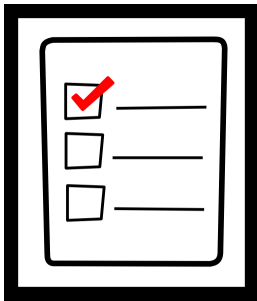


ENGLISH COURSES – SPRING 2024

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, Jessica Harkins
Office: SJU Quad 350
jharkins@csbsju.edu



ENGLISH COURSES—SPRING 2024

ENGL 111A— Intro to Narrative Practice/ Health

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

M. Callahan TR 11:10-12:30 am

ENGL 311— Creative Nonfiction

M. Callahan TR 12:45-2:05 pm

R. Marston MWF 8:00-8:55 am

ENGL 120H— Detective Stories

Y. South MWF 11:30-12:25 am

ENGL 317— Writing In Business

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

ENGL 207— Creative Writing : Clinical Encounters II

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

ENGL 365D— Writing Difference

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

ENGL 213— Creative Writing: Poetry and Fiction

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

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

ENGL 366A— Lost Generation: Literature Between the Wars

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

ENGL 221C— Voltaire/Nabokov

C. Tourino TR 2:20-3:40 pm

ENGL 386— Studies in Film

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

T 3:40-4:30 pm

ENGL 286— Introduction to Film Studies

L. Mancuso MWF 1:50-2:45 pm

M 2:45-3:55 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.**

ENGL 120H— Detective Stories (HE, HM, BN, Justice)

Starting with Sherlock Holmes, this class explores detective fiction. We will examine how writing about crime influences our understanding of good and evil and our ideas about justice. We will also consider how concepts of crime and justice have changed over time in detective fiction. Readings may include stories by Arthur Conan Doyle (Sherlock Holmes), Agatha Christie, G. K. Chesterton, Ellis Peters, and Walter Mosley as well as other texts about crime and justice, including selections from the Rule of Benedict.

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

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. Prerequisites: **Undergraduate level ENGL 206 Minimum Grade of D**

ENGL 213— Creative Writing: Fiction and Poetry (AE, AR, FA, Truth)

This course offers a workshop that will read poetry and fiction as each student studies and practices the art of creative writing. As a workshop, we will define and hone our editing skills and our abilities to listen and discuss creative literature in order to work together on our individual projects. Students may expect to read and to try their hands at work in both genres, to seriously revise and re-imagine their work, and to do so while exploring the achievements of other writers. To this end, the course will facilitate critical analyses of composition, including prosody. Students will have opportunities for open, exploratory writing, experiment with form, and discussion with peers; each person will receive support in the thoughtful development of selected pieces. Coursework will include critical essays as well as a portfolio of work in at least two genres of the student's choice.

ENGLISH COURSE DESCRIPTIONS

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

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 286— Introduction to Film Studies (HM, HE)

Introduction to film as a medium of communication and representation. Possible topics include but are not limited to a survey of the development of film and the movie business, techniques of acting, directing, cinematography, narrative style, and film theory. The vocabulary of cinema and representative films of the first hundred years of filmmaking is covered. Recent titles have included "An Introductory Guide to Active Spectatorship" and "Introduction to Film Techniques, Meanings, and Pleasures."

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: You must take INTG 100 or 205 prior to taking ENGL 311, a Thematic Focus Course. You must take a Cultural and Social Difference: Identity (CI) course prior to or at the same time as Thematic Focus Courses.

ENGL 317— Writing In Business (HM, HE, WR, BN)

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.

ENGLISH COURSE DESCRIPTIONS

ENGL 365D— Writing Difference (CAPS)

In capstone, each student designs a writing project with support and supervision from the instructor. To support this project, the instructor teaches a short seminar within the class that models inquiry into a critical question. Across the semester, all students receive practice and support in project design, developing research questions, integrating sources, drafting, workshopping, and completing a written project for an external audience.

Our Spring 2024 seminar addresses writing about difference, specifically the Other. As Janelle Adsit & Renée M. Byrd write in their co-authored book, *Intersectional Identities*: “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.” When writing about human beings in our complexity, one necessarily contends with predominant forms of representation, including forms of Othering that appear in western literary history and persist in mainstream media. Our class investigates the question: how do you engage meaningfully with difference in your writing without reproducing stereotypes, cultural appropriations, or other forms of erasure? How are contemporary artists and writers doing this work?

Readings include *Writing the Other* by Nisi Shawl, contemporary poems and short stories, excerpts of medieval manuscripts, and selected critical works. In exploring selected medieval portrayals of Otherness, our course will ask the following 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?

ENGL 366A— Lost Generation: Literature Between the Wars (HM, CS, WR)

The term “Lost Generation” refers to those who came of age during World War I and helps describe the upheaval and loss experienced by an entire generation for whom the world had changed forever. This course focuses on American and British writers working in the period between the world wars, a period known as literary modernism. In the face of world war, a global pandemic, and more, these writers were breaking away from past models of writing and challenging social and political norms. You will read carefully, write argumentative literary analyses, and conduct scholarly research. Readings by such authors as Virginia Woolf, Jean Toomer, T.S. Eliot, James Joyce, Zora Neale Hurston, Gertrude Stein, William Faulkner, Nella Larsen, and others.

ENGL 386— Studies in Film

This course analyzes film through one or more theoretical aspects. Psychoanalytical, feminist, cultural studies, and reader-response theories are among possible approaches offered.

Prerequisite: Sophomore standing. ENGL 286 recommended.