

For additional information visit
the English Department Homepage:
<http://www.csbsju.edu/english-department>
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Why English?

English Courses Spring 2022 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)

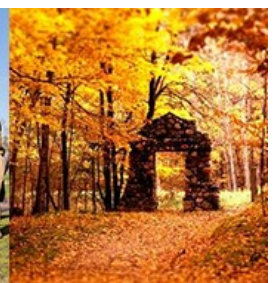
English Major with a Concentration in Creative Writing Checklist (44 credits)

English Major with Secondary Education Licensure Checklist (44 credits)

English minor Checklist (20 credits)

Writing Minor Checklist (20 credits)

Narrative Practice Minor Checklist (20 credits)



ENGLISH COURSES Spring 2022

ENGL 111A— Intro to Narrative Practice/ Health

C. Bolin TR 8:00-9:20 am
M. Callahan TR 11:10-12:30 am

ENGL 120I— Read Science & Fiction

J. Kendall MWF 10:20-11:15 am

ENGL 124A— Narrative Identities

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

ENGL 207— Creative Writing : Clinical Encounters II

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

ENGL 213— Creative Writing: Poetry and Fiction

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

ENGL 214— Writing the Experience

E. Johnson TR 8:00-9:20 am

ENGL 221C— Voltaire & Nabokov

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

ENGL 223E— American Outsiders

R. Marston MWF 10:20-11:15 am

ENGL 279A— Literary Theory and Criticism

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

ENGL 286— Intro to Film Studies

L. Mancuso MWF 3:00-3:55 pm
M 4:00-5:00 pm

ENGL 311— Creative Nonfiction

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

ENGL 313A— Advanced Poetry Workshop

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

ENGL 315B— Editing and Publishing

S. Woodward T 6:15-9:15 pm

ENGL 365D— Intersectional Writing

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

ENGL 385J— Medieval Women

J. Harkins TR 2:20-3:40 pm

ENGL 385L— American Environmental Lit

K. Lyndgaard TR 11:10-12:30 pm

ENGL 386— Studies in Film

L. Mancuso TR 2:20-3:40 pm
T 3:40-4:30 pm

MUSC 378A — Punks and Rockers: Alienation in Rock Music and Literature

C. Tourino TR 11:10-12:30 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. St. Cloud Hospital requires that all volunteers be vaccinated for COVID-19. Therefore, students in this course must be vaccinated for COVID-19.**

ENGL 120I— Read Science and Fiction (HM, HE, Movement Encounter)

Imagine asking your Smart-device to continue reading Isaac Asimov's book "I, Robot." Imagine attending a history lecture on The Plague. Imagine listening to a speaker on catastrophic climate change and its impact on humans in North America. Imagine having a discussion with a psychology professor or colleague about changing gender roles and expectations. Imagine watching an anti-gravity football game with your teammates. The common link between these "imaginings" is this: Fiction helps discuss science AND science helps inform fiction. In this introduction to reading fiction course, students will have the opportunity to explore intersections between worlds of fiction and worlds of science by reading and discussing works by authors, thinkers, and scholars such as Leonardo DaVinci, George Orwell, HG Wells, Stephen Hawking, Sun Tzu, Marie Curie, Margaret Atwood, Philip K. Dick, Isaac Asimov (among others). Students will have opportunities to seek out places where new life might emerge, to explore strange new (and old) worlds, and to go boldly where they may not have gone before in their reading and collegiate experience.

ENGL 124A— Narrative Identities (CI, GE, IC)

Women, men, and aliens. This sounds more like a reality tv show than a college class, but in fact, it is a popular culture course that offers students a way to explore their personal identities. Through the critical examination of novels, short stories, and movies, students will be asked to think about their own gendered, racial, and ethnic identities. This discussion based class will also push students to examine the influence of society and culture on identity.

ENGL 207— Creative Writing : Clinical Encounters II (HM, HE)

English 207 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: Fiction and Poetry (AE, AR, Truth Encounter)

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.

ENGLISH COURSE DESCRIPTIONS

ENGL 214– Writing the Experience (AE, BN, EX, EL)

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.

ENGL 221C— Voltaire & Nabokov (HM, HE, Truth Encounter)

In this course we will read some Masterworks of Western literature and drama in translation from the Early Modern period to the present day. 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*, Machado de Assis' *The Posthumous Memoirs of Bras Cubas*, Chekov's *Uncle Vanya*, Kafka's *The Trial*, Freud's *Civilization and its Discontents*, Camus' *The Plague*, De Beauvoir's *The Second Sex*, Rulfo's *Pédro 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*.

ENGL 223E— American Outsiders (HE, HM, Movement Encounter)

In this course we will consider the role of the outsider (socially, politically, culturally, ethnically, aesthetically, and more) in the literature of the Americas from World War II to the present. The outsider has long figured in American literature, an oft celebrated figure, such as Henry David Thoreau writing alone in his cabin at Walden Pond. In this class we will study writers and artists who have chosen to work outside expected norms and others who have not had the choice, whose outsider status is determined by the dominant culture. We will carefully read poetry, drama, fiction, cultural criticism, and nonfiction to understand: What does it mean to be an outsider? Who decides who belongs and who does not? How does the literature and art-making of this period demonstrate how individuals and groups agitate for belonging, create new communities of belonging, and/or challenge artistic and social norms? Authors and artists may include: James Baldwin, Flannery O'Connor, Leslie Marmon Silko, Toni Morrison, Gloria Anzaldúa, Sandra Cisneros, Junot Diaz, Claudia Rankine, John Cage, the Beat Poets, the Guerilla Girls, Kathy Acker, and more.

ENGL 279A— Literary Theory and Criticism (HE, Truth Focus)

In this course, instead of reading literature, we will read about literature. In a well-developed philosophical tradition stretching back at least to Plato, scholars have asked, "What is literature and what does it do?" This semester, we will join them.

Some questions we will explore in this course:

What is literature and what does it do?

How do we read and interpret literary texts?

Does the "meaning" of a literary text reside in the text itself, in the author, or in the reader?

How are texts related to other texts?

How are texts shaped by extra-textual matters?

Why are things as they are?

ENGLISH COURSE DESCRIPTIONS

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.

ENGL 311— Creative Nonfiction (AE, FA, Truth Encounter)

The word “essay” comes from the French verb that means “to try.” In this course, we’ll experiment with prose writing, trying a range of strategies for developing ideas in essay form. We’ll strive to write powerfully and economically, in prose that speaks with a human voice, and we’ll aim to write essays that reward both reader and writer with discovery.

To reach these goals, students will write frequent essays, will participate in small-group conferences on an early draft of each paper, and will have opportunities to re-see and re-write. The essays in our anthology provide models of fine writing from several different fields; we’ll use those essays to stimulate thought, discussion, and writing. At the end of the semester, students will assemble a portfolio of their writing.

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

ENGL 313A— Advanced Poetry Workshop

Are you secretly a poet? Do you love to write? This course offers a careful study the art of poetry and the writing life. Together, we read a wide variety of styles and forms of poetry as we write original poetry throughout the semester. Students may expect readings and writing exercises to supplement their study and to stretch their writing. Regular writing workshops will provide sustained feedback on student writing, as well as exercise in reading and editing skills. As part of the course each student will read the major works of an individual poet in a guided study of that author’s achievements, and each student will produce a revised portfolio of creative work, meet with visiting writers, and participate in a poetry reading. The course primarily aims to develop creative writing skills and to help students grow as writers; additionally though, the course enhances students’ ability to read and discuss poetry, provides practice revising and editing written work, and expands students’ knowledge of poets writing in English. Prerequisite: Sophomore standing & ENGL 213 or permission of instructor.

ENGL 315B— Editing and Publishing

To the average reader, the field of publishing can seem opaque. How does a novel or short story collection go from scribbled notes to finished book? What goes into editing, printing, and marketing a memoir or essay collection? This course will shed light on this exciting field through a combination of readings, in-class discussion, hands-on work, and visits from publishing professionals. We will learn about publishing by tracing the manuscript from the pen of the author, through the processes of acquisition, editing, production, marketing, and distribution, and into the hands of the reader. We’ll also explore recent trends in technology, magazine, and book editing, as well as and the roles of the literary agent, the independent publisher, and the book reviewer. We will take advantage of the extraordinary publishing resources in the Twin Cities through guest speakers and field trips. This course is designed for readers who want to know how the book they’re holding got into their hands, for writers who want to know what happens when they send their work to publishers, and for those interested in publishing as a future career.

ENGLISH COURSE DESCRIPTIONS

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 (virtually) visit HMML to learn about interfaith dialogue and co-existence in medieval Middle Eastern manuscripts. We will host at least one visiting writer, Maria Dahvana Headley - New York Times bestselling fiction writer and modern translator of *Beowulf*. Writing projects throughout the semester focus on integrating research meaningfully into creative writing as well as literary and contemporary analyses.

MUSC 378A— *Punks and Rockers: Alienation in Rock Music and Literature (AE, HE, Movement Encounter)*

This course studies Rock music and its literary counterparts to appreciate their genius, to understand how they relate to each other as artistic efforts, and to see the way they capture a historical moment of great vitality and change. We will first address basic skills in musical and literary analysis by instructing students in elements of music (melody, rhythm, chord progression, etc.) and literature (narrative structure, figurative language, voice, etc.). Then we will closely study a series of musical and literary landmarks by putting them in conversation with one another. In this way, students will learn to refract the single through its wider world and see the ways in which Rock rehearses, on stage and page, the crucial political and social conflicts of its era. Co-taught by Christina Tourino and Amy Grinsteiner.

**English majors and minors can use a substitution request to count this course toward their degree.*

ENGLISH COURSE DESCRIPTIONS

ENGL 385J— Medieval Women (HM, GE, HE, BN, Truth Encounter pending)

The Medieval Women course examines roles, lifestyles, spaces, and the writing of women during the medieval period primarily in western Europe. Of central interest to the course is the question: what are the material conditions for writing? We begin with the cult of Holy Martyrs in antiquity, such as St. Perpetua and St. Macrina, attending also to Eastern women who came to be seen as leaders. These venerated figures create a cultural model of sanctioned female piety: a model that eventually makes it possible for early Benedictine Anglo Saxon female rulers to be essentially recruited from England (whose Anglo-Saxon culture permitted female rule), to establish the first female monastic communities in northern Europe as part of conversion efforts. It is within these monasteries that the writing of the female Christian mystics begins to flourish. We read selected works from these writers, including Hrotsvita of Gandersheim (the first author to write drama in Europe since antiquity), Hildegard of Bingen, Marguerite de Porete, and the inestimable Julian of Norwich. The course becomes more secular and turns to The Lais of Marie de France and Christine de Pizan's incredible dream poem, The Book of the City of Ladies, concluding with the Renaissance female Italian poet, Gaspara Stampa. Coursework incorporates requirements for a Benedictine Raven and a Truth Thematic Encounter, fosters analytical writing skills, and provides an inclusive and engaging environment for discussion. Students may expect to develop and expand information literacy skills through a researched essay that involves guided, hands-on work with digitized medieval manuscripts.

ENGL 385L— American Environmental Lit (HE, HM, Justice Encounter)

This course explores the long history of American writing about nature and the environment, with particular attention to questions of the human place in nature. Some of this literature is about exploration—what is out there? Some of this is about the utility of nature—what can we do with vast forests, grasslands, or rivers? But the most interesting examples are often RELEASE: 8.7.2.4 about what we can learn from nature and what obligations we may have to non-human life—what is our place in nature? The styles and traditions of American nature/ environmental writing have changed dramatically over time and today are quite diverse, incorporating at times elements of philosophy, theology, ethics, science, economics, politics, and art. Through reading, thinking, and discussing, and writing critically about a wide range of examples from genre students will gain an appreciation for the depth of the American literary approach to nature, become familiar with many of the writers and texts that could be said to form a “canon” in the field. And will learn to actively engage such writing form a variety of approaches including historical analysis, ecocriticism, and ethical reasoning.

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.