

A squirrel with grey and brown fur is peering over a red brick wall. The squirrel's head and front paws are visible as it looks towards the left. The background behind the squirrel is a solid blue color.

**DEPARTMENT OF ENGLISH**

**WINTER '22 / SPRING '23**

**COURSE DESCRIPTIONS**

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

[@SLU\\_ENGLISH](#)



**SAINT LOUIS  
UNIVERSITY™**

Winter 2022/Spring 2023

# Course Descriptions

## Department of English

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## Winter 2022

ENGL 1500-01 The Process of Composition | Online | Rayner

ENGL 1900-01 Advanced Strategies of Rhetoric and Research | Online | Brewer

ENGL 2650-01 Technology, Media and Literature | Online | Casmier

### Winter Course Descriptions

#### **ENGL 1500-01 The Process of Composition**

*Christian Rayner*

Develops effective personal and expository prose writing skills, including methods of invention, organization, audience analysis, and style. Focuses on the compositional process.

#### **ENGL 1900-01 Advanced Strategies of Rhetoric and Research**

*Geoff Brewer*

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.

#### **ENGL 2650-01 Technology, Media and Literature**

*Stephen Casmier*

Through theoretical texts, documentaries, film, stories and novels, this course will explore the ways that technology and the media affect and control our understanding of ourselves and the world. It will use the ideas of thinkers such as Jacques Lacan, Michel Foucault, Walter Benjamin, Slavoj Žižek, Jean Baudrillard and Naomi Klein among others to read *The Hunger Games*, by Suzanne Collins, and *White Noise*, by Don DeLillo. It will also explore the relationship of text to film, and screen documentaries such as Leni Riefenstahl's *Triumph of the Will*, *The Matrix*, *Wings of Desire* and *A Clockwork Orange*. Through this class, students will become acquainted with various critical perspectives and approaches to reading literature. Students who complete ENGL 2650 will be able to achieve the following outcomes.

- Generate engaged and responsive close readings of texts;
- Describe and analyze the various ways in which texts reflect and help shape wider cultural conditions;
- Construct clear spoken and written arguments that demonstrate an awareness of purpose and audience.

These outcomes will be assessed through the student's performance on 3 (the first paper has two sections of 2 ½ - to 3-pages and the other papers are 2 ½ to 3 pages each) papers (and peer editing), graded journal entries, and discussion forums.

## Spring 2023

### 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 Banner for Details.

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

ENGL 1920 Advanced Writing for Professionals | Multiple Sections - Consult Banner for Details.

#### Introductory Courses

ENGL 2250-01 Conflict, Social Justice and Literature | TTh 11:00-12:15 p.m. | Grant

ENGL 2250-02 Conflict, Social Justice and Literature | MWF 11:00-11:50 a.m. | Harper

ENGL 2250-03 Conflict, Social Justice and Literature | MWF 12:00-12:50 p.m. | Harper

ENGL 2250-04 Conflict, Social Justice and Literature | MWF 1:10-2:00 p.m. | Biro

ENGL 2450-01 Nature, Ecology and Literature | TTh 2:15-3:30 p.m. | Johnston

ENGL 2450-02 Nature, Ecology and Literature | TTh 12:45-2:00 p.m. | Thorman

ENGL 2550-01 / WGST 2550-01 Gender, Identity and Literature | TTh 9:30-10:45 a.m. | Warners

ENGL 2550-02 / WGST 2550-02 Gender, Identity and Literature | TTh 12:45-2:00 p.m. | Weliver

ENGL 2550-03 / WGST 2550-03 Gender, Identity and Literature | TTh 2:15-3:30 p.m. | Hesse

ENGL 2650-01 Technology, Media and Literature | MWF 1:10-2:00 p.m. | Casmier

ENGL 2650-02 Technology, Media and Literature | MWF 10:00-10:50 a.m. | Prewitt

ENGL 2750-01 / FSTD 2930-01 Film, Culture and Literature | MWF 11:00-11:50 a.m. | DiBono

ENGL 2750-02 / FSTD 2930-02 Film, Culture and Literature | MWF 10:00-10:50 a.m. | Broemmer

ENGL 2750-03 / FSTD 2930-03 Film, Culture and Literature | TTh 9:30-10:45 a.m. | Burt

#### Distribution Requirements

##### Area One: Form and Genre

ENGL 3050-01 Creative Writing: Poetry | TTh 12:45-2:00 p.m. | Casaregola

ENGL 3060-01 Creative Writing: Fiction | TTh 2:15-3:30 p.m. | Austin

ENGL 3100-01 Topics in Creative Writing: What is Inspiration? | MW 11:00-12:15 pm | Mathys

ENGL 3930-01 / FRSC 3930-01 Special Topics: True Crime/Forensic Literature | TTh 11:00-12:15 p.m. | Coursey

##### Area Two: History and Context

ENGL 3280-01 American Literatures after 1865 | MWF 9:00-9:50 a.m. | Harper

ENGL 3350-01 Selected Major British Authors: Jane Austen and her Contemporaries | TTh 9:30-10:45 a.m. | Benis

##### Area Three: Culture and Critique

ENGL 3520-01 / AAM 3330-01 African American Literary Traditions II: After 1900 | TTh 2:15-3:30 p.m. | Grant

ENGL 3650-01 / WGST 3930-01 Feminist Science Fiction | MWF 12:00-12:50 p.m. | Stiles

ENGL 3660-01 / WGST 3930-02 LGBTQ Literature and Culture | TTh 11:00-12:15 p.m. | Crowell  
ENGL 3700-01 The Bible and Literature | TTh 12:45-2:00 p.m. | Stump  
ENGL 3740-01 Medicine & Literature | TTh 9:30-10:45 | Casaregola

Area Four: Rhetoric and Argument

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

**4000-Level Advanced Writing / Seminars**

ENGL 4000 Professional Writing | Multiple sections and instructors, consult Banner for details.  
ENGL 4010-01 New Media Writing | TTh 11:00-12:15 p.m. | Rivers  
ENGL 4060-01 Craft of Fiction | TTh 9:30-10:45 a.m. | Austin  
ENGL 4120-01 Writing with Style | MWF 12:00-12:50 p.m. | Lynch  
ENGL 4130-01 / ENGL 5110-01 Literary Theory | T 4:15-7:00 p.m. | Rust  
ENGL 4530-01 Medicine, Mind, and Victorian Fiction | TTh 11:00-12:15 p.m. | Stiles  
ENGL 4720-01 Contemporary American Literature | TTh 12:45-2:00 | Greenwald Smith

Research Intensive English (RIE) Seminars

ENGL 4130-01 / ENGL 5110-01 Literary Theory | T 4:15-7:00 p.m. | Rust  
ENGL 4720-01 Contemporary American Literature | TTh 12:45-2:00 | Greenwald Smith

Senior Inquiry Seminar

ENGL 4960-01 Senior Seminar: The Reader in 19th-Century Britain | TTh 2:15-3:30 p.m. | Weliver

**GRADUATE COURSES**

ENGL 5110-01 Literary Theory | T 4:15-7:00 p.m. | Rust  
ENGL 6310-01 Renaissance Drama | Th 4:15-7:00 p.m. | Coursey  
ENGL 6790-01 Topics in 20th C. American Literature: Toni Morrison | W 6:00-8:45 p.m. | Casmier  
ENGL 6930-01 Special Topics: Writing Across the Curriculum | MW 11:00-12:15 p.m. | Brizee

## COURSES THAT FULFILL MAJOR CONCENTRATION REQUIREMENTS

### Creative Writing

- ENGL 3050-01 Creative Writing: Poetry | TTh 12:45-2:00 p.m. | Casaregola
- ENGL 3060-01 Creative Writing: Fiction | TTh 2:15-3:30 p.m. | Austin
- ENGL 3100-01 Topics in Creative Writing: What is Inspiration? | MW 11:00-12:15 pm | Mathys
- ENGL 4060-01 Craft of Fiction | TTh 9:30-10:45 a.m. | Austin
- ENGL 4120-01 Writing with Style | MWF 12:00-12:50 p.m. | Lynch

### Rhetoric, Writing, and Technology

- ENGL 3854-01 Living Writing | Th 2:15-5:00 p.m. | Buehler
- ENGL 3859-01 Writing Consulting: Forms, Theories, Practice | MWF 1:10-2:00 | Brizee
- ENGL 4000 Professional Writing | Multiple sections and instructors, consult Banner for details.
- ENGL 4010-01 New Media Writing | TTh 11:00-12:15 p.m. | Rivers
- ENGL 4120-01 Writing with Style | MWF 12:00-12:50 p.m. | Lynch

### Research Intensive English (RIE)

- ENGL 4130-01 / ENGL 5110-01 Literary Theory | T 4:15-7:00 p.m. | Rust
- ENGL 4720-01 Contemporary American Literature | TTh 12:45-2:00 | Greenwald Smith

## INTERDISCIPLINARY MINOR OFFERINGS

### Film Studies Interdisciplinary Minor

Contact Dr. Gary Barker with program questions at [gary.barker@slu.edu](mailto:gary.barker@slu.edu)

- ENGL 2750-01 / FSTD 2930-01 Film, Culture and Literature | MWF 11:00-11:50 a.m. | DiBono
- ENGL 2750-02 / FSTD 2930-02 Film, Culture and Literature | MWF 10:00-10:50 a.m. | Broemmer
- ENGL 2750-03 / FSTD 2930-03 Film, Culture and Literature | TTh 9:30-10:45 a.m. | Burt

### Medical Humanities Interdisciplinary Minor

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

- ENGL 3740-01 Medicine & Literature | TTh 9:30-10:45 | Casaregola
- ENGL 4530-01 Medicine, Mind, and Victorian Fiction | TTh 11:00-12:15 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 will begin for all new, incoming students in the Fall of 2022. Most current students will continue to pursue the old core. Please consult with your academic advisor to ensure that you are meeting the appropriate requirements.***

### Eloquentia Perfecta: Written and Visual Communication

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

### Eloquentia Perfecta: Writing Intensive

- ENGL 3280-01 American Literatures after 1865 | MWF 9:00-9:50 a.m. | Harper



ENGL 3740-01 Medicine & Literature | TTh 9:30-10:45 | Casaregola  
ENGL 3859-01 Writing Consulting: Forms, Theories, Practice | MWF 1:10-2:00 | Brizee  
ENGL 4000 Professional Writing | Multiple sections and instructors, consult Banner for details.  
ENGL 4010-01 New Media Writing | TTh 11:00-12:15 p.m. | Rivers

#### Eloquentia Perfecta: Creative Expression

ENGL 3050-01 Creative Writing: Poetry | TTh 12:45-2:00 p.m. | Casaregola  
ENGL 3060-01 Creative Writing: Fiction | TTh 2:15-3:30 p.m. | Austin  
ENGL 3100-01 Topics in Creative Writing: What is Inspiration? | MW 11:00-12:15 pm | Mathys

#### Equity and Global Identities: Identities in Context

ENGL 2550-01 / WGST 2550-01 Gender, Identity and Literature | TTh 9:30-10:45 a.m. | Warners  
ENGL 2550-02 / WGST 2550-02 Gender, Identity and Literature | TTh 12:45-2:00 p.m. | Weliver  
ENGL 2550-03 / WGST 2550-03 Gender, Identity and Literature | TTh 2:15-3:30 p.m. | Hesse  
ENGL 3650-01 / WGST 3930-01 Feminist Science Fiction | MWF 12:00-12:50 p.m. | Stiles

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

ENGL 2250-01 Conflict, Social Justice and Literature | TTh 11:00-12:15 p.m. | Grant  
ENGL 2250-02 Conflict, Social Justice and Literature | MWF 11:00-11:50 a.m. | Harper  
ENGL 2250-03 Conflict, Social Justice and Literature | MWF 12:00-12:50 p.m. | Harper  
ENGL 2250-04 Conflict, Social Justice and Literature | MWF 1:10-2:00 p.m. | Biro

#### Ways of Thinking: Aesthetics, History, and Culture

ENGL 2250-01 Conflict, Social Justice and Literature | TTh 11:00-12:15 p.m. | Grant  
ENGL 2250-02 Conflict, Social Justice and Literature | MWF 11:00-11:50 a.m. | Harper  
ENGL 2250-03 Conflict, Social Justice and Literature | MWF 12:00-12:50 p.m. | Harper  
ENGL 2250-04 Conflict, Social Justice and Literature | MWF 1:10-2:00 p.m. | Biro  
ENGL 2450-01 Nature, Ecology and Literature | TTh 2:15-3:30 p.m. | Johnston  
ENGL 2450-02 Nature, Ecology and Literature | TTh 12:45-2:00 p.m. | Thorman  
ENGL 2550-01 / WGST 2550-01 Gender, Identity and Literature | TTh 9:30-10:45 a.m. | Warners  
ENGL 2550-02 / WGST 2550-02 Gender, Identity and Literature | TTh 12:45-2:00 p.m. | Weliver  
ENGL 2550-03 / WGST 2550-03 Gender, Identity and Literature | TTh 2:15-3:30 p.m. | Hesse  
ENGL 2650-01 Technology, Media and Literature | MWF 1:10-2:00 p.m. | Casmier  
ENGL 2650-02 Technology, Media and Literature | MWF 10:00-10:50 a.m. | Prewitt  
ENGL 2750-01 / FSTD 2930-01 Film, Culture and Literature | MWF 11:00-11:50 a.m. | DiBono  
ENGL 2750-02 / FSTD 2930-02 Film, Culture and Literature | MWF 10:00-10:50 a.m. | Broemmer  
ENGL 2750-03 / FSTD 2930-03 Film, Culture and Literature | TTh 9:30-10:45 a.m. | Burt  
ENGL 3280-01 American Literatures after 1865 | MWF 9:00-9:50 a.m. | Harper  
ENGL 3740-01 Medicine & Literature | TTh 9:30-10:45 | Casaregola

## ONE-THOUSAND LEVEL COURSES

### **ENGL 1900 Advanced Strategies of Rhetoric and Research**

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

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

#### **Gender, Identity, and Rhetoric**

This 1900 offering will examine the ways in which rhetoric illuminates and 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*

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

And I don’t mean to suggest that escaped-slave narratives are the only narratives we’ll consider nor do I wish to suggest, given the names I list above, that Black C19 narratives of either sort were written only by men. While there are real reasons for there being far more men’s escaped-slave narratives than women’s, women also have their stories to tell. Many of these are religious narratives, although not always the kinds of narratives, written by men, that are conversion narratives. The narratives of Harriet Jacobs and Mary Prince are of note here. One escaped-slave narrative that you’ll likely find endlessly fascinating involves a married couple! William and Ellen Craft’s *Running a Thousand Miles for Freedom*.

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

#### **ENGL 2250-02 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 theories of difference, identity, democracy, and change. The bulk of this material will be focused, historically, on the last fifty years.

Work for this course includes regular written and oral responses to primary and secondary readings, two formal interpretive essays, a midterm exam, 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 2250-03 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 theories of difference, identity, democracy, and change. The bulk of this material will be focused, historically, on the last fifty years.

Work for this course includes regular written and oral responses to primary and secondary readings, two formal interpretive essays, a midterm exam, 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 2250-04 Conflict, Social Justice and Literature**

*Colten Biro*

In the last couple of years, schools and libraries have become battlegrounds for "culture wars" and social movements with angry parents showing up at previously quiet school board meetings, with governors' races suddenly concerned with classroom instruction, and with hundreds of books titles under threat of censure in local libraries across the U.S. (ALA 2022). But is this really a new occurrence? No... Children's literature has always been a space of tension, advocacy, and societal change.

In this course, we will engage with a broad survey of publications designed for and consumed by children. Our exploration will begin in the early nineteenth century, spend most of its time in the "Golden Age of Children's Literature" (1850-1920), and finally close with the "Golden Age of Comic Books" (1938-1956)—throughout this literary historical trek, we will consider the cultural and societal movements which influenced the publications for children, and we will examine those social changes advocated by that literature. Our study will be grounded in our reading of Dickens's *Hard Times* (1854), Kingsley's *The Water-Babies* (1863), excerpts from Lewis Carroll's *Alice in Wonderland* (1865), Francis Hodgson Burnett's *A Little Princess* (1905), J.M. Barrie's *Peter and Wendy* (1911), and other works.

This course will explore famous and fundamental publications for children, including a broad range of fairy tales & nursery rhymes, poems, short stories, novels, and early comic books. Written work will include brief weekly reflections and activities, two short papers, and a final thesis-driven paper.

## **ENGL 2450-01 Nature, Ecology, and Literature**

*Devin Johnston*

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

## **ENGL 2450-02 Nature, Ecology and Literature**

*Katie Thorman*

This course explores the questions: what is nature, what can we learn from nature, and how do we manipulate the natural world to meet our needs. These questions will guide us in our pursuit of contemporary understandings of the word "nature" and the relationships between the natural world and the human world. Specifically, this course aims to explore the ways nature is utilized as a source of education for human growth or a commodity for human gain—and whether or not these areas overlap—in the chosen texts.

Through multiple genres, we will attempt to understand these relationships in a variety of contexts. In *Braiding Sweetgrass*, by Robin Wall Kimmerer, we will seek to understand nature as a teacher through Indigenous American practices. In Cheryl Strayed's memoir, *Wild*, we will consider how nature is a vehicle for growth, "becoming," and self-reflection. We will also analyze how nature has been manipulated to uphold white supremacy in Carolyn Finney's *Black Faces, White Spaces*, and how capitalism has severely impacted our natural world in excerpts from *The Overstory* by Richard Powers. Some assignments for the course include a pair presentation, short writing reflections, and essays.

## **ENGL 2550-01 Gender, Identity, and Literature**

*Savanah Warners*

A natural mother. A supernatural being. An unnatural monster. Are these terms mutually exclusive? Who falls into each category? What are the cultural, psychological, and biological factors that define the groupings? This course will explore these categorizations and the effects they have upon women whose identities, credibility, and agency are entangled within them. Reading from a variety of gothic and gothic-adjacent novels from authors like Toni Morrison, Joseph Sherdian Le Fanu, and Virginia Woolf, along with short stories, poems, and multimodal texts, we will explore the ways that identity and power are discovered, distributed, or discounted with the labels of the natural, unnatural, and supernatural. We will examine the societal fears that construct these categories and the often-problematic depictions of the women in and

between their boundaries. As the course progresses, we will endeavor to understand how characters—who are often marginalized based on the ways that their gender, culture, ability, race, or sexuality challenge the norms of the dominant discourse—are constrained by these labels as well as when and how they find peace or power in their subversion. Students will be expected to grapple with these ideas through class discussions, reflection papers, presentations, and critical analysis papers.

## **ENGL 2550-02 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)

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?

This course addresses these sorts of questions in modules on topics such as Black Feminist Writing, Indigenous America, and Literature of World War I, among others. Our texts will include poems by Adrienne Rich, Audre Lorde, Tora Dutt, Margaret Noodin, William Shakespeare, Christina Rossetti, Rupert Brooke, and Siegfried Sassoon; the play *King Lear* by Shakespeare; lifewriting by W.E.B. Du Bois, Zitkála-Šá, James Baldwin, and Chimamanda Ngozi Adichie; and fiction by Katharine Anne Porter, Virginia Woolf, Rebecca West, and Radclyffe Hall. Assignments are likely to be a journal with short reflection, a performance of a poem, two essays (4-5 pp and 5-6 pp), and a two-part written reflective assignment.

## **ENGL 2550-03 Gender, Identity and Literature**

*J. Myles Hesse*

In this section of English 2550, we will focus on the cultural constraints placed upon people due to their gender and identity. We will read literature from a range of historical contexts from the Early Modern period to contemporary times. Through our reading, we will consider how literature in various forms can help us reimagine the relationship between cultural norms and gendered identity. In addition to foundational texts (Virginia Woolf's *Orlando* and William Shakespeare's *King Lear*), we will focus on dramatic texts in which writers from marginalized communities were not seeing the representation upon the stage that they wanted and decided to write their own representation. These plays center playwrights who either starred in or directed their own works, including Elizabeth Inchbald, Mae West, Harvey Fierstein, Sarah Kane, and Lin Manuel Miranda. Assignments will include reflective assignments, three analytical essays, and a presentation on a course topic.

## **ENGL 2650-01 Technology, Media and Literature**

*Stephen Casmier*

Through theoretical texts, documentaries, film, stories and novels, this course will explore the ways that technology and the media affect and control our understanding of ourselves and the world. It will use the ideas of thinkers such as Jacques Lacan, Michel Foucault, Walter Benjamin, Slavoj Žižek, Jean Baudrillard and Walter Ong among others to read *The Hunger Games*, by Suzanne Collins, *A Clockwork Orange*, by Anthony Burgess and *White Noise*, by Don DeLillo. It will also explore the relationship of text to film, and screen documentaries such as Leni Riefenstahl's *Triumph of the Will*. Through this class, students will become acquainted with various critical perspectives and approaches to reading literature. Students who complete ENGL 2650 will therefore be able to:

- Perform engaged and responsive close readings of texts;
- Describe and analyze the various ways in which texts reflect and help shape wider cultural conditions;
- Construct clear formal and informal arguments that demonstrate an awareness of purpose and audience.

These outcomes will be assessed through the student's performance on a take-home midterm exam (it will consist of two sections of 2 ½ - to 3-pages each), two analysis papers (2 ½ to 3 pages each), peer editing, graded journal entries, discussion forums, and several short quizzes.

## **ENGL 2650-02 Technology, Media and Literature**

*Ryan Prewitt*

In this course, we will examine the relationship between literature, technology, and media, with particular emphasis on thinking of art itself as a medium. We will read or watch works which bear a highly specific relationship to their own media or technologies of production, which are self-conscious of that relationship, or which put pressure on our notions of technology and art. We will read contemporary works in a wide array of different media, including novels, critical works, graphic novels, poetry, and film. Works will include Percival Everett's *Erasure* (2000), Ben Lerner's *10:04* (2014), Art Spiegelman's *Maus* (1980-1991), Alexis Pauline Gumbs's *Undrowned: Black Feminist Lessons from Marine Mammals* (2020), and other short stories, films, and ephemeral texts. We will read critical work from Walter Benjamin, Caroline Levine, and Legacy Russell. Evaluation will be based on short quizzes, a midterm, and two extended writing assignments, including a final essay.

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

*Salvatore DiBono*

"What are you queer or something?" Ally Burges asks Angela Baker in the 1984 campy, Summer slasher flick *Sleepaway Camp*. This question is the locus of both homophobic violence in the film as well as apt interrogation of the connections between queerness and the horror genre writ large. From the homoerotic vampires of Anne Rice's *Interview with the Vampire* to Cenobites, the deviant extra-dimensional beings described as "explorers in the further regions of experience" in Clive Barker's *Hellraiser*, the horror genre, both on screen and on page, is rife with questions about queerness. This introductory course to literary and film studies will encounter and explore these questions of identity, experience, and representation in order to

better understand horror as a locus for an experimental practice of critique and the unpacking of a variety of cultural traumas and taboos. We will do so through analysis and discussion of films and literature by examining their cultural and historical contexts as well as their representations of queerness. The possible films will include the following: *Jennifer's Body*, *Hellraiser*, *Interview with the Vampire*, *Candyman*, *Scream*, *Halloween*, *Psycho*, and *American Psycho*. The possible literary texts are as follows: *Her Body and Other Parties* by Carmen Maria Machado, *American Psycho* by Bret Easton Ellis, *Interview with the Vampire* by Anne Rice, *The Hellbound Heart* by Clive Barker, and others. Assignments include two essays, a presentation, midterm, and final exams, and reading journals.

### **ENGL 2750-02 Film, Culture and Literature**

Alexa Broemmer

Want to sink your fangs into some juicy material in Spring 2023? If so, look no further. In this course, students will encounter the literary and cinematic vampire across multiple genres. In addition to tracing the history of the vampire as a figure and studying its adaptability to period and genre constraints, this course will also explore themes like immortality, grief, consumption, and morality by looking at course texts through the lenses of women's and gender studies, sexuality studies, and food studies, among others.

Although students will learn about the folkloric origins of the vampire, our first class reading will be what is widely considered to be the first vampire tale that appears in English literature, John William Polidori's "The Vampyre," published in 1819. Students will also encounter other 19th Century texts centered on the Romantic vampire, like Sheridan Le Fanu's "Carmilla" and Bram Stoker's *Dracula* before moving onto 20th and 21st Century texts. More contemporary readings may include Anne Rice's *Interview with the Vampire*, Stephanie Meyer's *Twilight*, and Grady Hendrix's *The Southern Book Club's Guide to Slaying Vampires*.

Interspersed between readings will be films dating back to the 1920s. Possible films include F.W. Murnau's *Nosferatu: A Symphony of Horror*, Tod Browning's *Dracula*, Tom Holland's *Fright Night*, Joel Schumacher's *The Lost Boys*, Howard Storm's *Once Bitten*, and Jim Jarmusch's *Only Lovers Left Alive*. Students will also encounter vampires in music videos and tv shows, particularly in *What We Do in the Shadows*. Assignments will include short writing assignments, two long-form essays, and two essay exams.

### **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 the jukebox musical *Moulin Rouge!*- we will explore them all! A sampling of texts may include but is not limited to: *Alice in Wonderland*, A selection of Arthurian Legends, *Moulin Rouge!*, and *Mary Poppins*, just to name a few.



## THREE-THOUSAND LEVEL COURSES

### Distribution Requirements for the English Major:

#### Area One: Form and Genre

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

*Vincent Casaregola*

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

This course will engage students in the processes of reading, studying, and responding to poetry, and also in the processes of writing, revising, and editing poetry. The first half of the semester will be devoted to reading and study of poetry, as well as to completing a series of directed writing exercises to develop awareness, imagination, and technical skills in the composing of poetry. Drawing from these initial exercises, the second half of the semester will be devoted to developing students' self-directed writing, in consultation with the instructor and in connection with the workshopping activities of small groups and of the class as a whole. At the end of the semester, each student will assemble their selected best work into a final portfolio.

##### ENGL 3060-01 Creative Writing: Fiction

*Ron Austin*

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

This course introduces participants to the theory, practice, and technique of creative writing. 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, narrative momentum, and line strength will serve as foundational elements. Readings will focus on modern and contemporary genre and literary fiction writers including Karen Russell, Helen Oyeyemi, Ben Okri, Haruki Murakami, Franz Kafka, and more. 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 two complete short stories, provide written and oral critiques of peer work, take reading quizzes, submit a final portfolio and author statement, and participate in a book fair.

##### ENGL 3100-01 Topics in Creative Writing: What is Inspiration?

*Ted Mathys*

***\*This course fulfills requirements for the English major with Creative Writing concentration and the Creative***

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

What is inspiration? Descended from the Latin *inspirare* (“breathing in”), inspiration traditionally was associated with divine breath, an encounter between the physical and metaphysical that leads to a heightened state of expressiveness in song or speech. But throughout literary history, many other accounts have been given of the mysterious sources from which creativity springs. In this course, we will explore how writers harness psychic and bodily energies to create art from language. We will encounter different models of inspiration, including invocations of the divine muses in Greek and Roman texts; psychological theories of consciousness and expression; occult practices and mysticism; somatic exercises and meditation; literary influences and community elders; creative cross-pollination between writers and the visual and performing arts; experiments in collaborating with A.I., Ouija boards, and dice; and much more. The course will focus on your own creative work. We will write across genres, dipping into poetry, fiction, and essay, and we will undertake constraints, experiments, and excursions off campus to broaden our thinking about what it means to be inspired. You will produce new creative writing weekly; provide written workshop comments on your peers’ work; read closely and contribute to energetic class discussions; and assemble a final portfolio of polished, inspired writing.

### **ENGL 3930-01 Special Topics: True Crime/Forensic Literature**

*Sheila 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 3280-01 American Literatures after 1865**

*Andy Harper*

This course surveys a range of American literary texts within their historical and cultural contexts, focusing

on the novel form from 1865 to the present. While much of our attention will be honed on the intricacies of literary form in history, we will also seek to gauge the politics of form by engaging archival and critical sources that deepen our sense of context, especially regarding cultural developments around issues of race, class, gender, and environment.

We narrow and focus this broad study by examining utopia in the American literary imagination. Concerned with the elaboration of social alternatives to existing structures, utopian thought can be found at the center of social justice organizing. The American novel might be seen to present not only hypothetical alternatives to existing social conditions but pointed critique of those conditions and, at times, the blueprint for how to transform them. So, we'll attend to each of these functions of fiction –imaginative, critical, and instructive – in a range of literary genres such as romantic, realist, regionalist, science fiction, postmodern, and post-apocalyptic narrative.

Work will include regular written and oral responses to course readings and three analytical essays; additionally, vigorous participation in daily discussions is expected and required.

### **ENGL 3350-01 Selected Major British Authors: Jane Austen and her Contemporaries**

*Toby Benis*

This course will explore the works of Jane Austen in both the context of her own time and our own. Before she became an international phenomenon, Austen was known as a clever contributor to the "novel of manners," a genre that typically features a young woman navigating early adulthood and complex and sometimes conflicting rules about gender, class, race, and nationality. In the process, Austen's novels take on questions of consent, versions of masculinity, and the impact of Britain's empire and role in the practice of slavery. We also will take up debates about how Austen has been adapted for contemporary audiences, in print, in films, and online.

Assignments will include frequent 1-page response papers; two longer written assignments; and both digital and in-person class participation. In addition to the novels of Austen, we will read works by Austen contemporaries Fanny Burney; Mary Wollstonecraft; Mary Hays; the anonymous novel *A Woman of Colour: A Tale*; selected poetry; and the 2018 novel *Pride*, an Afro-Latino Remix of *Pride and Prejudice*.

### **Area Three: Culture and Critique**

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

*Nathan Grant*

This class will examine some of the seminal writings and philosophies of African American writing after 1900, when it was believed by some Black writers that the first years of the twentieth century would be, to borrow from a title of Joan Didion's, "years of magical thinking" that would mark the end of the twin horrors of Reconstruction and Redemption which, combined, represented a nearly forty-year reign of terror for African Americans.

While not so clearly expressed, the early writings of the twentieth century limned the thinking of writers in the twenty-first. We'll look at the twentieth-century novel as well as that of the twenty-first, and make our assessments not only about where we've been in our conversations about race, but also about how far we've come.

Authors may include Charles Chesnutt, W. E. B. Du Bois, Nella Larsen, Zora Neale Hurston, Chimamanda Ngozi Adiche, Colson Whitehead.

### **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. 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, and others. The more recent novels, essays, and short stories demonstrate intersectional feminism that incorporates perspectives of women of color, LGBTQ writers, and disabled 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 3660-01 LGBTQ Literature and Culture**

*Ellen Crowell*

In this historical survey of LGBTQ literature, students will be introduced to how, in the wake of early psychological and sexological studies delineating the "phenomenon" of homosexuality and "deviance," American and British queer writers used this new cultural visibility to craft counter-discourses that placed LGBTQ expression at the center of modern culture. We will examine key late 19th and early 20th century literary texts that document the emergence of a specifically gay and lesbian literary tradition; we will follow this development in literary representation of queer lives through to the late twentieth century.

### **ENGL 3700-01 The Bible and Literature**

*Donald Stump*

The course will focus on a selection of the greatest--and the most puzzling--stories in Scripture, such as those of Adam and Eve, Cain and Abel, Abraham and Isaac, Jacob and his wives, Moses and the Israelites, David and Solomon, and Jesus and his male and female disciples, along with a selection of psalms and parables. From each of these, we'll turn to works of literature that have drawn on them, including Dante's *Inferno*, C.S. Lewis's *Great Divorce*, the film *Get Low*, and a selection of scriptural poems and short stories. The aim will be to probe key passages in these works, pondering not only their power and literary beauty, but also the great questions that they raise--questions about human nature, the problem of evil, divine justice and mercy, and the afterlife. Requirements will include notes and short reflection papers, a medium-length paper,

and a final exam. The course may be counted toward the Catholic Studies Minor.

### **ENGL 3740-01 Medicine & Literature**

*Vincent Casaregola*

With the shadow of the COVID-19 Pandemic still hanging over the world, this course will focus on works of literature (fiction, nonfiction, poetry, etc.) and works of film that represent what it is like to suffer through and struggle against this kind of health crisis. Additionally, we will examine how other arts respond to such circumstances (e.g., painting, visual art, sculpture, music, etc.). We will also examine historical, documentary, and journalistic representations of both our current crisis and earlier ones in order to develop a knowledge of the historical precedents and contexts of pandemic experiences. In addition to responding to film and literature through analytical assignments, students will also be asked to explore and express their personal reactions to living in pandemic times.

We are living through a time of extreme stress and anxiety (as individuals, as families, as communities, and as nations throughout the world). Examining how writers, filmmakers, and other artists have responded to such crises in the past can help us to put our experience in context, and expressing our thoughts and feelings about what we are going through now may serve future generations in their times of crisis. We are, whether we like it or not, living through an extreme historical period, and it puts us under terrible pressure, but it also calls us to testify to that experience and to make this moment known to the future.

### **Area Four: Rhetoric and Argument**

#### **ENGL 3854-01 Living Writing**

*Jennifer Buehler*

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 go on 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— e.g., writer's notebooks, the writing marathon, reading like a writer, writing invitations, writing conferences, and writing workshops—into your own future writing and/or teaching?

Course texts include literary essays, articles and book chapters written by expert writing teachers; and podcasts featuring published authors. These texts are 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 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. You will also have the opportunity to participate in 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. These discussions cite scholarship in composition and writing center studies, report original research findings, describe experiences in writing consulting, and debate how to best help students improve as writers. 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 Banner for Details*

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

### ENGL 4010-01 New Media Writing: Planetary Sensing

*Nathaniel Rivers*

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

How can we use digital media to not only write about the world but to also \*change how the world shows up for us\*—to change how we *see, hear, smell* and *touch* the planet (and senses beyond even these)? That is the central question for this course, and it is the primary work of this course as well.

To focus that work, this course will take up the issue of climate collapse. \*We find ourselves in a moment wherein our individual and collective capacities to sense the planetary is vitally important.\* How can we render ourselves and others sensitive to the planet in ways that generate meaningful responses to issues such as climate change, pollution, environmental degradation, and resource depletion?

\*Students develop a research project built around the sensing capacities of digital tools and directed toward a local environmental issue.\* How can one deploy microphones to investigate the presence or absence of animal life in a particular location? How can one utilize aerial photography (e.g., a drone) to map access to green spaces? How can one use social media (e.g., Twitter) to trace the health concerns of individuals near damaged or otherwise unhealthy environments? Student research projects will culminate in a sophisticated and compelling report composed to persuasively address (and possibly redress) their chosen environmental issue.

The course engages readings such as *The Mushroom at the End of the World*, *Connectedness: An Incomplete Encyclopedia of the Anthropocene*, *The Dark Side of the City*, and *Emergence Magazine*.

### ENGL 4060-01 Craft of Fiction

*Ron Austin*

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

This course investigates the theory, practice, and applied technique unique to Science Fiction. At the beginning of the course, we will read craft essays and short stories and complete writing exercises to gain perspective on essential genre elements and subgenres including Hard Science Fiction, Soft Science Fiction, Cyberpunk, Afrofuturism, Alternate Histories, and more. Readings will focus on contemporary and modern Science Fiction writers including N.K. Jemisin, Nana Kwame Adjei-Brenyah, P. Djeli Clark, Charles Yu,



Carmen Maria Machado, Sofia Samatar, Jorge Luis Borges, Ray Bradbury, Ursula K. Le Guin, and Phillip K. Dick. 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 science fiction writer. Participants will write, revise, and polish at least two complete short stories, provide written and oral critiques of peer work, take reading quizzes, submit a final portfolio and author statement, and participate in a book fair.

### **ENGL 4120-01 Writing with Style**

*Paul Lynch*

***\*This course fulfills requirements for the English major with Creative Writing concentration and the Creative Writing minor. This course also meets requirements for the English Major with Rhetoric, Writing and Technology concentration.***

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**

*Jennifer Rust*

***\*This course is a Research Intensive English (RIE) seminar. Enrollment is restricted to senior and junior English majors only. This is a dual-level course with ENGL 5110-01.***

Theory is important for advanced literary study because it enables critics to have conversations about literature and culture that extend beyond and across historical periods. It offers myriad ways to connect literary texts to larger philosophical ideas and social or political movements. In addition to fostering interdisciplinary and transhistorical inquiries, engaging with literary theory also encourages critics and students of literature to reflect deliberately upon the nature of the things that they study: language, texts, art and culture. Theory may productively destabilize our received understandings of each of these terms, creating the conditions for new critical insights.

This class will introduce advanced undergraduate students and graduate students to nineteenth and twentieth century theoretical movements that continue to shape the study of literature, film and culture in the twenty-first century. In this class, we will critically engage with theoretical topics such as aesthetics, formalism, structuralism, post-structuralism and deconstruction, Marxism and cultural materialism, New Historicism, psychoanalysis, feminist theory, queer theory, biopolitics, postcolonial theory, Black theory, and critical race theory.

Throughout this course, students will learn how to identify underlying theoretical concepts in literary criticism. They will also learn how to integrate theory into their own writing. The final project for this course will involve writing the introduction to a hypothetical casebook, which will review a range of critical approaches to a literary text of the student's choice. This project is designed to engage students in identifying and understanding the underlying theoretical concepts that inform the claims made by contemporary literary critics.

The central text for this course will be *The Norton Anthology of Theory & Criticism*. Ed. Vincent Leitch et al. 3rd edition (2018). ISBN 978-0393602951.

### **ENGL 4530-01 Medicine, Mind, and Victorian Fiction**

*Anne Stiles*

This course will examine Victorian novels, poetry, and short stories from the perspective of nineteenth-century developments in psychology and related mental sciences. During this time period, psychology was rapidly changing from a science of the soul to a science of the brain. This was also the century when psychology, neurology, and related fields became established as medical specialties. Weekly reading assignments will juxtapose literary texts including George Eliot's *The Lifted Veil*, Wilkie Collins's *The Woman in White*, and Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* with medical contexts that likely influenced the composition or reception of these works.

### **ENGL 4720-01 Contemporary American Literature**

*Rachel Greenwald Smith*

***\*This course is a Research Intensive English (RIE) seminar. Enrollment is restricted to senior and junior English majors only.***

"Lying, the telling of beautiful untrue things, is the proper aim of Art." - Oscar Wilde, "The Decay of Lying"

Contemporary literary culture has an authenticity obsession. From literary scandals over cultural appropriation to the rise of so-called "autofiction," today's readers seem to want their literature to tell the truth. But what does it mean to be authentic in art, when art is so often, as Oscar Wilde suggests, a beautiful lie? How does the demand for authenticity intersect with contexts of racism, colonialism, and late capitalism? How is the notion of the authentic inflected in queer and trans discourses? How do notions of authenticity and artifice come up against new forms of literary celebrity in the age of social media? And what social value of art and literature is presumed by the belief that art can, or should, be authentic?

We will explore these questions through the work of writers such as Cathy Park Hong, Patricia Lockwood, Ben Lerner, Ottessa Moshfegh, Brandon Taylor, Maggie Nelson, Sadiya Hartman, Andrea Long Chu, Tommy Pico, and M. NourbeSe Philip. Assignments may include weekly informal writing, opportunities for nontraditional and/or public writing, and a longer final research paper.

### **Senior Seminar**

ENGL 4960-01 Senior Seminar: The Reader in 19th-Century Britain

*Phyllis Weliver*

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

“Reader, I married him,” is one of the most famous lines from a Victorian novel, and the direct address to the reader is a hallmark of the genre. This foregrounding of the reader highlights the perceived relationship between narrator and an imagined reader, but to what purpose? And who, exactly, is this imagined reader? During a period of expanding print culture, anxiety grew about what novel reading might do to young women. As for elite men, the subjective sense of self was meant to be formed in quiet reading of serious prose, for the good of the individual and the nation. Literacy was on the rise during this century, too, and the working poor absorbed certain ideas about self-improvement through reading.

During the semester, we will look at representations of male reading clubs, the perceived impact of undisciplined female reading, women in educational settings, criticism of new women readers, and working-class reading. Our considerations will include expectations about reading that are revealed in both the content and narrative style of fictional works. The seminar’s texts will be drawn from the long nineteenth century, and will likely include Jane Austen’s *Northanger Abbey* (1817) and her unfinished novel of the same year, *Sanditon*; Charles Dickens’s *The Pickwick Papers* (1836); Charlotte Brontë’s *Villette* (1853); Mary Elizabeth Braddon’s sensation novel, *Lady Audley’s Secret* (1862); George Gissing’s *The Odd Women* (1893); and D.H. Lawrence’s *The Rainbow* (1915).

## FIVE-THOUSAND LEVEL COURSES

### ENGL 5110-01 Literary Theory

*Jennifer Rust*

Theory is important for advanced literary study because it enables critics to have conversations about literature and culture that extend beyond and across historical periods. It offers myriad ways to connect literary texts to larger philosophical ideas and social or political movements. In addition to fostering interdisciplinary and transhistorical inquiries, engaging with literary theory also encourages critics and students of literature to reflect deliberately upon the nature of the things that they study: language, texts, art and culture. Theory may productively destabilize our received understandings of each of these terms, creating the conditions for new critical insights.

This class will introduce advanced undergraduate students and graduate students to nineteenth and twentieth century theoretical movements that continue to shape the study of literature, film and culture in the twenty-first century. In this class, we will critically engage with theoretical topics such as aesthetics, formalism, structuralism, post-structuralism and deconstruction, Marxism and cultural materialism, New Historicism, psychoanalysis, feminist theory, queer theory, biopolitics, postcolonial theory, Black theory, and critical race theory.

Throughout this course, students will learn how to identify underlying theoretical concepts in literary criticism. They will also learn how to integrate theory into their own writing. The final project for this course will involve writing the introduction to a hypothetical casebook, which will review a range of critical approaches to a literary text of the student's choice. This project is designed to engage students in identifying and understanding the underlying theoretical concepts that inform the claims made by contemporary literary critics.

The central text for this course will be *The Norton Anthology of Theory & Criticism*. Ed. Vincent Leitch et al. 3rd edition (2018). ISBN 978-0393602951.

## SIX-THOUSAND LEVEL COURSES

### ENGL 6310-01 Renaissance Drama

*Sheila Coursey*

Accounts of audience experiences in early English playhouses are few and far between. Records of audience response or reception are sometimes included in authorial notes in the printed playtexts, such as John Webster's defense of why *The White Devil* was such a flop: "only since it was acted in so dull a time of winter, presented in so open and black a theatre, that it wanted . . . a full and understanding auditory; and that since that time I have noted, most of the people that come to that playhouse resemble those ignorant asses." His bitter and somewhat unreliable dismissal of the playgoers as "ignorant asses" aside, Webster addresses two key components of live theatre audiences: their physical, sensory experiences (here affected by the cold winter climate and a dark theatre) and their critical response (negative). This seminar will examine renaissance drama with a particular focus on the relationship between stage and audience. Who were these playgoers? What kinds of theatrical literacies did they develop? How did their conduct or desire shape theatrical conventions or genres?

Each week this seminar will read and discuss an early modern (mostly non-Shakespearean) playtext along with a series of critical readings that represent a particular school or method of examining audience reception and/or response. Course texts include *The Roaring Girl*, *Arden of Faversham*, *The Knight of the Burning Pestle*, *Edward II*, *Hamlet*, and several Tudor interludes. Assessment will be via a series of short assignments and a longer research-based paper submitted at the end of the course.

### ENGL 6790-01 Topics in 20th C. American Literature: Toni Morrison

*Stephen Casmier*

Black American novelist Nobel Laureate Toni Morrison deeply transformed the language we use, the way we see the world, and the literature we read. A familiarity with Morrison's work is absolutely essential for all serious students and professed scholars of literature. Although students may encounter Morrison's work in courses of American Literature, World Literature, 20th and 21st Century Literature, Feminist Literature, etc., she considered herself a black writer who wrote out of the black expressive tradition. She once said: "I would much prefer that they [her novels] are dismissed or embraced based on the success of their accomplishment within the culture out of which I write." This course will explore what this means through a critical and expansive reading of her novels including: *The Bluest Eye* (1970), *Sula* (1973), *Song of Solomon* (1977), *Beloved* (1987), *Jazz* (1992), *Paradise* (1997), *Love* (2003), *A Mercy* (2008), *Home* (2012) and *God Help the Child* (2015). In addition to reading her extended essay, *Playing in the Dark: Whiteness and the Literary Imagination* (2007), we will also explore film adaptations of her work such as *Beloved* (1998) and the documentary, *Toni Morrison: The Pieces I Am* (2019). This is a seminar class, which will depend on weekly student presentations. The grade in this course will be based upon oral presentations; a written, take-home, midterm; and a final paper.

## **ENGL 6930-01 Special Topics: Writing Across the Curriculum**

*Allen Brizee*

This course introduces you to the history, theories, and practices of Writing Across the Curriculum (WAC), a sub-discipline of rhetoric and composition. While we will focus on WAC work in academia, this course will also help you prepare for alt-ac careers. The course covers WAC administrative responsibilities – including assessment – as well as the approaches to teaching Writing in the Disciplines (WID). Through reading, discussing, and presenting on WAC/WID theory and practice, you will gain a broad understanding of the ideas underpinning Writing Program Administration (WPA) in upper-level courses and the teaching of writing in a variety of contexts.

The course is divided into two sections. For Part 1: WAC Theory and Practice, you will read scholarship from WAC studies so we can have useful conversations about the background, definitions, and praxis of WAC work. The Part 1 project includes an institutional analysis that forms the foundation of WAC materials you will develop to prepare for a short mid-term mock job talk. For Part 2: Writing Assessment Theory and Practice, you will read scholarship and institutional documents on departmental, programmatic, and university-level writing assessment. To enact our knowledge, you will participate in the assessment of undergraduate Core curriculum writing-intensive courses. This experience will help you prepare for the academic and alt-ac job markets. The capstone project for the course is a conference paper on a WAC subject that strikes your fancy. We will run a mini-WAC conference at the end of the term so you can share your work.

## The Major in English

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



## CONCENTRATIONS WITHIN THE ENGLISH MAJOR

### **Creative Writing (CW)**

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

### **Rhetoric, Writing and Technology (RWT)**

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

### **Research Intensive English (RIE)**

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

## The Minor in English

Requirements	Courses	Hrs.	Description
<b>Introductory Coursework</b>			
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.
<b>Foundational Coursework</b>			
3 x 3000-level courses: <ul style="list-style-type: none"> <li>• 1 x Culture and Critique</li> <li>• 1 x History and Context</li> <li>• 1 x Form and Genre</li> <li>• 1 x Rhetoric &amp; Argumentation</li> </ul>	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.
<b>Advanced Coursework</b>			
2 x 4000-level courses	ENGL 4XXX: _____  ENGL 4XXX: _____	3 hrs.  3 hrs.	Minors take TWO 4000-level courses to complete the minor. Any 4000-level course (other than ENGL 4960), <sup>1</sup> counts toward this requirement.
<b>Total courses/hours</b>	<b>Six Courses</b>	<b>18 hrs.</b>	<b>Includes Core Courses</b>

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

## The Minor in Creative Writing

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

# ENGLISH INTERNSHIP PROGRAM

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

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

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

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

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



# CALL FOR EDITORS

Do you enjoy reading poetry, fiction, nonfiction, or research papers?

The Kiln Project and VIA are looking for student editors to read and review submitted pieces and provide feedback/edits to the EICs.

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<https://tinyurl.com/kilnandvia> (Due Dec. 20)



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INVITES MAJORS & MINORS  
TO APPLY FOR MEMBERSHIP**

.....

#### Requirements

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

#### Applications

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- \$12 graduation cords
- Applications in Spring

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





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For information, contact:  
Dr. Devin Johnston  
[devin.johnston@slu.edu](mailto:devin.johnston@slu.edu)

# RHETORIC WRITING AND TECHNOLOGY

## Department of English | Saint Louis University

### Rhetoric, Writing & Technology Concentration

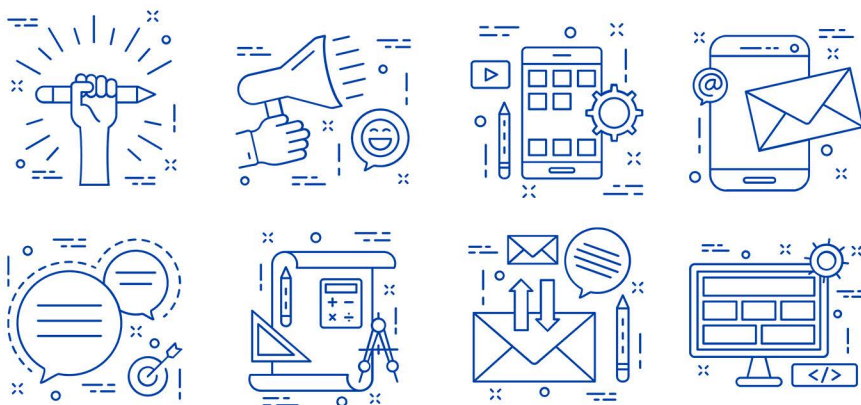
Students interested in the study of rhetoric and digital writing are invited to pursue the department's concentration in Rhetoric, Writing and Technology (RWT). In this concentration, students study both the history of rhetorical expression and the present possibilities of digital expression. Coursework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

### General Requirements

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

### Coursework

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



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



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## 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](mailto:ruth.evans@slu.edu))





## MEDICAL HUMANITIES



# MEDICAL HUMANITIES AT SAINT LOUIS UNIVERSITY

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VARIOUS DEPARTMENTS: Other approved courses in English, Communication, Modern and Classical Languages; Center for Health Care Ethics in History, Philosophy, Fine and Performing Arts, or Theological Studies

CAPSTONE: Course in which students must complete a substantial paper and present in a public forum



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Dr. Anne Stiles,  
Department of English  
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# 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