Once the Non-major/minor seats are full, those students should put their names on the waitlist.***

This course is both for writers new to creative nonfiction and for writers who have been introduced to the personal essay form and tradition in ENGL 3080. It asks what kinds of creative nonfiction get published and celebrated today by examining notable American essays published in the last seven years. Enrolled writers will study and discuss the artistic tools and techniques that define several subgenres of the personal essay and make them marketable to publishers.

Students will write several creative essays – tentatively, a profile, a travel essay, a work of cultural criticism, a craft paper, and/or a book review – and workshop them with their fellow writers. Over the course of the semester, students will lead and participate in guided craft discussions, keep a log of creative research and writing, prepare multiple drafts of short creative nonfiction works, lead and participate in workshops, and assemble a final portfolio of creative work.

Readings come from Morris and Kupperman, ed. *Best American Essays 2024*, Sonya Huber's *Love and Industry: A Midwest Workbook* (2023), Ned Stucky-French's *One by One, the Stars: Essays* (2020), and Alexander Chee's *How to Write an Autobiographical Novel* (2018). Recommendations for particularly ambitious writers come from Joseph Osmundson's *Virology* (2022).

ENGL 3220-01 Film and Literature: City Spaces/Urban Faces—Representing the American City

Vince Casaregola

This course examines representations of the city in literature, film, and various other arts. We focus on the city as the site of the modern and post-modern experience in America. We explore how, as a culture dominated by the norms of industrial and post-industrial urban life, Americans use the city as a fundamental cultural space in which to represent a wide range of personal, psychological, social, economic, and political concerns and conflicts. While our central foci will be literature and film, we will also be concerned with a variety of other forms of representation, from the traditional visual arts to popular media and advertising.

ENGL 3241-01 Young Adult Literature

Jennifer Buehler

With more books being published for teens than ever before, the field of young adult literature is flourishing. YA titles appear on bestseller lists, get optioned for movie rights, and are assigned in school classrooms. Although the field has seen tremendous growth and innovation in the past two decades, many people associate YA lit solely with the “problem novels” of the 1970s, series books of the 1980s, and blockbuster hits of the 2000s 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 with a focus on its most recent thematic and literary innovations. Designed for beginning English teachers but also appropriate for those with a general interest in the topic, the course will engage participants in intensive reading of a wide variety of contemporary YA texts. Be advised that the workload is heavy. You will read a book a week, write a weekly reflection paper, take a midterm exam, give a research presentation, and complete a final project. Your learning will be enhanced by rich classroom discussions and conference calls with outside experts including authors, editors, and book critics. For the past four years, book banners have been engaged in a coordinated national campaign to remove thousands of YA titles from schools and libraries. We will find out what makes these books threatening to some and vitally necessary for others.

ENGL 3260-01 British Literary Traditions after 1800: Age of Revolutions

Toby Benis

This course will explore some major currents in modern British literary history.

Beginning with the Romantics (usually defined as the period running from 1780 to 1830), we will trace major aesthetic developments with a particular eye towards their interaction with social and political trends. The Romantics’ belief in the importance of the poor, the enslaved, and women, for example, partly grew out of the French Revolution’s ideology of political enfranchisement for those unrecognized by traditional monarchy. The Victorian era (Victoria rules from 1837-1901) saw the apotheosis of the British novel, which consistently turned to the social and ecological problems posed by the emergence of industrial capitalism. Twentieth and twenty-first century literature is also usefully understood in relation to key geopolitical conflicts (the two world wars); the disintegration of Europe’s overseas empires; and Britain’s departure from the European Union; the contemporary resurgence of the far-right in Europe. All the writers we will study struggle to interpret these events both through representing them in their work, and through developing new theories of creativity and of art.

Area Two: History and Context

ENGL 3260-01 British Literary Traditions after 1800: Age of Revolutions

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ENGL 3490-01 Nineteenth Century 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* and George Eliot's *Middlemarch* – and mixes in poems and prose from across the long nineteenth century.

In addition to fulfilling the 'Late History & Context' distribution requirement in the English major, this course fulfills the university core attribute: Eloquentia Perfecta 4: Writing Intensive.

Area Three: Culture and Critique

ENGL 3500-01 Literature of the Postcolonial World

Maryse Jayasuriya

This course is designed to introduce you to the vast body of literature that has emerged from Asian, African, Oceanian and Caribbean countries that once were—and in certain ways, some would suggest, still are—colonized. There will be particular emphasis on works from areas of the world that were once part of the British Empire and a consideration of their historical and cultural contexts.

We will examine novels (by Chinua Achebe, Alan Duff, Tahmima Anam, and Kamila Shamsie), short stories (by Doris Lessing, Khushwant Singh, Saadat Hasan Manto, Leslie Marmon Silko, Jamaica Kincaid), poems (by Derek Walcott, Jean Arasanayagam, Wole Soyinka, Sivamohan Sumathy) and essays by postcolonial writers and theorists, and consider important issues such as the legacy of colonization and imperialism, particularly in relation to language and identity; the effects of nationalism, attempts at decolonization, and neocolonialism; the role of the postcolonial diaspora in the United States and Europe; and the struggles and concerns of First Nations.

Some of the assignments for the course include regular brief reading responses, exams, and a final paper.\

ENGL 3590-01 Immigrant and Refugee Literature of the US

Jason Molesky

This course examines the rich tradition of literature produced by immigrants and refugees in the US. We interrogate core concepts like "immigrant," "refugee," and, especially, "American," and grapple with vexing questions about migration and the national character. What does it mean to call the US a "nation of immigrants" when so many have favored exclusion? How are perceptions of refugees shaped by mass media and cultural politics? In what ways have migrant experiences differed across time periods and regions, or in relation to factors like race, gender, religion, and country of origin? We will study works of fiction, nonfiction, and poetry, as well as cultural texts like ads and music. All materials will be available in English. Primary texts date to the late 1700s, although most are drawn from periods of mass migration in the 20th and 21st centuries. Engaging this archive involves thematic and historical analyses as well as textured close readings, and assignments cultivate these skills. Assessed activities include class participation, short reading responses, and analytical essays.

ENGL 3590-01 Nature and Literature

Donald Stump

This course will explore the age-old sense that human journeys from civilization into the wild lead to danger and confusion but also to wonder, healing, self-understanding, and transformation. We'll explore the tension between exploiting earth's resources and caring for the Creation as an activity of great worth essential to our own existence. Throughout the course, we'll be analyzing works of art and photography as well as literature for clues to changing views of the proper place of human beings in the natural world.

The schedule for the term will be structured around the changing ways people have regarded nature from ancient to modern times. Beginning with a novel by Richard Powers (*The Overstory*), we'll discuss the tensions between the government, the logging companies, and environmental activists in the contemporary conflict over deforestation. After Powers, we'll turn to his deep literary roots, beginning with the Bible and Ovid's *Metamorphoses* and focusing on their accounts of Creation, the Fall, and the Great Flood. Then we'll turn to ancient and medieval accounts of the transformative effects of heroic journeys into uncharted wilderness, from Homer's *Odyssey* to the anonymous medieval romances *Sir Orpheo* and *Sir Gawain and the Green Knight*.

With that background, we'll turn to the Romantic movement of the nineteenth and twentieth centuries, focusing on the poets William Wordsworth, Emily Dickinson, and Wendell Berry and their heirs, the prose writers John Muir (the father of the modern conservation and public-parks movements) and Aldo Leopold (the father of the study of ecology). We'll end with Pope Francis's call for worldwide action to care for God's creation.

ENGL 3730-01 Introduction to Medical Humanities

Anne Stiles

This course explores humanistic and cultural dimensions of health care as represented in literature. Students will gain historical perspective by exploring how diagnoses and treatments of given illnesses evolve over time. They will also read narratives of illness from physician, patient, and family perspectives. They will use these texts as models as they write two creative essays about an illness of their choice, the first from a patient perspective and the second from the perspective of a friend or family member of that patient. Course assignments also include a 15-20 minute presentation on a book related to course themes and regular web posts about course readings.

Area Four: Rhetoric and Argument

ENGL 3875-01 Conflict Writing: Speech and Silence

Nathaniel Rivers

Sometimes something happens and we feel we must speak. In the face of a great injustice or perhaps a minor provocation, we are compelled to give voice to concerns. Other times, we fall silent wishing neither add fuel to the fire nor give offense. We endeavor to not feed the trolls, or we hope to listen and learn. The choice to speak or be silent isn't an easy one. But any conflict demands a choice. We must respond, which we do even in not responding.

In this class, we will read and write our way around this constant question of when to speak or when to be silent. Rhetorical theory, primary and secondary research, and personal experience will be our guide. In addition to reading and discussion the primary work of the course consists of three case studies. In turn, students will examine a personal conflict, a professional conflict, and political conflict. How, in each case, should one decide and why? What are the constraints? Who is the audience? What is the context?

The goal of a case study is not to finally decide whether one should speak and be silent, but to articulate the situation in such a way that one might decide. The work in this class is not that of picking but thinking through as thoroughly as possible how one might decide. It is this habit of discernment that is the course's biggest takeaway.

FOUR-THOUSAND LEVEL COURSES

ENGL 4022-01 Writing for the Gaming Industry

Allen Brizee

ENGL 4022 is an advanced course in professional communication that fulfills the Core writing-intensive requirement. The course includes the study of table-top, role-playing, and video games. We begin the term exploring the ancient history of games and their role in teaching logic, science, culture, and ethics. For this part of the course, you will conduct research on a game of your choice to investigate its origins and the strategies that led to its success or failure. Next, we will explore game theory, gamification, and gameful design as we study contemporary pastimes through consoles, mobile devices, and MMOs. For the second half of the term, you will form teams to develop, test, and create your own game. To create your game, you will compose industry-standard documents like memos, proposals, and reports. A set of instructions, marketing material, and a sell sheet will accompany your game pitch at the end of the term.

ENGL 4045-01 Rhetoric and Religion: Persuasive Catholicism

Paul Lynch

This is a course in what we might call the “Catholic rhetorical imagination.” There are many ways to define rhetoric, but for the moment, let’s stipulate that rhetoric is the way we use language, symbols, and other media to invite cooperation with others and with and within the world around us. The “Catholic imagination,” meanwhile, refers to the idea that Catholicism’s rich liturgical, sacramental, and symbolic traditions form people’s imaginations in specific ways, ways that emphasize embodiment, materiality, and immanence. If the Catholic imagination is a thing, then it stands to reason that it would shape the way Catholics experience persuasion. This claim is the main concern of this course. But there is a further complication with the Catholic rhetorical imagination, which the theologian Michele Dillon describes in her book *Postsecular Catholicism*. Catholics are also shaped by the postsecular culture in which they live. For example, many Catholics in the U.S. might adopt assumptions about individual rights from the wider culture. And yet, occasionally, those ideas about individual rights can conflict with Church teachings about solidarity. There are of course many other examples of such conflicts. The point is that the Church is always talking to multiple audiences at once. The Irish author James Joyce famously defined Catholicism as “Here comes everybody.” Our challenge in this course is to invent rhetorics for this complicated reality. In this course, we’ll read across disciplines, including rhetoric, theology, philosophy of religion, and sociology. Students will work together to produce rhetorically effective documents on current issues facing the Church and the world.

ENGL 4050-01 The Craft of Poetry: Other People

Devin Johnston

****This course fulfills requirements for the English major with Creative Writing concentration and the Creative Writing minor. A selected number of seats for this course have been reserved for English majors, English minors, and Creative Writing minors. Non-major/minor students can enroll in the remaining seats through the normal process. Once the Non-major/minor seats are full, those students should put their names on the waitlist.***

Throughout this course, we will be writing poems in voices other than our own. We will explore the history of the dramatic monolog, or persona poem, from Robert Browning to Gwendolyn Brooks to Frank Bidart. In our own writing, we will experiment with writing in the voices of family members, friends, strangers, historical figures, and fictional characters, seeking the form that fits each voice. Each poem will be a performance, in this sense, but one that draws on our own experiences and sympathies, as well as research. Assignments will include weekly writing and reading.

ENGL 4100-01 History of the English Language

Yea Jung Park

This course will help you to look at the English language as a living, quirky, ever-changing creature that has a messy but lovable past, present, and future. You will learn about the history of the language and the forces that shaped it, including its Indo-European roots, its evolution through the medieval and early modern periods, and modern efforts at standardization and dissemination. You will also learn about the varieties of English that coexist today across geographical locations, dialect groups, and social registers. You will be given opportunities to understand and articulate your own relation to the English language as your medium of learning and of daily life. No background in languages or linguistics required, but you will be taught and expected to use many fun linguists' tools along the way.

ENGL 4140-01 Reading and Writing Justice: Reading the Philippines in St. Louis

Andy Harper

Six years after the United States assumed from Spain colonial control of the Philippines, St. Louis hosted the World's Columbian Exposition, adding to its "living exhibits" (a racist human zoo that traveled from fair to fair) a "Philippine Reservation." The literature, advertising, photography, music, souvenir shops, and landscape architecture of the Fair rhetorically framed the colonization of the Philippines and the nation's new colonial subjects for St. Louisans. They also engaged in an ongoing global discourse that includes Filipino nationalist propaganda and Filipinx writers in diaspora as well as anti-imperialist and racist "yellow peril" rhetoric of the U.S. and U.K. alike.

Students in this section of "Reading and Writing Justice" will collaborate with the Missouri Historical Society and Missouri History Museum to curate a digital exhibit contextualizing St. Louis's contribution to the historical violence of U.S. imperialism in the Philippines. Then, students will survey Filipinx American writing since 1946 and consider the ways this historical violence continues to impact the poems, essays, stories, novels, films, and oral histories of Filipinx American artists over the last eighty years. While some traditional literary analysis will guide our work, the primary focus is public facing and will be assessed in two major installments.

ENGL 4330-01 Renaissance Drama: Early Modern Horror

Sheila Coursey

The early modern stage provides countless examples of the conventions and affective experiences we have come to associate with the genre of horror, from depictions of obscenity and violence to media designed to elicit a mixture of loathing, fear, repugnance, shock, awe, and desire in their audiences. This course will explore horror as a genre and affect through sixteenth and seventeenth-century theater, including plays like *The Duchess of Malfi*, *Othello*, *Titus Andronicus*, and *The Witch of Edmonton*. We will also explore transhistorical categories and concepts; for example, how does *The Duchess of Malfi* anticipate gothic horror as explored in films like *Crimson Peak*? How does the contemporary turn to folk horror in films like *The VVitch* or *Midsommar* evoke *The Witch of Edmonton*? What does reanimation horror look like before Mary Shelley's *Frankenstein*, or the uncanny before Freud? This course will include several essays including a final independent research project.

Senior Seminar

ENGL 4960-01 Senior Capstone Workshop

Ted Mathys

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

The first sentence of Ling Ma's novel *Severance* is: "After the End came the Beginning." As the capstone experience for English majors, this course foregrounds beginnings and endings. At the end of your time as an undergraduate, you will reflect on and build on your intellectual growth in the major. At the beginning of your time as a thinker, writer, and creative spirit in the wider world, you will explore future possibilities as well as the stakes of literature beyond the university. The course begins with a set of brief readings that figure beginnings and endings, drawn from literary works like *Severance*, Brandon Taylor's *The Late Americans*, and Ana Bozicevic's *New Life*, alongside critical and theoretical texts. The course then asks you to propose, develop, and produce a substantial scholarly project of your choosing. You will identify several papers from your previous English courses that hold potential, and then you will select material to revise and expand into a capstone project. Alternatively, you may choose to begin a new project, informed by reflection on past work. The project requires original research; an annotated bibliography; a full draft; group workshops; and revision based on peer and instructor feedback. As you develop the capstone project, we will also think about new beginnings. We'll engage with English alumni about life after SLU; investigate humanities-related career opportunities; and take excursions to arts institutions and attend literary events. Finally, you will assemble your major portfolio, consisting of the completed capstone project and reflection on your time as an English major.

FIVE-THOUSAND LEVEL COURSES

ENGL 5000-01: Methods of Literary Research

Maryse Jayasuriya

This class is designed to prepare graduate students for success in pursuing an MA and/or PhD in the humanities, and specifically in the subfields of literary and rhetorical studies. Because success in graduate work and in the profession is defined by the ability to plan, research, write, and revise substantial projects, English 5000 offers a guide to how you can approach such projects from the ground up. We will examine methods of library research—archival, print, and digital—along with ways in which research methodologies less traditionally associated with the humanities, such as ethnographic or community-engaged work, can contribute to humanities scholarship. We will also be self-consciously reflecting on methods and strategies for scholarly writing as you work to develop the stages of a scholarly project, from the abstract (accompanied by a CV), to the conference paper, to the article or book chapter-length scholarly essay. We will consider how you might choose a project, how you decide what you need to learn to carry it out, and how you pace it in order to complete it successfully within the time constraints that scholars often face. We will also consider how to choose venues (conferences, journals, book collections, publishers) and how to seek funding to support scholarly research.

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

SIX-THOUSAND LEVEL COURSES

ENGL 6150-01 Genre Studies: Environmental Justice Literatures

Jason Molesky

Toxic pollution, climate shocks, and other socioecological forms of violence are often structurally distributed upon the lands and bodies of the already marginalized. This course examines literary works from several continents and traditions that contest environmental injustices and foster more equitable, sustainable ways of living. Many primary texts emerge from instances of resource extraction or rapid industrialization in peripheral ecosystems, including Indigenous and formerly colonized places. We will attend to environmental art as an activist mode that works to render often invisible or slow-acting pollutants, as well as diffuse social forces, urgently perceptible to the senses. Our archive comprises fiction, nonfiction, photography, film, poetry, and cultural texts like advertisements and protests. All readings will be available in English. Primary texts date to the late 1700s, although most are drawn from roughly the last one hundred years. Assessed activities include participation, short presentations, and 15-25 pages of writing that can take various forms depending on students' individual goals—e.g., annotated syllabi, conference or seminar papers in a range of disciplines, creative nonfiction, and/or public-facing essays.

ENGL 6390-01 Topics in Renaissance Literature: Space of the Page

Jonathan Sawday

Although writing surfaces can be made from any number of materials besides paper, the “page” (from the Latin *pangere* and the ancient Greek *pēgnúnai* meaning to fix, or make solid) has entered our lexicon as a basic unit of information storage, transmission, and retrieval.

In this course, we'll be thinking about pages as material objects which first began to be produced in hundreds of thousands of (nearly) identical copies with the advent of print technologies in Europe in the fifteenth century. We'll explore how pages have shifted in their appearance and function through history and in different cultures. How does the *mise-en-page* (the design of a printed page) affect our response to the text which is imposed upon the page? How does the page reflect or even control the cognitive procedure that we call reading? Why did pages emerge as the dominant form of information storage in the west, as opposed to the scroll?

We'll be thinking, too, about text-covered surfaces which seem to challenge the very idea of the page in the bibliocentric sense, and which range widely across time and space: buildings on which script has been incised; petroglyphs; graffiti; multi-vocal textual spaces; baked-clay tablets; and even pages on which the text has been purposefully erased, slashed, or blanked, or in which the pages themselves have been pierced, removed, or otherwise physically altered.

This course will serve as an introduction to early modern book and print history. But it is also designed to appeal to students whose research interests may lie outside that period.

ENGL 6590-01 Topics in 19th c. Literature: Victorians and the Occult

Anne Stiles

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. Many 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.

The Old Major and Minor Requirement Worksheets

Please note: pages 27-30 apply to the OLD major/minor requirements (all students who declared fall 2023 and prior).

The Major in English

Requirements	Courses	Hrs.	Description
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			
<ul style="list-style-type: none">● 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.	Students are encouraged to take 2 of these 3000-level courses before proceeding to 4000-level courses.
	ENGL 3XXX: _____	3 hrs.	
	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.	

ENGLISH MAJOR CONCENTRATIONS

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 4120 Writing with Style
 - ENGL 4025 Technical Writing
 - ENGL 4035 Histories of Persuasion

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 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: • 1 x Culture and Critique • 1 x History and Context • 1 x Form and Genre	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.

<ul style="list-style-type: none"> 1 x Rhetoric and Argumentation 			
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

The New Major and Minor Requirement Worksheets

Please note: pages 31-34 apply to the NEW major/minor requirements (all students who declared spring 2024 and after).

The English Major

30 Credit Hours

Required Courses (12 Hrs)

- ENGL 3000: Encountering English
Semester: _____
- ENGL 3020: Shapes of English
Semester: _____
- ENGL 4140: Reading & Writing Justice
Semester: _____
- ENGL 4960: Senior Capstone Workshop
Semester: _____

ENGL 3000 is normally taken within the first 9 hours of declaring the major. ENGL 4960 requires senior status.

Electives (12 Hrs)

Majors take four electives, only one of which may be at the 2000-level.

- 2XXX, 3XXX, or 4XXX-level Elective
Course taken: _____
- 3XXX, or 4XXX-level Elective
Course taken: _____
- 3XXX, or 4XXX-level Elective
Course taken: _____
- 3XXX, or 4XXX-level Elective
Course taken: _____

Texts & Contexts Courses (6 Hrs)

Majors take one course (3 hrs) designated with the Early Texts & Contexts attribute and one course (3 hrs) designated with the Late Texts & Contexts attribute.

- Early Texts and Contexts Course
Course taken: _____
- Late Texts & Contexts Course
Course taken: _____

Example Early Texts and Contexts Courses

ENGL 3250: British Lit. Traditions to 1800
ENGL 3270: American Lit. Traditions to 1865
ENGL 3310: World Literary Traditions I
ENGL 3570: Writing Sex in the Middle Ages
ENGL 3470: Introduction to Shakespeare
ENGL 4035: Histories of Persuasion
ENGL 4100: History of English Language
ENGL 4290: Topics in Medieval Literature
ENGL 4350: 17th Century Literature

Example Late Texts and Contexts Courses

ENGL 3260: British Lit. Traditions after 1800
ENGL 3280: American Literatures after 1865
ENGL 3330: World Literary Traditions III
ENGL 3520: African Am. Lit. Traditions II
ENGL 3625: The Sacramental Imagination
ENGL 4500: The Age of Romanticism
ENGL 4530: Medicine, Mind, Victorian Fiction
ENGL 4680: Major Postcolonial Writers
ENGL 4720: Contemporary American Lit.
ENGL 4830: Post-1900 African American Lit

English Major Concentrations

Students are not required to declare a concentration within the major. Students may choose to pursue optional concentrations in Creative Writing; Writing, Rhetoric & Technology; or Research Intensive English. Students who choose these concentrations will complete all courses required for the general BA in English, but will take courses required for the concentration in their electives.

Creative Writing Concentration

Students completing the English major with a Concentration in Creative Writing follow the major curriculum. The difference is that students prioritize Creative Writing courses when completing electives. This concentration requires 12 credit hours.

Students choose three courses (9 hrs) at the 3000- and/or 4000-level with the Creative Writing attribute, such as ENGL 3060: Creative Writing: Fiction or ENGL 4050: The Craft of Poetry.

Students choose *either* one additional course (3 hrs) with the Creative Writing attribute or one literature course at the 2000, 3000, or 4000-level.

Rhetoric, Writing & Technology (RWT) Concentration

Students completing the English major with a Concentration in Rhetoric, Writing & Technology (RWT) follow the major curriculum. The difference is that students prioritize RWT courses when completing electives. This concentration requires 12 credit hours.

Students choose four courses (12 hrs) at the 3000- and/or 4000-level with the Rhetoric, Writing, Technology attribute, such as ENGL 3850: Persuasive Writing or ENGL 4010: New Media Writing.

Research Intensive English (RIE) Concentration

English majors with sophomore status or above may apply for the selective Research Intensive English (RIE) concentration. Once admitted, RIE students complete the general BA in English curriculum while prioritizing RIE seminars and maintaining a 3.50 or higher GPA in English. RIE seminars are 4000-level English courses designated with the Research Intensive English attribute and vary by semester. This concentration requires 9 credit hours.

English majors concentrating in RIE must complete at least two RIE attributed seminars (6 hrs). The final requirement (3 hrs) may be fulfilled with *either* a third RIE attributed seminar or ENGL 4990: Senior Honors Project, an independent study course guided by a faculty mentor.

The English Minor

15 Credit Hours

Required Courses (9 Hrs)

English minors complete a spine of three required courses.

- ENGL 3000: Encountering English
Semester: _____
- ENGL 3020: Shapes of English
Semester: _____
- ENGL 4140: Reading & Writing Justice
Semester: _____

ENGL 3000 is normally taken within the first 9 hours of declaring the major.

Electives (6 Hrs)

English minors take two electives, one at the 2000 or 3000-level and one at the 4000-level.

- 2XXX or 3XXX-level Elective
Course taken: _____
- 4XXX-level Elective
Course taken: _____

The Creative Writing Minor

15 Credit Hours

Literature Courses (6 Hrs)

Creative writing minors complete ENGL 3020 (3 hrs) and one literature elective (3 hrs) at the 2000, 3000, or 4000-level.

- ENGL 3020: Shapes of English
Semester: _____
- 2XXX, 3XXX, or 4XXX-level Literature

Elective

Course taken: _____

Variety of Genres

Creative Writing Electives (9 Hrs)

Creative writing minors take three courses designated with the English Creative Writing (CW) attribute at the 3000- or 4000-level.

- 3XXX or 4XXX-level CW Course

Course taken: _____

- 3XXX or 4XXX-level CW Course

Course taken: _____

- 3XXX or 4XXX-level CW Course

Course taken: _____

Any course with the English Creative Writing attribute may count for this minor, such as:

ENGL 3050: Creative Writing: Poetry
ENGL 3060: Creative Writing: Fiction
ENGL 3070: Creative Writing: Drama
ENGL 3080: Creative Writing: Non-Fiction
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
ENGL 4120: Writing with Style



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English Major

30 Credit Hours

REQUIRED COURSES (12 HRS)

- ☐ **ENGL 3000: Encountering English**
Semester: _____
- ☐ **ENGL 3020: Shapes of English**
Semester: _____
- ☐ **ENGL 4140: Reading & Writing Justice**
Semester: _____
- ☐ **ENGL 4960: Senior Capstone Workshop**
Semester: _____

ENGL 3000 is normally taken within first 9 hours of declaring the major. ENGL 4960 requires senior status.

ELECTIVES (12 HRS)

Majors take four electives, only one of which may be at the 2000-level.

- ☐ **2XXX, 3XXX, or 4XXX-level Elective**
Course taken: _____
- ☐ **3XXX or 4XXX-level Elective**
Course taken: _____
- ☐ **3XXX or 4XXX-level Elective**
Course taken: _____
- ☐ **3XXX or 4XXX-level Elective**
Course taken: _____

TEXTS & CONTEXTS COURSES (6 HRS)

Majors take one course (3 hrs) designated with the Early Texts & Contexts attribute and one course (3 hrs) designated with the Late Texts & Contexts attribute.

- ☐ **Early Texts & Contexts Course**
Course taken: _____
- ☐ **Late Texts & Contexts Course**
Course taken: _____

Example Early Texts and Contexts Courses

ENGL 3250: British Lit. Traditions to 1800
ENGL 3270: American Lit. Traditions to 1865
ENGL 3310: World Literary Traditions I
ENGL 3570: Writing Sex in the Middle Ages
ENGL 3470: Introduction to Shakespeare
ENGL 4035: Histories of Persuasion
ENGL 4100: History of English Language
ENGL 4290: Topics in Medieval Literature
ENGL 4350: 17th Century Literature

Example Late Texts and Contexts Courses

ENGL 3260: British Lit. Traditions after 1800
ENGL 3280: American Literatures after 1865
ENGL 3330: World Literary Traditions III
ENGL 3520: African Am. Lit. Traditions II
ENGL 3625: The Sacramental Imagination
ENGL 4500: The Age of Romanticism
ENGL 4530: Medicine, Mind, Victorian Fiction
ENGL 4680: Major Postcolonial Writers
ENGL 4720: Contemporary American Lit.
ENGL 4830: Post-1900 African American Lit.

English Major Concentrations

Students are *not required* to declare a concentration within the major. Students may choose to pursue *optional* concentrations in Creative Writing; Writing, Rhetoric & Technology; or Research Intensive English. Students who choose these concentrations will complete all courses required for the general BA in English, but will take courses required for the concentration in their electives.

CREATIVE WRITING CONCENTRATION

Students completing the English major with a Concentration in Creative Writing follow the major curriculum. The difference is that students prioritize Creative Writing courses when completing electives. This concentration requires 12 credit hours.

Students choose three courses (9 hrs) at the 3000- and/or 4000-level with the Creative Writing attribute, such as ENGL 3060: Creative Writing: Fiction or ENGL 4050: The Craft of Poetry.

Students choose **either** one additional course (3 hrs) with the Creative Writing attribute **or** one literature course at the 2000, 3000, or 4000-level.

RHETORIC, WRITING & TECHNOLOGY (RWT) CONCENTRATION

Students completing the English major with a Concentration in Rhetoric, Writing & Technology (RWT) follow the major curriculum. The difference is that students prioritize RWT courses when completing electives. This concentration requires 12 credit hours.

Students choose four courses (12 hrs) at the 3000- and/or 4000-level with the Rhetoric, Writing, Technology attribute, such as ENGL 3850: Persuasive Writing or ENGL 4010: New Media Writing.

RESEARCH INTENSIVE ENGLISH (RIE) CONCENTRATION

English majors with sophomore status or above may apply for the selective Research Intensive English (RIE) concentration. Once admitted, RIE students complete the general BA in English curriculum while prioritizing RIE seminars and maintaining a 3.50 or higher GPA in English. RIE seminars are 4000-level English courses designated with the Research Intensive English attribute and vary by semester. This concentration requires 9 credit hours.

English majors concentrating in RIE must complete at least two RIE attributed seminars (6 hrs). The final requirement (3 hrs) may be fulfilled with **either** a third RIE attributed seminar **or** ENGL 4990: Senior Honors Project, an independent study course guided by a faculty mentor.



15 Credit Hours

STUDENT AND ADVISOR NOTES

☐ **4000-level Elective**
Course taken: _____

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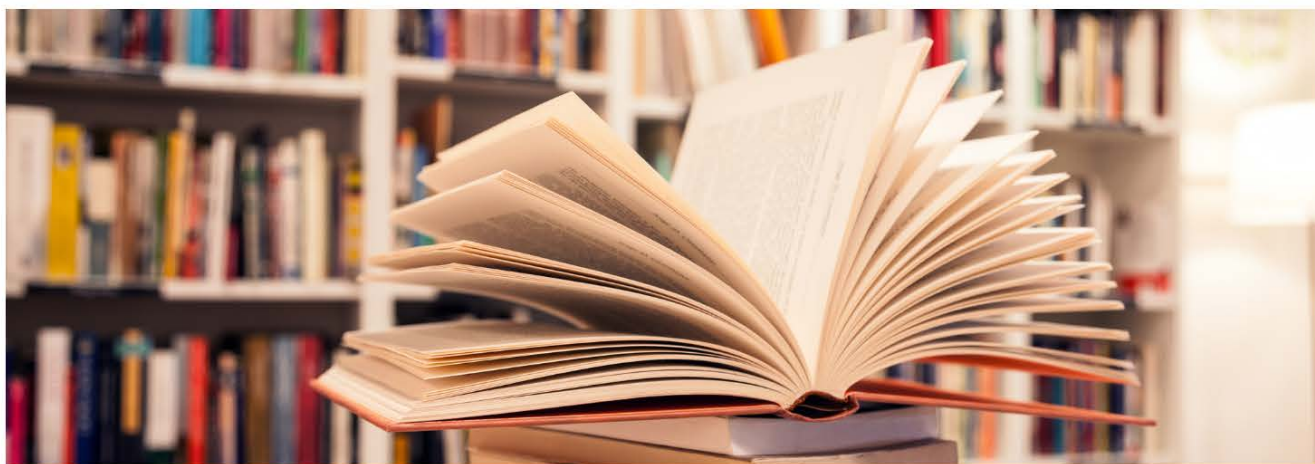


15 Credit Hours

ENGL 3050: Creative Writing: Poetry
ENGL 3060: Creative Writing: Fiction
ENGL 3070: Creative Writing: Drama
ENGL 3080: Creative Writing: Non-Fiction
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
ENGL 4120: Writing with Style

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LITERARY EVENTS

Attend an author reading, join friends at a local cinema for a film screening, visit an art exhibit, or see a play at a local theater!



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Offset travel expenses and registration fees for undergrad conferences such as Sigma Tau Delta's annual convention or the Macksey Symposium at Johns Hopkins University.



RESEARCH

Request funding for books related to your individual research, access to certain databases and licenses, archival trips, and more!

REQUIREMENTS

English majors and minors with at least nine hours of English credit can submit proposals for awards up to **\$500 to support their studies.**

Contact Dr. Paul Lynch at paul.lynch@slu.edu with questions.

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Applications are accepted on a rolling basis. Scan the QR code to apply!





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INVITES MAJORS & MINORS
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Requirements

- Completed three semesters
- Completed two English courses at or beyond the 2000-level
- 3.0 GPA in English and overall

Applications

- Due: **Friday, March 8**
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QUESTIONS: Prof. Ted Mathys (ted.mathys@slu.edu)

RHETORIC WRITING AND TECHNOLOGY

Department of English | Saint Louis University

Rhetoric, Writing & Technology Concentration

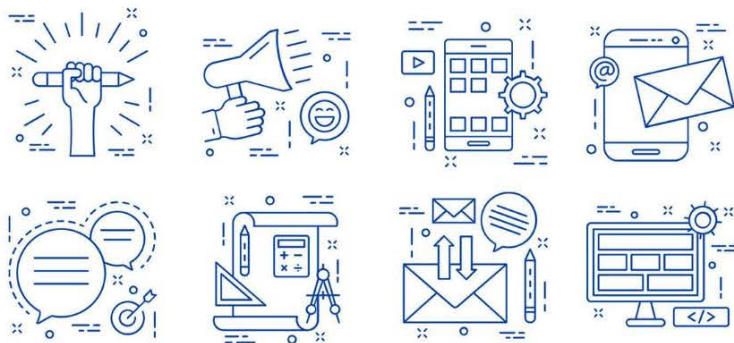
Students interested in the study of rhetoric and digital writing are invited to pursue the department's concentration in Rhetoric, Writing and Technology (RWT). In this concentration, students study both the history of rhetorical expression and the present possibilities of digital expression. Coursework 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



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- 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
- complete an application form

For more information:

Contact Dr. Ruth Evans (ruth.evans@slu.edu)

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Questions? Want to apply?
Contact Prof. Anne Stiles at
anne.stiles@su.edu



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BA / MA PROGRAM

Contact:

Dr. Maryse Jayasuria

maryse.jayasuriya@slu.edu



Advantages

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completed in five years

Preparation for a variety of
career fields

Potential for tuition
assistance in fifth year

Eligibility

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

Application

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



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ruth.evans@slu.edu

