

English Department Courses Fall 2018

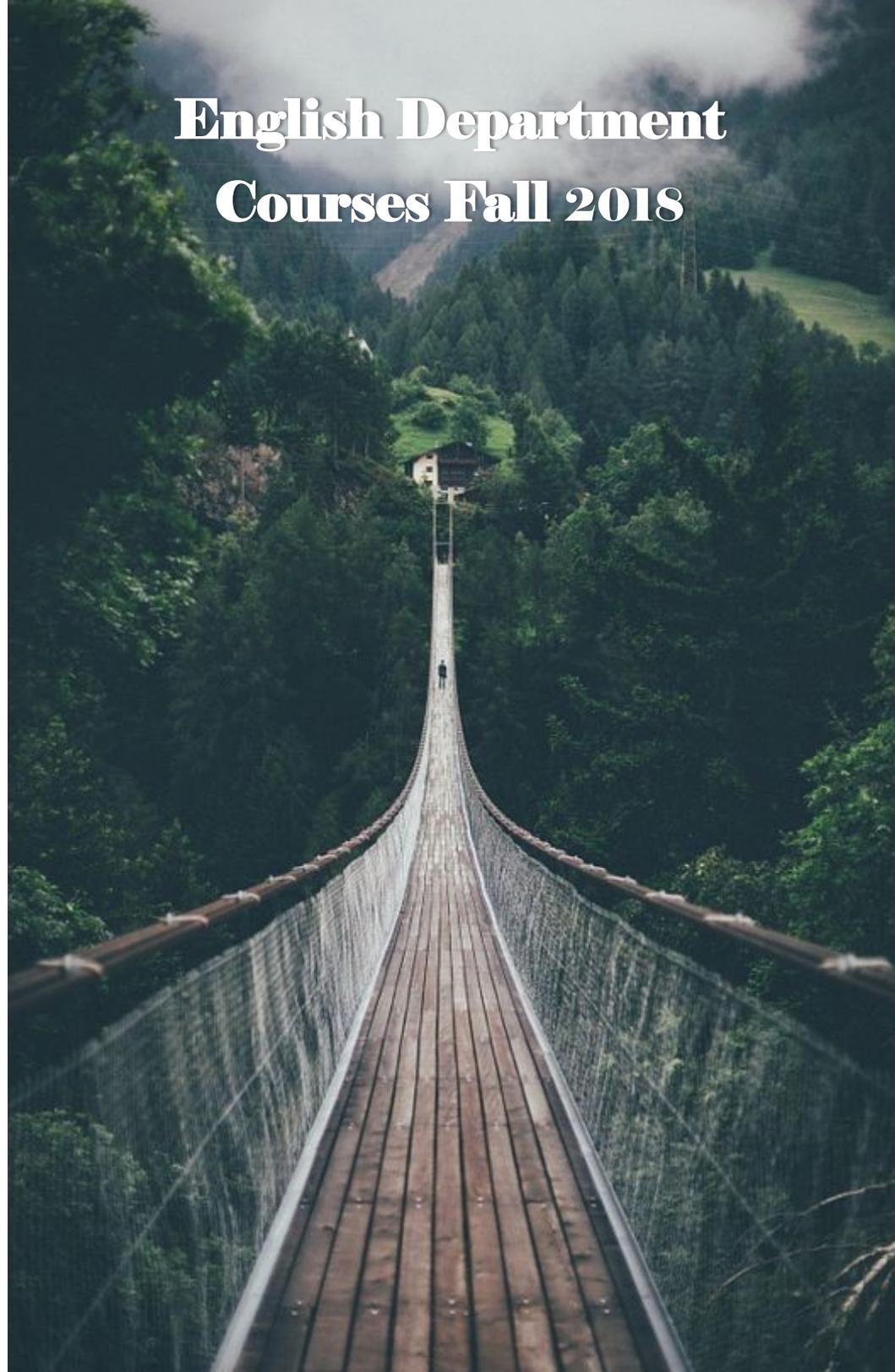


Table of Contents

Courses that meet Common Curriculum requirements...3

Courses required for the Major4

Advising Sheets for Majors and Minors.....5-8

100-level Courses.....9-10

Gateway Courses.....11-13

Writing Courses:

Lower Division.....14-15

Upper Division.....16-17

Electives:

Lower Division.....18

Upper Division.....19-22

Capstone Requirement.....23

NOTE: Checklists for the English major and minor as well as internship guidelines are available on the English department website. The URL is:

<http://www.csbsju.edu/english/>

Capstone Requirement

English 365C: Capstone: Race & the Imaginary

[CRN 15334]

Days: TR

Time: 11:10 am-12:30 pm

Location: Quad 347

Professor: Christina Tourino

Office: Quad 354B

What can we make of the stubborn New World habit of giving symbolic power to black populations while simultaneously denying them real social power? Why are whites so often comfortable “at play” in black cultural forms? American literatures provide rich ground for this inquiry. Our primary texts are novels from the United States, beginning with the second half of the 19th Century; we will also consider other fine arts forms such as minstrelsy, classical music, jazz, painting, and photography, as well as writings from Economics, New Musicology, Literary Theory, and Cultural Studies. Since this is a seminar, students will take central responsibility for their learning: expect a vigorous reading load, a substantive seminar presentation, and a research paper. We begin with Eric Lott’s *Love and Theft: Blackface Minstrelsy and the American Working Class*. Novels may include: Mark Twain’s *Huckleberry Finn* (1884), James Weldon Johnson’s *Autobiography of an Ex-Colored Man* (1912), and William Faulkner’s *Absalom, Absalom!* (1936). Music may include works of Louis Moreau Gottschalk, Scott Joplin, Irving Berlin, George Gershwin, The American Songbook, and Charlie Parker.

ENGL 387: Introduction to Linguistics
[CRN 14276]

Days: MWF

Professor: Sarah Schaaf

Time: 11:50 am-12:45 pm

Office: Richa P20

Location: HAB 107

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.

**Courses that Meet Common
Curriculum Requirements
Offered Fall 2017**

Humanities (HM):

ENGL: 120F, 122D, 221B, 222D, 223D, 286, 386

Gender (GE):

ENGL: 243

Intercultural (IC):

ENGL: 122A

Experiential Learning (EL):

ENGL: 214

Courses Required for the Major(s)

Offered Fall 2018

Gateway Courses

See pages 11-13

English 243: Literary Theory and Criticism

See page 13

English 213: Creative Writing: Poetry and Fiction

(Requirement for English Major with a Concentration in Creative Writing)

See page 14

English 311: Writing Essays

See pages 16-17

English 365C: Capstone: Race & the Imaginary

See page 23

ENGL 386: Studies in Film: It's Film Heaven? Analyzing Genre Films in an Interpretive Community (HM)

[CRN 10252]

Days: TR

Professor: Luke Mancuso

Time: 2:20 pm-3:40 pm

Office: Quad 355B

Location: Quad 346

Lab: Tuesdays 3:50 pm-6:00pm

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, adapting 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 382: Race & Ethnicity/U.S. Literature

[CRN 15088]

Days: MWF

Professor: Yvette Piggush

Time: 1:50 pm-2:45 pm

Office: Quad 352B

Location: Quad 349

This course surveys how the literatures of the United States construct race and ethnicity. We will think about how texts produce, sustain, and challenge racial and ethnic social identities and hierarchies in a period that spans the 1800s to the present moment. Recurring themes in this discussion-based class will include assimilation, borders, inter-generational conflict, translation, memory, and witnessing. In addition, we will consider how race, color, and ethnicity intersect with other social identity categories including class and gender. Our conversations will be grounded in the historical, cultural, and theoretical contexts of each text. Part of our work will also be to learn how to challenge the framing of this course—the idea that a literary work represents a racial or ethnic group and the idea that racial and ethnic diversity can be successfully “surveyed.” Texts for this course may include: Israel Zangwill’s “The Melting Pot,” Zora Neale Hurston’s *Their Eyes Were Watching God*, Sandra Cisneros’s *House on Mango Street*, Joy Kogawa’s *Obasan*, Ta-Nehisi Coates’s *Between the World and Me*, the film *Smoke Signals*, and short stories and poems by authors such as Edgar Allan Poe, Charles Chesnutt, Sherman Alexie, Langston Hughes, and Gwendolyn Brooks.

English Major: 40 Credits

Requirements:

- _____ 8 credits of ENGL 221-223 (must be differently numbered):
221: World Literatures
222: Literatures in English
223: Literature of the Americas

- _____ 4 credits of ENGL 243: Literary Theory and Criticism

- _____ 4 credits of ENGL 311: Writing Essays

- _____ 4 credits of Capstone:
ENGL 365: Capstone
HONR 398 Honors Senior Essay, Research or Creative Project
EDUC 362 Student Teaching

20 additional credits of English electives:

- ENGL _____

At least 16 credits of coursework must be 300 level:

- ENGL _____; ENGL _____; ENGL 311; Capstone
- Students may apply only one course from 120-124 toward the major.
Students must have sophomore standing to enroll in 300-level courses.

English Major with Creative Writing Concentration:

44 Credits

Requirements:

- _____ 4 credits of ENGL 213: Creative Writing—Fiction and Poetry
- _____ 8 credits of ENGL 221-223 (must be differently numbered):
 - 221: World Literatures
 - 222: Literatures in English
 - 223: Literature of the Americas

- _____ 4 credits of ENGL 243: Literary Theory and Criticism

- _____ 4 credits of ENGL 311: Writing Essays

- _____ 4 credits of ENGL 313: Advanced Creative Writing

- _____ 4 credits of Capstone
 - ENGL 368: Creative Writing Capstone
 - HONR 398 Honors Senior Creative Project

16 additional credits of English electives*:

ENGL _____
ENGL _____
ENGL _____
ENGL _____

*Students may apply 4 credits from COMM 245: Media Writing; COMM 345: Advanced Media Writing; or THEA 211: Playwriting

At least 16 credits of coursework must be 300-level:

ENGL _____; ENGL 313; ENGL 311; Capstone

Students may apply only one course from 120-124 toward the major.
Students must have sophomore standing to enroll in 300-level courses.

Electives: Upper Division

ENGL 340A: Medieval Quests (HM)

[CRN 15331]

Days: TR

Time: 12:45 pm-2:05 pm

Location: Quad 343

Professor: Jessica Harkins

Office: Quad 350B

In Arthurian Romances and medieval epics, the heroic knight commonly encounters dangerous folk and creatures that pose threats to his life and virtue. These monstrous figures threaten the knight with violence and with the allure of their otherworldly difference. Yet these monsters also reflect fears and attitudes about historical “Others” such as women, the Islamic East, Judaism, and the Orient. In this course we will examine these encounters with an eye to cultural anxieties surrounding difference. To better understand these anxieties, we will read and discuss the history and culture of the Middle Ages in relationship to our primary texts: *Le Morte D’Arthur*; *Sir Gawain and the Green Knight*; *The Romances of Chrétien de Troyes*; *The Lais of Marie De France*; *Tristan and Isolde*; and *The Song of Roland*. Reading critical texts such as Said’s *Orientalism* and Frye’s *The Secular Scripture*, we will explore the “line between ‘the West’ and ‘the Other,’” the quest as nightmare, the uncanny, and fears surrounding mixed blood. (If you are a fan of *Game of Thrones*, dragons, Lancelot and Guinevere, or medieval mystics, you’ll be among your people.)

Electives: Lower Division

ENGL 286-01A: Intro to Film (HM)

[CRN 10238]

Days: MWF

Time: 3:00 pm-3:55 pm

Location: Quad 346

Lab: Mondays 4:00 pm-6:15pm

Professor: Luke Mancuso

Office: Quad 355B

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. There may be a nominal cost for photocopied materials.

Attention: This course requires vigorous and active participation.

This course is cross-listed with COMM 286

English Major: Concentration in English – Communication Arts/Literature for 5-12 Education Licensure (44 credits)

Students who entered in Fall 2013 or later

Required Courses:

- _____ 8 credits of ENGL 221-223 (must be differently numbered):
221: World Literatures
222: Literatures in English
223: Literature of the Americas
- _____ 4 credits of ENGL 243: Literary Theory and Criticism
- _____ 4 credits of ENGL 311: Writing Essays
- _____ 4 credits ENGL 382: Race and Ethnicity in U.S. Literature or ENGL 383: Post-Colonial Literature
- _____ 4 credits of ENGL 387: English Language (Linguistics)
- _____ 8 credits of required courses from the Communication Department+
2 credits of COMM 200: Public Speaking
2 credits of COMM 252: Listening
4 credits of COMM 103: Mass Communication
- _____ 4 credits of EDUC 362 (Capstone)
- _____ 8 additional credits of English electives*
ENGL _____
ENGL _____

*The English Department strongly recommends ENGL 352: Shakespeare as 4 of these credits.

+ These courses count toward the English major only for students who complete the Education minor.

See also the Education Department's listing of courses required for a 5-12 licensure.

Students may apply only one course from 120 to 124 toward the major.

English Minor (20 credits)

_____ 20 credits of English courses, including at least 12 at the upper-division level*

- ENGL _____
- ENGL _____
- ENGL 3 _____
- ENGL 3 _____
- ENGL 3 _____

*The English Department strongly recommends that students take English 311.

Students may apply only one course from 120-124 toward the minor.

Writing Minor (20 credits)

_____ 12 credits of writing courses within the English major*+

- ENGL _____
- ENGL _____
- ENGL _____

*Students may substitute COMM 245: Introduction to Media Writing and COMM 345: Advanced Media Writing

+ The English department strongly recommends that students take English 311.

_____ 8 additional elective English credits

- ENGL _____
- ENGL _____

Students may apply only one course from 120-124 toward the minor.

ENGL 311-02A: Writing Essays

[CRN 10362]

Days: TR

Professor: Matt Harkins

Time: 9:35-10:55am

Office: QUAD 352C

Location: Quad 343

Put simply, we’ll be committing “creative nonfiction.” Like the writers we’ll be reading, we’ll try to discover exactly what we want to say—and then say it so well that others will want to read our writing.

In inventing the essay as we know it, Montaigne noted how his work remained provisional and exploratory—“essays” or attempts at his subject. In a very real sense these qualities stemmed from his drive to keep diving deeper and deeper into his prose to try to discover what it was exactly that compelled him to write in the first place. Subjects are difficult like that. E.B. White, writing about the first moon landing, went through multiple drafts, writing and rewriting until finally satisfied with his narrative tone—and thus understood what it was he wanted to say.

We’ll be paying a good deal of attention to how this “what” takes shape largely through “how” an essay comes together; form cannot be separated from content. Small, telling details, precisely rendered, ground one’s work in the world, letting a series of thoughts take root. Developing this precision will be at the heart of our writing. Everything submitted this semester should be the product of multiple drafts—some turned in, some not—as, apprentices of a demanding craft, we hone our skills.

Writing Courses: Upper Division

ENGL 311-01A: Writing Essays

[CRN 10361]

Days: MWF

Professor: Cindy Malone

Time: 9:10 am-10:05 am

Office: Quad 357B

Location: Quad 341

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.

100-Level Courses

ENGL 120F: Monstrosity/Metamorphosis (HM)

[CRN 15083]

Days: MWF

Professor: Rachel Marston

Time: 9:10 am-10:05 am

Office: Quad 357A

Location: Quad 344

Monsters are an integral part of our narrative experience, from childhood ghost stories to updated contemporary tales of vampires and zombies. We are fascinated with monsters, the creatures that are almost us but not quite, the creatures we might become. The word monster comes from the Latin *monere*, meaning “to show,” “to warn,” or “to remind” (*Webster’s Word Histories*, 1989).

This course will examine literary representations of the monstrous. We will ask: How do we conceive of the monster and the monstrous? What forms can the monstrous take? What is the relationship between monsters and desire? What does monstrosity teach us about narrative forms? And above all, what does the monster reveal or show us about ourselves, especially how we understand and construct individual and social identity?

ENGL 120G: Expedition Through Literature (HM)

[CRN 15333]

Days: MWF

Professor: John Kendall

Time: 11:30 am-12:25 pm

Office: Quad 354A

Location: Quad 343

Heroes are easy to find in REALLY good books, right? However, have you ever wondered what makes those heroes “heroic”? What makes heroic characters relatable and unreachable at the same time? Can villains be heroic? Can heroes be bad? Throughout your semester-long literary expedition, we’ll look at MANY types of heroic characters—some characters you might like and some you won’t; some you can relate to and some you can’t.

We’ll begin our expedition by creating a literary guide and a literary roadmap in order to figure out how to effectively identify heroic characters. As we navigate through myriad literary worlds, the following is a list of “heroes” we’ll likely bump into (not in any particular order): Gilgamesh, Lisbeth Salander, Guinevere, Esther, Aragorn, Odysseus, Aeneas, Laura Ingalls, Beowulf, Harry Potter, Natty Bumppo/Hawkeye, Wife of Bath, Dracula, Sherlock Holmes, Lucy Pevensie, Achilles, Katniss Everdeen. Who knows, you might even encounter an Ironman or a Black Widow or a Rick Grimes or an Aladdin or a Xena along the way. Join us as we travel vast literary worlds in search of the sometimes elusive but always interesting literary hero.

ENGL 122A: Myth: Fiction or Poetry (HM) (IC)

[CRN 15330]

Days: MWF
Time: 10:20-11:15 am
Location: Quad 3XX

Professor: Jessica Harkins
Office: Quad 350B

In this course we will read fiction and poetry written by a variety of modern and contemporary authors who incorporate mythology and/or legends into their writing. As we begin each piece of fiction or poetry, we will simultaneously read versions of the myths or legends being accessed in the writing; in this way, we can see how the author may be re-imagining and translating the myth into his or her contemporary social, political, and artistic contexts. Students may expect to read writers from several different cultures and countries, to gain skills and confidence reading both poetry and fiction, and to explore the imaginative and critical dynamics of re-writing myth—both in our course readings and in multiple creative and critical writing exercises that we will undertake throughout the semester.

ENGL 122D: Lit: Men, Women, and Aliens (HM)

[CRN 15329]

Days: MWF
Time: 8:00 am-8:55 am
Location: Quad 353

Professor: Betsy Johnson-Miller
Office: Quad 355C

“Find me near the flower’s eye
that takes in provocation
and begins to grow.”

--Rumi

One definition of the word provoke is "to stir up intentionally." In this class, we will examine literature that provokes readers. The literature we will encounter will provoke us in a variety of ways: from asking us to examine race and gender roles to asking us to question some firmly and commonly held beliefs, from asking us to enter into a poem that we might not understand to demanding that we jump into a narrative that will not let us go. The purpose of this class is to get stirred up by literature, to find ourselves breathless, angry, thrilled, confused, all within the confines of a page, so that we may, as Rumi suggests, begin to grow.

ENGL 214-01A: Writing the Experience (EL)

[CRN 13867]

Days: TR
Time: 8:00-9:20am
Location: Quad 343

Professor: Christopher Bolin
Office: Quad 359D

In this course, students explore their own poetry and fiction while getting to teach creative writing to local fifth-graders. This course helps students better their writing of poetry and fiction and helps them develop the skills to teach creative writing. Students participate in writing workshops and closely examine published stories and poems. Additionally, we spend a number of our class meetings leading creative-writing sessions at a local, elementary school. Ultimately, this course helps students see how "service" and "art" complement one another. This course helps students write stronger poems and stories and connects them with a community of engaged peers.

This course has a \$35 supplemental fee for background checks and transportation costs.

Writing Courses: Lower Division

ENGL 206-01A: Creative Writing: Clinical Encounters [CRN 14171]

Days: TR
Time: 9:35am-10:55am
Location: Quad 342

Professor: Christopher Bolin
Office: Quad 359D

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 213-01A: Creative Writing: Poetry and Fiction [CRN 13239]

Days: TR
Time: 2:20 pm-3:40 pm
Location: Quad 347

Professor: Matt Callahan
Office: Quad 355D

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 creative writing workshops at the 300 level. Students will write, revise and rewrite original works of poetry and prose with a final goal of creating an original portfolio of written work. Particular attention will be paid to each student's ability to develop a critical eye and ear for language use, both her own and that of his classmate.

Gateway Courses

ENGL 221B: Early Western Literature: Homer and Dante (HM) [CRN 15086]

Days: MWF
Time: 12:40 pm-1:35 pm
Location: Quad 344

Professor: Jessica Harkins
Office: Quad 350B

This early western literature course starts in the ancient world and travels to the medieval as we read foundational masterpieces of literature. We read the famous Greek poets Homer and Sappho, and the later Roman poets Virgil and Ovid. We see how Virgil changes Homer in his later version to fit with the values of the Roman Empire. (We also look at some contemporary poems to see how modern writers retell Ovid’s classical myths.) In the Medieval period we see how Dante and other Christian writers transform the ancient, “pagan” stories into Christianized versions. Students see how a story changes over time as each writer turns old material into something new—something suited to his or her present time and place. We also study gender and sexual norms in these often sexually troubling works, and we see how marginalized female writers, such as Sappho and Christine de Pizan, depict their sex in their own words while carving out a place for women within a masculine tradition. Students in this course may expect to learn ways of reading literary texts, how to conduct literary research and analysis, as well as how to recognize allusions in later literature—a strong basis for future literary study.

ENGL 222D: Shocking Discoveries (HM) [CRN 15332]

Days: MWF
Time: 11:30 am-12:25 pm
Location: Quad 353

Professor: Cindy Malone
Office: Quad 357B

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 will 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 relationships through the lens of scientific discoveries. Texts may include George Eliot’s *The Lifted Veil*, Mary Shelley’s *Frankenstein*, Alfred, Lord Tennyson’s *In Memoriam A.H.H.*, Arthur Conan Doyle’s *Sherlock Holmes* stories, and the poetry of Gerard Manley Hopkins.

ENGL 223D: Haunted Americas (HM)

[CRN 15093]

Days: MWF

Professor: Yvette Piggush

Time: 9:10 am-10:05 am

Office: Quad 352B

Location: Quad 353

This course introduces you to the literary culture of the nineteenth-century Americas by introducing you to its ghosts. We will explore how ghosts and haunting reveal the construction of forms of social inclusion and exclusion. What haunts American literature is often the result of systems of discrimination and oppression. We will also see how ghosts and haunting reveal opportunities for hope and for social transformation. American literature is haunted by empowering ancestors and by future possibilities. Readings for this class will seek to provide students with basic exposure to aspects of Native, African, Mexican, and European American perspectives on haunting in the 1800s. Individual authors featured in the course include Edgar Allan Poe, Emily Dickinson, Harriet Jacobs, Charles Chesnutt, and Henry James.

ENGL 243: Literary Theory & Criticism (GE)

[CRN 10358]

Days: TR

Professor: Christina Tourino

Time: 9:35 am-10:55am

Office: Quad 354B

Location: Quad 347

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.

The working definition of theory in this course is a set of generalizations or questions, usually rather abstract, about the nature or value of a particular practice or set of practices. Literary theory, then, refers to the process of understanding the nature of literature, the function of literature in society, and the relation between the text and the author, the reader, language, culture, and history. Some questions we will explore in this course: What is literature and what does it do? How do we read and interpret literary texts? Is it possible to arrive at a “correct” interpretation of a text? 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?

Literary theory is inseparable from social theory, which attempts to understand something about why things are as they are. We will study some major statements of literary and social theory spanning many schools of thought, such as Hermeneutics, Marxism, Psychoanalysis, Structuralism, Post-structuralism, Post-modernism, Post-colonialism, Feminism, Queer theory, and Cultural Studies.

Supervised reading or research at the lower-division level. Permission of department chair required for non-majors. Not available to first-year students without permission.