

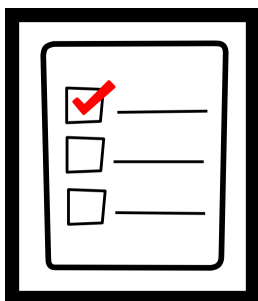


# ENGLISH COURSES – SPRING 2023

## 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 \(44 credits\)](#)

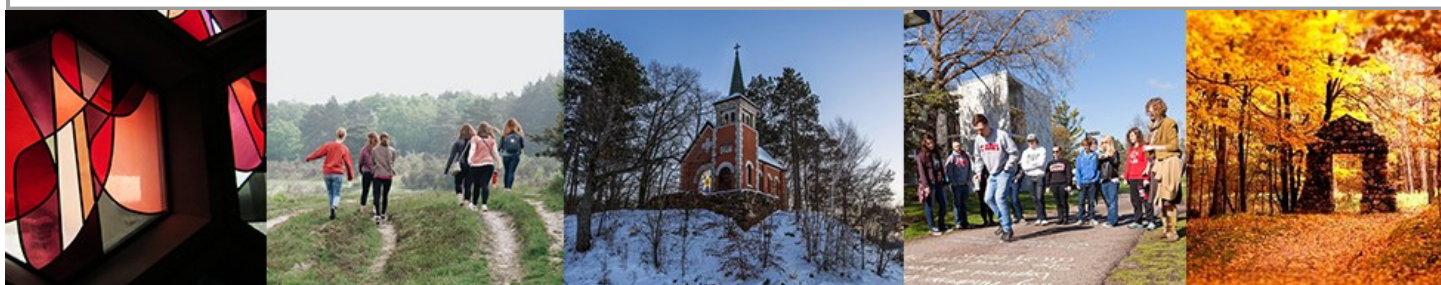
[English Major with Secondary Education Licensure \(44 credits\)](#)

[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 – SPRING 2023

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

C. Bolin TR 9:35-10:55 am  
M. Callahan TR 11:10 am -12:30 pm

### **ENGL 120D— Tragedy/Passion/Sacrifice**

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

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

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

### **ENGL 207— Creative Writing: Clinical Encounters II**

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

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

J. Harkins MWF 12:40-1:35 pm  
M. Callahan TR 12:45-2:05 pm

### **ENGL 223D— Haunted Americas**

Y. South MWF 8:00-8:55 am

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

L. Mancuso MWF 1:50-2:45 pm  
M 2:45-3:55 pm

### **ENGL 311— Creative Nonfiction**

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

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

R. Marston MWF 9:10-10:05 am

### **ENGL 365D— Writing Difference**

J. Harkins MWF 1:50-2:45 pm

### **ENGL 385J— Medieval Women**

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

### **ENGL 386— Studies in Film**

L. Mancuso TR 2:20-3:40 pm  
T 3:40-4:30 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 120D—Tragedy, Passion, Sacrifice**

*Way of Thinking: Human Experience*

*Designation: Justice Encounter*

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 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 207—Creative Writing: Clinical Encounters II**

*Way of Thinking: Human Experience*

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. Prereq: ENGL 206 (HM given after completion of both 206/207)

### **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.

### **ENGL 223D—Haunted Americas**

*Way of Thinking: Human Experience*

*Designations: Justice Encounter*

This course introduces you to the literary culture of the nineteenth-century Americas by introducing you to its ghosts. Literary forms, like the poetic elegy, cultural movements, such as gothicism and romanticism, and new technologies, like the photograph, combined to make the Americas very ghostly places in the 1800s. The course will feature works by and about three of the most significant groups of ghostly Americans: Native Americans, enslaved Americans, and women. We will consider theoretical approaches to haunting from psychological, sociological, historical, and literary perspectives and the historical contexts of imperialism and war that contributed to the haunting of the Americas. Readings for this class may include short stories, poems, and narratives by writers including Edgar Allan Poe, Emily Dickinson, Harriet Jacobs, Charles Chesnutt, and Henry James.

## ENGLISH COURSE DESCRIPTIONS

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

*Way of Thinking: Human Experience*

*Designations: 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.

### **ENGL 311—Creative Nonfiction**

*Way of Thinking: Artistic Expression*

*Designations: Truth Focus, Artistic Engagement*

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 College Success and sophomore standing.

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

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. Prerequisite: Sophomore standing & ENGL 213 or permission of instructor.

## ENGLISH COURSE DESCRIPTIONS

### **ENGL 365D—Writing Difference**

*Designation: Capstone*

Readers of Medieval European literature often encounter strange figures: demonized Saracens and non-Christian others, hybrid creatures, and monstrous, supernatural women. Who or what is being Othered in these representations? On whose authority are African people represented as half-animal? Or Muslims as demonic? Our course examines the creation of 'outsiders' in the Middle Ages and how medieval writers constructed difference. Topics of inquiry include: Othering of Saracens and non-Christians; Muslim-Christian Dialogues, Estranging the Feminine, Labyrinths, and Hybrid Creatures: Myth, Monsters, and the Imagination. #winteriscoming As part of this highly active course, our group visits HMML to learn about interfaith dialogue and co-existence in Middle Eastern manuscripts; we examine the Othering of women in scientific as well as literary treatises, as well as important responses to this Othering in the works of female Christian mystics and secular writers such as Christine de Pizan; and, we uncover hybridity as an image of difference: mythical creatures abound in medieval texts, romances in particular but also in epic poems and in sea-monster laden cartography. Writing projects throughout the semester focus on integrating research meaningfully into creative writing as well as literary and historical analyses. Prerequisite Junior standing.

### **ENGL 385J—Medieval Women**

*Way of Thinking: Human Experience*

*Designation: Truth Focus, Benedictine Raven, Gender Studies Elective*

*Common Curriculum Designations: HM, GE*

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 Focus, 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.

## ENGLISH COURSE DESCRIPTIONS

### **ENGL 386—Studies in Film**

*Way of Thinking: Human Experience*

*Designations: Justice Focus*

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.