

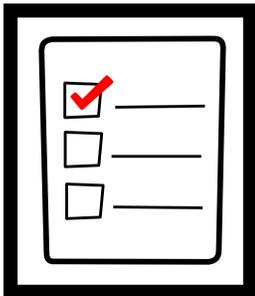


# ENGLISH COURSES – FALL 2022

## What's your story?

In our English courses, you will be inspired by the stories of a wide variety of writers to become more skilled at telling your own story. We empower students from all majors to think creatively, to analyze cultural narratives, and to use clear communication to make change happen. We offer creativity with purpose. **Join us!**

## 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:  
<http://www.csbsju.edu/english-department>  
or contact the Chair of English Department, Yvette South  
Office: SJU Quad 352B  
[ysouth@csbsju.edu](mailto:ysouth@csbsju.edu)



## ENGLISH COURSES – FALL 2022

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

C. Bolin      TR      9:35-10:55 am  
E. Johnson    MWF    10:20-11:15 am

### **ENGL 111B— Intro to Narrative Practice/Business**

J. Kendall      MWF    9:10-10:05 am

### **ENGL 122F— Modern Irish Literature**

M. Harkins    TR      9:35-10:55 am

### **ENGL 124A— Narrative Identities**

E. Johnson    MWF    8:00-8:55 am

### **ENGL 124G— Border Crossings**

J. Harkins    MWF    11:30 am-12:25 pm

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

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

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

R. Marston    MWF    12:40-1:35 pm

### **ENGL 222A— English Renaissance Literature**

M. Harkins    TR      12:45-2:05 pm

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

L. Mancuso    TR      11:10 am-12:30 pm

OFFERED FALL ONLY

### **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 382— Race and Ethnicity/American Lit**

C. Tourino    TR      8:00-9:20 am

### **ENGL 385L— American Environmental Lit**

K. Lyndgaard   TR      9:35-10:55 am

### **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—Introduction to Narrative Practice/Health**

*Designation: Cultural and Social Difference: Identity*

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 111B—Introduction to Narrative Practice/Business**

*Designation: Cultural and Social Difference: Identity*

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 122F—Modern Irish Literature**

*Way of Thinking: Human Experience*

*Designations: HM, Truth encounter*

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. Yeats, Elizabeth Bowen, James Joyce, Flann O'Brien, Thomas Kinsella, Seamus Heaney, Evan Boland, Medbh McGuckian, Paul Muldoon, and Nuala Ni Dhomhnaill. We will pay particular attention to 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.

### **ENGL 124A—Narrative Identities**

*Designation: Culture and Social Difference: Identity*

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.

## **ENGLISH COURSE DESCRIPTIONS**

### **ENGL 124G—Border Crossings**

*Designation: Culture and Social Difference: Identity*

American news media is filled with stories surrounding current refugee crises, travel bans, and immigration debates. But what does it really mean for someone to cross the border into the United States? What narratives does literature and film provide for understanding the complex ways that border crossing affects human identity? This course explores stories about how people are transformed by crossing the United States border; and, how these changes relate directly to their gender, race, and ethnicity (and the way each of those may be perceived and valued in the United States). Through our reading, we will endeavor to better understand social constructions of gender, race, and ethnicity, and to what degree those identities may be assigned or chosen. We will foster awareness of how dominant group features such as whiteness, heterosexuality, and citizenship status interplay with intersectional aspects of identity in meaningful and transformative ways. Our work in the course will lead us to understand power dynamics surrounding the constructions and impositions of identity within United States culture.

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

*Way of Thinking: Artistic Expression*

*Designations: FA, EL, Experiential Engagement*

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**

*Way of Thinking: Artistic Expression*

*Designations: Truth encounter, Artistic Engagement*

In Creative Writing: Fiction and Poetry, we will delve deeply into the act of writing. We will explore poetry and fiction through the reading of published work and the writing (and revising) of poems and stories. We will discuss language, voice, and form. We will investigate how poems and stories work. And, most importantly, we will write. A LOT. The class will include daily writing exercises, discussion of craft, and writing homework, as well as larger creative projects in poetry and fiction. The class will enable you to participate in a community of writers, situate yourself in a tradition of other writings, and practice the important and exciting art of revision. Together we will create a space where imagination, play, and exploration through language take precedence in our daily lives and keep us present in the world.

## ENGLISH COURSE DESCRIPTIONS

### **ENGL 222A—English Renaissance Literature**

*Way of Thinking: Human Experience*

*Designations: Truth encounter*

From the 1580's to the 1680's England experienced an unprecedented literary renaissance, as writers resurrected and re-imagined classical literary forms to fit new cultural, political, and social pressures. We'll read and consider texts within this historical content, from the sonnet sequences of Lady Mary Wroth and Sir Philip Sidney, to epics such as Edmund Spenser's *The Faerie Queene* and John Milton's *Paradise Lost*, pastoral and country house poems by Aemilia Lanyer, Ben Johnson, and Andrew Marvell, the religious lyrics of John Donne and George Herbert, the occasional verse of Mary Herbert and Katherine Philips, and the Restoration era work of John Wilmot (the Earl of Rochester) and Aphra Behn.

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

*Way of Thinking: Human Experience*

*Designation: Truth focus*

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.

*\*THIS IS A REQUIRED ENGLISH COURSE AND WILL ONLY BE OFFERED IN THE FALL SEMESTER.*

### **ENGL 286—Introduction to Film Studies**

*Way of Thinking: Human Experience*

*Designations: HM, Truth encounter*

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.

## ENGLISH COURSE DESCRIPTIONS

### **ENGL 311—Creative Nonfiction**

*Way of Thinking: Artistic Expression*

*Designations: Truth focus*

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 sophomore standing.

### **ENGL 382—Race and Ethnicity in American Literature**

*Designation: Culture and Social Difference: Systems*

This course is a consideration of Modern American Literature with a special focus on issues of race and ethnicity, both in texts written by members of groups marked by racial or ethnic "difference," and in texts by white writers whose projections about race and ethnicity have inspired important debates in the field. We will also explore how these issues play out in both fancy literary texts of high seriousness as well as in popular fictions. Our readings will be anchored and inspired by one or two seminal works of theory. Class, gender, and sexuality will also be important categories in this course. Authors may include James Weldon Johnson, F. Scott Fitzgerald, Nella Larsen, William Faulkner, Ralph Ellison, Jerome Robbins, Philip Roth, Mario Puzo, Ayad Akhtar, Claudia Rankine, and Young Jean Lee.

### **ENGL 385L—American Environmental Literature**

*Way of Thinking: Human Experience*

*Designation: 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 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 texts from various genres, students will gain an appreciation for the depth of the American literary approach to nature and will actively engage such writing from a variety of approaches including historical analysis, ecocriticism, and ethical reasoning.

## **ENGLISH COURSE DESCRIPTIONS**

### **ENGL 386—Studies in Film**

*Way of Thinking: Human Experience*

*Designations: HM, Justice focus pending*

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.

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

*Ways of Thinking: Human Experience, Artistic Expression*

*Designations: HM, FA, Movement focus*

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.*