



SAINT LOUIS UNIVERSITY

ENGLISH

Spring 2024 Course
Descriptions



SLU English

—
Read. Write.
Reimagine your life.

Spring 2024

Course Descriptions

Department of English

TABLE OF CONTENTS

COURSES THAT FULFILL REQUIREMENTS

English Major, Minors, Concentrations, Core 2-5

NARRATIVE COURSE DESCRIPTIONS

One-Thousand Level Courses 6-7
Two-Thousand Level Courses 8-12
Three-Thousand Level Courses 13-17
Four-Thousand Level Courses 18-20

Five-Thousand Level Courses 21
Six-Thousand Level Courses 22

DEGREE REQUIREMENT WORKSHEETS

Major in English
Major Concentrations
Minor in English
Minor in Creative Writing 23-26

OPPORTUNITIES FOR STUDENTS

Spaulding Grants for English Enrichment
Spaulding Literary Essay Awards
Spaulding & Montesi Scholarships
Fall Internships for English Majors
Creative Writing @ SLU
Kiln / VIA Call for Submissions
RWT Concentration
Research Intensive English
Medical Humanities Interdisciplinary Minor
Accelerated BA/MA in English Program
Accelerated BA/JD Program 27-39

Spring 2024

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 | TR 12:45-2:00 p.m. | Harper
ENGL 2250-02 Conflict, Social Justice and Literature | TTh 2:15-3:30 p.m. | Rho
ENGL 2250-03 Conflict, Social Justice and Literature | MWF 10:00-10:50 p.m. | Hesse
ENGL 2450-01 Nature, Ecology and Literature | TTh 9:30-10:45 a.m. | Stump
ENGL 2450-02 Nature, Ecology and Literature | TTh 2:15-3:30 p.m. | Warners
ENGL 2550-01 / WGST 2550-01 Gender, Identity and Literature | TR 11-12:15 pm | Weliver
ENGL 2550-02 / WGST 2550-02 Gender, Identity and Literature | TTh 9:30-10:45 a.m. | Thorman
ENGL 2550-02 / WGST 2550-02 Gender, Identity and Literature | MWF 1:10-2:00 p.m. | Reynolds
ENGL 2650-01 Technology, Media and Literature | MWF 11:00-11:50 | Prewitt
ENGL 2750-01 Film, Culture and Literature | TR 12:45-2:00 p.m. | Broemmer
ENGL 2750-02 Film, Culture and Literature | MWF 9:00-9:50 a.m. | Robin
ENGL 2750-03 Film, Culture and Literature | TTh 3:45-5:00 p.m. | Burt
ENGL 2930-01 Literature and Medicine for Healthcare Professionals | online/asynchronous | Stiles

Distribution Requirements

Area One: Form and Genre

ENGL 3060-01 Creative Writing: Fiction | TTh 12:45-2:00 p.m. | Austin
ENGL 3080-01 Creative Writing: Non-Fiction | TTh 9:30-10:45 a.m. | Harper
ENGL 3150-01 True Crime: Forensic and Literary Perspectives | TTh 11:00-12:15 p.m. | Coursey

Area Two: History and Context

ENGL 3250-01 British Literary Traditions to 1800: Rewriting the Origins | MWF 11:00-11:50 a.m. | Rust
ENGL 3490-01 19th Century British Literature: What's Love Got to Do with It? | TTh 9:30-10:45 p.m. | Weliver

Area Three: Culture and Critique

ENGL 3500-01 Literature of the Postcolonial World | TR 2:15-3:30 p.m. | Jayasuriya
ENGL 3520-01 / AAM 3520X-01 African American Literary Traditions II: After 1900 | TTh 3:45-5:00 p.m. | Grant
ENGL 3530-01 Topics in African American Literary Traditions: Afrofuturism | MWF 12:00-12:50 | Casmier
ENGL 3625-01 Sacramental Imagination: Modern Am. Catholicism in Lit, Rhet, and Film | MWF 12:00-12:50 p.m. | Lynch
ENGL 3650-01 Feminist Science Fiction | MWF 1:10-2:00 p.m. | Stiles
ENGL 3740-01 Medicine and Literature | 2:15-3:30 p.m. | Casaregola

Area Four: Rhetoric and Argument

ENGL 3854-01 Living Writing | Th 2:15-5:00 p.m. | Essig
ENGL 3859-01 Writing Consulting: Forms, Theories, Practices | MWF 1:10-2:00 p.m. | Brizee

4000-Level Advanced Writing / Seminars

ENGL 4000 Professional Writing | Multiple sections and instructors; consult Courses@SLU for details.
ENGL 4050-01 Craft of Poetry: Image & Imagination | MW 11:00-12:15 p.m. | Mathys
ENGL 4120-01 Writing with Style | MWF 12:00-12:50 p.m. | Rivers
ENGL 4130-01 Literary Theory | W 6:00-8:45 | Uraizee
ENGL 4350-01 17th Cen. Literature: Literature and Revolutions of the Seventeenth Century | MWF 1:10-2:00 p.m. | Sawday
ENGL 4900 Antifascist Aesthetics | T 2:15-5:00 p.m. | Greenwald Smith

Research Intensive English (RIE) Seminars

ENGL 4130-01 Literary Theory | W 6:00-8:45 | Uraizee

ENGL 4900 Antifascist Aesthetics | T 2:15-5:00 p.m. | Greenwald Smith

Senior Inquiry Seminar

ENGL 4960-01 Senior Seminar: Folk Modernism | TTh 9:30-10:45 p.m. | Johnston

GRADUATE COURSES

ENGL 5110-01 Literary Theory | W 6:00-8:45 | Uraizee

ENGL 6040-01 Rhetorical Theory: Enchantment, Ethics, Ecology in a Postsecular Age | M 2:15-5:00 p.m. | Lynch

ENGL 6190-01 Antifascist Aesthetics | T 2:15-5:00 p.m. | Greenwald Smith

ENGL 6650-01 Twentieth Century Postcolonial Literature: (Un)writing Empire | T 4:15-7:00 p.m. | Jayasuriya

COURSES THAT FULFILL MAJOR CONCENTRATION REQUIREMENTS

Creative Writing

ENGL 3060-01 Creative Writing: Fiction | TTh 12:45-2:00 p.m. | Austin
ENGL 3080-01 Creative Writing: Non-Fiction | TTh 9:30-10:45 a.m. | Harper
ENGL 4050-01 Craft of Poetry: Image & Imagination | MW 11:00-12:15 p.m. | Mathys
ENGL 4120-01 Writing with Style | MWF 12:00-12:50 p.m. | Rivers

Rhetoric, Writing, and Technology

ENGL 3854-01 Living Writing | Th 2:15-5:00 p.m. | Essig
ENGL 3859-01 Writing Consulting: Forms, Theories, Practices | MWF 1:10-2:00 p.m. | Brizee
ENGL 4000 Professional Writing | Multiple sections and instructors, consult Courses@SLU for details.
ENGL 4120-01 Writing with Style | MWF 12:00-12:50 p.m. | Rivers

Research Intensive English (RIE)

ENGL 4130-01 Literary Theory | W 6:00-8:45 | Uraizee
ENGL 4900 Antifascist Aesthetics | T 2:15-5:00 p.m. | Greenwald Smith

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 | TR 12:45-2:00 p.m. | Broemmer
ENGL 2750-02 Film, Culture and Literature | MWF 9:00-9:50 a.m. | Robin
ENGL 2750-03 Film, Culture and Literature | TTh 3:45-5:00 p.m. | Burt

Medical Humanities Interdisciplinary Minor

ENGL 3740-01 Medicine and Literature | 2:15-3:30 p.m. | Casaregola
Contact Dr. Anne Stiles with program questions at anne.stiles@slu.edu

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 | TR 12:45-2:00 p.m. | Harper
ENGL 2250-02 Conflict, Social Justice and Literature | TTh 2:15-3:30 p.m. | Rho
ENGL 2250-03 Conflict, Social Justice and Literature | MWF 10:00-10:50 p.m. | Hesse
ENGL 2450-01 Nature, Ecology and Literature | TTh 9:30-10:45 a.m. | Stump
ENGL 2450-02 Nature, Ecology and Literature | TTh 2:15-3:30 p.m. | Warners
ENGL 2650-01 Technology, Media and Literature | MWF 11:00-11:50 | Prewitt
ENGL 2550-01 / WGST 2550-01 Gender, Identity and Literature | TR 11-12:15 pm | Weliver
ENGL 2550-02 / WGST 2550-02 Gender, Identity and Literature | TTh 9:30-10:45 a.m. | Thorman
ENGL 2550-02 / WGST 2550-02 Gender, Identity and Literature | MWF 1:10-2:00 p.m. | Reynolds
ENGL 2750-01 Film, Culture and Literature | TR 12:45-2:00 p.m. | Broemmer
ENGL 2750-02 Film, Culture and Literature | MWF 9:00-9:50 a.m. | Robin
ENGL 2750-03 Film, Culture and Literature | TTh 3:45-5:00 p.m. | Burt
ENGL 3250-01 British Literary Traditions to 1800: Rewriting the Origins | MWF 11:00-11:50 a.m. | Rust
ENGL 3500-01 Literature of the Postcolonial World | TR 2:15-3:30 p.m. | Jayasuriya
ENGL 3520-01 / AAM 3520X-01 African American Literary Traditions II: After 1900 | TTh 3:45-5:00 p.m. | Grant
ENGL 3625-01 Sacramental Imagination: Modern Am. Catholicism in Lit, Rhet, and Film | MWF 12:00-12:50 p.m. | Lynch

Equity and Global Identities: Identities in Context

ENGL 2550-01 / WGST 2550-01 Gender, Identity and Literature | TR 11-12:15 pm | Weliver
ENGL 2550-02 / WGST 2550-02 Gender, Identity and Literature | TTh 9:30-10:45 a.m. | Thorman
ENGL 2550-02 / WGST 2550-02 Gender, Identity and Literature | MWF 1:10-2:00 p.m. | Reynolds
ENGL 3625-01 Sacramental Imagination: Modern Am. Catholicism in Lit, Rhet, and Film | MWF 12:00-12:50 p.m. | Lynch
ENGL 3650-01 Feminist Science Fiction | MWF 1:10-2:00 p.m. | Stiles

Ways of Thinking: Dignity, Ethics & a Just Society

ENGL 2250-01 Conflict, Social Justice and Literature | TR 12:45-2:00 p.m. | Harper
ENGL 2250-02 Conflict, Social Justice and Literature | TTh 2:15-3:30 p.m. | Rho
ENGL 2250-03 Conflict, Social Justice and Literature | MWF 10:00-10:50 p.m. | Hesse

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

ENGL 3500-01 Literature of the Postcolonial World | TR 2:15-3:30 p.m. | Jayasuriya
ENGL 2250-01 Conflict, Social Justice and Literature | TR 12:45-2:00 p.m. | Harper
ENGL 2250-02 Conflict, Social Justice and Literature | TTh 2:15-3:30 p.m. | Rho
ENGL 2250-03 Conflict, Social Justice and Literature | MWF 10:00-10:50 p.m. | Hesse
ENGL 3520-01 / AAM 3520X-01 African American Literary Traditions II: After 1900 | TTh 3:45-5:00 p.m. | Grant

Eloquentia Perfecta: Writing Intensive

ENGL 3150-01 True Crime: Forensic and Literary Perspectives | TTh 11:00-12:15 p.m. | Coursey
ENGL 3520-01 / AAM 3520X-01 African American Literary Traditions II: After 1900 | TTh 3:45-5:00 p.m. | Grant
ENGL 3740-01 Medicine and Literature | 2:15-3:30 p.m. | Casaregola
ENGL 3859-01 Writing Consulting: Forms, Theories, Practices | MWF 1:10-2:00 p.m. | Brizee
ENGL 4000 Professional Writing | Multiple sections and instructors; consult Courses@SLU for details.
ENGL 4120-01 Writing with Style | MWF 12:00-12:50 p.m. | Rivers

Eloquentia Perfecta: Creative Expression

ENGL 3060-01 Creative Writing: Fiction | TTh 12:45-2:00 p.m. | Austin
ENGL 3080-01 Creative Writing: Non-Fiction | TTh 9:30-10:45 a.m. | Harper

Collaborative Inquiry

ENGL 3150-01 True Crime: Forensic and Literary Perspectives | TTh 11:00-12:15 p.m. | Coursey

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

Andy Harper

This course introduces literary study within the context and theme of cultural conflict and social justice. Specifically, proceeding from adrienne maree brown's assertion that "all organizing is science fiction," it explores the ways that "social justice and science fiction are intricately linked imaginative acts, acts that have real effects in the world at large." Primary readings engage visions of utopia, dystopia, apocalypse, time travel, space travel, and monstrosity. Secondary readings explore histories of social movements, studies in literary form, and critical theories of difference, identity, democracy, and change. The bulk of this material will be focused, historically, on the last fifty years. Work for the course will include regular written and oral responses to primary and secondary readings, two formal interpretive essays, and a creative project. Our work also depends on everyone's active, prepared contributions to the classroom community and to the progress of our shared studies and imaginings.

ENGL 2250-02 Conflict, Social Justice and Literature

Johaeng Rho

This course invites students to explore how literature engages with and articulates the experiences of the oppressed through various lenses of social justice. The primary focus is on understanding how literature serves as a powerful medium for describing, challenging, and shaping political discourse surrounding the narratives of racism, classism, sexism, ableism, ageism and other forms of societal injustice. The course unfolds through an examination of diverse literary genres, including plays, short stories, monographs, graphic novels, and films. We begin with works that explicitly address political themes, offering a foundational understanding of the intersection of literature and social justice. As the course progresses, we transition into the exploration of more aesthetic literary expressions that subtly imply political undertones. Key literary works may include Toni Morrison's *Playing in the Dark*, Art Spiegelman's *Maus*, Sherwood Anderson's *Winesburg, Ohio*, debbie tucker green's *Hang*, Bernard Pomerance's *The Elephant Man*, Samuel Beckett's *Waiting for Godot*, and Clarice Lispector's *The Hour of the Star*. These works are complemented by cinematic explorations, such as Bong Joon-ho's *Parasite* and Ken Loach's *I, Daniel Blake*. Evaluation will be based on short quizzes, two extended writing assignments, and a final exam.

ENGL 2250-03 Conflict, Social Justice and Literature

Myles Hesse

The bane of many contemporary social justice movements, the savior complex occurs when individuals feel good about themselves only when helping someone, believing their job or purpose is to help those around them, and sacrifice their own interests and well-being in the effort to aid another. Performative allyship, or when someone performs costless actions that are motivated by the desire to accrue personal benefits, goes hand in hand with the incessant need to be seen as a group's savior. But how do these differentiate themselves from true allyship? How does a person understand if they are acting in a marginalized group's interest as an ally or a savior? This course will explore these questions through critical readings of texts that engage with the topic of performative activism either intentionally or inadvertently. The texts will include novels such as *The Help* by Kathryn Stockett and *Normal People* by Kathryn Rooney, plays including *Hairspray* and *The Thanksgiving Play* by Larissa Fasthorse, short stories, poetry, and the nonfiction book *The Savvy Ally* by Jeannie Gainsburg. Assignments will include several 4-8 page papers, a presentation, and a group project.

ENGL 2450-01, Nature, Ecology and Literature

Donald Stump

This course will explore the age-old sense that human beings first arose in wild, natural settings and that, by returning to them, they experience a sense of healing, return, and wonder, often accompanied by a fear of losing the safer and more humane order of civilization. We will begin with the Bible, especially the stories of Adam and Eve and of Job, then take up excerpts from ancient and early modern epic accounts of heroic journeys by Homer, Virgil, Edmund Spenser, and John Milton that turn on transformative experiences in gardens, forests, and caves. We'll also read and watch Shakespeare's comedy about young lovers escaping from their parents in ancient Athens to spend a night in the woods. Finally, we'll turn to the Romantic movement of the nineteenth and twentieth centuries, reading such writers as William Wordsworth, Robert Frost, Wendell Berry, Aldo Leopold, and Richard Powers. Requirements: Regular brief notes and reflection papers, a 5-6 page analytical paper, a midterm, and a final exam.

ENGL 2450-02, Nature, Ecology and Literature

Savannah Warners

This section of Nature, Ecology, and Literature will consider nature broadly, before narrowing to the roles of plants and fungi in literature. The course will begin by questioning various definitions of 'nature,' as well as how those definitions shape our perceptions of and interactions with it. We will explore selections of nature writings from authors like John Muir and Aldo Leopold, as well as poetry, including Tommy Pico's *Nature Poem*. These pieces will help us work through questions of definition, as well as how collaborations with nature interact with the identity of the person who encounters or describes them. The course will then transition to a focus on plants and fungi, investigating what happens when we read plants as important symbols and active agents in texts, rather than passive pieces of the landscape. We will investigate botanical themes and motifs by reading selections of theoretical works by authors like Michael Pollan, and Donna Haraway, among others; a wide variety of short stories, including Paul Lawrence Dunbar's "The Haunted Oak" and Charles Chesnut's "The Goophered Grapevine"; and novels by authors like Toni Morrison, Silvia Moreno-Garcia, and Jeff VanderMeer. The coursework will include daily discussion and journaling, midterm and final papers, short in-class assignments, and low-stakes group presentations.

ENGL 2550-01 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 labeled 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'?

ENGL 2550-02 Gender, Identity and Literature

Katie Thorman

This course will approach gender, identity, and literature through a medical humanities lens. Students will be introduced to foundational gender studies, medical humanities, and disability studies concepts and vocabulary. In this course, students will read fiction, nonfiction, literary theory, and historical documents from England and the United States particularly focused on gendered issues of mental illness and medical treatment from the 1800s through 2022. Texts may include excerpts from Diana Peschier's *Lost Women* and

Silas Weir Mitchell's *Fat and Blood*, Wilkie Collins's novel *The Woman in White*, Roen Higgins's spoken word poetry about race and mental health, Meghan O'Rourke's memoir *The Invisible Kingdom*, and short stories by Edgar Allan Poe and Charlotte Perkins Gilman. Assignments include literary analysis papers, short reflections, and a pair presentation.

ENGL 2550-03 Gender, Identity and Literature

Amy Reynolds

This course introduces students to the practice of literary analysis within the context and theme of Gender and Identity. 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. Throughout this course we will engage with a variety of texts from a variety of historical periods and perspectives, and we will analyze how each text explores the social and cultural construction of gender, and its intersection with a variety of other aspects of human identity. Among other assignments, students will also use reflective writing to contemplate aspects of their own identities as related to gender and other factors.

ENGL 2650-01 Technology, Media and Literature

Ryan Prewitt

This course investigates the work of literature in the digital environment. We will examine diverse born-digital works and forms such as the hyper-text novel, interactive narrative, and digital poetry; we will evaluate the conditions of the production and distribution of the work of digital literature; we will investigate the social media-to-print pipeline; and we will read works of criticism which attempt to reckon with these emergent aesthetic dynamics. In doing so, we will develop a robust critical vocabulary around literary study as well as media-specific analysis. We will read texts from the beginnings of the digital age through groundbreaking examples of work within contemporary media. We will ask: how does literary form change according to the constraints and affordances of digital media? How does the cultural, rhetorical, or political role of the work of literature change in the digital environment? Texts will include William Gibson's *Agrippa* (1992), Shelley Jackson's *Patchwork Girl* (1995), Jennifer Egan's *Black Box* (2012), Rupi Kaur's *Milk and Honey* (2014) and more. Evaluation will include short quizzes, digital field notes, and two extended writing assignments, including a final essay.

ENGL 2750-01 Film, Culture and Literature

Alexa Broemmer

The Weird Sisters. Tituba. Marie Leveau. Baba Yaga. Although some of these women are real and others are not, they all have one thing in common: witchcraft. In this class, students will study the figure of the witch across time periods and cultures. In doing so, students will work with such material as songs, novels, and films. In addition to tracing the witch's development, this course will also explore themes like feminine rage and revenge as well as generational trauma, immortality, and grief through the lenses of women's and gender studies, sexuality studies, race and ethnicity studies, and horror studies. Although we will explore the origins of the witch through medieval and Early Modern texts, our primary focus will be on texts produced since the 19th Century. Possible literary texts include William Shakespeare's *Macbeth*, Nathaniel Hawthorne's *The Scarlet Letter*, Anne Rice's *The Witching Hour*, and Brom's *Slewfoot*. Possible films include Daniel Dario Argento's *Suspiria*, Kenny Ortega's *Hocus Pocus*, Andrew Fleming's *The Craft*, and Daniel Myrick and Eduardo Sanchez's *The Blair Witch Project*. Hope you grab your broomsticks, witches, and join me next semester!

ENGL 2750-02 Film, Culture and Literature

Dominic Robin

The unique fate of humankind is not that we are mortal — all animals are mortal — but that as symbolic beings, humans are uniquely aware of their mortality. We know that we are going to die. To mute this fear, we have invented a variety of numbing and distraction techniques, ways to shield ourselves from thinking about our impending mortality. We hide from ourselves our future because, in our deepest being, we cannot deal with the reality of actuality. So reasons Ernest Becker in his seminal work *The Denial of Death*, a book that has, over the past 50 years, proven foundational to our understanding not just of death and dying but also one's central understanding of living, striving, and consuming. The idea of death is so unnerving, Becker argues, that we do everything we can to distract ourselves from it, to numb ourselves into complacency — working, shopping, buying, watching, creating, consuming. The list goes on. And yet, to not consider mortality can be equally problematic. To not think about the temporal limitations of life is to abdicate responsibility for one's time, to pass life in a semi-conscious dream state, unconcerned with the urgency of being. This option, too, seems undesirable. How is one to navigate this paradox? Does a liminal space between the two extremes exist? Does a life lived in light of mortality change the way one lives? Likely, these problems will not be solved within the 16(ish) weeks that make up this class. We might as well give it a try, though.

ENGL 2750-03 Film, Culture and Literature

Sarah Burt

This semester we will experience magic and mayhem as we read the literature of carnival and the world beyond reality. The central question of this course is: what makes the literature carnivalesque or uncanny, terms coined by Bakhtin and Freud respectively. It goes by many names: Fairyland, Wonderland, the Upside Down, Hades, or even the stage itself. Where do you find it? And what will you find within? Carnival can take many forms: from the Topsy-Turvy court of medieval drama to modern film; we will explore them all! The texts we will explore will span across genre, audience, and medium. Throughout the semester we will primarily focus on the aesthetics of Carnival and how it manifests in the texts, films, and music we'll explore this semester; from the medieval 13th century, to the industrial 19th century, and into modern day.

English 2930: Literature and Medicine for Healthcare Professionals (online/asynchronous)

Anne Stiles

This online asynchronous course explores humanistic and cultural dimensions of health care as represented in literature and is designed with future healthcare professionals in mind. 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 short presentation on a book related to course themes and regular webposts about course readings.

THREE-THOUSAND LEVEL COURSES

Distribution Requirements for the English Major:

Area One: Form and Genre

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. 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. 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. 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.***

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 the disparate images, by the 'ideas' with which we have learned to freeze the shifting phantasmagoria which is our actual experience." An introduction to the personal essay tradition, this class 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 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 unlikely 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 Lopate's *Art of the Personal Essay*, which students should purchase by the first week of class. Work includes ongoing maintenance of a writer's notebook, regular contributions to class discussion, partnered discussion leadership responsibilities, participation in several workshop sessions, submission of a series of essay projects, and a capstone portfolio of revised work.

ENGL 3150: True Crime: Forensic and Literary Perspectives

Shelia Coursey

The genre of true crime has enjoyed a multimedia renaissance in the last ten years, largely due to podcasts like *Serial* and television shows like *Making of a Murderer* that market themselves as both voyeuristic entertainment and extrajudicial advocacy. This course will examine the intersection of forensic science and literary/media history in several major true crime case studies that range from 1892 to the present day. We will ask questions such as: how does true crime portray or misconceive forensic science? How does the genre of true crime distinguish itself from other kinds of crime-related literature and media? Why do certain cases garner attention as true crime narratives, and what kinds of cultural crises do they address? Students will learn a range of techniques utilized in crime laboratories and sometimes apply those techniques to older case studies. They will also become adept close-readers of a variety of texts, such as podcasts, documentaries, non-fiction novels, and newspaper articles. These texts include Truman Capote's *In Cold Blood*, Season One of the podcast *Serial*, Netflix's documentary series *The Staircase*, and others. This course will include several written assignments as well as a collaborative final project.

Area Two: History and Context

ENGL 3250: British Literary Traditions to 1800: Writing the Origins

Jen Rust

This course will introduce students to an array of genres of medieval and early modern literature in English. We will be interested throughout in studying how literary works reveal conflicts and contradictions within the British cultural tradition. Within the scope of these centuries, Britain transformed from a conquered and colonized country to a world colonial empire with an expansive system of international trade, including a trade in slavery. The nation underwent religious conflict among Christians in the sixteenth-century Reformation and seventeenth-century English Civil War, and it increasingly encountered non-Christian peoples (Jews, Muslims, indigenous inhabitants of the New World). Acknowledging these historical contexts as we explore the literary conversations that take place across these centuries, we will focus on some of the ways in which authors negotiate myriad questions of difference, including differences of class, religion, nationality, race, gender, and sexuality. We will explore how various literary forms represent these differences, ranging from brief poetic forms such as sonnets and riddles to the longer forms of epic, prose fiction and drama. How do these literary forms shape perceptions of difference, and how do differences in turn pressure literary forms?

ENGL 3490: 19th Century British Literature: What's Love Got to Do with it?

Phyllis Weliver

While 19th-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 19-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 or three significant novels – including Charlotte Brontë's *Jane Eyre* and George Eliot's *Middlemarch* – and mixes in poems and prose from across the long 19th century.

Area Three: Culture and Critique

ENGL 3500-01: Literature of the Postcolonial World

Maryse Jayasuria

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, Chimamanda Adichie, 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 journal responses, exams, and a final paper.

ENGL 3520-01: African American Literary Traditions II: After 1900

Nathan Grant

ENGL 3530-01: Afrofuturism

Stephen Casmier

Objectives: Afrofuturism Students who complete ENGL 3530 will be able to: • Describe and analyze the ways in which differences of identity, culture and/or discipline influence textual production and reception; • Produce analyses of the ways in which texts both create and critique cultural conditions; • Craft written and spoken arguments that reveal a sensitivity to diverse cultural perspectives. Goals: Black folk are no strangers either to the language or to the images of re-imagining a better, blacker, funkier universe; one that is far removed from European aggression and the hardships of unrelenting underdevelopment. Indeed, works of the black imagination have sustained the community and enabled it to find a way to live in the dystopian nightmare that has structured and confined their world for the last 400 years. This course will explore works of Afrofuturism or what some also call Black Speculative Fiction by watching films, listening to music, and reading works of fiction including short stories and seven novels by authors such as Octavia Butler, Charles Delaney, Nnedi Okorafor, Tomi Adeyemi, Nalo Hopkinson, Sun Ra, Ryan Coogler, and Reginald Hudlin among others. The grade in this course will be based on the student's performance on 2 exams (an oral mid-term and a multiple choice final), 3 papers (3 to 5 pages each -- a scripted, multi-media project can be substituted for one paper), oral reports, journals and discussion forums.

ENGL 3625-01: Sacramental Imagination: Modern American Catholicism in Lit, Rhetoric, and Film

Paul Lynch

In a 2013 essay, the Canadian Catholic novelist Randy Boyagoda expressed his frustration with the so-called Catholic literary tradition: "I'm sick of Flannery O'Connor," he wrote. "I'm also sick of Walker Percy, G. K. Chesterton, J. R. R. Tolkien, C. S. Lewis, T. S. Eliot, Gerard Manley Hopkins, and Dostoevsky." These are all great writers who articulate transcendent longings in a post-religious culture. "But," Boyagoda asked, "what else do they have in common? They're all dead." Surely there must be some new voices? If not, can we even speak of a "tradition"? Those two questions drive this course. While we will read some of the usual suspects of contemporary American Catholic letters—O'Connor, Percy, Merton, Day—we will also read writers who represent a living tradition: Kirsten Valdez Quade, Christopher Beha, Alice McDermott, Richard Rodriguez, and Mary Karr (among others). We'll also study multiple genres, including novels, short stories, poetry,

memoir, and film, including *Moonstruck* (1987) and *Ladybird* (2017). The work will include regular writing, a mid-term exam, and a final project. A final note: this course presumes neither prior knowledge of Catholicism nor religious commitment to Catholicism. The course's motto is borrowed from James Joyce, who motto for Catholicism was "Here comes everybody."

ENGL 3650-01: Feminist Science Fiction

Anne Stiles

This course examines feminist science fiction that imaginatively reconfigures hierarchies of gender, ethnicity, race, class, religion, sexual orientation, and disability. While science fiction is often seen as a genre that appeals to young white males, this is only a partial view. Writers of speculative fiction can and do highlight social injustices in their own societies and propose creative, multidisciplinary solutions. Readings include first-wave feminist works like Mary Shelley's *Frankenstein* (1818) and Charlotte Perkins Gilman's *Herland* (1915) as well as second- and third-wave feminist science fiction by Margaret Atwood, Octavia Butler, Nnedi Okorafor, and others. The more recent novels, essays, and short stories demonstrate intersectional feminism that incorporates perspectives of women of color and LGBTQ writers, in keeping with contemporary third- and fourth-wave feminist concerns. Students will emerge from the course with a basic grasp of the history of feminism as well as a knowledge of science fiction as a genre. They will also have a chance to reimagine their own society through the lens of speculative fiction.

ENGL 3740-01: Medicine and Literature

Vincent Casaregola

With the shadow of the COVID-19 Pandemic still hanging over the world, it remains an appropriate time to examine the literature, film, and other arts representing pandemics, illness, and suffering. This course explores the ways various art forms (literature, film, visual art, etc.) have responded to the experience of pandemics and their impacts, as well as to other circumstances which have caused similar forms of individual illness, personal trauma, and social disruption. We will be exploring artistic and literary representations of pandemics, past and present, along with representations of the fear, social disorder, illness, treatment, personal trauma, loss, and grieving associated both with pandemics and with other individual and collective traumatic experiences (e.g., other forms of illness and/or injury in the context various cultural settings, including war, persecution, crime and violence, etc.). The pandemics with which we will be concerned will include the 14th-century plague in Europe, perhaps other plague outbreaks (17th-century London), the 1918 influenza, HIV AIDS, and the current COVID pandemic.

Area Four: Rhetoric and Argument

ENGL 3854-01 Living Writing

Kate Essig

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

The best teachers of writing are writers themselves—they live writing. They keep notebooks because they know that seeds for writing are everywhere in the world around them. They collect books, essays, and poems because they know they will learn from studying the writing of others. They write for real world audiences because they know that good writing is imbued with a sense of purpose. Living Writing is a course that's designed in part for people who want to teach writing, but it will engage anyone who wants to explore and deepen their writing life. In order to accommodate the wide variety of students who take this class, our work will be framed as an exploration of the writing life. Why do people write? What can you learn about process and craft from writing in the company of others? What does it look like to channel personal knowledge of writing into teaching? How can you adapt elements from this class—writer's notebooks, the writing marathon, reading like a writer, writing invitations, writing conferences, and writing workshop—into your own future writing and/or teaching? Course texts include literary essays,

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

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

Allen Brizee

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

This course introduces you to the pedagogy of teaching writing one-on-one and in small groups. Through reading, discussing, and presenting on writing center theory and practice, you will gain a broad understanding of the ideas underpinning the tutoring of writing. You will also gain first-hand experience in writing consultation through classroom practice and observations in University Writing Services (UWS). In addition, you will have the opportunity to participate in a service-learning project or a UWS internship. This course offers training in consulting theories and strategies that emphasize inclusive and anti-racist practices. To familiarize yourself with consulting theories and strategies, you will read scholarly articles that discuss the most effective ways to teach writing one-on-one and in small groups. To apply what we will learn from these readings, you will complete an exploratory essay, consultation observations, mock consulting sessions, and a proposal to address an issue in writing center studies. If you choose the service-learning option, you will complete a proposal to address an issue facing St. Louis related to systemic racism. If you choose the UWS internship option, you will complete a proposal to address an issue related to writing at SLU. To prepare you to apply for a paid consultant position in UWS, you will also complete a cover letter and résumé.

FOUR-THOUSAND LEVEL COURSES

ENGL 4000 Business and Professional Writing

Multiple Instructors; See Courses@SLU for Details

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

ENGL 4050-01: Craft of Poetry: Image and Imagination

Ted Mathys

****This course meets 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.***

In this advanced creative writing course we will read, write, and analyze poems while paying particular attention to images – moments of vivid language that address the senses. We will explore the ways in which poets draw on physical sensation, and vision in particular, to create experiences in the imaginations of readers. The course will focus predominantly on your creative work. Each week you will write a new poem and workshop the poems of peers. To build our craft techniques and gain inspiration, we will read widely. We will explore the influence of Asian poetries on the Modernist poetic movements known as "Imagism" and "Objectivism"; the American "Deep Image" poets of the 1960s; ekphrastic poems that train their gazes on artworks and physical objects; and contemporary poems with memorable uses of imagery. We'll also think through the visual properties of language itself by looking at hieroglyphics, ideograms, shaped poems, and the space of the poetic page. Students will be expected to produce and workshop new work regularly; read attentively and contribute to lively class discussions; write several short essays and reading responses; and by the end of the semester produce a polished portfolio of poems.

ENGL 4120-01: Writing with Style

Nathaniel Rivers

This course is about style, how we analyze it, how we cultivate it. It is about digging into sentences—clauses, phrases, words, and punctuation—to see how even the smallest units of writing can persuade. Ultimately, our goal in this course is to expand our stylistic repertoires. We'll accomplish this goal in a number of different ways. We'll begin with some grammar review, not to ensure "correctness" (a word whose meaning and effects we will closely examine), but rather to understand the way sentences work. Far from being the stuffy domain of reactionary pedants, grammar is historically related to practices of magic (hence the etymological relation between "grammar" and "glamor"). As is appropriate for magicians, we will learn an esoteric language—figures and tropes such as parataxis, hypotaxis, syntaxis, diacope, epistrophe, apostrophe, synecdoche, metonymy, and many more. We'll also look at the history of style, whose status as a key rhetorical practice dates (in the west) to Aristotle's *Rhetoric*. But we'll spend most of our time looking at your writing, trying on different styles through practices of imitation and parody. We'll also try some practical genres (e.g., cover letters and personal statements) and some impractical ones (e.g., diatribes and encomia). In addition, we'll learn Lanham's paramedic method for reducing the "lard factor" in academic prose. Students should expect to write, analyze, revise, and write again.

ENGL 4130-01: Literary Theory

Joya Uraizee

N.B.: This course is a Research Intensive English seminar and is reserved for senior and junior English majors.

Literary theory is important for advanced literary study because it enables readers and critics to make connections between literary, rhetorical, and creative texts on the one hand, and political, cultural, and social ideas, on the other hand. In this course, we will focus on recent critical theories and approaches to literature, especially postcolonial ones. We will read and analyze major theoretical movements, such as psychoanalysis, materialism, poststructuralism, feminism, queer theory, and postcolonialism. We will use the *Norton Anthology of Theory and Criticism* (3rd or 2018 ed) to read selections from the writings of Sigmund Freud, Jacques Lacan, Julia Kristeva, Karl Marx, Louis Althusser, Walter Benjamin, Ferdinand de Saussure, Jacques Derrida, Helene Cixous, Edward Said, Gayatri Spivak, Homi Bhabha, and Frantz Fanon, among others. Some of the requirements for the course include several short reading responses, a casebook proposal, an annotated bibliography, and a final casebook.

ENGL 4350-01: 17th Century Literature: Literature and Revolutions of the Seventeenth Century

Jonathan Sawday

The literature of the seventeenth century in the British Isles includes the plays of William Shakespeare at the start of the century, and the poetry of John Milton towards the end of the period. But this is also a century of revolution: the political revolution of the British and Irish civil wars of the 1640s and 1650s, and the scientific revolution which saw the beginnings of a modern understanding of the natural world. By the end of the period, women could become authors in their own right; "literature" was understood as a distinct cultural pursuit; and the circulation of printed books had helped to create the idea of a public sphere, which is familiar to us today. Among the texts that we shall study (besides those of Shakespeare and Milton), are the writings of John Donne, Ben Jonson, Andrew Marvell, and Aphra Behn. We'll also pay attention to some of the revolutionary political writings of the period, as well as scientific texts, and philosophical works. The aim of the course is to introduce you to the variety of writing in the period, and to equip you with some of the skills needed to understand a world which is, at one and the same time, similar but very different to the one which we inhabit today.

ENGL 4900-01: Interdisciplinary Studies: Antifascist Aesthetics

Rachel Greenwald Smith

N.B. This course is a Research Intensive English seminar and is reserved for senior and junior English majors.

In his introduction to Gilles Deleuze and Felix Guattari's *Anti-Oedipus*, Michel Foucault writes that the book targets "not only historical fascism...but also the fascism in us all, in our heads and in our everyday behavior, the fascism that causes us to love power, to desire the very thing that dominates and exploits us." For this reason, he suggests that the book could instead be titled "An Introduction to a Non-Fascist Life." This class aspires to a similar project, as we read works of literature and theory that imagine non-fascist ways of being in the world. We will read some works, such as Theodor Adorno's *Minima Moralia*, that specifically target historical fascism as it existed in the 1940s. But we will also read others, such as Shonda von Reinhold's novel *LOTE*, that figure fascism more obliquely, as an unspoken force of hostility that seeks to limit, do violence to, and sometimes co-opt, expressions of difference and pleasure. Additional texts may include works by Hanif Abdurraquib, Walter Benjamin, Judith Butler, T. Fleischmann, Sigmund Freud, Natasha Lennard, Valeria Luiselli, Herbert Marcuse, Karl Marx, Friedrich Nietzsche, Sigrid Nuñez, Ruth Ozeki, and Susan Sontag. Assignments will include graded evidence of reading and substantial written work. There will be an opportunity (though not a requirement) for students to experiment with nontraditional forms of essay writing. Above all, students should be prepared to engage with demanding texts with rigor and nuance.

Senior Seminar

ENGL 4960-01 Senior Seminar: Folk Modernism

Devin Johnston

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

Modernism is usually defined as urban, cosmopolitan, alienated, self-conscious, and breaking from the past. It was often these things. Yet it also drew at times on folk traditions, sometimes half-remembered and half-invented. It championed “whatever is marginal, local, plural, adulterated, and inconvenient” (in Donald Westling’s words). This course explores anglophone modernism’s dual commitments to the local and the global, primarily through poetry. Our readings will include Basil Bunting and Tom Pickard in the North of England, Lorine Niedecker in Wisconsin, Jean Toomer in Washington, D.C. and Georgia, along with the ethnographic work of Zora Neale Hurston and Alan Lomax. We will consider “folk revivals” in music, exploring Lomax’s archive of recordings; we will look at modern artists such as Romare Bearden, Marsden Hartley, and Charles Sheeler alongside murals, weathervanes, decoys, and quilts. We will consider collage, balladry, and documentary. Our key terms and guiding concepts will include vernaculars, dialect, regionalism, populism, primitivism, orality, and appropriation.

FIVE-THOUSAND LEVEL COURSES

ENGL 5110-01: Literary Theory

Joya Uraizee

Literary theory is important for advanced literary study because it enables readers and critics to make connections between literary, rhetorical, and creative texts on the one hand, and political, cultural, and social ideas, on the other hand. In this course, we will focus on recent critical theories and approaches to literature, especially postcolonial ones. We will read and analyze major theoretical movements, such as psychoanalysis, materialism, poststructuralism, feminism, queer theory, and postcolonialism. We will use the *Norton Anthology of Theory and Criticism* (3rd or 2018 ed) to read selections from the writings of Sigmund Freud, Jacques Lacan, Julia Kristeva, Karl Marx, Louis Althusser, Walter Benjamin, Ferdinand de Saussure, Jacques Derrida, Helene Cixous, Edward Said, Gayatri Spivak, Homi Bhabha, and Frantz Fanon, among others. Some of the requirements for the course include several short reading responses, a casebook proposal, an annotated bibliography, and a final casebook.

SIX-THOUSAND LEVEL COURSES

ENGL 6040-01: Rhetorical Theory: Enchantment, Ethics, Ecology

Paul Lynch

In “We Have Never Been Disenchanted,” Eugene McCarragher writes, “there are more things in heaven and earth than are dreamt of in Wall Street or Silicon Valley.” McCarragher means both to confirm and to contest the familiar idea our age is “disenchanted,” that it is an age bereft of the transcendent. Modernity, McCarragher insists, has plenty of its own enchantments, including the dubious kinds produced by Wall Street and Silicon Valley. Since its ancient beginnings, rhetoric has also been accused of being a species of enchantment. It has been dismissed as magic and described as a drug—something that induces, influences, invades. In an (allegedly) disenchanted modernity, rhetoric again comes under suspicion for its enchanting capacities. What need is there for persuasion in a modern world made accessible, controllable, and predictable? But as scholars begin to acknowledge that our age has always been enchanted—and that we may have need for different experiences of enchantment—rhetoric’s magic may prove itself valuable after all. This is the matter we will take up in this course. We will read a wide variety of scholarship, not only from rhetorical studies, but also from anthropology, philosophy, sociology, and religious studies. Students will write regularly and produce both a major paper and final presentation.

ENGL 6190-01: Interdisciplinary Studies: Antifascist Aesthetics

Rachel Greenwald Smith

In his introduction to Gilles Deleuze and Felix Guattari’s *Anti-Oedipus*, Michel Foucault writes that the book targets “not only historical fascism...but also the fascism in us all, in our heads and in our everyday behavior, the fascism that causes us to love power, to desire the very thing that dominates and exploits us.” For this reason, he suggests that the book could instead be titled “An Introduction to a Non-Fascist Life.” This class aspires to a similar project, as we read works of literature and theory that imagine non-fascist ways of being in the world. We will read some works, such as Theodor Adorno’s *Minima Moralia*, that specifically target historical fascism as it existed in the 1940s. But we will also read others, such as Shonda von Reinhold’s novel *LOTE*, that figure fascism more obliquely, as an unspoken force of hostility that seeks to limit, do violence to, and sometimes co-opt, expressions of difference and pleasure. Additional texts may include works by Hanif Abdurraquib, Walter Benjamin, Judith Butler, T. Fleischmann, Sigmund Freud, Natasha Lennard, Valeria Luiselli, Herbert Marcuse, Karl Marx, Friedrich Nietzsche, Sigrid Nuñez, Ruth Ozeki, and Susan Sontag. Assignments will include graded evidence of reading and substantial written work. There will be an opportunity (though not a requirement) for students to experiment with nontraditional forms of essay writing. Above all, students should be prepared to engage with demanding texts with rigor and nuance.

ENGL 6650-01 Twentieth Century Postcolonial Literature: (Un)writing Empire

Maryse Jayasuriya

This course will concentrate on the British Empire—on which the sun was never to set, according to the adage—and its aftermath. To what extent was the idea of imperialism ingrained in British life? Who propagated imperialism and why? Who, both among the colonizers and the colonized, resisted it? How did British power and influence affect the colonized? How and why do formerly colonized people struggle with the repercussions of British imperialism even after gaining political independence? We will consider these and other salient questions by examining fiction (including novels by Chinua Achebe, Jean Rhys, Salman Rushdie, Patricia Grace, Zadie Smith, and Chimamanda Adichie), non-fiction, poetry and theoretical works (Said, Fanon, Viswanathan, Spivak, Bhabha, Ngugi, Gikandi, Hall, among others) that deal with the British Empire and its legacy. We will start with an analysis of colonial discourse and literary works that promoted—or took for granted—the British Empire. We will then proceed to examine literary and theoretical works that challenged and resisted colonialism and imperialism and their effects and implications in the postcolonial period. Assignments will probably include weekly responses, a presentation, an abstract, and a seminar paper.

The Major in English

Requirements	Courses	Hrs.	Description
Foundational Coursework			
CAS Core Requirements & Major Requirements 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 2XXX: _____ ENGL 3XXX: _____ ENGL 3XXX: _____ ENGL 3XXX: _____ ENGL 3XXX: _____ ENGL 3XXX: _____	3 hrs. 3 hrs. 3 hrs. 3 hrs. 3 hrs.	BOTH the 2000-level Core Literature course and any 3000-level Core Literature course in English count toward the major Students take 5 courses for 15 hours at the 3000-level. Students are encouraged to take 2 of these 3000-level courses before proceeding to 4000-level courses.
Advanced Seminars			
5 x 4000-level courses	ENGL 4XXX: _____ ENGL 4XXX: _____ ENGL 4XXX: _____ ENGL 4XXX: _____ ENGL 4XXX: _____	3 hrs. 3 hrs. 3 hrs. 3 hrs. 3 hrs.	Students take 5 x 4000-level courses of their choice plus the Senior Seminar; no distribution requirements
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 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: <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 the 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 <ul style="list-style-type: none"> • 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

SPAULDING GRANTS

FOR ENGLISH ENRICHMENT



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!



CONFERENCES

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 Prof. Ted Mathys at ted.mathys@slu.edu with questions.

APPLY NOW!

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



SAINT LOUIS



UNIVERSITY.™

SLU English Presents:
the Montesi Awards!

**Accepting
entries in:**

- fiction
- poetry
- drama
- creative nonfiction
- painting
- drawing
- printing
- photography

**Four Awards
of \$125!**

**Deadline:
November 7, 2023**

[Click Here to Apply!](#)



**Scan QR code
for more info**

For any questions, contact
Dr. Devin Johnston
(Devin.johnston@slu.edu)



English at SLU
Read. Write. Reimagine Your Life.



SLU English

—
Read. Write.
Reimagine your life.

ABBOT G SPAULDING SCHOLARSHIP IN ENGLISH

\$4,000 for 2023-2024

ELIGIBILITY

- English major (rising sophomore, junior, or senior);
- demonstrated financial need;
- identification with an historically underrepresented group, and/or identification as a first-generation college student.

Apply in [SLU Scholarship Suite](#)

DEADLINE:
APRIL 14, 2023

slu.academicworks.com



SLU English

—
Read. Write.
Reimagine your life.

MONTESI SCHOLARSHIP

\$4,000 for 2023-2024

ELIGIBILITY

- English majors with an emphasis in Creative Writing; *or* Creative Writing minors
- demonstrated financial need;
- priority given to underrepresented and/or first-generation college students

Apply in [SLU Scholarship Suite](#)

DEADLINE:
APRIL 14, 2023

slu.academicworks.com

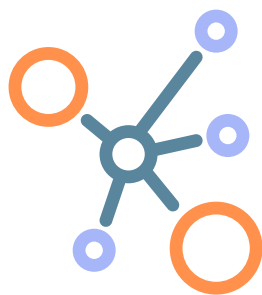
ENGLISH INTERNSHIP PROGRAM

SPRING 2024

The English Department places students in rewarding, credit-bearing internships where they make meaningful connections between their course of study and the practical, social, and intellectual demands of a workplace. With an internship sponsored by the department, students can earn up to 3 hours of 4000-level credit.

Requirements

- Be a declared SLU English major in good standing,
- Have taken at least two 3000-level courses, and
- Have earned a 3.0 GPA within the English major and 2.5 overall



Sponsored Internships

- Via/Kiln assistant editor (1-2 credit hrs.)
- St Louis Poetry Center Social Media Intern (3 credit hrs.)
- SLU English Department Social Media Intern (3 credit hrs.)
- SLU CAS Web Content/Social Media Intern (3 credit hrs.)
- SLU SOAR Academic Support (3 credit hrs.)



Application Materials

- 300-word cover letter (The letter should identify a specific internship and explain why you want it.)
- Resume
- Unofficial Transcript



**Application
Deadline:
November 1, 2023**

**Submit materials to
Dr. Lynch
(paul.lynch@slu.edu)**





CREATIVE WRITING @SLU

Programs

English Major with Creative
Writing Concentration (36 hrs)

Creative Writing Minor (18 hrs)

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

Vibrant Creative Community

Georgia K. Johnston Creative Writer-in-Residence

The Kiln Project, Student-Edited Literary Journal

A.J. Montesi Awards for Creative Work

Internships with literary arts organizations

For information, contact:
Dr. Devin Johnston
devin.johnston@slu.edu

THE KILN PROJECT & VIA

CALL FOR
SUBMISSIONS

DEADLINE:
10 DECEMBER 2023

PRESENTS 2024'S THEME:



Liminal Space

We want to publish your poetry, fiction, creative nonfiction, screenplays, visual art, photography, podcasts, videography, research projects, and more.

Visit
thekilnproject.weebly.com
to learn more about 2024's
theme and our Submission
Guidelines

SUBMISSION FORM



RHETORIC WRITING AND TECHNOLOGY

Department of English | Saint Louis University

Rhetoric, Writing & Technology Concentration

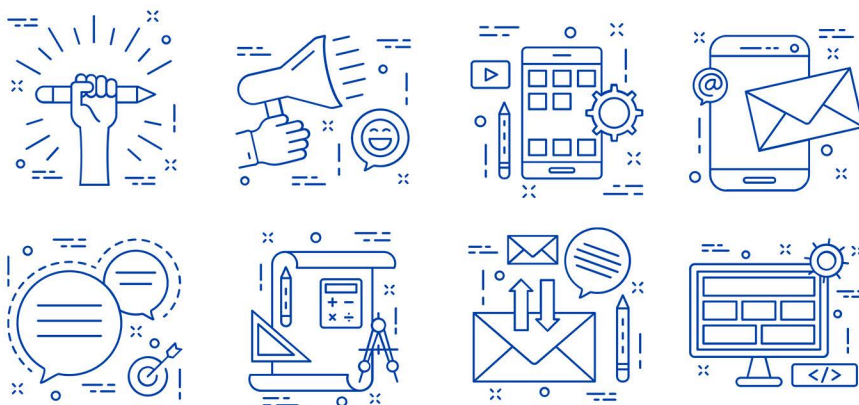
Students interested in the study of rhetoric and digital writing are invited to pursue the department's concentration in Rhetoric, Writing and Technology (RWT). In this concentration, students study both the history of rhetorical expression and the present possibilities of digital expression. Coursework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



SLU English

—
Read. Write.
Reimagine your life.

RESEARCH INTENSIVE ENGLISH (RIE)

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.

How Do I Apply?

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
- complete an application form

For more information:

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

MEDICAL HUMANITIES



Prepare for a more effective, more ethical career in health care with our interdisciplinary minor!

- Complete Core requirements with course offerings from English, Philosophy, Theology, Fine Arts, History, Health Care Ethics, and more
- Engage directly with peers and faculty with our small course sizes
- Express yourself with creative writing projects and hands-on learning
- Advance your understanding of medical knowledge, values, practices, and history



SLU English

—
**Read. Write.
Reimagine your life.**

Scan here to learn more about the
the Medical Humanities Minor!

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



ACCELERATED ENGLISH

BA / MA PROGRAM

Contact:

Dr. Rachel Greenwald Smith

rachel.g.smith@slu.edu



Advantages

BA and MA requirements completed in five years

Preparation for a variety of career fields

Potential for tuition assistance in fifth year

Eligibility

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

Application

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



Accelerated English B.A.+J.D.

Jump-Start Your Legal Career with **SLU English** and **SLU Law**

- Declare an English major and benefit from small, rigorous classes
- Develop skills in close reading, textual analysis, and creative and persuasive writing essential to success in law school
- Apply to SLU Law and earn English credit for law coursework
- Complete your BA *and* JD in just six years!



SLU English

—
Read. Write.
Reimagine your life.

Scan here to learn more about
the 3+3 BA-JD program:

Interested in applying?
Contact Prof. Ruth Evans at
ruth.evans@slu.edu

