



For additional information visit
the English Department Homepage:
<http://www.csbsju.edu/english-department>
or contact the Chair of English Department, Yvette South
Office: SJU Quad 352B
ysouth@csbsju.edu

Why English?

English Courses Fall 2021 offered in MWF/TR style. The English department offers classes suitable for all of the CSBSJU majors. We offer classes with many course designations and welcome students of all the majors.

Everyone will use their writing skills in their career, so learn how to improve your writing through an English course!

HOW TO MAJOR OR MINOR IN ENGLISH

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

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

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

[English minor Checklist \(20 credits\)](#)

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



ENGLISH COURSES Fall 2021

ENGL 111A— Intro to Narrative Practice/ Health

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

E. Johnson MWF 10:20-11:15

ENGL 111B— Intro to Narrative Practice/ Business

J. Kendall MWF 9:10-10:05

ENGL 120C— The Truth of Fiction

C. Malone MWF 11:30-12:25

ENGL 124D— Fiction of Identity

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

ENGL 124E— Our Monsters Our Selves

R. Marston MWF 1:50-2:45

ENGL 206— Creative Writing : Clinical Encounters I

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

ENGL 213— Creative Writing: Poetry and Fiction

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

ENGL 221D— Fictions of Empire

M. Mitra TR 1:05-2:25 pm

ENGL 222D— Shocking Discoveries

C. Malone MWF 9:10-10:05 am

ENGL 279A— Literary Theory and Criticism

L. Mancuso MWF 11:30-12:25 pm

ENGL 286— Intro to Films

L. Mancuso MWF 3:00-3:55 pm

M 3:55-5:15 pm

ENGL 311— Creative Nonfiction

M. Callahan TR 2:20-3:40 pm

ENGL 315A— Writing in Business

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

ENGL 352— Shakespeare

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

ENGL 365D— Intersectional Writing

J. Harkins TR 11:10-12:30 pm

ENGL 382— Race & Ethnicity in U.S. Literature

Y. South TR 12:45– 2:05 pm

ENGL 386— Studies in Film

L. Mancuso TR 2:20-3:40 pm

T 3:45-5:15 pm

ENGL 387— Intro to Linguistics

S. Schaaf MWF 11:50—12:45 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.

ENGL 111B— Intro to Narrative Practice / Business (CSD-I)

This course 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.

ENGL 120C— The Truth of Fiction (HM, HE, Truth)

"Literature was not born the day when a boy crying 'wolf, wolf' come running out of the Neanderthal valley with a big gray wolf at his heels; literature was born on the day when a boy came crying 'wolf, wolf' and there was no wolf behind him" (Vladimir Nabokov). In this course we explore how the ordinary stuff of life gets transformed into stories that delight us, anger us, inspire us, and spur us to action. What is gained in this process of transforming "fact" into "fiction"? We will read several novels and short stories and watch a few films to explore this central question. Focusing on the social and political functions of storytelling, we will examine the ways in which stories can reinforce, reinvent, or subvert the ways in which we understand our world.

ENGL 124D— Fiction of Identity (CSD-I)

Years ago, TV cop Joe Friday left a permanent imprint on our nation's sensibility with his signature phrase, "Just the facts, Ma'am." In other words, he was only interested in the truth, the details that really mattered, as he endeavored to solve a case, to figure things out. Fiction, on the other hand, is not dependent upon facts as we generally understand them. (You want talking pigs? Meet Wilbur or Snowball. Ten-year-old wizards? Hello, Harry Potter.) And yet, for those interested in Truth with a capital T, fiction is the best source for questions such as What is Love? Or Loss? How does a mountain FEEL? Who am I?

In this course, students will read fiction – specifically short stories from contemporary masters like Jhumpa Lahiri, George Saunders, ZZ Packer, and Jamel Brinkley – in an effort to better understand concepts of gender, race and ethnicity, and culture.

ENGL 124E— Our Monsters, Our Selves (CI)

Monsters are an integral part of our narrative experience, from childhood ghost stories to contemporary tales of vampires and zombies. We are fascinated with monsters, the creatures that are like us but not quite, the creatures we might become. This course will examine representations of the monstrous in a variety of genres in order to examine identity in the contemporary United States, with a particular focus on race, ethnicity, and gender. We will ask: How do we conceive of the monster and the monstrous? Who decides who (or what) is monstrous and why? And above all, what does the monster reveal or show us about ourselves, especially how we understand and construct individual and social identity?

ENGLISH COURSE DESCRIPTIONS

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

English 206 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).

ENGL 213– Creative Writing: Fiction and Poetry (AE, Truth)

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.

ENGL 221D: Fictions of Empire (HE, TE: Movement)

This course will focus on literature produced in response to the historical experience of the British Empire. At its zenith, the British Empire controlled over ¼ of the global real estate and 1/5 of the world’s population. The economic, cultural, and global impact of that experience is still very much apparent today, from contested borders and inter-state disputes, through vanished languages and cultures, to inequities in wealth and trade that exist across the world. Why, then, was imperial expansion so vehemently defended by its advocates in the 19th and 20th centuries? And what made colonial conquest, colonization, and economic exploitation of non-European peoples feasible on such a global scale and for so long? These are the “big questions” that frame this course.

Using literary texts, some documentary sources, and critical essays, we will investigate various aspects of British colonial rule from the perspective of its practitioners and from that of their colonial “subjects.” We will look at the ways in which literature enabled the rise and consolidation of the British empire, justifying its “civilizing mission,” reinforcing racial stereotypes, and normalizing European superiority. We will also look at the ways in which literature has critiqued and opposed the ideologies of Empire, garnering support for anti-colonial movements, and contributing to liberation struggles. The intention is to try and understand the concept of Empire, to interrogate the cultural and conceptual discourses that enable its existence, and **to reflect upon the many ways in which the history of European empire has shaped the modern world in which we live today.**

Sample texts: H. Rider Haggard, *King Solomon’s Mines*; Joseph Conrad, *Heart of Darkness*; George Orwell, *Burmese Days*; Rudyard Kipling, *The Man Who Would Be King*; Flora Annie Steel, *On the Face of the Waters*; Olive Schreiner, *The Story of an African Farm*; E.M. Forster, *Passage to India*, Amitav Ghosh, *Sea of Poppies*; Petina Gappah, *Out of Darkness, Shining Light*.

ENGL 222D— Shocking Discoveries: Literature and Science in 19th-Century Britain (HM, HE)

Excavations of dinosaurs, experiments with electrical currents, and theories of human origins charged the scientific, literary, and popular imagination in 19th-century Britain. In this course, we’ll explore the dynamic relationship between scientific and literary writing in 19th-century Britain. We’ll read fiction and poetry by writers who see human lives and relationship through the lens of scientific discoveries.

ENGLISH COURSE DESCRIPTIONS

ENGL 243— Literary Theory and Criticism (HE, Truth)

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 Haraway'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.

ENGL 286— Introduction to Film Studies (HM, HE)

Welcome to Film Heaven: An Introduction to Active Spectatorship. In film heaven, we will go beyond the level of —two thumbs up and will work toward a more theoretical and historical understanding of Hollywood film and film history. Students will gain an understanding of the history of film in the U.S. and abroad, and we will look at aesthetic and technical aspects of filmmaking. Students will also become familiar with film terminology. 2G2BT.

We will watch many cinema masterworks in the course of the semester, and there will be a lab scheduled for this purpose. We will also read film theory, reviews, and other texts to broaden our understanding of the medium and its genres. Attendance at film lab is mandatory. Students will do presentations, writing, and will be expected to participate actively in our discussions. They will also be expected to keep up with readings and screenings.

ENGL 311— Creative Nonfiction (AE, FA)

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. Prerequisite: Completion of First-year Seminar and junior standing.

ENGL 315A— Writing in Business

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-learning" 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 365D— *Intersectional Writing (Capstone)*

"Otherness is a fundamental category of human thought. Thus, it is that no group ever sets itself up as the One without at once setting up the Other over against itself."

—Simone de Beauvoir

Our class tackles the challenging prospect of writing about difference. As Janelle Adsit & Renée M. Byrd write: "As a writer, you are representing human beings with diverse identities. The representations you construct may, to varying degrees, sustain the status quo or contribute to change."

Our readings and discussions will bridge the medieval and modern worlds, examining forms of representation. Readers of medieval literature often encounter strange figures: half-human half-animal or other mixed & hybrid creatures. Who or what is being represented in these depictions, and by whom? During the course, we look at examples of strange figures, reading selected excerpts of chivalric romance & travel narratives, cartography, chanson de geste, and dream poetry. These portrayals may tell us about the cultures who produced them and how human beings have imagined and sought to illustrate the unknown, unfamiliar, and beyond. Alongside these medieval examples our course will ask the following two questions: How do these portrayals persist in the contemporary imagination? Who are Others in our contemporary cultures and communities, and by what forms are they known or portrayed, and by whom? How do we, as writers, find new ways to portray the Self, the Other, and the fundamental encounters with difference that being human entails?

As part of this highly active course, our group will visit HMML to learn about interfaith dialogue and co-existence in medieval Middle Eastern manuscripts; and we will host at least one visiting writer to discuss their approaches to portraying difference. Students work throughout the semester to design and complete a capstone project that integrates research and course concepts meaningfully into a work of creative writing, cultural studies, or literary analyses.'

ENGL 382— *Race and Ethnicity in U.S. Literatures (HM)*

This course is an introductory survey of race and ethnicity in the literatures of the United States. Ethnic literatures are generally produced out of cultural, political, and/or economic crises by members of a marginalized group. We will think about how these texts respond to such crises, paying special attention to recurring themes such as assimilation, intergenerational conflict, slavery, borders, translation, memory, and witnessing. In addition to race, color, class and ethnicity, gender and sexuality are important categories of analysis for this course. Our discussions will be grounded in the historical, cultural, and theoretical contexts of each text. Part of our work together will be to learn how to challenge the framework of this course, as well as current ideas such as "multiculturalism" and "diversity". Texts may include: Israel Zangwill's "The Melting Pot," Alan Crosland's "The Jazz Singer," Gordon Parks' "Shaft," Anzia Yezierska's "Bread".

ENGLISH COURSE DESCRIPTIONS

ENGL 386— Studies in Film (HM, HE)

It's Film Heaven: Analyzing Genre Films in an Interpretive Community.

The English/Comm 386 course is an advanced course in the English/Communication Department sequence of upper-division courses at CSB/SJU. It is also a liberal arts course. As an advanced course, it seeks to build on foundational skills you have encountered (such as effective critical thinking, reading, writing, and oral communication skills in Core and Humanities) so that you can pursue upper-division academic work (in this case, a specific exploration of one facet of film studies) competently, efficiently, and even in leadership roles. As a liberal arts course, English/Comm 386 deals with contemporary social values in culture (personal identity, film viewing habits, gender positions, class positions, narrative representations), and how those social values shape, determine, regulate our individual responses to everyday life. In other words, this liberal arts story is your story.

There are several components of a liberal arts learning environment: critical thinking, perceptive analysis, adapt better to change (seeing things from other perspectives), development as a whole person (in a social context). You will leave this course with a wider set of questions about your identity as film viewers than the ones you came with, by recognizing your interconnectedness to others. We read 30 essays, and analyze 100 scenes together, selected by students, in the learning community across the semester.

ENGL 387— Intro to Linguistics

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.