ENGLISH DEPARTMENT COURSES

SPRING 2017
Courses that meet Common Curriculum requirements

Courses required for the Major

Advising Sheets for Majors and Minors

100-level Courses

Gateway Courses

Writing Courses:
  Lower Division
  Upper Division

Electives:
  Lower Division
  Upper Division

Capstone Requirement

NOTE: Checklists for the English major and minor as well as internship guidelines are available on the English Department website. The URL is: http://www.csbsju.edu/english/
Courses Required for the Major(s)

Offered Spring 2017

Gateway Courses
See pages 12-14

English 243: Literary Theory and Criticism
See page 14

English 213: Creative Writing: Poetry and Fiction
(Requirement for English Major with a Concentration in Creative Writing)
See page 16

English 311: Writing Essays
See pages 17-18

English 313B: Advanced Creative Writing: Fiction
(Requirement for English Major with a Concentration in Creative Writing)
See page 19

English 365A: Capstone: Reading Across Genres
See page 25

English Major: 40 Credits
Requirements:

  ___  8 credits of ENGL 221-223 (must be differently numbered):
          221: World Literatures
          222: Literatures in English
          223: Literature of the Americas

  ___  4 credits of ENGL 243: Literary Theory and Criticism

  ___  4 credits of ENGL 311: Writing Essays

  ___  4 credits of Capstone:
          ENGL 365: Capstone
          HONR 398 Honors Senior Essay, Research or Creative Project
          EDUC 362 Student Teaching

20 additional credits of English electives:
ENGL _____
ENGL _____
ENGL _____
ENGL _____
ENGL _____

At least 16 credits of coursework counted toward the major must be 300-level:
ENGL _____; ENGL _____; ENGL 311; Capstone _____

Students may apply only one course from 120-124 toward the major.
Students must have sophomore standing to enroll in 300-level courses.
English Major with Creative Writing Concentration:
44 Credits

Requirements:

- 4 credits of ENGL 213: Creative Writing—Fiction and Poetry
- 8 credits of ENGL 221-223 (must be differently numbered):
  221: World Literatures
  222: Literatures in English
  223: Literature of the Americas
- 4 credits of ENGL 243: Literary Theory and Criticism
- 4 credits of ENGL 311: Writing Essays
- 4 credits of ENGL 313: Advanced Creative Writing
- 4 credits of Capstone
  ENGL 368: Creative Writing Capstone
  HONR 398 Honors Senior Creative Project

16 additional credits of English electives*:
ENGL _____
ENGL _____
ENGL _____
ENGL _____

*Students may apply 4 credits from COMM 245: Media Writing; COMM 345: Advanced Media Writing; or THEA 211: Playwriting

At least 16 credits of coursework counted toward the major must be 300-level:
ENGL _____; ENGL 313; ENGL 311; Capstone _____

Students may apply only one course from 120-124 toward the major.
Students must have sophomore standing to enroll in 300-level courses.

English Major: Concentration in English – Communication Arts/Literature for 5-12 Education Licensure (44 credits)

Students who entered in Fall 2013 or later

Required Courses:

- 8 credits of ENGL 221-223 (must be differently numbered):
  221: World Literatures
  222: Literatures in English
  223: Literature of the Americas
- 4 credits of ENGL 243: Literary Theory and Criticism
- 4 credits of ENGL 311: Writing Essays
- 4 credits ENGL 382: Race and Ethnicity in U.S. Literature or ENGL 383: Post-Colonial Literature
- 4 credits of ENGL 387: English Language (Linguistics)
- 8 credits of required courses from the Communication Department+
  2 credits of COMM 200: Public Speaking
  2 credits of COMM 252: Listening
  4 credits of COMM 103: Mass Communication
- 4 credits of EDUC 362 (Capstone)
- 8 additional credits of English electives*
  ENGL _____
  ENGL _____

*The English Department strongly recommends ENGL 352: Shakespeare as 4 of these credits.

+ These courses count toward the English major only for students who complete the Education minor.

See also the Education Department's listing of courses required for a 5-12 licensure.

Students may apply only one course from 120 to 124 toward the major.
English Minor (20 credits)

20 credits of English courses, including at least 12 at the upper-division level*

ENGL ___
ENGL ___
ENGL 3 ___
ENGL 3 ___
ENGL 3 ___

*The English Department strongly recommends that students take English 311.

Students may apply only one course from 120-124 toward the minor.

Writing Minor (20 credits)

12 credits of writing courses within the English major*+

ENGL ___
ENGL ___
ENGL ___

*Students may substitute COMM 245: Introduction to Media Writing and COMM 345: Advanced Media Writing
+ The English department strongly recommends that students take English 311.

8 additional elective English credits

ENGL ___
ENGL ___

100-Level Courses

English 120G: Expedition Through Literature: The Hero’s Journey (HM)

Days: MWF  
Time: 10:20 am-11:15 am  
Location: Quad 349  
Professor: John Kendall  
Office: Quad 354A

Heroes are easy to find in REALLY good books, right? However, have you ever wondered what makes those heroes “heroic”? What makes heroic characters relatable and unreachable at the same time? Can villains be heroic? Can heroes be bad? Throughout your semester-long literary expedition, we’ll look at MANY types of heroic characters—some characters you might like and some you won’t; some you can relate to and some you can’t.

We’ll begin our expedition by creating a literary guide and a literary roadmap in order to figure out how to effectively identify heroic characters. As we navigate through a myriad of literary worlds, the following is a list of “heroes” we’ll likely bump into (not in any particular order): Gilgamesh, Lisbeth Salander, Guinevere, Esther, Aragorn, Odysseus, Aeneas, Laura Ingalls, Beowulf, Harry Potter, Natty Bumpoo/Hawkeye, Wife of Bath, Dracula, Sherlock Holmes, Lucy Pevensie, Achilles, Katniss Everdeen. Who knows, you might even encounter an Ironman or a Black Widow or a Rick Grimes or an Aladdin or a Xena along the way. Join us as we travel vast literary worlds in search of the sometimes elusive but always interesting literary hero.

English 120H: City Mysteries (HM) (GE)

Days: MWF  
Time: 9:10 am-10:05 am  
Location: Quad 447  
Professor: Yvette Piggush  
Office: Quad 352B

In many ways, modern fiction is both product and producer of the modern city. Our urban areas are spaces of technological achievement, intellectual enlightenment, and logical, narrative order. They are also places of heterogeneity, desire, and mystery. This class uses the intersection of fiction and the city to explore the nature of fiction, its formal construction, and its interpretation. You can expect to learn about Sherlock Holmes, then and now, and to consider how the mystery genre, in books and on TV, plays an important role in shaping gender conventions.
English 122F: Modern Irish Literature (HM)

Days: TR
Time: 12:45 pm-2:05 pm
Location: Quad 341

This course will both hone and investigate our literary interpretive practices, focusing on some of the most inventive and influential literature to emerge from Ireland in the late nineteenth and twentieth centuries. We'll read both past masters and current practitioners of the literary arts (some in translation), including, W.B. Yates, Elizabeth Bowen, James Joyce, Flann O'Brien, Thomas Kinsella, Seamus Heaney, Evan Boland, Medbh McGuckian, Paul Muldoon, and Nuala Ni Dhomhnaill. Particular emphasis will be placed on the way these and other writers imagine(d) their work in conversation with that of their peers, creating and complicating notions of cultural and artistic identity.

Gateway Courses

English 221C: World Literature: Voltaire to Nabokov (HM) (IC) (GE)

Days: MWF
Time: 1:50 pm-2:45 pm
Location: Quad 349

In this course we will read some Masterworks of Western literature and drama in translation. Our reading list includes some very famous texts, and other equally fascinating reads that may be less familiar to you. Our texts come from Europe, Mexico, Colombia, and Brazil and may include: Voltaire’s Candide, Flaubert’s Madame Bovary, Chekov’s Uncle Vanya, Kafka’s The Trial, James’ The Ambassadors, Freud’s Civilization and its Discontents, Camus’ The Plague, De Beauvoir’s The Second Sex, Rulfo’s Pedro Páramo, García Márquez’ Chronicle of a Death Foretold, Lispector’s Hour of the Star, and Calvino’s If on a Winter’s Night a Traveler.

English 222C: Shakespeare’s Inheritance (HM)

Days: MWF
Time: 12:40 pm-1:35 pm
Location: Quad 339

New productions of early English drama show their wonderful liveliness, bawdiness, and spectacle. Alfred Hickling, writing for the UK newspaper, The Guardian, reported on August 7, 2012, about preparations for a cycle of plays tracing biblical stories from the creation to the Last Judgment: There are some bizarre items on the agenda of today’s production meeting at York Theatre Royal. Topics include "dinosaur topiary" and Pontius Pilate's underwear, while the wardrobe supervisor is anxious to know God's measurements. "Ineffable and Unknowable," someone suggests. "Very funny," comes the reply. "But I've got nearly 1,000 costumes to make and I need his inside leg." No wonder theater companies are eager to produce these plays; roisterous devils ranting tyrants, mischievous thieves-and great biblical heroes squabbling with their wives - enliven the scenes of biblical stories. We'll begin with excerpts from these cycles and move on to "morality plays" that figure Mankind beset not by devils but by personified Vices, tricky, and sly and smart and subtle. Shakespeare inherited the dramatic legacy of these earlier forms, and we'll investigate the ways in which he uses and adapts them in his own dramatic works. After reading a sequence of medieval and early renaissance plays, we'll pay particular attention to the device of the play within the play, first in a work by Thomas Kyd, Shakespeare's contemporary, called The Spanish Tragedy, and then in Shakespeare's The Taming of the Shrew, A Midsummer Night's Dream, and Hamlet (and perhaps Love's Labours Lost). As we move through the plays, we'll investigate the performance practices of Medieval and early modern drama in England. We'll look at documents and visual images – printed woodblock images, paintings, etc.-that will illuminate these practices before and during Shakespeare's time. By the time we complete the course, we may want to sign up for the York Theatre Royal's next production of early English drama.
English 223C: Revolutionary Americas (HM)(GE)

Days: MWF
Time: 3:00 pm-3:55 pm
Location: Quad 339

Professor: Yvette Piggush
Office: Quad 352B

This course offers you a fresh perspective on the early United States—through the eyes of women as well as men, ordinary people as well as founding fathers, and enslaved as well as free Americans. We will examine how ideas about race, masculinity, and femininity shape concepts of liberty from the late eighteenth-century Atlantic revolutions to the US Civil War. Our discussions will focus on the messy and incomplete processes of social and personal transformation using a wide range of readings that trace experiences of escape and failure in early America, including Benjamin Franklin’s Autobiography, the novel Charlotte Temple, and Mary Prince’s freedom narrative.

English 243: Literary Theory & Criticism

Days: TR
Time: 12:45 pm-2:05 pm
Location: Quad 346

Professor: Luke Mancuso
Office: Quad 355B

My approach to the study of critical theory echoes Charles Lemert's assertion "Social Theory is a basic survival skill." From Karl Marx's revolutionary vision of the state to Donna Harraway's revolutionary vision of female identity, this course will explore some of the theoretical work that has sought to define connections between the material conditions of human lives and the institutions and domains that people negotiate daily. The course will follow a general trajectory from formalist thought through structuralism to contemporary cultural studies, and it will aim to introduce students to theoretical work based in several perspectives: history, identity politics, psychoanalysis, post-marxism, gender studies, cultural studies, and class studies among them. These theories will rock your reading world. Trust me.

Lively and focused discussion is central to this course. Requirements include excellent preparation (reading and notes), lively participation in and leadership discussions, 5 one-page analysis sketches, and theoretically-informed literary essay, on a poem/fiction/film text of your choice.

Writing Courses: Lower Division

English 207: Creative Writing: Clinical Encounters II (EL) (HM)

FOR PRE-HEALTH SCIENCE MAJORS

Days: TR
Time: 9:35 am-10:55 am
Location: Quad 341

Professor: Christopher Bolin
Office: Quad 359D

English 207 is a year-long, creative-writing course for pre-health science majors, which offers a sustained, clinical experience. Students learn to guide patients through creative-writing exercises, at local clinics, while developing their own writing lives. 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. Additionally, this course helps students see “patients” as people who are not defined by their diseases while increasing students’ capacity for working with ambiguity (moral, creative, and narrative).

Prerequisite: ENGL 206

English 213: Creative Writing: Poetry and Fiction

Days: TR
Time: 11:10 am-12:30 pm
Location: Quad 341

Professor: Mathew Callahan
Office: Quad 355D

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 creative writing workshops at the 300 level. Students will write, revise and rewrite original works of poetry and prose with a final goal of creating an original portfolio of written work. Particular attention will be paid to each student's ability to develop a critical eye and ear for language use, both her own and that of his classmate.
English 214: Writing the Experience (EL)

Days: TR
Time: 8:00 am-9:20 am
Location: Quad 349

Professor: Christopher Bolin
Office: Quad 359D

Training and experience in teaching poetry writing and fiction writing in local schools while developing a deeper engagement to poetry and fiction writing. Students will participate in writing workshops of peer work, closely examine published stories and poems, and co-teach creative-writing sessions to area youth.

This course has a $35 supplemental fee for background checks and transportation costs.

Writing Courses: Upper Division

English 311-01A: Writing Essays

Days: TR
Time: 9:35 am-10:55 am
Location: Quad 339

Professor: Matthew Harkins
Office: Quad 352C

Put simply, we’ll be committing “creative nonfiction.” Like the writers we’ll be reading, we’ll try to discover exactly what we want to say—and then say it so well that others will want to read our writing.

In inventing the essay as we know it, Montaigne noted how his work remained provisional and exploratory—“essays” or attempts at his subject. In a very real sense these qualities stemmed from his drive to keep diving deeper and deeper into his prose to try to discover what it was exactly that compelled him to write in the first place. Subjects are difficult like that. E.B. White, writing about the first moon landing, went through multiple drafts, writing and rewriting until finally satisfied with his narrative tone—and thus understood what it was he wanted to say.

We’ll be paying a good deal of attention to how this “what” takes shape largely through “how” an essay comes together; form cannot be separated from content. Small, telling details, precisely rendered, ground one’s work in the world, letting a series of thoughts take root. Developing this precision will be at the heart of our writing. Everything submitted this semester should be the product of multiple drafts—some turned in, some not— as, apprentices of a demanding craft, we hone our skills.

English 311-02A: Writing Essays

Days: TR
Time: 2:20 am-3:40 am
Location: Quad 365

Professor: Mathew Callahan
Office: Quad 355D

Simply stated, the goal in Writing Essays is to write well, to place one word after another in a unique and careful way so that not only will the reader understand the message conveyed in a given essay, but they might understand something of the messenger as well. How is this done?

It is not an easy task or one that is undertaken lightly. There are many aspects a writer must consider and some of these will be explored during the semester. Word choice will be discussed and examined since, like fingerprints, each word leaves an individual imprint along an essay’s path. Style, the unmistakable scent of a writer, will be developed too since it is often the case that how an essayist writes is every bit as important as what an essayist writes. Focus, consistency, authority and self-discovery all must be factored into the equation, too. Indeed, it is the process of self-discovery or self-exploration that can be at once the most maddening and most rewarding aspect of the essay writing experience.

The class format will be a blend of reading and discussion of our texts, brief writing exercises, peer workshops, in class readings and conferences with the instructor. Our readings will provide examples of some of the finer essayists of our time and will serve as guides for what a truly great essay can do. But the primary concern of the class will be on the creation and refinement of our own work so that, by the semester’s end, each student will be able to trace back, word by word, their own unique and carefully crafted written landscape.
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.

With the publishing industry in rapid flux, book publishers knit their brows and try to forecast demand for printed books and e-books. Every prediction prompts a new round of hand-wringing about the future of the book. The shift from print to electronic formats has had, and continues to have, enormous consequences for the publishing industry. Claims that this shift spells the death of books, however, demand careful examination. In English 315, we’ll explore the rapidly changing book-publishing industry, looking closely at the ways in which industry developments and new technologies affect writers, readers, and publishing companies. We’ll begin by studying the traditional book-publishing model, and then we’ll study the effects of digital technologies on the transmission of writers’ works to audiences of readers. By the end of the semester, we may not arrive at certain answers about the future of book publishing, but we’ll understand many of the forces that will shape that future.
Electives: Upper Division

English 340C: Green Writing (HM)

Days: MWF  
Time: 1:50 pm-2:45 pm  
Location: Quad 339

Professor: Cindy Malone  
Office: Quad 357B

...and this prayer I make,
Knowing that Nature never did betray
The heart that loved her; 'tis her privilege,
Through all the years of this our life, to lead
From joy to joy: for she can so inform
The mind that is within us, so impress
With quietness and beauty, and so feed
With lofty thoughts.

-William Wordsworth,
"Lines Composed a Few Miles above Tintern Abbey"

As the Industrial Revolution gained speed, many British writers explored the dynamic relationship between Nature and the Imagination. These writers represent Nature as a powerful force capable of provoking hope, solace, and terror.

In this course, we’ll examine the changing meanings of “nature” in British literature. We’ll give particular attention to the interactions of “nature,” human beings, and the rapidly changing built environment in 18th- and 19th-century British poetry, essays, and fiction. Observing the movement of population from rural areas to cities, the shift from handcraft to factory labor, and the transition from horses to railways, British writers reflected on the changing relationship between people and the natural world. Industrialization and urbanization inform the works we’ll read; the natural rhythms of days and seasons were giving way to the steady, ticking rhythm of the clock, and the environment of daily work was shifting from the agricultural outdoors to the urban workplace. We’ll study 19th-century nature writing in the context of these momentous changes.

Prerequisite: Sophomore standing.

English 348: Topics in American Literature: James and Wharton: Marriage and the Market

Days: MWF  
Time: 12:40 pm-1:35pm  
Location: Quad 349

Professor: Christina Tourino  
Office: Quad 354B

In this course, we will look at American novels that feature heroines facing the complications of marriage at a moment when national conversations about women’s education, their increasing independence, the relationship between difference and equality, and the limits of contract law take place in the context of a rapidly developing market for commodity exchange. Focusing heavily on Henry James—The Portrait of a Lady (1880) and The Ambassadors (1903)—and Edith Wharton—The House of Mirth (1905) and The Custom of the Country (1913)—we will meet some of American literature’s more sympathetic adulteresses as well as its most infamous single marriageable females. We will also test these characterizations against their limits in terms of the working class and immigrants with the novels of Theodore Dreiser—Sister Carrie (1900) and An American Tragedy (1925)—and Anzia Yezierska.—Arrogant Beggar (1927). (This reading list is subject to revision.)
Walter Benjamin has noted that “in the case of films, mechanical reproduction is not, as with literature and painting, an external condition for mass distribution. Mechanical reproduction is inherent in the very technique of film production. This technique not only permits in the most direct way but virtually causes mass distribution.” If film is the first art form to be inherently mass produced, recorded rock and roll music must be a close second. This course seeks to create a dialogue between film and rock music—a dialogue that emerges from theoretical premises such as Benjamin’s. The course will follow a loose chronological trajectory of film that leads from a documentary about influential blues artist Chester Burnett (Howlin’ Wolf) through early films about Elvis and the Beatles. The centerpiece films of the course will be Rude Boy (The Clash) and The Harder They Come (classic reggae film) and The Commitments (soul music in Dublin). The course will seek to create a conversation between the material culture of rock and roll and the material culture of film. Theoretical readings will be drawn from the work of Gayle Rubin, Gregory Bateson, Walter Benjamin, Theodore Adorno, Greil Marcus, Lester Bangs and others. Films will include feature films, documentaries and “rockumentaries” such as This is Spinal Tap. The goal of the course is to learn to read these two forms of expression in light of the contexts of “the age of technological reproducibility”—contexts which have created and maintained both rock music and film.

The course will be discussion centered with occasional lectures. Grade will be determined by intelligent participation in the class conversation, short papers and a longer, theoretically-based documented essay.

Capstone Requirement

English 365A: Capstone: Reading Across Genres

Days: TR  
Time: 1:05 pm-2:25 pm  
Location: HAB 107  
Professor: Mike Opitz  
Office: Rich N27

This course offers a culminating opportunity for English majors to synthesize their college work, especially much of what they have learned in their English courses. The English Department has established this course to bring English majors into contact with each other over a semester to read, reflect, and write about a common reading list. Students in this course will gain a heightened awareness of the history, content and theoretical approaches to the discipline of English, will develop a substantial understanding of their major within a larger context of its discipline, and will come to know well their immediate community of majors.

“Capstone” is organized around a reading list entitled “Books Every English Major Should Read.” Because this course is a requirement of the English Department, it will be taught by different faculty members and each faculty member will have a different reading list. My list will include novels, short stories, poetry, film, and works of Critical or Cultural Theory. Each category will be represented by selected works that “every English major should” know. The major texts for the course will be chosen from the categories listed above. Our texts will include: Ernest Hemingway, J. D. Salinger (short stories); W. B. Yeats, Anne Sexton, Adrienne Rich, Gary Snyder (poetry and poetic essay); Haruki Murakami (contemporary novel TBA), and Walter Benjamin (theoretical essay). One or two other texts, including film, will be chosen at a later date in consultation with the class. I will provide a list of further reading suggestions. These suggestions will serve as souvenirs of the CSB/SJU English major and may be read at any time in the future!