

DEPARTMENT OF ENGLISH

SPRING 2025

COURSE DESCRIPTIONS

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

@SLU_ENGLISH



SAINT LOUIS
UNIVERSITY.

Spring 2025

Course Descriptions

Department of English

TABLE OF CONTENTS

Courses That Fulfill Major Area Requirements	4
Courses That Fulfill Major Concentration Requirements	5
Interdisciplinary Minor Offerings	6
Courses That Fulfill New University Core Requirements	6
Narrative Course Descriptions	8
One-Thousand Level Courses	8
Two-Thousand Level Courses	10
Three-Thousand Level Courses	12
Four-Thousand Level Courses	20
Five-Thousand Level Courses	24
Six-Thousand Level Courses	25
The Old Major And Minor Requirement Worksheets	27
The English Major	27
English Major Concentrations	28
The English Minor	29
The Creative Writing Minor	30
The New Major And Minor Requirement Worksheets	31
The English Major	31
English Major Concentrations	32
The English Minor	33
The Creative Writing Minor	34
Appendices	35
The New English Major Worksheet	36
English Major Concentrations	37
The New English Minor Worksheet	38
The New Creative Writing Minor Worksheet	39
Spaulding Grants for English Enrichment	40

Sigma Tau Delta	41
The Kiln Project and Via Magazines	42
Rhetoric, Writing, and Research Concentration	43
Research Intensive English	44
Medical Humanities Program	45
Accelerated English BA to MA Program	46
Accelerated English BA and JD Program	47

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 | MWF 9:00-9:50 a.m. | Molesky

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

ENGL 2650-01 Technology, Media and Literature | TTh 12:45-2:00 | Coursey

ENGL 2650-02 Technology, Media and Literature | TTh 2:15-3:30 | Coursey

ENGL 2750-02 Film, Culture and Literature | TTh 9:30-10:45 a.m. | Zaima

ENGL 2750-03 Film, Culture and Literature | TTh 2:15-3:00 p.m. | Park

Distribution Requirements

Area One: Form and Genre

ENGL 3000-01 Encountering English: Why Literature? | TR 11:00-12:15 p.m. | Evans

ENGL 3020-01 Shapes of English: The American Short Story | MWF 10:00-10:50 a.m. | Austin

ENGL 3050-01 Creative Writing: Poetry | TTh 2:15-3:30 p.m. | Mathys

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

ENGL 3080-01 Creative Writing: Non-Fiction | TTh 3:45-5:00 p.m. | Harper

ENGL 3100-01 Topics in Creative Writing: The Senses | TTh 9:30-10:45 a.m. | Johnston

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

ENGL 3240-01 Reading the Female Bildungsroman: Girls on Film | M 4:15-7:00 p.m. + Th 3:45-5:00 p.m. | Crowell

Area Two: History and Context

ENGL 3270-01 American Literary Traditions to 1865: American Gothic | TTh 9:30-10:45 a.m. | Yothers

ENGL 3350-01 (WGST 3930-01) Selected Major British Authors: Jane Austen | MWF 11:00-11:50 a.m. | Benis

ENGL 3470-01 Introduction to Shakespeare | TTh 2:15-3:15 p.m. | Stump

Area Three: Culture and Critique

ENGL 3500-01 Literature of the Postcolonial World | MWF 1:10-2:00 p.m. | Uraizee

ENGL 3625-01 Sacramental Imagination: Modern Am. Catholicism in Lit, Rhet, and Film | MWF 10:00-10:50 a.m. | Lynch

ENGL 3740-01 Medicine and Literature | MWF 12:00-12:50 p.m. | 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, Practices | MWF 1:10-2:00 p.m. | Brizee

ENGL 3860-01 Public Writing: Manifestos | TTh 12:45-2:00 p.m. | Greenwald Smith

4000-Level Advanced Writing / Seminars

ENGL 4070-01 The Craft of Creative Writing: Stories and Poems in Letters | TTh 3:45-5:00 p.m. | Mathys

ENGL 4120-01 Writing with Style | MWF 12:00-12:50 p.m. | Lynch

ENGL 4140-01 Reading and Writing Justice: Literature of the Decolonizing World | TTh 11:00-12:15 p.m. | Jayasuriya

ENGL 4320-01 Topics in Shakespeare: The Creation of the Myth | MWF 11:00-11:50 a.m. | Sawday

Research Intensive English (RIE) Seminars

ENGL 4130-01 Literary Theory | TTh 9:30-10:45 a.m. | Greenwald Smith

ENGL 4760-01 Twentieth Century American Literature: Age of Paranoia | M 4:15-7:00 p.m. | Casaregola

Senior Inquiry Seminar

ENGL 4960-01 Senior Capstone Workshop | TTh 12:45-2:00 p.m. | Rivers

GRADUATE COURSES

ENGL 5110-01 Literary Theory | TTh 9:30-10:45 a.m. | Greenwald Smith

ENGL 6270-01 Middle English Literature | Th 4:15-7:00 p.m. | Park

ENGL 6310-01 Renaissance Drama: Revenge Tragedy | T 2:15-5:00 p.m. | Rust

ENGL 6690-01 Twentieth Century American Literature: Age of Paranoia | M 4:15-7:00 p.m. | Casaregola

COURSES THAT FULFILL MAJOR CONCENTRATION REQUIREMENTS

Creative Writing

- ENGL 3050-01 Creative Writing: Poetry | TTh 2:15-3:30 p.m. | Mathys
- ENGL 3060-01 Creative Writing: Fiction | MW 11:00-12:15 p.m. | Austin
- ENGL 3080-01 Creative Writing: Non-Fiction | TTh 3:45-5:00 p.m. | Harper
- ENGL 3100-01 Topics in Creative Writing: The Senses | TTh 9:30-10:45 a.m. | Johnston
- ENGL 4070-01 The Craft of Creative Writing: Stories and Poems in Letters | TTh 3:45-5:00 p.m. | Mathys
- 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, Practices | MWF 1:10-2:00 p.m. | Brizee
- ENGL 3860-01 Public Writing: Manifestos | TTh 12:45-2:00 p.m. | Greenwald Smith
- ENGL 4120-01 Writing with Style | MWF 12:00-12:50 p.m. | Lynch

Research Intensive English (RIE)

- ENGL 4130-01 Literary Theory | TTh 9:30-10:45 a.m. | Greenwald Smith
- ENGL 4760-01 Twentieth Century American Literature: Age of Paranoia | M 4:15-7:00 p.m. | Casaregola

INTERDISCIPLINARY MINOR OFFERINGS

Film & Media Studies Interdisciplinary Minor

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

- ENGL 2750-02 Film, Culture and Literature | TTh 9:30-10:45 a.m. | Zaima
- ENGL 2750-03 Film, Culture and Literature | TTh 2:15-3:00 p.m. | Park
- ENGL 3100-01 Topics in Creative Writing: The Senses | TTh 9:30-10:45 a.m. | Johnston
- ENGL 3240-01 Reading the Female Bildungsroman: Girls on Film | M 4:15-7:00 p.m. + Th 3:45-5:00 p.m. | Crowell
- ENGL 3500-01 Literature of the Postcolonial World | MWF 1:10-2:00 p.m. | Uraizee
- ENGL 3740-01 Medicine and Literature | MWF 12:00-12:50 p.m. | Casaregola
- ENGL 4760-01 Twentieth Century American Literature: Age of Paranoia | M 4:15-7:00 p.m. | Casaregola

Medical Humanities Interdisciplinary Minor

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

- ENGL 3740-01 Medicine and Literature | MWF 12:00-12:50 p.m. | Casaregola

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 | MWF 9:00-9:50 a.m. | Molesky
- ENGL 2250-02 Conflict, Social Justice and Literature | MWF 1:10-2:00 p.m. | Grant

ENGL 2650-01 Technology, Media and Literature | TTh 12:45-2:00 | Coursey
ENGL 2650-02 Technology, Media and Literature | TTh 2:15-3:30 | Coursey
ENGL 2750-02 Film, Culture and Literature | TTh 9:30-10:45 a.m. | Zaima
ENGL 2750-03 Film, Culture and Literature | TTh 2:15-3:00 p.m. | Park
ENGL 3270-01 American Literary Traditions to 1865: American Gothic | TTh 9:30-10:45 a.m. | Yothers
ENGL 3470-01 Introduction to Shakespeare | TTh 2:15-3:15 p.m. | Stump
ENGL 3625-01 Sacramental Imagination: Modern Am. Catholicism in Lit, Rhet, and Film | MWF 10:00-10:50 a.m. | Lynch
ENGL 3740-01 Medicine and Literature | MWF 12:00-12:50 p.m. | Casaregola

Equity and Global Identities: Identities in Context

ENGL 3625-01 Sacramental Imagination: Modern Am. Catholicism in Lit, Rhet, and Film | MWF 10:00-10:50 a.m. | Lynch

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

ENGL 2250-01 Conflict, Social Justice and Literature | MWF 9:00-9:50 a.m. | Molesky
ENGL 2250-02 Conflict, Social Justice and Literature | MWF 1:10-2:00 p.m. | Grant
ENGL 3240-01 Reading the Female Bildungsroman: Girls on Film | M 4:15-7:00 p.m. + Th 3:45-5:00 p.m. | Crowell
ENGL 3500-01 Literature of the Postcolonial World | MWF 1:10-2:00 p.m. | Uraizee

Eloquentia Perfecta: Writing Intensive

ENGL 3150-01 (FRSC 3150-01) True Crime: Forensic and Literary Perspectives | TTh 11:00-12:15 p.m. | Coursey
ENGL 3240-01 Reading the Female Bildungsroman: Girls on Film | M 4:15-7:00 p.m. + Th 3:45-5:00 p.m. | Crowell
ENGL 3270-01 American Literary Traditions to 1865: American Gothic | TTh 9:30-10:45 a.m. | Yothers
ENGL 3470-01 Introduction to Shakespeare | TTh 2:15-3:15 p.m. | Stump
ENGL 3740-01 Medicine and Literature | MWF 12:00-12:50 p.m. | Casaregola
ENGL 3859-01 Writing Consulting: Forms, Theories, Practices | MWF 1:10-2:00 p.m. | Brizee
ENGL 3860-01 Public Writing: Manifestos | TTh 12:45-2:00 p.m. | Greenwald Smith
ENGL 4120-01 Writing with Style | MWF 12:00-12:50 p.m. | Lynch

Eloquentia Perfecta: Creative Expression

ENGL 3050-01 Creative Writing: Poetry | TTh 2:15-3:30 p.m. | Mathys
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 3100-01 Topics in Creative Writing: The Senses | TTh 9:30-10:45 a.m. | Johnston

Collaborative Inquiry

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

NARRATIVE COURSE DESCRIPTIONS

ONE-THOUSAND LEVEL COURSES

ENGL 1900 Advanced Strategies of Rhetoric and Research

Multiple sections will be offered. Please consult Courses@SLU for sections and times.

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

Gender, Identity, and Rhetoric

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

Conflict, Social Justice, and Rhetoric

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

Nature, Ecology, and Rhetoric

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

Medical Humanities and Rhetoric

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

Faith, Doubt, and Rhetoric

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

Technology, Media, and Rhetoric

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

TWO-THOUSAND LEVEL COURSES

Introductory Coursework for the English Major

****All 2000-level courses also fulfill a College of Arts and Sciences core ("Old Core") literature requirement****

ENGL 2250-01 Conflict, Social Justice and Literature

Jason Molesky

This course examines the rich tradition of protest literature in the United States. We will focus on four evolving strands of protest: civil rights (beginning with antislavery); gender and women's rights; labor; and environmentalism. We explore how artistic expressions of dissent have functioned as powerful catalysts for social movements, and as aesthetic, political, and performative texts in specific cultural contexts. We also consider the discrepancies between an author's stated intentions and a text's public impacts, as well as the ways that this characteristically American tradition has shaped contemporary forms of protest around the world. Readings range across fiction, creative nonfiction, photography, film, speeches, essays, poetry, games, and music. Engaging this archive involves thematic and historical analyses as well as textured close readings, and assignments cultivate these skills. Graded activities include class participation, short reading responses, and fifteen to twenty pages of analytical and/or creative writing.

ENGL 2250-02 Conflict, Social Justice and Literature

Nathan Grant

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

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

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

ENGL 2650 Technology, Media and Literature

Sheila Coursey

English 2650 is a survey course that broadly examines the relationship between technology, media, and literature. This semester, we'll specifically examine the genre of dystopian and utopian literature. Students might associate the term 'dystopian' with young adult franchises like *The Hunger Games* or with sci-fi anthology series like *Black Mirror*. This class explores the long literary history of utopian and dystopian literature, from Thomas More to *The Twilight Zone*. Dystopian and utopian literature often asks speculative and ethical questions about the potential of technology to improve or worsen our lives. For example, we'll

discuss the challenge of decoding alien languages, explore the internal lives of clones and androids, and examine the continued possibilities of virtual reality. One of the objectives of this course is to make students adept close readers of various genres and mediums of literature; we'll be engaging with short stories, plays, graphic novels, musical albums, radio shows, films, and TV episodes. Readings include H.G. Wells' *The War of the Worlds* and its subsequent radio dramatization by Orson Welles, Kazuo Ishiguro's *Never Let Me Go*, and Victor LaValle's graphic novel *Destroyer*. Assignments include several essays and a creative final project.

ENGL 2750-02 Film, Culture and Literature

Zahin Zaima

While media reflects the predominant values and ideals of a society, it also serves as a powerful tool for perpetuating and propagating these standards within that society. In this course, we will look at how American media interacts with racialized bodies on and off screen. We will watch episodes from a number of American television shows, which may include *Jonny Quest* (1964-1965), *Mister Rogers' Neighborhood* (1968-2001), *Big Bang Theory* (2007-2019), *Bridgerton* (2020- Present), *The Simpsons* (1989- Present), *Never Have I Ever* (2020- 2023), and *Ms. Marvel* (2022), to analyze how American television can perpetuate problematic racial stereotypes or hold the American society accountable for the unjust treatment of racialized bodies. We will also read literary works, such as Jane Austen's *Persuasion*, and Mohsin Hamid's *The Reluctant Fundamentalist*, in juxtaposition to their movie adaptations to investigate the implications and the treatment of race on the big screen. These course materials will be accompanied with theoretical texts to promote in-depth analysis of the contents. The coursework in this class will possibly expect you to participate in-class discussion, daily reading response exercises, small group assignments, short individual presentations, and a final paper.

ENGL 2750-03 Film, Culture and Literature

Yea Jung Park

In this course, we will explore works of literature and film that feature classic types of (mostly) male heroes: knights, cowboys, and with a twist, hitmen. We will track how these adventurous figures, once at the center of major Euro-American narrative traditions, become clichés to be played with, and remade into new forms across contemporary global cinema. How do these figures mediate cultural understandings of “unexplored spaces”: the quest-filled wilderness, the so-called “Western frontier,” the dark hidden underbelly of megacities? How are techniques of character-making and storytelling used to justify, but also sometimes expose, the violence and dissonance within such spaces? We will tease out the often problematic racialized and gendered dynamics surrounding such figures, and speculate on what has made them still so appealing, artistically productive, and portable across cultures. Texts will include medieval knight-tales, classic Western novels, and books in the vein of *The Godfather* or *Wiseguy*; films will include American and Italian “spaghetti” Westerns, gangster films from the US and Hong Kong, and new takes on old genres such as *Appaloosa* (2008) and *The Green Knight* (2021). Some of these works have questionable, offensive, or disturbing elements, and we will work together on finding the right language to articulate and respond to them. Through the course, we will learn to pay close attention to what we are seeing, and hone our skills in literary analysis, critical thinking, and persuasive writing.

THREE-THOUSAND LEVEL COURSES

Distribution Requirements for the English Major:

Area One: Form and Genre

ENGL 3000-01 Encountering English: Why Literature?

Ruth Evans

This course introduces students to central questions about studying literature and the theoretical and conceptual frameworks that have been used to understand the literary. Why read literature? What do we do when we read? What is close reading? What is an author? What is form? What do we mean by “literature” itself? How do we produce interpretations of literary texts and how do we evaluate them? How do historical, social, and cultural forces shape the meanings and effects of texts? In our reading of primary works in a variety of genres – novels, poems, drama, essays – we will ask how literary production and interpretation are informed by aesthetic traditions, gender and sexuality, race and ethnicity, national and post-colonial identities, and the material forms in which literature circulates, from books written on parchment to the internet.

ENGL 3020-01 Shapes of English: The American Short Story

Ron Austin

In this course we will survey great American short stories, with an emphasis on the question of what makes a short story distinct from a novel, or a flash-fiction, or a prose poem, or a novella? Using Edgar Allan Poe’s “The Philosophy of Composition,” we’ll consider these questions and develop a framework to analyze how temporality and literary compression combine to create captivating short stories. Next, as we read and consider the short stories development from the 19th century to the present, we’ll compare and contrast foundational short story authors with contemporary short story authors. How does Karen Russell conjure William Faulkner? What debt does George Saunders owe Donald Barthelme? How does Wells Tower challenge Hemmingway? What would Zora Neale Hurston think of Nana Kwame-Adjei Brenyah? We will trace the emergence and development of the short story form as a distinct literary phenomenon in the United States during the nineteenth and twentieth centuries and consider how the form has supported literary traditions and cultures. Participants will write, revise, and polish 3 critical essays, take reading quizzes, a midterm, and a final, and participate in a book fair.

ENGL 3050-01 Creative Writing: Poetry

Ted Mathys

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

“If I feel physically as if the top of my head were taken off, I know that is poetry.” – Emily Dickinson

In this course we will read, write, and analyze poems that move us emotionally, challenge us intellectually,

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

ENGL 3060-01 Creative Writing: Fiction

Ron Austin

****This course fulfills requirements for the English major with Creative Writing concentration and the Creative Writing minor. 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 fiction writing. At the beginning of the course, we will read craft essays and short stories and complete writing exercises to gain perspective on essential fiction elements. Character, setting, concept, and narrative structure, momentum & unconventional Forms will serve as foundational elements. Readings will focus on modern and contemporary genre and literary fiction writers in the *Best American Short Stories* and *Best American Science Fiction* series. Moving forward in the course, participants will use a democratic discussion model and event-style workshop to present original work and evaluate peer writing. Finally, at the end of the course, students will learn the basics of publishing and professionalization as a fiction writer. Participants will write, revise, and polish at least 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 an author fair.

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 disparate images, by the 'ideas' with which we have learned to freeze the shifting phantasmagoria which is our actual experience."

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

Writing and reading will engage a range of subgenres within the essay form; these may include memoir, portrait, meditation, and mosaic essays but are not likely to include book reports, thesis-driven arguments, or other versions of the "college essay." A commitment to the writing process, ample time for serious writing and reading, and an openness to thoughtful collaboration are required.

Readings come from Philip Lopate's *Art of the Personal Essay*, which all students should purchase by the first week of class. Work will include ongoing maintenance of a writer's notebook, regular contributions to in-class discussion, partnered discussion leadership responsibilities on two occasions, participation in several workshop sessions, submission of a series of essay projects, and a capstone portfolio of revised work.

ENGL 3100-01: Topics in Creative Writing: The Senses

Devin Johnston

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

This course will explore immediate sensory experience through writing. Working on a small scale—and most often in poetry—we will test the linguistic resources that capture taste, smell, touch, sound, and sight. We will work as particularists, resistant to abstraction, thinking of the poem (or prose text) as a sensorium. We will try to get down in words the flows and processes of our daily experience. As Gilbert Sorrentino has written, "Precise registrations are beautiful, indeed." Along the way, we will draw on poets and prose writers as our guides, as well as dipping into science and natural history. The course will include forays into ekphrastic writing on food, perfume, music, and visual art. Requirements will include: weekly writing assignments, weekly reading, brief research presentations, peer review, and a final portfolio of work.

ENGL 3150-01 (FRSC 3150-01) True Crime: Forensic and Literary Perspective

Sheila Coursey

The genre of true crime has enjoyed a multimedia renaissance in the last fifteen 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.

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

Ellen Crowell

The Bildungsroman is an eighteenth-century narrative genre depicting a young hero's journey into adulthood and citizenship. These early novels of development focused on the intellectual, social, and sexual education of white, western, male heroes. The stories this genre told about men sidelined female characters such that they functioned merely to advance a male character's development into an adult citizen. In this class, students will analyze the building blocks of this literary genre, note the ways in which the genre's narrative structure reifies social systems predicated on white male privilege, and then analyze a series of films that depict young women in the protagonist role to consider how female directors and screenwriters, and/or female led films, employ this same narrative form to tell alternate stories about female intellectual, social, and sexual development. How do these films ask us to bear witness to how existing social systems (such as the educational system; systemic racism and homophobia; class / caste systems; and the medical approach to reproductive health, pregnancy, and adoption, to name a few) often hinder the development of young women, including queer women and women of color, in their journeys towards adult citizenship? And to what end(s)?

Area Two: History and Context

ENGL 3270-01 American Literary Traditions to 1865: American Gothic

Brian Yothers

"Though in many of its aspects this visible world seems formed in love, the invisible spheres were formed in fright." –Herman Melville This class explores the history of the Gothic and supernatural impulse in American literature, from Indigenous creation stories and narratives of New World contact to the literature of slavery and freedom and the "Dark Romanticism" of Edgar Allan Poe, Emily Dickinson, Herman Melville, and Nathaniel Hawthorne. Early American Literature is haunted ground, and both terror and courage are characteristic of many works we will be reading. A Spanish explorer wanders around Texas, naked and shedding his skin like a snake, while occasionally (he claims) raising the dead. A New England woman finds herself stealing a horse's hoof from a child so that she can eat it. Wars, fires, riots, rebellions, natural disasters, fears about witches and conspiracies and the end of the world proliferate. Those who have the most to fear sometimes show the most extraordinary courage, as Frederick Douglass and Harriet Jacobs illustrate in their stories of slavery and freedom, and William Apess shows in his oratory in defense of Native rights and Margaret Fuller in her call for women's self-determination. Writers use the literature of terror and horror to explore philosophical and theological questions about the meaning of suffering and the possibilities and pitfalls of self-governance. Early American literature offers voices from the past that continue to illuminate our troubled present. In this writing intensive class, we will explore these voices through personal, academic, and public writing.

ENGL 3350-01 (WGST 3930-01) Selected Major British Authors: Jane Austen

Toby Benis

A woman writer of modest success during her lifetime, Jane Austen has become an inspiration for countless book sequels and screen adaptations, as well as for a vocal online fandom. Austen is best known as the author

who perfected what we now call the Romantic comedy: her heroines undergo a process of self-discovery that ends with marriage to a suitable mate and social integration. We both will acknowledge and complicate this perception of Austen's work. She wrote in the shadow of events like the Napoleonic wars; her letters suggest she supported the crusades against the British slave trade and for women's rights. These issues impacted her depictions of rural English life and courtship. We also will examine some contemporary adaptations of Austen's novels, ranging from the Afro-Latina YA novel *Pride* – a remix of *Pride and Prejudice* – to the 2022 queer comedy film *Fire Island*. Finally, we will discuss the significance of Austen's global reception amongst non-Western audiences in Iran, Pakistan, and southeast Asia. Course requirements include weekly short response papers; 2 longer essays; enthusiastic class participation; and two exams.

ENGL 3470-01 Introduction to Shakespeare

Donald Stump

The course will survey the four major kinds of Shakespearean plays. We'll begin with the bright comedies of the dramatist's early years, which are marked by conflicts between men and women, the old and the young. We'll then turn to an English history, focusing on corrupt rulers and the long-term effects of rebellion, assassination, and civil war. In discussing a tragedy of Shakespeare's maturity, we'll follow his great turn inward, exploring the kinds of shocks that lead to psychic breakdown and extreme acts of violence. We'll end with a late romance, in which characters undergo processes of healing and redemption after a tragic calamity.

Readings will include *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Henry IV*, *Hamlet*, *Anthony and Cleopatra*, and *The Tempest*. Lively and engaged class discussion will be the heart of the course. Written work will include brief notes and reflection exercises, a longer analytical paper (in two drafts) involving primary and secondary sources as well as your own argument, and a final exam.

Since this is a Writing Intensive Course in the University Core, students will offer critiques of one another's work, bring primary and secondary sources to bear in analyzing the plays, and have opportunities to revise before final submission. The course satisfies a University Core requirement in Ways of Thinking: Aesthetics, History, and Culture.

Area Three: Culture and Critique

ENGL 3500-01 Literature of the Postcolonial World

Joya Uraizee

In this course you will read selected works of contemporary postcolonial literature from countries in Africa and Asia. You will focus on themes related to colonization and imperialism; gender and sex; family and identity; class and politics; race and ethnicity. You will also learn to appreciate various approaches to postcolonial literature, including cultural, post-structural and psychoanalytical. Some of the texts you will examine include Chimamanda Adichie's "Purple Hibiscus," Jean Arasanayagam's "Apocalypse 83," Dionne Brand's "No Language is Neutral," Haile Gerima's "Sankofa," Jhumpa Lahiri's "The Namesake," Nnedi Okorafor's "Kabu Kabu," Kamila Shamsie's "Home Fire," and Wole Soyinka's "Death and the King's Horseman." The requirements for the course include short annotation exercises, several discussion responses, an oral presentation, 2 short papers, and a final project.

ENGL 3625-01 Sacramental Imagination: Modern Am. Catholicism in Lit, Rhet, 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”? These two questions drive this course. While we will read some of the usual suspects of contemporary American Catholic letters—O’Connor, for example—we will also read writers who represent a living tradition: Kirsten Valdez Quade, Christopher Beha, Alice McDermott, and Richard Rodriguez (among others). We’ll also study multiple genres, including novels, short stories, poetry, memoir, and film, including *Moonstruck* (1987), *Big Night* (1996), 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 defined Catholicism as, “Here comes everybody.”

ENGL 3740-01 Medicine and Literature

Vincent Casaregola

This course examines the human experience of loss and trauma, both individually and collectively, focusing first on pandemics and expanding to other catastrophic events such as social upheaval, crime, war, natural disasters, etc. While developing a historical basis for our studies, we will focus primarily on works of literature, works of film, and works of other arts (visual art, music, etc.) that represent loss and trauma from illness or other causes. While some general medical background will be covered, our focus is on interpreting works of literature and other arts. Though this interpretive process will be analytical, requiring careful thought and the use of research, students will be encouraged to take a personal perspective on how they analyze and interpret works. Additionally, students will also be asked to explore and express their own experiences of the pandemic times and/or other aspects of illness and trauma (in the personal essay or memoir, in poetry, in fiction, or other possible forms) as part of their work in the course.

This will not be an easy course, either academically or personally, because we are dealing with difficult and disturbing subject matter, and also because it is a writing-intensive course that demands a great deal of work. Despite this, I pledge to work with each student to help them achieve success in the course.

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 workshop—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, Practices

Allen Brizee

This course prepares you to provide effective feedback on writing, and it 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 writing consultations. You will also gain first-hand experience in writing consultations through classroom practice and observations in University Writing Services (UWS). Three learning tracks are available: traditional, service-learning, and 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 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 an information report on 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 and elsewhere, you will also complete a cover letter and résumé.

ENGL 3860-01 Public Writing: Manifestos

Rachel Greenwald Smith

1. The manifesto is a way of articulating the identity of a group and collectively stating a set of goals. In this class, we will read manifestos written from the seventeenth century to the present. We will investigate how the form has functioned historically, rhetorically, and performativity, and we will write and publish our own manifestos.

2. Our world would not be what it is today without manifestos. From the *Declaration of Independence* to the *Communist Manifesto* to the *Black Panthers' Ten Point Party Platform*, manifestos have shaped our current political system and our social values. We will cover a wide range of revolutionary political movements in this class, looking at them through the lens of their defining statements.

3. While the manifesto began as a political form, it also became an important form for artists in the twentieth century. Modernists and avant-gardists interested in developing new approaches to art wrote manifestos to define their artistic aims. Futurism, Dada, and Surrealism all gave rise to multiple manifestos. The late twentieth century saw a resurgence of manifestos in punk subcultures such as Riot Grrrl. We will study these and other art movements and ask why the manifesto form suited their goals.

4. Most manifestos are written collectively. Because manifestos are driven toward developing a group identity, they are usually written by groups and they tend to use the collective pronoun “we.” We will experiment with writing in groups and talk about the collective writing practices that led to a range of famous manifestos.

5. Manifestos are radical, polarizing, and uncompromising. Come to this class ready to make demands.

FOUR-THOUSAND LEVEL COURSES

ENGL 4070-01 The Craft of Creative Writing: Stories and Poems in Letters

Ted Mathys

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

Dear Creative Writers,

I trust this finds you well. I write to you from my small home office on a blustery Thursday. On the windowsill a tiny barrel cactus leans slightly toward the light. I heard once that barrel cacti in the desert lean south as they grow because of the Earth's axial tilt and the relative abundance of sunlight to the south; they serve as navigational tools for travelers in the American southwest. Mine resembles a squat, spiky Tower of Pisa leaning toward the scene outside – an alert, agitated squirrel is sitting on the deck railing, gnawing on scavenged booty from the alley dumpster that appears to be a Funyun. On my desk are strewn some books for our course on epistolary modes. Some of our oldest literature takes the form of a letter to a person or group, such as Biblical epistles. In contemporary writing, letters, diaries, and other epistolary documents like embedded texts and emails serve as framing devices or elements of pastiche across genres. Epistolary forms allow for disarming intimacy, or at least the appearance of it. (The squirrel just abandoned her Funyun.) James Baldwin's "Letter to My Nephew," for example, is a remarkable dissection of the racial climate of the early 1960s, written to his nephew but intended to move a wide cross-section of the public. Poems, too, often address a specific person to explore private interpersonal dynamics that are, paradoxically, intended for eavesdropping readers. Or poems lean on "apostrophe," wherein the poet addresses entities that can't respond – objects, cities, the dead, animals, infants, etc. As experiments in literary point of view, epistolaries enable subtle deceptions regarding who is saying what to whom, and who is to be trusted. For instance, all that business about the cactus and squirrel is a lie; I'm in the library on campus. We will study epistolary models from poets like Ada Limon, Natalie Diaz, Terrance Hayes, and Edgar Kunz; stories from Lydia Davis, Chris Krauss, George Saunders and others; and non-fiction from writers like Baldwin and Ta-Nehisi Coates. You'll read, write original pieces, and workshop each week, building a portfolio of polished creative work. You will write to your friends, family, yourself at different ages, the dead, your pets, inanimate objects, and more. The only prerequisite is curiosity.

Until then,

TM

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

This course is about style, how we analyze it, how we cultivate it. Our goal in this course is to expand our stylistic repertoires. We will do this by digging into sentences—clauses, phrases, words, and punctuation—to see how even the smallest units of writing can persuade. We'll pursue our 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. 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. Work will include multiple exercises, regular drafting, three papers and a portfolio.

ENGL 4140-01 Reading and Writing Justice: Literature of the Decolonizing World

Maryse Jayasuriya

This class will consider how questions of justice shape literature from the decolonizing world, including the work of twentieth and twenty-first-century writers from nations in the Global South, First Nations writers from North America and Oceania, and immigrant/diasporic writers in North America and Europe. We will explore how questions of justice intersect with gender and sexuality, ability, war and human rights, race and class, Indigenous sovereignty, environmental sustainability, and migration. Possible writers to be discussed include Patricia Grace, V. V. Ganeshanathan, Ken Saro-Wiwa, Bernardine Evaristo, Arundhati Roy, Amitav Ghosh, Shyam Selvadurai, Chimamanda Adichie, Sharon Bala, and Leah Lakshmi Piepzna-Samarasinha. The literature we will explore is drawn from around the world, and many of the works that we will read have received prizes (the Pulitzer Prize, the Booker Prize, the Woman's Prize for Fiction, the Carol Shields Prize, among others). Students will produce writing addressed to both academic and public audiences broadly construed related to the works we discuss and their ethical and political implications.

ENGL 4320-01 Topics in Shakespeare: The Creation of the Myth

Jonathan Sawday

Over a period of around fifteen years, beginning in the late 1590s, a series of plays were performed in London's theaters which have acquired a mythic status, not only in modern anglophone culture, but around the world. But how did the writings of William Shakespeare (1564-1616) – an obscure, provincial, actor-manager, who never attended a university, and who had no prior connections to the rich and the

powerful – achieve this astonishing success? How, in other words, did William Shakespere, Shakysper, Shaxpeer, Schakespeire, Shackper, Shaxkspere or Shakspeyre (as he was variously known during his life) become SHAKESPEARE?

In this course we'll be looking in detail at how the text of plays was created, not just by Shakespeare himself, but by collaborators, early printers, booksellers, and generations of editors. We'll be looking, too, at the conditions under which his plays were first written and performed – the political, social, and intellectual context, as well as the efforts which were made to control what appeared on the Elizabethan and Jacobean stage. Shakespeare has sometimes been credited with virtually inventing modern English. Is this true? Is the language of Shakespeare unique? Or was he working at a moment when English itself was undergoing wider structural changes? Was he, then, simply lucky?

For modern readers and audiences, encountering Shakespeare isn't at all easy. But students who take this class will, I hope, come to understand some of Shakespeare's plays (and his poetry) a little better than they may have done in the past. And I hope, too, that they'll come to a sharper sense of how the middle-class son of a Warwickshire glove-maker was created as a figure (as a contemporary described him) "not of an age but for all time."

ENGL 4130-01 Literary Theory

Rachel Greenwald Smith

This class is an introduction to the eclectic body of work that literary scholars call "theory." Spanning philosophy, psychology, anthropology, politics, and many other disciplines, nearly anything can be called theory if it provides a useful framework for the interpretation of literature and culture.

For the purposes of this class, we will look at how theory addresses three major questions:

First, how can we situate texts historically? How do their contexts affect their production and reception? What meanings arise when we read texts as artifacts of their historical moments? How have texts functioned politically, whether to uphold or challenge hierarchies based on race, class, ethnicity, gender and sexuality?

Second, how do we understand texts psychologically? What psychological dynamics are involved in the creation of literary works? How do texts envision what a person is and how they think? How do modes of feeling and cognition appear in texts and how does literary experience produce emotional and cognitive effects?

Third, how does the structure of language itself shape texts? How does literature allow us to see what can and cannot be said, what can and cannot be written? What kinds of cultural assumptions reside in our language and how do they affect both our capacities to write and read against the grain of the culture?

These broad clusters will take us to major literary theoretical approaches including Marxism, Psychoanalysis, Deconstruction, and Poststructuralism. The reading for class will be demanding—theory is notoriously difficult—so class time and written work will largely be devoted to the project of understanding the theoretical concepts themselves. But the rewards of getting a grasp of theory are significant. Becoming versed

in theory will not only make you a better interpreter of texts; many works of theory offer frameworks through which to better understand ourselves and our world.

ENGL 4760-01 Twentieth Century American Literature: Age of Paranoia

Vincent Casaregola

We will examine American literature, film, and other forms of cultural expression from 1945-1964, along with works from the two subsequent decades and a few even later works that look back to the focal period. We will consider the aftereffects of WWII, along with the Cold War and Vietnam, as these events shaped both America's sense of itself and its relationship with the world. We will also examine America's internal anxieties, fears, and conflicts in the areas of socio-economic class, gender, race, and other aspects of individual and community identity. Using literature, film, and other forms as our evidence, we will study America's cultural consciousness throughout some of the most influential and disturbing decades of its history.

We will read several novels, along with a number of shorter works, and see a number of films. We will study other art forms (theatre, visual arts, music, and artifacts of popular culture). We will engage in a reasonable amount of writing for an advanced undergraduate/graduate course (with graduate students being required to do additional work, and meeting a higher standard of excellence, than what is expected from even advanced undergraduates). The course will offer opportunities for undergraduates to gain from the experience of graduate students, while graduate students will have the opportunity to engage in informal mentoring of undergraduates.

Senior Seminar

ENGL 4960-01 Senior Capstone Workshop

Nathaniel Rivers

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

In this course, you work to articulate and argue for the value of your work as an English major as you propose, develop, and produce a substantial scholarly paper or project of your own choosing. You draw from, and develop, work you have done in previous courses. The first part of the course is built around a reading of Jeff Vandermeer's *Southern Reach* trilogy (*Annihilation*, *Authority*, and *Acceptance*). We explore the themes of these novels (e.g., language, writing and reading, aesthetics, environment, memory, trauma) as well as their formal experimentation (each novel in the trilogy is formally distinct from the others). As we read together, we develop analogies from the novels to articulate the vital work we do as English majors. How reading and writing generate vital ways of being in the world: both sensing it and intervening within it. This reading primes you for the central work of the course: the development of your own research project, the form and theme of which is negotiable in the context of your present and future aspirations. The latter half of the semester features a number of workshops, during which you share and revise your project. Some of the assignments for the course include short writing responses, social annotations of readings, a multimodal presentation on your topic, a project proposal, a final project, a conference style oral presentation in which you reflect on your project, and a portfolio for your major in English (containing copies of your final projects/papers from this course as well as from your other English courses).

FIVE-THOUSAND LEVEL COURSES

ENGL 5110-01: Literary Theory

Rachel Greenwald Smith

This class is an introduction to the eclectic body of work that literary scholars call “theory.” Spanning philosophy, psychology, anthropology, politics, and many other disciplines, nearly anything can be called theory if it provides a useful framework for the interpretation of literature and culture.

For the purposes of this class, we will look at how theory addresses three major questions:

First, how can we situate texts historically? How do their contexts affect their production and reception? What meanings arise when we read texts as artifacts of their historical moments? How have texts functioned politically, whether to uphold or challenge hierarchies based on race, class, ethnicity, gender and sexuality?

Second, how do we understand texts psychologically? What psychological dynamics are involved in the creation of literary works? How do texts envision what a person is and how they think? How do modes of feeling and cognition appear in texts and how does literary experience produce emotional and cognitive effects?

Third, how does the structure of language itself shape texts? How does literature allow us to see what can and cannot be said, what can and cannot be written? What kinds of cultural assumptions reside in our language and how do they affect both our capacities to write and read against the grain of the culture?

These broad clusters will take us to major literary theoretical approaches including Marxism, Psychoanalysis, Deconstruction, and Poststructuralism. The reading for class will be demanding—theory is notoriously difficult—so class time and written work will largely be devoted to the project of understanding the theoretical concepts themselves. But the rewards of getting a grasp of theory are significant. Becoming versed in theory will not only make you a better interpreter of texts; many works of theory offer frameworks through which to better understand ourselves and our world.

SIX-THOUSAND LEVEL COURSES

ENGL 6270-01 Middle English Literature

Yea Jung Park

In this course, we will approach the archive of Middle English literature through the keyword of “caregiving.” From charms and miracle cures to herbals to regimens for self-help, Middle English literature abounds with know-how and advice for taking care of bodies, as well as narratives in which the giving or withholding of care functions as the crux. Exploiting the medieval fuzziness around where the body begins and ends, we will also look at the overlaps and interactions between modes of caring for the body, mind, and soul. We will read an eclectic mix of poetry and narrative together with scientific, religious, and philosophical writings that shaped medieval outlooks on care and health, alongside relevant modern scholarship in the history of medicine. Our readings will lead us to rethink the boundaries between practical writing and literary fiction, and also serve as stepping-off points to question our own ingrained notions of the relations between body, health, care-work, and representation.

ENGL 6310-01 Renaissance Drama: Revenge Tragedy

Jennifer Rust

This course will explore the excesses of the Renaissance revenge play. We will reflect on how the raw violence and cunning devices of this genre defy and deform social, political, sexual, and aesthetic categories. The anti-heroes of revenge tragedy embody revenge as “a kind of wild justice,” in Francis Bacon’s famous phrase. Revengers confront the weakness and corruption of the law by acting outside the law, but the often hyperbolic violence of these acts also destabilizes the very possibility of equitable justice. The “wild justice” of revenge is reflected in the form of the drama itself, in the parodic and metatheatrical excesses of revenge tragedy that call into question generic and gendered norms. Although this course will emphasize non-Shakespearean drama, we will consider Shakespeare’s two most famous contributions to the revenge genre—*Titus Andronicus* and *Hamlet*—which respond to the innovations of contemporaries and inspire imitation and parody in the work of younger playwrights. Other plays will include Kyd’s *Spanish Tragedy*, Marlowe’s *Jew of Malta*, Middleton’s *Revenger’s Tragedy*, Ford’s *Tis Pity She’s a Whore* and Webster’s *Duchess of Malfi*. These early modern dramas will be prefaced by an encounter with the classical origins of revenge tragedy in Aeschylus’s *Oresteia*. We will also read a range of scholarship on the genre, including classic twentieth-century criticism, influential New Historicist and cultural materialist interpretations, and more recent approaches that emphasize racial or transgender elements in these plays. We will also sample some pertinent theoretical literature on revenge, law, violence and sovereignty, including Bacon, Machiavelli, Montaigne, Foucault, Schmitt, Benjamin, Derrida and Kristeva. Seminar participants will select critical and theoretical works to present for discussion. The final seminar project will focus on the afterlives of revenge tragedy in selected works of modern and contemporary fiction: options will include works by Thomas Pynchon, Wole Soyinka, Toni Morrison, Donna Tartt, and Stephen Graham Jones.

ENGL 6690-01 Twentieth Century American Literature: Age of Paranoia

Vincent Casaregola

We will examine American literature, film, and other forms of cultural expression from 1945-1964, along

with works from the two subsequent decades and a few even later works that look back to the focal period. We will consider the aftereffects of WWII, along with the Cold War and Vietnam, as these events shaped both America's sense of itself and its relationship with the world. We will also examine America's internal anxieties, fears, and conflicts in the areas of socio-economic class, gender, race, and other aspects of individual and community identity. Using literature, film, and other forms as our evidence, we will study America's cultural consciousness throughout some of the most influential and disturbing decades of its history.

We will read several novels, along with a number of shorter works, and see a number of films. We will study other art forms (theatre, visual arts, music, and artifacts of popular culture). We will engage in a reasonable amount of writing for an advanced undergraduate/graduate course (with graduate students being required to do additional work, and meeting a higher standard of excellence, than what is expected from even advanced undergraduates). The course will offer opportunities for undergraduates to gain from the experience of graduate students, while graduate students will have the opportunity to engage in informal mentoring of undergraduates.

The Old Major and Minor Requirement Worksheets

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

The Major in English

Requirements	Courses	Hrs.	Description
CAS Core Requirements & Major Requirements	ENGL 2XXX: _____	3 hrs.	BOTH the 2000-level Core Literature course and any 3000-level Core Literature course in English count toward the major
5 x 3000-level courses			
<ul style="list-style-type: none"> ● 1 x Culture & Critique ● 1 x Form & Genre ● 1 x History & Context ● 1 x Rhetoric & Argumentation ● 1 x free choice 	ENGL 3XXX: _____	3 hrs.	Students take 5 courses for 15 hours at the 3000-level. Students are encouraged to take 2 of these 3000-level courses before proceeding to 4000-level courses.
	ENGL 3XXX: _____	3 hrs.	
	ENGL 3XXX: _____	3 hrs.	
	ENGL 3XXX: _____	3 hrs.	
	ENGL 3XXX: _____	3 hrs.	
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)

ENGLISH MAJOR CONCENTRATIONS

Creative Writing (CW)

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

Rhetoric, Writing and Technology (RWT)

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

Research Intensive English (RIE)

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

The Minor in English

<p>Core Requirements</p> <p>1 x 2000 or 3000- level course</p>	<p>ENGL 2XXX: _____</p> <p>or</p> <p>ENGL 3XXX: _____</p>	<p>3 hrs.</p>	<p>BOTH the 2000 & 3000-level Core Literature courses in English count toward the minor.</p> <p>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.</p>
<p>3 x 3000-level courses:</p> <ul style="list-style-type: none"> ● 1 x Culture and Critique ● 1 x History and Context ● 1 x Form and Genre ● 1 x Rhetoric and Argumentation 	<p>ENGL 3XXX: _____</p> <p>ENGL 3XXX: _____</p> <p>ENGL 3XXX: _____</p>	<p>3 hrs.</p> <p>3 hrs.</p> <p>3 hrs.</p>	<p>Students take one 3000-level course from 3 of the four possible distribution categories. (9 hours total at the 3000-level).</p> <p>Students are encouraged to take 2 of these 3000-level courses before proceeding to 4000-level coursework.</p>
<p>2 x 4000-level courses</p>	<p>ENGL 4XXX: _____</p> <p>ENGL 4XXX: _____</p>	<p>3 hrs.</p> <p>3 hrs.</p>	<p>Minors take TWO 4000-level courses to complete the minor. Any 4000-level course (other than ENGL 4960),¹ counts toward this requirement.</p>

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

The Minor in Creative Writing

<p>Core Requirements</p> <p>1 x 2000- level English literature course</p>	<p>ENGL 2XXX: _____</p>	<p>3 hrs.</p>	<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>
<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>	<p>9 hrs.</p>	<p>Students choose from creative writing courses, such as:</p> <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
<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>	<p>6 hrs.</p>	<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>

The New Major and Minor Requirement Worksheets

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

The English Major

30 Credit Hours

Required Courses (12 Hrs)

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

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

Electives (12 Hrs)

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

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

Texts & Contexts Courses (6 Hrs)

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

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

Example Early Texts and Contexts Courses

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

Example Late Texts and Contexts Courses

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

English Major Concentrations

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

Creative Writing Concentration

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

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

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

Rhetoric, Writing & Technology (RWT) Concentration

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

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

Research Intensive English (RIE) Concentration

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

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

The English Minor

15 Credit Hours

Required Courses (9 Hrs)

English minors complete a spine of three required courses.

- ENGL 3000: Encountering English

Semester: _____

- ENGL 3020: Shapes of English

Semester: _____

- ENGL 4140: Reading & Writing Justice

Semester: _____

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

Electives (6 Hrs)

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

- 2XXX or 3XXX-level Elective

Course taken: _____

- 4XXX-level Elective

Course taken: _____

The Creative Writing Minor

15 Credit Hours

Literature Courses (6 Hrs)

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

- ENGL 3020: Shapes of English

Semester: _____

- 2XXX, 3XXX, or 4XXX-level Literature
Elective

Course taken: _____

Creative Writing Electives (9 Hrs)

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

- 3XXX or 4XXX-level CW Course

Course taken: _____

- 3XXX or 4XXX-level CW Course

Course taken: _____

- 3XXX or 4XXX-level CW Course

Course taken: _____

Variety of Genres

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

ENGL 3050: Creative Writing: Poetry

ENGL 3060: Creative Writing: Fiction

ENGL 3070: Creative Writing: Drama

ENGL 3080: Creative Writing: Non-Fiction

ENGL 3100: Topics in Creative Writing

ENGL 4050: The Craft of Poetry

ENGL 4060: The Craft of Fiction

ENGL 4070: The Craft of Creative Writing

ENGL 4120: Writing with Style

APPENDICES:



English Major

30 Credit Hours

REQUIRED COURSES (12 HRS)

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

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

ELECTIVES (12 HRS)

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

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

TEXTS & CONTEXTS COURSES (6 HRS)

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

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

Example Early Texts and Contexts Courses

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

Example Late Texts and Contexts Courses

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

English Major Concentrations

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

CREATIVE WRITING CONCENTRATION

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

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

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

RHETORIC, WRITING & TECHNOLOGY (RWT) CONCENTRATION

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

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

RESEARCH INTENSIVE ENGLISH (RIE) CONCENTRATION

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

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



English Minor

15 Credit Hours

REQUIRED COURSES (9 HRS)

English minors complete a spine of three required courses.

- ENGL 3000: Encountering English**
Semester: _____

- ENGL 3020: Shapes of English**
Semester: _____

- ENGL 4140: Reading & Writing Justice**
Semester: _____

ENGL 3000 is normally taken within the first 9 hours after declaring the minor.

ELECTIVES (6 HRS)

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

- 2000 or 3000-level Elective**
Course taken: _____

- 4000-level Elective**
Course taken: _____

STUDENT AND ADVISOR NOTES



Creative Writing Minor

15 Credit Hours

LITERATURE COURSES (6 HRS)

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

ENGL 3020: Shapes of English

Semester: _____

2XXX, 3XXX, or 4XXX-level Literature Elective

Course taken: _____

VARIETY OF GENRES

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

- ENGL 3050: Creative Writing: Poetry
- ENGL 3060: Creative Writing: Fiction
- ENGL 3070: Creative Writing: Drama
- ENGL 3080: Creative Writing: Non-Fiction
- ENGL 3100: Topics in Creative Writing
- ENGL 4050: The Craft of Poetry
- ENGL 4060: The Craft of Fiction
- ENGL 4070: The Craft of Creative Writing
- ENGL 4120: Writing with Style

CREATIVE WRITING ELECTIVES (9 HRS)

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

3XXX/4XXX-level CW Course

Course taken: _____

3XXX/4XXX-level CW Course

Course taken: _____

3XXX/4XXX-level CW Course

Course taken: _____

STUDENT AND ADVISOR NOTES

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

APPLY NOW!

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





SIGMA TAU DELTA

INTERNATIONAL ENGLISH HONOR SOCIETY



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



Requirements

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

Applications

- Due: **Friday, March 8**
- \$45 lifetime membership
- \$12.50 graduation cords



APPLY USING THE QR CODE AT LEFT OR AT
<https://forms.gle/36DozKe4FZXrnXSb8>
QUESTIONS: Prof. Ted Mathys (ted.mathys@slu.edu)

THE KILN PROJECT AND VIA MAGAZINES PRESENT...

Submissions Due
October 29, 2024



SAINT LOUIS UNIVERSITY
DEPARTMENT OF ENGLISH



REALLY?



This year we are exploring different dimensions of disbelief.
What makes you say **REALLY?**

We're looking for: Visual Art, Fiction, Nonfiction, Poetry, Creative Nonfiction, Screenplays, Photography, & Research Papers/essays.

Check out our website thekilnproject.weebly.com for more info.

To submit scan the QR code or email kilnandviasubmissions@gmail.com

RHETORIC WRITING AND TECHNOLOGY

Department of English | Saint Louis University

Rhetoric, Writing & Technology Concentration

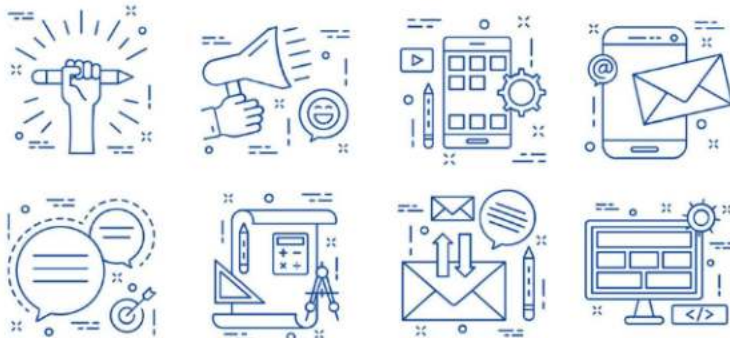
Students interested in the study of rhetoric and digital writing are invited to pursue the department's concentration in Rhetoric, Writing and Technology (RWT). In this concentration, students study both the history of rhetorical expression and the present possibilities of digital expression. Coursework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

maryse.jayasuriya@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



Scan here to learn more





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

