

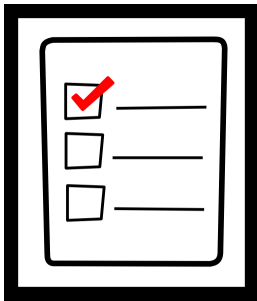


# ENGLISH COURSES – FALL 2024

*What's your story?*

Our flexible English program empowers you to create, analyze, express, and enact your best life story. Our alumni pursue successful careers in marketing, education, law, medicine, software design, editing and publishing, and more.

SEE CHECKLISTS ON HOW TO MAJOR OR MINOR IN ENGLISH



[English Major \(40 credits\)](#)

[English Major with a Concentration in Creative Writing \(44 credits\)](#)

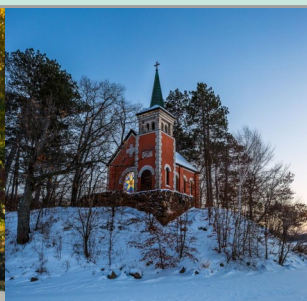
[English Major with Secondary Education Licensure \(44 credits\)](#)

[English Minor \(20 credits\)](#)

[Writing Minor \(20 credits\)](#)

[Narrative Practice Minor \(20 credits\)](#)

For additional information, visit  
the English Department homepage:  
<https://www.csbsju.edu/english>  
or contact the Chair of English Department, Jessica Harkins  
Office: SJU Quad 350



# ENGLISH COURSES – FALL 2024

## **ENGL 111A — Intro to Narrative Practice/ Health**

C. Bolin TR 9:35-10:55 am

E. Johnson MWF 8:00-8:55 am

## **ENGL 279A — Literary Theory/Criticism**

C. Tourino TR 12:45-2:05 pm

## **ENGL 311 — Creative Nonfiction**

M. Callahan TR 11:10-12:30 pm

M. Harkins TR 12:45-2:05 pm

## **ENGL 124F — Detecting Identity**

Y. South MWF 12:40-1:35 pm

## **ENGL 313B — Advanced Creative Writing: Fiction**

R. Marston TR 2:20-3:40 pm

## **ENGL 124H — Tragedy/Passion/Sacrifice**

C. Tourino TR 9:35-10:55 am

## **ENGL 317 — Writing in Business**

J. Kendall MWF 11:30-12:25 pm

## **ENGL 201A — Games and Fiction**

J. Harkins TR 9:35-10:55 am

## **ENGL 352 — Shakespeare**

M. Harkins TR 9:10-10:05 am

## **ENGL 206 — Creative Writing : Clinical Encounters I**

C. Bolin TR 11:10-12:30 am

## **ENGL 382 — Race & Ethnicity/American Literature**

Y. South MWF 1:50-2:45 pm

## **ENGL 213 — Creative Writing: Poetry and Fiction**

M. Callahan TR 9:35-10:55 am

## **ENGL 387 — Intro to Linguistics**

A. Spenader MWF 10:40-11:35 am

## **ENGL 217 — Creative Inquires**

E. Johnson MWF 9:10-10:05 am

## **ENGL 221B — Early Western Literature**

J. Harkins MWF 12:40-1:35 pm

## ENGLISH COURSE DESCRIPTIONS

### ***ENGL 111A — Intro to Narrative Practice / Health (CSD-I)***

Introduction to Narrative Practice develops creative-writing skills in service of students' professional pursuits. Applying skills from creative-writing to their future careers allows students to develop their own imaginative lives, explore questions of identity, amplify underrepresented voices in their professional fields, and to develop programming utilizing creative-writing and close-reading to benefit their future colleagues, clients, and patients. This course employs community-based experiential learning to meaningfully connect narrative practices to systems change outside of the classroom. **For the experiential component of this course, students volunteer at St. Cloud Hospital.**

### ***ENGL 124F — Detecting Identity (CSD-I)***

American mystery stories take a hard look not only at the scene of the crime but also at society. By bringing individual lawbreaking to public view, the detective reveals the tension, hypocrisy, and corruption of the surrounding society. This class introduces you to the detective fiction genre. We will focus on how American crime fiction explores and critiques social identities, especially race, ethnicity, and gender. Readings will include a variety of contemporary detective fiction by writers such as Tony Hillerman, Walter Mosley, and Barbara Neely.

### ***ENGL 124H — Tragedy/Passion/Sacrifice (CSD-I)***

Bloody murder, illicit sex, martyrdom, guts and gore: This course is a pleasure tour through some of the noisiest transgressions in the Western Literary Canon. After a brief grounding in the patricide and fratricide of Greek theatre, the Bible, and Shakespeare, we'll see what shape these themes take in modern U.S. fiction. Expect *Wise Guys* and *Men in Pink Suits*. We'll also consider, occasionally, what happens when women take these matters in hand. Not for weak stomachs.

### ***ENGL 201A — Games and Fiction (HE)***

"Given that our life worlds become ever more game-like...it has become increasingly urgent to revisit the work on play and games as a serious, vital topic." —Joyce Groggin

The Games and Fiction course serves as an introduction to studies in English and focuses on the many roles that literature plays in games and gaming. We study the construction of games and play in fictional narratives including novels such as *The Hunger Games*, graphic novels, short stories, films such as *The Green Knight*, and video games ranging from AAAs like *The Last of Us* to indie titles like *Undertale*. We discuss the ins and outs of the growing phenomenon of "gamification," game theory, and how the ludic (play) operates in multiple aspects of our daily life. Students receive foundational training in reading and writing about literature as we explore how games are constructed and imagined in different literary worlds, changing concepts of games, and current forms of gameplay in US culture.

## ENGLISH COURSE DESCRIPTIONS

### ***ENGL 206 — Creative Writing : Clinical Encounters I (AE, FA)***

English 206 is a creative writing course for pre-health science majors. Students participate in a sustained clinical experience, delivering creative writing sessions to a clinical population, while developing their own writing lives. This course helps students increase their capacity for working with ambiguity (moral, creative and narrative), while helping them see “patients” as people who are not defined by their diseases. Additionally, this course helps future clinicians learn to communicate with precise imagery and metaphors, while revealing connections between the practice of medicine and the arts of poetry and fiction.

### ***ENGL 213 — Creative Writing: Poetry and Fiction (AE, FA)***

Craft and practice of writing short fiction and poetry. Students write original works of fiction and poetry, closely examine published short stories and poems, and participate in peer-review workshops. This course prepares students for advanced creative writing workshops at the 300 level. Consult the English Department Course Description Booklet for a specific description of each semester's offering.

### ***ENGL 217 — Creative Inquires (AE, Thematic Focus—Truth)***

Exploration and incorporation of research into creative and critical works of original writing. Students examine research as a part of the creative and critical processes of writing-in genres including poetry, fiction, and creative nonfiction. Students evaluate and experiment with approaches to research as well as ways of incorporating it into their writing. This course is an excellent preparation for an Honors Thesis in the humanities.

### ***ENGL 221B — Early Western Literature (HE)***

This early western literature course starts in the ancient world and travels to the medieval as we read foundational masterpieces of literature. We read the famous Greek poets Homer and Sappho, and the later Roman poets Virgil and Ovid. We see how Virgil changes Homer in his later version to fit with the values of the Roman Empire. (We also look at some contemporary poems to see how modern writers retell Ovid’s classical myths.) In the Medieval period we see how Dante and other Christian writers transform the ancient, “pagan” stories into Christianized versions. We also study gender and sexual norms in these often sexually troubling works, and we see how marginalized female writers, such as Sappho and Christine de Pizan, depict their sex in their own words while carving out a place for women within a masculine tradition. Students in this course may expect to learn ways of reading literary texts, how to conduct literary research and analysis, as well as how to recognize allusions in later literature—a strong basis for future literary study.

## ENGLISH COURSE DESCRIPTIONS

### ***ENGL 279A — Literary Theory/Criticism (HM, HE, Thematic Focus–Truth)***

Introduction to literary and cultural theory. Students apply theoretical texts or concepts to literary or cultural texts (e.g., novels, films, television, popular arts, clothing, architecture, and public spaces).

### ***ENGL 311 — Creative Nonfiction (AE, FA, Thematic Focus–Truth)***

Theory and practice of writing longer nonfiction forms (essays, articles) dealing with complex subject matter. This course explores the rhetorical strategies used in non-technical writing drawn from a variety of disciplines. Students focus on the development of their own voices and styles.

### ***ENGL 313B — Advanced Creative Writing: Fiction (AR)***

In this semester of Advanced Creative Writing: Fiction, we will delve deeply into reading and writing fiction with even greater attention to language, voice, and form. You will explore and better understand the practice of your own fiction writing, as well as study and attempt together to understand why a particular story works in a particular way. What makes this character engaging? Why does dialogue in this piece leap off the page while in another story the dialogue feels static? We will also expand our expectations of narrative and narrative conventions, while asking what makes a good story. You will strive to, as Lidia Yuknavitch writes in *The Chronology of Water*, “Make up stories until you find one you can live with. Make up stories as if life depended on it.” Workshop will be an essential component of the class. We will also perform writing exercises based on the readings, experiment with our texts, and work to stay present in the world and in the word.

### ***ENGL 317 — Writing in Business (HM, HE)***

Successfully navigating a business is tricky business; however, with planning, research, and execution, it is not an impossible task. This class is structured to give the student practice writing and communicating in four types of business climates: government, for-profit, non-profit, and education. This “practice” includes resumes, cover letters, formal reports, professional presentations, grant proposals, advertising copy for TV and radio, communications for emerging social media outlets, business plans, formal and informal memos, various forms of print media, etc. In the process, students will have opportunities to consider various career options and look ahead to professional life after college. In addition to the academic work in the classroom, students will hear from a number of business professionals as those professionals will come to class to share their collective wisdom about writing and communicating in the business environment. All in all, this class will help students realize that the theory and “book-learnin’” they experience in the academic arena really do have practical applications and a place in the world outside of academia.

## ENGLISH COURSE DESCRIPTIONS

### ***ENGL 352 — Shakespeare (HM)***

This course will focus on reading closely, discussing, and writing about key representative plays from Shakespeare's career. We'll consider how his work both contributed to, and moved past, the conventions of Elizabethan and Jacobean theatrical genres. We will move in a roughly chronological order, in order to consider the trajectory of the plays as well as historical and cultural shifts. Plays will likely include *The Merchant of Venice*, *A Midsummer Night's Dream*, *Henry IV Part One*, *As You Like It*, *Hamlet*, *King Lear*, *Macbeth*, and *The Winter's Tale*.

### ***ENGL 382 — Race & Ethnicity/American Literature (CS, ES)***

This class undertakes advanced exploration of how literary works represent, construct, and evolve to respond to race and ethnicity in the Americas. We will examine how constructions of race and ethnicity in literary works intersect with similar constructions of gender, sexuality, or class, and how these constructions vary across time, cultures, and societies. Coursework will critically analyze the way that these forms of identity dynamically connect to systems of power and raise questions of justice. Prerequisite: Sophomore standing.

### ***ENGL 387 — Intro to Linguistics (AS)***

Linguistics, as a discipline, is the scientific study of human language. This course will cover the core of linguistic study: phonetics and phonology (sounds and sound systems), morphology (word shapes), syntax (sentence structure), semantics (the meanings of linguistic forms), and pragmatics (meaning in context). We'll also look at a wide variety of other topics including sociolinguistics (language and identity), language contact, change, death, and revitalization; and writing systems. This challenging but fascinating topic area will prove relevant not only to students of English and education but also to those majoring in foreign languages, philosophy, psychology, or computer science. Prerequisite: Sophomore standing.

Spring 2025 ENGL courses:

ENGL 111A: Introduction to Narrative Practice (Pre health) (CI) - Betsy Johnson

ENGL 111A: Introduction to Narrative Practice (Pre Health) (CI) - Chris Bolin

ENGL 111B: Introduction to Narrative Practice (Pre-Business) (CI) - John Kendall

HONR 120: Narrative Identities (CI) - Betsy Johnson

ENGL 124: The Invention of Whiteness (CI) - Luke Mancuso **New course!**

ENGL 201B: Introduction to English Studies: AI/Sci-fi/Robots (HE) - John Kendall **New Course!**

ENGL 223 D: Haunted Americas (HE, WR 2 pending) - Yvette South

ENGL 207: Clinical Encounters II (HE, EXP) - Chris Bolin

ENGL 213: Creative Writing: Fiction and Poetry (AE, AR, Truth Encounter) - Rachel Marston

ENGL 213: Creative Writing: Fiction and Poetry (AE, Truth Encounter) - Betsy Johnson

ENGL 280: Creative Writing: Italy (Embedded Program) (GL, EXP pending) - Jessica Harkins

ENGL 286 Introduction to Film Studies (HE, Truth Encounter) - Luke Mancuso

ENGL 311 Creative Nonfiction (AE, AR, Truth Focus) - Rachel Marston

ENGL 311 Creative Nonfiction (AE, AR, Truth Focus) - Matt Harkins

ENGL 315 Editing and Publishing - Steve Woodward

ENGL 340: The Digital Medieval World (HE & WR 2 pending) – Jessica Harkins **New course!**

ENGL 3XX: Narrative Practice Capstone (CSD-S pending) - Chris Bolin **New course!**

ENGL 365: English Capstone - Matt Harkins

ENGL 381: Literature by Women (HE, GE pending) - Christina Tourino

ENGL 386: Advanced Film Studies (HE, Justice Focus) - Luke Mancuso

Note – days/times pending at this time