



DEPARTMENT OF ENGLISH

SUMMER / FALL 2024

COURSE DESCRIPTIONS

[SLU.EDU/ARTS-AND-SCIENCES/ENGLISH](https://slu.edu/arts-and-sciences/english)

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SAINT LOUIS  
UNIVERSITY.

Summer / Fall 2024

# Course Descriptions

## Department of English

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## Summer 2024

ENGL 1900-01 Advanced Strategies of Rhetoric and Research | Online | Rayner

ENGL 1900-02 Advanced Strategies of Rhetoric and Research | Online | Monzyk

ENGL 2650-01 Technology, Media and Literature | Online | Casmier

### Summer 2024 Narrative Course Descriptions

#### ENGL 1900-01 Advanced Strategies of Rhetoric and Research (Online)

*Christian Rayner*

Studies complex structures of language including its logical and persuasive possibilities. Emphasizes analytical reading, critical thinking, and research methodology skills. Prerequisite: ENGL-1500, or equivalent. The writing program offers multiple sections of ENGL 1900 that focus on particular lines of inquiry.

#### ENGL 1900-02 Advanced Strategies of Rhetoric and Research (Online)

*Natalie Monzyk*

Studies complex structures of language including its logical and persuasive possibilities. Emphasizes analytical reading, critical thinking, and research methodology skills. Prerequisite: ENGL-1500, or equivalent. The writing program offers multiple sections of ENGL 1900 that focus on particular lines of inquiry.

#### ENGL 2650-01 Technology, Media and Literature (Online)

*Stephen Casmier*

Through theoretical texts, documentaries, film, stories and novels, this course will explore the ways that technology and the media affect and control our understanding of ourselves and the world. It will use the ideas of thinkers such as Jacques Lacan, Michel Foucault, Walter Benjamin, Slavoj Žižek, Jean Baudrillard and Naomi Klein among others to read *The Hunger Games* by Suzanne Collins and *White Noise* by Don DeLillo. It will also explore the relationship of text to film, and screen documentaries such as Leni Riefenstahl's *Triumph of the Will*, *The Matrix*, *Wings of Desire* and *A Clockwork Orange*. Through this class, students will become acquainted with various critical perspectives and approaches to reading literature.

Students who complete ENGL 2650 will be able to achieve the following outcomes.

- Generate engaged and responsive close readings of texts;
- Describe and analyze the various ways in which texts reflect and help shape wider cultural conditions;
- Construct clear spoken and written arguments that demonstrate an awareness of purpose and audience.

These outcomes will be assessed through the student's performance on 3 (the first paper has two sections of 2 1/2 - to 3-pages and the other papers are 2 1/2 to 3 pages each) papers (and peer editing), graded journal entries, and discussion forums.

## Fall 2024

### COURSES THAT FULFILL MAJOR REQUIREMENTS

**\*\*STUDENTS: If you wish to enroll in an English course that is either full or has a temporary restriction in place, you should put your name on the waitlist. DO NOT contact the course instructor until you have put your name on the waitlist. Waitlists will be monitored and announcements will be made when either seats become available or when restrictions are lifted.**

ENGL 1500 The Process of Composition | Multiple Sections – Consult Courses@SLU for Details.

ENGL 1900 Advanced Strategies of Rhetoric and Research | Multiple Sections – Consult Courses@SLU for Details.

ENGL 1920 Advanced Writing for Professionals | Multiple Sections – Consult Courses@SLU for Details.

#### Introductory Courses

ENGL 2250-01 Conflict, Social Justice and Literature | MWF 12:00-12:50 p.m. | Molesky

ENGL 2250-02 Conflict, Social Justice and Literature | TTh 9:30-10:45 a.m. | Jaber

ENGL 2450-01 Nature, Ecology and Literature | TTh 12:45-2:00 p.m. | Johnston

ENGL 2550-01 / WGST 2550-01 Gender, Identity and Literature | TTh 11:00-12:15 p.m. | Benis

ENGL 2650-01 Technology, Media and Literature | TTh 2:15-3:30 p.m. | Thorman

ENGL 2650-02 Technology, Media and Literature | MWF 11:00-11:50 | Casmier

ENGL 2750-01 Film, Culture and Literature | MWF 1:10-2:00 p.m. | Lindsey

ENGL 2750-02 Film, Culture and Literature | MWF 9:00-9:50 a.m. | Broemmer

ENGL 2750-03 Film, Culture and Literature | TTh 3:45-5:00 p.m. | Warners

#### \*\*New English Major Courses

Beginning with the 2024-2025 academic year, all *newly declared* English majors and minors will pursue a new English curriculum and should prioritize the new major coursework. Worksheets for both the current major and minor and the new major and minor are included at the end of this booklet. **Please Note:** Current English majors will continue to follow the current curriculum, but are encouraged to take new major courses as a part of their elective coursework.

ENGL 3000-01 Encountering English: Experiments and Avant-Gardes | TR 12:45-2:00 | Smith

ENGL 3020-01 Shapes of English: Sonnets of Lovers, Rivals, and Assassins | MWF 10:00-10:50 | Mathys

#### Current English Major Distribution Requirements

##### Area One: Form and Genre

ENGL 3020-01 Shapes of English: Sonnets of Lovers, Rivals, and Assassins | MWF 10:00-10:50 | Mathys

ENGL 3050-01 Creative Writing: Poetry | TTh 11:00- 12:15 p.m. | Johnston

ENGL 3060-01 Creative Writing: Fiction | TTh 9:30-10:45 a.m. | Austin

ENGL 3080-01 Creative Writing: Non-Fiction | TTh 2:15-3:30 p.m. | Harper

ENGL 3100-01 Topics in Creative Writing: Writing Tiny | MW 11:00-12:15 | Mathys

ENGL 3190-01 Literature of Ridicule and Satire | TTh 11:00-12:15 p.m. | Sawday

ENGL 3212-01 Dark Academia | MWF 1:10-2:00 p.m. | Brizee

ENGL 3220-01 Film and Literature | TTh 9:30- 10:45 p.m. | Coursey

ENGL 3241-01 Young Adult Literature | T 2:15-5:00 p.m. | Buehler

##### Area Two: History and Context

ENGL 3250-01 British Literary Traditions to 1800: Rewriting the Origins | MWF 11:00-11:50 a.m. | Park

ENGL 3280-01 American Literatures after 1865 | MWF 10:00-10:50 p.m. | Molesky

### Area Three: Culture and Critique

ENGL 3520-01 Af-Am Lit Trad II: Post-1900 | MWF 12:00-12:50 p.m. | Casmier  
ENGL 3570-01 & H-01 Writing Sex in the Middle Ages | MWF 1:10-2:00 p.m. | Evans  
ENGL 3700-01 The Bible and Literature | TTh 9:30-10:45 p.m. | Stump  
ENGL 3730-01 Introduction to Medical Humanities, Literature | TTh 2:15-3:30 p.m. | Stiles

### Area Four: Rhetoric and Argument

ENGL 3860-01 Public Writing | TTh 12:45-2:00 p.m. | Rivers

### **4000-Level Advanced Writing / Seminars**

ENGL 4000 Professional Writing | Multiple sections and instructors; consult Courses@SLU for details.  
ENGL 4045-01 Rhetoric and Religion: Persuasive Catholicism | TTh 2:15-3:30 | Lynch  
ENGL 4060-01 The Craft of Fiction | TTh 11:00-12:15 | Austin  
ENGL 4100-01 History of the English Language: How Our Language Evolved | MWF 11:00-11:50 p.m. | Evans  
ENGL 4530-01 Medicine, Mind, and Victorian Fiction | TTh 3:45-5:00 p.m. | Stiles  
ENGL 4890-01 Topics in American Literature and Culture: Asian American Literature (RIE) | MWF 1:10-2:00 | Jayasuriya

### Research Intensive English (RIE) Seminars

ENGL 4890-01 Topics in American Literature and Culture: Asian American Literature (RIE) | MWF 1:10-2:00 | Jayasuriya

### Senior Capstone Workshop (formerly titled Senior Inquiry Seminar)

ENGL 4960-01 Senior Capstone Workshop | TTh 12:45-2:00 p.m. | Uraizee

## **GRADUATE COURSES**

ENGL 5000-01 Methods of Literary Research | M 4:15-7:00 | Jayasuriya  
ENGL 5010-01 Teaching Writing | TTh 11:00-12:15 | Rivers  
ENGL 6500-01 Romanticism: Space, Gender and Subjectivity in Romanticism | T 2:15-5:00 p.m. | Benis  
ENGL 6710-01 19th C. American Literature: Pursuing Moby-Dick: The Arts, Race and Sexuality | Th 4:15-7:00 p.m. | Yothers  
ENGL 6790-01 Topics in 20th C. American Lit: The Making of Americans | W 6:00-8:45 p.m. | Grant

## COURSES THAT FULFILL MAJOR CONCENTRATION REQUIREMENTS

### Creative Writing Concentration

- ENGL 3050-01 Creative Writing: Poetry | TTh 11:00- 12:15 p.m. | Johnston
- ENGL 3060-01 Creative Writing: Fiction | TTh 9:30-10:45 a.m. | Austin
- ENGL 3080-01 Creative Writing: Non-Fiction | TTh 2:15-3:30 p.m. | Harper
- ENGL 3100-01 Topics in Creative Writing: Writing Tiny | MW 11:00-12:15 | Mathys
- ENGL 4060-01 The Craft of Fiction | TTh 11:00-12:15 | Austin

### Rhetoric, Writing and Technology Concentration

- ENGL 3860-01 Public Writing | Th 12:45-2:00 p.m. | Rivers
- ENGL 4000 Professional Writing | Multiple sections and instructors, consult Courses@SLU for details.
- ENGL 4045-01 Rhetoric and Religion: Persuasive Catholicism | TTh 2:15-3:30 | Lynch

### Research Intensive English (RIE) Concentration

- ENGL 4890-01 Topics in American Literature and Culture: Asian American Literature (RIE) | MWF 1:10-2:00 | Jayasuriya

## INTERDISCIPLINARY MINOR OFFERINGS

### Film & Media Studies Interdisciplinary Minor

Contact Alex Rafi with program questions at [alex.rafi@slu.edu](mailto:alex.rafi@slu.edu)

- ENGL 2750-01 Film, Culture and Literature | MWF 1:10-2:00 p.m. | Lindsey
- ENGL 2750-02 Film, Culture and Literature | MWF 9:00-9:50 a.m. | Broemmer
- ENGL 2750-03 Film, Culture and Literature | TTh 3:45-5:00 p.m. | Warners
- ENGL 3220-01 Film and Literature | TTh 9:30- 10:45 p.m. | Coursey

### Medical Humanities Interdisciplinary Minor

Contact Dr. Anne Stiles with program questions at [anne.stiles@slu.edu](mailto:anne.stiles@slu.edu)

- ENGL 3730-01 Introduction to Medical Humanities, Literature | TTh 2:15-3:30 p.m. | Stiles

## COURSES THAT FULFILL NEW UNIVERSITY CORE REQUIREMENTS

***\*\*STUDENTS: In the Spring of 2020, Saint Louis University formally adopted our first-ever University Core Curriculum. The University Core is in place for all new, incoming students as of fall 2022. Some upper level current students continue to pursue the old core. Please consult with your academic advisor to ensure that you are meeting the appropriate requirements.***

### Eloquentia Perfecta: Written and Visual Communication

- ENGL 1900 Advanced Strategies in Research and Rhetoric | Multiple Sections – Consult Courses@SLU for Details.

### Ways of Thinking: Aesthetics, History, and Culture

- ENGL 2250-01 Conflict, Social Justice and Literature | MWF 12:00-12:50 p.m. | Molesky
- ENGL 2250-02 Conflict, Social Justice and Literature | TTh 9:30-10:45 a.m. | Jaber
- ENGL 2450-01 Nature, Ecology and Literature | TTh 12:45-2:00 p.m. | Johnston
- ENGL 2550-01 / WGST 2550-01 Gender, Identity and Literature | TR 11:00-12:15 p.m. | Benis
- ENGL 2650-01 Technology, Media and Literature | TTh 2:15-3:30 p.m. | Thorman
- ENGL 2650-02 Technology, Media and Literature | MWF 11:00-11:50 | Casmier
- ENGL 2750-01 Film, Culture and Literature | MWF 1:10-2:00 p.m. | Lindsey

ENGL 2750-02 Film, Culture and Literature | MWF 9:00-9:50 a.m. | Broemmer  
ENGL 2750-03 Film, Culture and Literature | TTh 3:45-5:00 p.m. | Warners  
ENGL 3220-01 Film and Literature | TTh 9:30- 10:45 p.m. | Coursey  
ENGL 3250-01 British Literary Traditions to 1800: Rewriting the Origins | MWF 11:00-11:50 a.m. | Park  
ENGL 3280-01 American Literatures after 1865 | MWF 10:00-10:50 p.m. | Molesky  
ENGL 3520-01 Af-Am Lit Trad II: Post-1900 | MWF 12:00-12:50 p.m. | Casmier

Equity and Global Identities: Identities in Context

ENGL 2550-01 / WGST 2550-01 Gender, Identity and Literature | TTh 11:00-12:15 p.m. | Benis

Equity and Global Identities: Dignity, Ethics, and a Just Society

ENGL 2250-01 Conflict, Social Justice and Literature | MWF 12:00-12:50 p.m. | Molesky  
ENGL 2250-02 Conflict, Social Justice and Literature | TTh 9:30-10:45 a.m. | Jaber  
ENGL 3520-01 Af-Am Lit Trad II: Post-1900 | MWF 12:00-12:50 p.m. | Casmier

Eloquentia Perfecta: Creative Expression

ENGL 3050-01 Creative Writing: Poetry | TTh 11:00- 12:15 p.m. | Johnston  
ENGL 3060-01 Creative Writing: Fiction | TTh 9:30-10:45 a.m. | Austin  
ENGL 3080-01 Creative Writing: Non-Fiction | TTh 2:15-3:30 p.m. | Harper  
ENGL 3100-01 Topics in Creative Writing: Writing Tiny | MW 11:00-12:15 | Mathys

Eloquentia Perfecta: Writing Intensive

ENGL 3212-01 Dark Academia | MWF 1:10-2:00 p.m. | Brizee  
ENGL 3220-01 Film and Literature | TTh 9:30- 10:45 p.m. | Coursey  
ENGL 3280-01 American Literatures after 1865 | MWF 10:00-10:50 p.m. | Molesky  
ENGL 3520-01 Af-Am Lit Trad II: Post-1900 | MWF 12:00-12:50 p.m. | Casmier  
ENGL 3730-01 Introduction to Medical Humanities, Literature | TTh 2:15-3:30 p.m. | Stiles  
ENGL 3860-01 Public Writing | TTh 12:45-2:00 p.m. | Rivers  
ENGL 4000 Professional Writing | Multiple sections and instructors; consult Courses@SLU for details.

Collaborative Inquiry

ENGL 4045-01 Rhetoric and Religion: Persuasive Catholicism | TTh 2:15-3:30 | Lynch

## ONE-THOUSAND LEVEL COURSES

### **ENGL 1900 Advanced Strategies of Rhetoric and Research**

Multiple sections will be offered. Please consult [Courses@SLU](mailto:Courses@SLU) for sections and times.

Studies complex structures of language including its logical and persuasive possibilities. Emphasizes analytical reading, critical thinking, and research methodology skills. Prerequisite: ENGL-1500, or equivalent. The writing program offers multiple sections of ENGL 1900 that focus on particular lines of inquiry. These sections are described below. Interested students should contact the writing program by email to find out specific sections and times ([writingprogram@slu.edu](mailto:writingprogram@slu.edu)).

#### **Gender, Identity, and Rhetoric**

This 1900 offering will examine the ways in which rhetoric illuminates and challenges cultural assumptions and practices related to gender and identity. Learning objectives include the development of rhetorically persuasive messages regarding those cultural assumptions; the composition of a project that stems from meeting audience expectations and that applies gender/identity rhetorics on a practical level; research methods to develop and shape the project; and analysis and synthesis of research into a persuasive message toward a target audience.

#### **Conflict, Social Justice, and Rhetoric**

This 1900 offering will focus on conflict and social justice issues related to a range of issues, which may include poverty, policing, incarceration, and historical memory, among others. Conflicts around these and other issues have become acute in the last few years, across the nation and right here in St. Louis. By researching these issues and their impact on our society, students will prepare themselves to intervene rhetorically into these and related situations.

#### **Nature, Ecology, and Rhetoric**

This 1900 offering focuses on humanity's relationship to the natural world. Human beings are both part of nature but have also often believed that they stand apart from nature. The conflicts between these attitudes have become especially acute in our present moment as humans become aware of the damage they have done to the ecologies that sustain them. Students will study these issues, write about them, and create rhetorically effective responses.

#### **Medical Humanities and Rhetoric**

This 1900 offering explores the connection between medicine and the humanities as an avenue of inquiry into the complex structures of language, especially its rhetorical and persuasive possibilities. As in other 1900 sections, analytical reading, critical analysis, and research methodology skills will be emphasized; however, they will be particularly honed through the exploration of issues like medical ethics, death and disease, disability, and patient rights.

#### **Faith, Doubt, and Rhetoric**

This 1900 offering will analyze and research the role of religious discourse in public life in the United States. Students will read and write about a wide variety of rhetorical discourses, religious, anti-religious, and non-

religious. Some course sections will focus on the history of these arguments in the U.S., while others may focus on the contemporary emergence of "seekers" (those who are exploring religious affiliations) and "nones" (those who claim no such affiliation). As in other 1900 sections, students will conduct library research in order to develop their own critical inventions in this discourse. They will produce not only traditional written arguments, but also multimodal persuasive texts.

### **Technology, Media, and Rhetoric**

This 1900 offering will focus on new and emerging technologies that are reshaping human relations: from the now ubiquitous smartphone and increasingly popular wearables like the Fitbit to the potentially all-encompassing Internet of Things. New modes of communication provide new ways of mediating the human experience, though they also present new challenges for connecting with and moving others, a chiefly rhetorical task. Through sustained writing and rewriting, students will think and argue their way through these challenges by utilizing the very communication technologies the course is critically engaging.

## TWO-THOUSAND LEVEL COURSES

### Introductory Coursework for the English Major

***\*\*All 2000-level courses also fulfill a College of Arts and Sciences core ("Old Core") literature requirement\*\****

#### **ENGL 2250-01 Conflict, Social Justice and Literature**

*Jason Molesky*

Certain works of art have played signal roles in inspiring social and legal reforms, provoking strikes and uprisings, or awakening broad publics to new ways of seeing. This course examines a selection of the most politically influential artworks of the last two hundred years. Our primary texts come mainly from the United States, Europe, and Latin America, the areas with which I am most familiar. We range across literature, film, visual art, music, and performance. We study works of literary and popular culture alike, reading Aleksandr Solzhenitsyn, Rachel Carson, and Frederick Douglass, among others, but also an 1880s stage show, a 1980s soap opera, and Mother Jones's dress. Most of these texts expand the reach of justice, often through gender, race, class, or ecology. Others, such as films by D.W. Griffith or Leni Riefenstahl, exemplify the skilled artist's capacity to move audiences toward more troubling sentiments. We are interested, above all, in how these politically influential texts operate; in how and why they have worked upon us to reshape social attitudes and state policies. Engaging these questions involves thematic and historical analyses as well as textured close readings, and assignments cultivate these skills. Graded activities include participating in class, writing short reading responses, and composing 2-3 analytical essays and/or creative projects.

#### **ENGL 2250-02 Conflict, Social Justice and Literature**

*Ahlam Jaber*

This class will approach conflict, social justice, and literature through a focus on Arab and Arab American literature. The ongoing occupation of Palestine will be a reference point for much of the literature we engage with in this course. Our course will work with texts from authors like Edward Said, Rabih Alameddine, Etaf Rum, Hanan al-Shaykh, Saleem Haddad, and Mohsin Hamid. Through novels, short stories, documentary literature, and works of theory, we will explore ideologies and theoretical lenses in which to read this literature, such as postcolonial theory, decolonization rhetoric, white supremacy, capitalism, imperialism, and so on. Ultimately, we will work to explore questions of occupation, identity and the rhetoric around the dehumanization of the Arab in the Western world. Students are expected to grapple with these and other ideas through class discussions, weekly writing assignments, midterms, and final papers, as well as short assignments to build close reading, annotation, and peer editing skills. If you are interested in stories of Arab identity, the political framework built around Arab identity, what is (and has been) happening in Palestine, and deconstructing/decolonizing our world, this might be the class for you.

#### **ENGL 2450-01, Nature, Ecology and Literature**

*Devin Johnston*

This course will focus on relationships between human and nonhuman animals as they are depicted in literature. What bright or wavering lines have we drawn between ourselves and other creatures? What does it mean to be animal, to be human? What rights do we ascribe to animals, what intelligences, what feelings? How do we empathize with other creatures, while recognizing their otherness? How have we imagined our

place in the natural world, more generally? Central to the course will be questions of humanism and anthropomorphism. Along the way, we will also consider the animal-rights movement, vegetarianism, pets, zoos, evolution, and extinction. Readings may include foundational texts such as Genesis and Ovid's *Metamorphoses*; modern works such as Franz Kafka's *Metamorphosis* and Stephen Graham Jones's *The Only Good Indians*; Marianne Moore's poems on exotic species and Australian bird poems; as well as philosophical reflections by John Berger and others. Students will be expected to read and analyze course texts closely, write several papers, undertake regular quizzes, and contribute to class discussions.

### **ENGL 2550-01 Gender, Identity and Literature**

*Toby Benis*

This course will explore literature from a variety of time periods and cultural traditions through the prism of gender and identity. We will begin by defining the concept of intersectionality, which sees identity as inherently plural, existing at the intersection of how a person identifies in terms of gender, race, social class, and nationality. What are our identities as individuals and how together have they shaped our experiences? Informed by an intersectional perspective, we then will survey works of literature with particular attention to educational experiences and the shape of and interactions within the family. We also will attend to different kinds of literary form, reading widely in the three principal genres of fiction, drama and poetry. Class texts will include Toni Morrison's *The Bluest Eye*; William Shakespeare's *King Lear*; Marjane Satrapi's *Persepolis*; and poetry by Audre Lorde, Adrienne Rich and Emily Dickinson, among others. Class discussions, brief response papers, longer essays and formal examinations will help you develop your analytical and argumentative skills.

### **ENGL 2650-01 Technology, Media and Literature**

*Katie Thorman*

Through novels, works of fiction, podcasts, television episodes, and theoretical texts, this course will explore the ways that technology and media in the Victorian period affected and altered social institutions, practices, and 'norms.' Students will actively analyze the role of nineteenth-century advancements in media and technology, such as the postal system, the serialization of novels, the popularity of the periodical, and changes in medical tools and treatments. Disability studies, medical humanities, and women's and gender studies are the main theoretical approaches students will be introduced to and asked to apply to the course texts and their own writing. Texts might include Nellie Bly's stunt girl journalism exposé *Ten Days in a Madhouse* (1887) and Elizabeth Gaskell's *views on the Industrial Revolution in North and South* (1855). Multimedia texts may include a look at the role of Lady Whistledown's publications in the Netflix series *Bridgerton* and podcast episodes, such as *Morbid Curiosity Podcast's* review of Victorian post-mortem photography and *Ologies* with Allie Ward's interview with postcard historian Donna Braden. Assignments will include short reading responses, quizzes, two essays, and a short presentation.

### **ENGL 2650-02 Technology, Media and Literature**

*Stephen Casmier*

Through theoretical texts, documentaries, film, stories and novels, this course will explore the ways that technology and the media affect and control our understanding of ourselves and the world. It will use the ideas of thinkers such as Jacques Lacan, Michel Foucault, Walter Benjamin, Slavoj Žižek, Jean Baudrillard and Walter Ong among others to read *The Hunger Games*, by Suzanne Collins, *A Clockwork Orange*, by

Anthony Burgess and *White Noise*, by Don DeLillo. It will also explore the relationship of text to film, and screen documentaries such as Leni Riefenstahl's *Triumph of the Will*. Through this class, students will become acquainted with various critical perspectives and approaches to reading literature. Students who complete ENGL 2650 will therefore be able to:

- Perform engaged and responsive close readings of texts;
- Describe and analyze the various ways in which texts reflect and help shape wider cultural conditions;
- Construct clear formal and informal arguments that demonstrate an awareness of purpose and audience.

These outcomes will be assessed through the student's performance on a take-home midterm exam (it will consist of two sections of 2 ½ - to 3-pages each), two analysis papers (2 ½ to 3 pages each), peer editing, graded journal entries, discussion forums, and several short quizzes.

### **ENGL 2750-01 Film, Culture and Literature**

*Sydney Lindsey*

An eye for an eye. Revenge is sweet. This course will attempt to answer the questions: Why are stories of revenge so satisfying? What counts as revenge? Is revenge a form of justice? And does revenge ever end? Looking at pieces of literature and film that range from satisfying to uncomfortable to disastrous, our class will try to find out if revenge is really best served cold.

In doing so, we will develop critical close reading and analysis skills that allow us to engage with texts culturally, politically, and historically, and develop clear spoken and written arguments. Course evaluation will include reading journals, short writing assignments, and two extended writing assignments, including a final essay. Our literary texts will include Toni Morrison's *Beloved* and Stephen Graham Jones's *The Only Good Indians*, along with short stories, poetry, and criticism from various authors. Our discussions of film will include works such as Quentin Tarantino's *Inglourious Basterds* (2009) and Jennifer Kent's *The Nightingale* (2018). And, finally, we will also welcome discussions of where we see revenge in pop culture, from music to cheating scandals and the famous "revenge body."

### **ENGL 2750-02 Film, Culture and Literature**

*Alexa Broemmer*

Eating is something we do every day, yet it is rarely studied from a literary, academic viewpoint. In this course, we will examine the relationship between appetite, food, gender, power, and violence in film and literature. Our course will be rooted in settler-colonial narratives, as we read about both real and fictional European encounters with the New World. From these narratives, we will take the themes of savagery, cannibalism, women, and emasculation and apply to them class texts as we work our way to our current societal moment. Possible literary texts include *American Psycho* by Bret Easton Ellis, *A Certain Hunger* by Chelsea G. Summers, *The Vegetarian* by Han Kang, *Tender Is the Flesh* by Agustina Bazterrica, *My Year of Meats* by Ruth Ozeki, and others. Possible films include *The Texas Chainsaw Massacre* directed by Tobe Hooper, *Swallow* directed by Carlo Mirabella-Davis, *Fresh* directed by Mimi Cave, *The Menu* directed by Mark Mylod, and more. We will also encounter texts such as memoirs, cookbooks, and restaurant reviews.

Assignments include three short essays, two class presentations, and a final paper.

### **ENGL 2750-03 Film, Culture and Literature**

*Savanah Warners*

This course will approach film, literature, and culture through a focus on SF, an acronym that applies to science fiction, speculative fiction, string figures, situated feminism, or science fantasy (among others!), depending on who you ask and in what context. It will focus on the ecological aspects of the sf genre in film and literature, as well as the social and political environments that influence and are influenced by them. Expect to read texts like Mary Shelley's *Frankenstein*, Octavia Butler's *Dawn*, and a selection of short stories by authors like Ted Chiang and Carmen Maria Machado. We will also watch scifi films like *Invasion of the Body Snatchers* (1978) and *Frankenstein Unbound* (1990), as well as more recent films like *Biosphere* (2023), and a few episodes from various shows. These texts should help us consider the sf genre through essential themes of evolution, exploitation, and climate change and to consider differing portrayals of race, gender, class, and ability. This course will include class-wide conversations, daily journaling exercises, small group assignments, a short individual presentation, and midterm and final papers.

## THREE-THOUSAND LEVEL COURSES

### New English Major Courses

***\*\*Beginning with the 2024-2025 academic year, all newly declared English majors and minors will pursue a new English curriculum and should prioritize the new major coursework. Worksheets for both the current major and minor and the new major and minor are included at the end of this booklet. Current English majors will continue to follow the current curriculum, but are encouraged to take new major courses below as a part of their elective coursework.***

#### **ENGL 3000-01: Encountering English: Experiments & Avant-Gardes**

*Rachel Greenwald Smith*

What can literature do? This is a question that innovative writers have pursued throughout literary history, spurring strange experiments and militant movements, some of which have endured and some of which have fizzled or been forgotten.

In this class, we will focus on works from the 20th and 21st centuries that experiment with what literature can do formally, from the minimalism of modernist writer Samuel Beckett to the performance-based work of the Nuyorican School and other slam poetry movements. We will also look at how avant-garde literary movements of the twentieth century imagined that literature could enact social change, from the Beats to the Black Arts movement. As we read, we will ask what relationships exist between formal play and social critique. When a contemporary writer like Carmen Machado chooses to write a memoir about her experience as a queer woman of color through the lens of different historical forms, how does her experiment in form allow her to contend with her social environment? How does Machado's strategy work differently from that of an artist like the feminist conceptualist Jenny Holtzer, who displays her writing on public buildings, eschewing the book form altogether?

As this class is intended for students in the early stages of the English major, we will cover a range of approaches to the analysis of literary texts, including close reading, the use of historical modes of interpretation, and the role of theory in reading and writing about literature.

#### **ENGL 3020-01 Shapes of English: Sonnets of Lovers, Rivals & Assassins**

*Ted Mathys*

***\*This course also fulfills the current major Form & Genre distribution requirement (see below).***

This course investigates the poetic form of the sonnet from its origins to the present. From Shakespeare and Milton to recent Pulitzer Prize winners Diane Seuss and Jericho Brown, diverse poets through the centuries have turned to this short, lyric form to explore erotic passion and messy love triangles, to brag and boast, whine and pray, seek immortality and raise poetry's political stakes. In the words of contemporary poet Terrance Hayes, the sonnet is "part prison" (a form with tight architectural constraints), "part panic closet" (a place of retreat from external violence), "part music box" (driven by complex rhythm and rhyme), and "part meat grinder" (a technology into which heterogenous themes are fed). We will study these qualities as we trace sonnet permutations and experiments, such as unrhymed sonnets, double sonnets, broken sonnets,

prose sonnets, sonnet erasures, anagram sonnets, and more. By reading, analyzing, and writing about sonnets, students will gain facility with multiple elements of poetic form and an awareness of how and why historically marginalized poets often turn to sonnets to reclaim and rework poetic traditions.

## Current Major Distribution Requirements

### Area One: Form and Genre

#### **ENGL 3020-01 Shapes of English: Sonnets of Lovers, Rivals & Assassins**

*Ted Mathys*

This course investigates the poetic form of the sonnet from its origins to the present. From Shakespeare and Milton to recent Pulitzer Prize winners Diane Seuss and Jericho Brown, diverse poets through the centuries have turned to this short, lyric form to explore erotic passion and messy love triangles, to brag and boast, whine and pray, seek immortality and raise poetry's political stakes. In the words of contemporary poet Terrance Hayes, the sonnet is "part prison" (a form with tight architectural constraints), "part panic closet" (a place of retreat from external violence), "part music box" (driven by complex rhythm and rhyme), and "part meat grinder" (a technology into which heterogenous themes are fed). We will study these qualities as we trace sonnet permutations and experiments, such as unrhymed sonnets, double sonnets, broken sonnets, prose sonnets, sonnet erasures, anagram sonnets, and more. By reading, analyzing, and writing about sonnets, students will gain facility with multiple elements of poetic form and an awareness of how and why historically marginalized poets often turn to sonnets to reclaim and rework poetic traditions.

#### **ENGL 3050-01 Creative Writing: Poetry**

*Devin Johnston*

***\*This course fulfills requirements for the English major with Creative Writing concentration and the Creative Writing minor. A selected number of seats for this course have been reserved for English majors, English minors, and Creative Writing minors. Non-major/minor students can enroll in the remaining seats through the normal process. Once the Non-major/minor seats are full, those students should put their names on the waitlist.***

This course will introduce students to a range of methods and techniques for writing poetry, making use of a few compelling models on which to base our own writing (both reading and writing will be assigned). In this sense, the course will constitute an apprenticeship to poetry. We will begin as beginners, with experiment and play, focused on the interplay of formal possibilities and sensory experience. No previous experience in the writing of poetry is required, only enthusiasm. Each week students will bring poems for discussion, developing a portfolio of revised work by the semester's end. Students will also be expected to attend several poetry events.

#### **ENGL 3060-01 Creative Writing: Fiction**

*Ron Austin*

***\*This course fulfills requirements for the English major with Creative Writing concentration and the Creative Writing minor. A selected number of seats for this course have been reserved for English majors, English minors, and Creative Writing minors. Non-major/minor students can enroll in the remaining seats***

*through the normal process. Once the Non-major/minor seats are full, those students should put their names on the waitlist.*

This course introduces participants to the theory, practice, and technique of creative writing. At the beginning of the course, we will read craft essays and short stories and complete writing exercises to gain perspective on essential fiction elements. Character, setting, concept, narrative momentum, and line strength will serve as foundational elements. Readings will focus on modern and contemporary genre and literary fiction writers including Karen Russell, Helen Oyeyemi, Ben Okri, Haruki Murakami, Franz Kafka, and more. Moving forward in the course, participants will use a democratic discussion model and event-style workshop to present original work and evaluate peer writing. Finally, at the end of the course, students will learn the basics of publishing and professionalization as a fiction writer. Participants will write, revise, and polish at least two complete short stories, provide written and oral critiques of peer work, take reading quizzes, submit a final portfolio and author statement, and participate in a book fair.

### **ENGL 3080-01 Creative Writing: Non-Fiction**

*Andy Harper*

*\*This course fulfills requirements for the English major with Creative Writing concentration and the Creative Writing minor. A selected number of seats for this course have been reserved for English majors, English minors, and Creative Writing minors. Non-major/minor students can enroll in the remaining seats through the normal process. Once the Non-major/minor seats are full, those students should put their names on the waitlist.*

In an oft-quoted passage from her book, *The White Album* (1979), essayist Joan Didion writes, “We tell ourselves stories in order to live. [...] We live entirely, especially if we are writers, by the imposition of a narrative line upon disparate images, by the ‘ideas’ with which we have learned to freeze the shifting phantasmagoria which is our actual experience.”

As an introduction to the personal essay form and tradition, this course invites students to examine the choices essayists make in shaping their experience into written work, to search the disparate and shifting details of their own experience, and to craft personal essays of their own. No prior experience with creative nonfiction writing is required.

Writing and reading will engage a range of subgenres within the essay form; these may include memoir, portrait, meditation, and mosaic essays but are less likely to include book reports, thesis-driven arguments, or other versions of the “college essay.” Requirements include a commitment to the writing process, ample time for serious writing and reading, and an openness to thoughtful collaboration.

Readings come from Philip Lopate’s *Art of the Personal Essay* and Jamaica Kincaid’s *A Small Place*, which all students should purchase by the first week of class. Work will include ongoing maintenance of a writer’s notebook, regular contributions to class discussion, partnered discussion leadership responsibilities on two occasions, participation in several workshop sessions, submission of a series of essay projects, and a capstone portfolio of revised work.

## **ENGL 3100-01 Topics in Creative Writing: Writing Tiny**

*Ted Mathys*

*\*This course fulfills requirements for the English major with Creative Writing concentration and the Creative Writing minor. A selected number of seats for this course have been reserved for English majors, English minors, and Creative Writing minors. Non-major/minor students can enroll in the remaining seats through the normal process. Once the Non-major/minor seats are full, those students should put their names on the waitlist.*

Tiny fiction. Pocket-sized poems. Aphorisms. Micro-essays. Vignettes. This creative writing course is all about razor-sharp short forms. The art of compression is paradoxically challenging, so we'll look to models across genres and time periods, from haiku masters like Basho and Buson to tiny story experts like Lydia Davis. We will write short creative pieces each week and workshop collectively, with a particular focus on concision in figurative language. We will work to find what H.L. Hix calls the "synoptic moment" – that electrified moment in writing when the whole is apparent in the part, when the universal is discoverable in the chiseled particular. We'll get to the point. Cut to the quick. Ring our tuning forks and walk away.

## **ENGL 3190-01 Literature of Ridicule and Satire**

*Jonathan Sawday*

The roots of satire stretch back to classical antiquity, and the writings of Roman poets such as Horace and Juvenal. It still flourishes today, in the form of novels, periodicals, movies, and TV shows (think 'South Park,' 'Saturday Night Live' or 'The Colbert Report' in the US). Deploying wit, humor, ridicule, mockery, irony, and sarcasm, satire is sometimes thought of as a means of attacking the powerful, the pompous, or the corrupt. Satire also often deliberately sets out to deal with taboos, or purposefully seeks to shock or outrage its audience.

This course will trace satire from its classical roots, though to the modern age, but with the main focus on British writers in the late 17th and 18th centuries – the great age of satire, as exemplified by the work of figures such as the Earl of Rochester, John Dryden, Alexander Pope, and Jonathan Swift. We'll be reading a good deal of poetry and watching (some) films and TV shows, but always with a set of questions in mind: how does satire "work?" Is there any evidence to show that it achieves its end – to reform or shift attitudes or behaviors? And what happens when the satirist sets out to mock our own deeply held beliefs? More pressingly, today, in the 21st century United States, have we gone beyond satire?

Students are warned that some of the topics, themes, and language with which we shall be dealing might well be considered offensive.

## **ENGL 3212-01 Dark Academia**

*Allen Brizee*

This writing-intensive course introduces you to dark academia as a literary genre, aesthetic style, and cultural phenomenon. Together, we will explore the origins of dark academia in gothic horror, mystery, romanticism, science fiction, and the campus novel. We will also explore themes of religion, the occult and mysticism, psychology, culture, and ethics in dark academia while exploring dark academic spaces on our

own campus. Here's some of what we'll read and watch:

- The Secret History by Donna Tartt
- If We Were Villains by M.L. Rio
- Never Let Me Go by Kazuo Ishiguro
- "The Shadow Over Innsmouth" by H.P. Lovecraft
- The Moving Toyshop by Edmund Crispin
- The Ace of Spades by Faridah Àbíké-Íyímídé
- Mary Shelley (2017)
- The Imitation Game (2014)
- Harry Potter and the Deathly Hallows 1 (2010) and 2 (2011)

You will compose three major projects: a literary analysis, a film analysis, and a creative work within the genre of dark academia. This combination of formal and informal writing fulfills the Core writing-intensive requirement.

### **ENGL 3220-01 Film and Literature**

*Sheila Coursey*

This course examines the relationship between writing and cinema by focusing on film adaptations of literary genres such as the novel, play, short story, and graphic novel. We will consider classic and contemporary theories of film adaptation as well as historical and industry-specific issues to address our central question: "How can studying film adaptation allow us to better understand what it is that literature does, and vice versa?" Students will assess interdisciplinary approaches to adapting and analyzing film, and examine how course readings and their cinematic adaptations are shaped by social/historical contexts. Students will write three major essays and several low-stakes writing assignments, in addition to periodic annotations of course readings.

### **ENGL 3241-01 Young Adult Literature**

*Jennifer Buehler*

With more books being published for teens than ever before, the field of young adult literature is flourishing. YA titles appear on bestseller lists, get optioned for movie rights, and are assigned in school classrooms. Although the field has seen tremendous growth and innovation in the past two decades, many people associate YA lit solely with the "problem novels" of the 1970s, series books of the 1980s, and blockbuster hits of the 2000s such as the Harry Potter series, Twilight, and The Hunger Games. In doing so, they grossly underestimate the richness and complexity of this literature.

This course provides space for you to immerse yourself in an exploration of the current state of YA lit with a focus on its most recent thematic and literary innovations. Designed for beginning English teachers but also appropriate for those with a general interest in the topic, the course will engage participants in intensive reading of a wide variety of contemporary YA texts. You will read a book a week, write a weekly reflection paper, take a midterm exam, give a research presentation, and complete a final project. Our reading will be enhanced by conference calls with outside experts including authors, editors, and book critics. The work will be intellectually rigorous, demanding, joyful, and relevant. Book banners are engaged in a coordinated

national campaign to remove these books from schools and libraries. We will find out what makes them threatening to some and vitally necessary for others.

## **Area Two: History and Context**

### **ENGL 3250-01: British Literary Traditions to 1800: Writing the Origins**

*Yea Jung Park*

In this course, we will read a tiny but dazzling selection from the vast pool of everything written in the British Isles up to the cusp of so-called modernity, from the earliest extant poems to the first novels. The plural form of “traditions” in the title is a nod to the multiplicity of genres and cultural influences that contribute to that pool, and also a reminder that British literature was never one continuous entity. The concerns of writers before 1800 were not so different from what we talk about today—God, money, messy breakups, annoying neighbors, cats—and we will meet pioneers of story-forms we already know and love, like the rom-com, the thriller, or even sci-fi (though what counts as “science” may surprise you). But some things are very different: each period had its own sets of ideas of what “literature” should look like and how it relates to the world around it, with writers exploiting or upending such expectations for various effects. Throughout the thousand-year span, we will also see shifting and disputable formulations of what counts as “our culture”—English-language, British, Christian, European/Western, and so forth. In addition to getting to know individual works intimately, we will familiarize ourselves with the sociopolitical contexts required for understanding how literary works interact with their surroundings. The course will equip you to tackle even the strangest-looking texts with confidence, and serve as a gateway to an exciting and large slice of the history of literatures in English.

### **ENGL 3280-01 American Literatures after 1865**

*Jason Molesky*

This course surveys the literatures of the United States from the Civil War to the present. We study the ways that authors of fiction, non-fiction, poetry, and drama have refashioned the nation’s literary traditions across more than 150 years of extraordinary change. The violent pace of transformation during this period imbues its literatures with a marked drive for innovation but also with ambivalence about industrial modernity. Through close readings, we examine how cultural and historical contexts inform the period’s texts, while also analyzing their diverse approaches to form, style, and genre. We pay special attention to artists’ shifting ideas of what national belonging might mean in an age of imperial expansion, mass migration, and ever-increasing global connection. We also attend closely to matters of race, class, gender, and region, as well as to the environmental dimensions of literary works. Graded activities include class participation, short reading responses, and 2-3 analytical essays or written exams.

## **Area Three: Culture and Critique**

### **ENGL 3520-01: African American Literary Traditions II: After 1900**

*Stephen Casmier*

This course examines African American literature of the 20th and 21st centuries including works of literature, essays, poems and short stories.

## **ENGL 3570-01 & H-01: Writing Sex in the Middle Ages**

*Ruth Evans*

In the Middle Ages, the story goes, literary texts about love are either obscene or refined, and sex is always heterosexual, whether it is bawdy or idealized. But anyway (the story goes), religious texts predominate: they present virginity and celibacy as the highest ideals and sex is treated with solemn morality. Yet the story of medieval sex is far more diverse and unexpected. We'll examine a range of medieval and (some) modern texts in various genres, including some non-European and non-Christian texts in translation. We'll look at the intersection of sex, sexuality, and gender in these texts with class, disability, ethnicity, and race. We'll analyze their exploration of nonbinary, queer, and trans identities. And we'll consider how themes of eroticism, desire, and power play out differently in different literary forms.

Primary texts will probably include: Chrétien de Troyes' *Lancelot*; Heldris de Cornouaille's *Silence*; the *lais* of Marie de France, Abelard's *Historia Calamitatum*; assorted lyrics, saints' lives, short romances, *fabliaux*, and medical texts; Chaucer's *Wife of Bath's Prologue and Tale*; *The Book of Margery Kempe*; excerpts from Alan of Lille's *Complaint of Nature* and from Guillaume de Lorris and Jean de Meun's *The Romance of the Rose*, and some modern retellings of medieval texts. Theory texts will include Carolyn Dinshaw, Kimberlé Crenshaw, Michel Foucault, and Lauren Berlant.

Requirements: 3 papers; short, weekly responses to the reading (c. 300 words); quizzes; midterm exam; class participation.

## **ENGL 3700-01: The Bible and Literature**

*Don Stump*

The course will focus on a selection of the greatest--and the most puzzling--stories in Scripture, such as those of Adam and Eve, Cain and Abel, Abraham and Isaac, Jacob and his wives, Moses and the Israelites, Saul and David, and Jesus and his male and female disciples, along with a selection of the psalms of David. From each of these, we'll turn to works of literature that have drawn on them, including Dante's *Inferno*, C.S. Lewis's *Great Divorce*, the film *Get Low*, and a selection of scriptural poems. The aim will be to probe key passages in these works, pondering not only their power and literary beauty, but also the great questions that they raise--questions about human nature, the problem of evil, divine justice and mercy, and the afterlife. Requirements will include notes and short reflection papers, a medium-length paper, and a final exam. The course may be counted toward the Catholic Studies Minor.

## **ENGL 3730-01: Introduction to Medical Humanities**

*Anne Stiles*

This course explores humanistic and cultural dimensions of health care as represented in literature. Students will gain historical perspective by exploring how diagnoses and treatments of given illnesses evolve over time. They will also read narratives of illness from physician, patient, and family perspectives. They will use these texts as models as they write two creative essays about an illness of their choice, the first from a patient perspective and the second from the perspective of a friend or family member of that patient. Course assignments also include a ten-minute presentation on a book related to course themes and regular webposts about course readings.

## Area Four: Rhetoric and Argument

### ENGL 3860-01 Public Writing

*Nathaniel Rivers*

*\*This course meets requirements for the English Major with the Rhetoric, Writing and Technology concentration.*

We build our worlds through the things we love and the people with whom we share them. We build these worlds by sharing the things we love through all means of communication: we write reviews of books online, we take pictures of pets and significant others, and we speak out on behalf of others in the name of justice. And in this course, that is exactly what you will do: write about the things that matter to you.

## FOUR-THOUSAND LEVEL COURSES

### ENGL 4000 Business and Professional Writing

*Multiple Instructors; See Courses@SLU for Details*

*\*This course meets requirements for the English Major with the Rhetoric, Writing and Technology concentration.*

### ENGL 4045-01: Rhetoric and Religion: Persuasive Catholicism

*Paul Lynch*

*\*This course meets requirements for the English Major with the Rhetoric, Writing and Technology concentration.*

This is a course in what we might call the “Catholic rhetorical imagination.” There are many ways to define rhetoric, but for the moment, let’s stipulate that rhetoric is the way we use language, symbols, and other media to invite cooperation with others and with and within the world around us. The “Catholic imagination,” meanwhile, refers to the idea that Catholicism’s rich liturgical, sacramental, and symbolic traditions form people’s imaginations in specific ways, ways that emphasize embodiment, materiality, and immanence. If the Catholic imagination is a thing, then it stands to reason that it would shape the way Catholics experience persuasion. This claim is the main concern of this course.

But there is a further complication with the Catholic rhetorical imagination, which the theologian Michele Dillon describes in her book *Postsecular Catholicism*. Catholics are also shaped by the postsecular culture in which they live. For example, many Catholics in the U.S. might adopt assumptions about individual rights from the wider culture. And yet, occasionally, those ideas about individual rights can conflict with Church teachings about solidarity. There are of course many other examples of such conflicts. The point is that the Church is always talking to multiple audiences at once. The Irish author James Joyce famously defined Catholicism as “Here comes everybody.” Our challenge in this course is to invent rhetorics for this complicated reality. We’ll do this by reading across disciplines, including rhetoric, theology, philosophy of religion, and sociology. Students will work together to produce rhetorically effective documents on current issues facing the Church and the world.

### ENGL 4060-01: The Craft of Fiction

*Ron Austin*

*\*This course fulfills requirements for the English major with Creative Writing concentration and the Creative Writing minor. A selected number of seats for this course have been reserved for English majors, English minors, and Creative Writing minors. Non-major/minor students can enroll in the remaining seats through the normal process. Once the Non-major/minor seats are full, those students should put their names on the waitlist.*

This course investigates the theory, practice, and applied technique unique to Contemporary Science Fiction. At the beginning of the course, we will read craft essays and short stories and complete writing exercises to gain perspective on essential genre elements and subgenres including Hard Science Fiction, Soft Science Fiction, Cyberpunk, Afrofuturism, Alternate Histories, and more. Readings will focus on contemporary and

modern Science Fiction writers including N.K. Jemisin, Nana Kwame Adjei-Brenyah, P. Djeli Clark, Charles Yu, Carmen Maria Machado, Sofia Samatar, Jorge Luis Borges, Ray Bradbury, Ursula K. Le Guin, and Phillip K. Dick. Moving forward in the course, participants will use a democratic discussion model and event-style workshop to present original work and evaluate peer writing. Finally, at the end of the course, students will learn the basics of publishing and professionalization as a science fiction writer. Participants will write, revise, and polish at least two complete short stories, provide written and oral critiques of peer work, take reading quizzes, submit a final portfolio and author statement, and participate in a book fair.

### **ENGL 4100-01: History of the English Language: How Our Language Evolved**

*Ruth Evans*

When was “they” first used as a singular pronoun? (It was 1375!) Why is the spelling system of English so weird? (It’s more logical than you think.) In this course you will learn about the linguistic and cultural development of the English language, from its Indo-European and Germanic roots to its status as a twenty-first century global language. Drawing on literary examples from different historical periods, you will study the major characteristics of Old English (5th-11th C: Beowulf is from this period), Middle English (Chaucer’s English), Early Modern English (Shakespeare’s English), and contemporary dialects and varieties of English, including American English, American regional dialects, and Black English. There will be short weekly exercises that test your knowledge of the material and you will write 3 papers, one of which (the major project) will be the history of a word, using a range of English language research databases. There are two set texts: Aaron K. Smith and Susan M. Kim, *This Language, A River: A History of English* (2017) and John McWhorter, *Our Magnificent Bastard Tongue: The Untold History of English* (2008).

### **ENGL 4530-01: Medicine, Mind, and Victorian Fiction**

*Anne Stiles*

This course will examine Victorian novels, poetry, and short stories from the perspective of nineteenth-century developments in psychology and related mental sciences. During this time period, psychology was rapidly changing from a science of the soul to a science of the brain. This was also the century when psychology, neurology, and related fields became established as medical specialties. Weekly reading assignments will juxtapose literary texts such as George Eliot’s *The Lifted Veil*, Wilkie Collins’s *The Woman in White*, and Robert Louis Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde* with medical contexts that likely influenced the composition or reception of these works.

### **ENGL 4890-01: Topics in American Literature and Culture: Asian American Literature (RIE)**

*Maryse Jayasuriya*

This class examines key Asian American literary works from the mid-twentieth century to the present, exploring how Asian Americans have been seen and have seen themselves in relation to citizenship, nationality, and diaspora and acknowledging the diversity among Asian Americans as a result of ethnicity, gender, sexuality, and class differences. We will study fiction, poetry, and non-fiction by writers with cultural ties to East Asia (China, Japan, Korea), South East Asia (Vietnam, the Philippines), and South Asia (India, Sri Lanka, Pakistan, Bangladesh), reflecting on what led these groups to move from their homelands—including colonialism and imperialism, war and conflict in their countries of origin, labor needs and changing immigration laws in the hostland—as well as issues that Asian Americans have had to deal with, such as the struggle for survival in the face of racism and discrimination, the pressure for assimilation

as well as the challenges of preserving cultural identity, the burden of “model minority” and other stereotypes, the need for representation, resistance and activism following wars, 9/11, and the pandemic. Authors considered might include John Okada, Maxine Hong Kingston, Chang-Rae Lee, Viet Thanh Nguyen, Mia Alvar, Ocean Vuong, Jhumpa Lahiri, and Sharon Bala.

Some of the assignments for the course include regular brief journal responses, exams, and a final paper.

### **Senior Capstone Workshop (formerly titled Senior Inquiry Seminar)**

#### **ENGL 4960-01 Senior Capstone Workshop**

*Joya Uraizee*

***\*Enrollment is limited to senior English majors. This course fulfills the senior capstone requirement. This course is required for all English majors; only those majors who have completed a minimum of 90 credit hours will be able to enroll.***

In this course, you will reimagine your life as an English major as you propose, develop, and produce a substantial scholarly paper or project of your own choosing. You will draw from, and develop, work you have done in previous courses. You will begin by reading about the ways in which scholars like Gloria Anzaldúa, Homi Bhabha, Judith Butler, Kimberlé Crenshaw, Michel Foucault, Mary Louise Pratt, and Edward Said, among others, have reimaged their lives. You will also read selections from Frank Herbert’s novel, “Dune.” The main work of the course, however, will be your 20-page project, which you will work on throughout the semester. Several class periods in the second half of the semester will take the form of workshops, during which you will read and edit your project.

Some of the assignments for the course include short responses to threads on the discussion board, a short video presentation on your topic, a project proposal, a final project, a conference style oral presentation in which you reflect on your project, and a portfolio for your major in English (containing copies of your final projects/papers from this course as well as from your other English courses).

## FIVE-THOUSAND LEVEL COURSES

### **ENGL 5000-01: Methods of Literary Research**

*Maryse Jayasuriya*

This class is designed to prepare graduate students for success in pursuing an MA and/or PhD in the humanities, and specifically in the subfields of literary and rhetorical studies. Because success in graduate work and in the profession is defined by the ability to plan, research, write, and revise substantial projects, English 5000 offers a guide to how you can approach such projects from the ground up. We will examine methods of library research—archival, print, and digital—along with ways in which research methodologies less traditionally associated with the humanities, such as ethnographic or community-engaged work, can contribute to humanities scholarship. We will also be self-consciously reflecting on methods and strategies for scholarly writing as you work to develop the stages of a scholarly project, from the abstract (accompanied by a CV), to the conference paper, to the article or book chapter-length scholarly essay. We will consider how you might choose a project, how you decide what you need to learn to carry it out, and how you pace it in order to complete it successfully within the time constraints that scholars often face. We will also consider how to choose venues (conferences, journals, book collections, publishers) and how to seek funding to support scholarly research.

Required Texts:

Jessica McCrory Calarco, *A Field Guide to Grad School* (Princeton UP, 2020)

Eric Hayot, *The Elements of Academic Style* (Columbia UP, 2014)

### **ENGL 5010-01: Teaching Writing**

*Nathaniel Rivers*

This seminar has three primary goals, listed here in descending order of importance:

1. prepare you to teach English 1900 in SLU's Writing Program
2. cultivate you as a university-level teacher
3. enculturate you into the field of rhetoric and composition

We will primarily meet these goals by attentively working through the major assignments of English 1900 itself. The best way for someone to learn to teach the course is to actually try it and see how it works.

Additionally, we will achieve these goals via a number of means:

- reading pedagogical, theoretical, and student texts
- writing, collectively and individually, in response to this reading
- discussing key concepts, ideas, and themes
- practicing responses to actual student texts
- meeting with instructor to discuss progress

By the end of the course, we will have achieved the following outcomes. You will be able to:

- prepare your own adapted version of English 1900
- justify it theoretically, both in writing and in speaking
- plan and deliver lessons and writing assignments
- respond formatively and summatively to student writing

## SIX-THOUSAND LEVEL COURSES

### **ENGL 6500-01: Romanticism: Space, Gender and Subjectivity in Romanticism**

*Toby Benis*

in Spatiality: the New Critical Idiom, Robert Tally argues that to draw a map is to tell a story. This course will explore the narrative and the affective dimensions of the spaces of British Romantic literature. During this period the interiors of the middle-class home were taking shape. At the same time, the government's plan to accurately map the spaces of the nation typified a cultural shift toward understanding local geography and public spaces in Enlightenment terms: quantifiable, standardized, and subject to state control. We will examine how both the spaces of the home and the spaces of the nation were defined in the literature of this period and how Georgians understood such spaces as shaping gendered and racialized selfhoods. Readings will include theory about how space is socially produced (not "found") and primary texts by Mary Prince; William Wordsworth; Mary Wollstonecraft; Jane Austen, Thomas DeQuincey; Mary Shelley, and the anonymous author of the novel *The Woman of Colour*. In addition to two essays, requirements will include weekly writing and one group presentation.

### **ENGL 6710-01: 19th Century American Literature: Pursuing Moby-Dick: The Arts, Race and Sexuality**

*Brian Yothers*

Herman Melville's *Moby-Dick; Or, The Whale* (1851) provides a centerpiece for this course focused on the relationship between literature and the arts, with special attention to matters of race and sexuality. In addition to Melville, the course will touch on Frederick Douglass and photography, Walt Whitman and opera, Emily Dickinson and Frances E W Harper and hymnody, and Edgar Allan Poe, George Lippard, and Nathaniel Hawthorne and Gothic interiors, as they relate both to *Moby-Dick* and to the leading thematic and formal emphases of the course. Melville was immersed in the Romantic painter J. M. W. Turner and visual artists from Europe, Asia, and North America across the centuries, in Shakespeare and Milton, and in nineteenth-century popular music. He produced responses across the arts in the twentieth and twenty-first centuries, including work in the visual arts by Frank Stella (an example of which can be seen in the Missouri Botanical Gardens), Matt Kish, Claire Illouz, Tony de Los Reyes, Aileen Callahan, Abby Langdon, Mark Milloff, George Klauba, Eleen Lin, Robert del Tredici, Jos Sances, and many others; contemporary music, opera, and musical theater by Laurie Anderson, Mastodon (via the heavy metal concept album *Leviathan*), Patrick Shea, Jake Heggie, and Dave Malloy; and theater/dance productions like Matthew Cumbie's and Tom Truss's *ReWritten*, David Catlin's *Moby Dick*, and James Wilton Dance's *Leviathan*. This course pursues Melville's entanglements with the arts before, during, and after his time, attending to how race, sexuality, and aesthetics wind together in *Moby-Dick* and its surrounding cultural productions.

### **ENGL 6790-10: Topics in 20th Century American Lit: The Making of Americans**

*Nathan Grant*

A wag I knew once said that it's American democracy that uniquely writes American literature—that few other writers in the world can safely critique their countries in their national fictions while acknowledging their interpellations in the very things they're critiquing. Consciously or unconsciously, we expand these critiques, as well as our complicity in their sources, she went on, often by both honoring and critiquing those sources. As Walter Benn Michaels wrote about phenomena as apparently disparate as Philip Roth's ire and affirmative action in *The Trouble with Diversity: How We Learned to Love Identity and Ignore Inequality*

(2006):

The effects of several centuries of slavery and a half century of apartheid have made artificial limits entirely supererogatory... So when Mr. Roth reminds the desk clerk that he and his family have spent the afternoon at the Lincoln Memorial and quotes to him from the Gettysburg Address—"All men are created equal"—the meaning of his (not to mention the author's) outrage is clear, but the author's expectation that we will share it is a little opaque. ... How is it that we have been persuaded that anti-Semitism is an American phenomenon? (52)

But we will not limit our critiques to fractured notions of race, religion, or ethnicity, giving due scrutiny to inequality, greed, impatience with sexualities, and as many other peculiarly American maladies we may be fortunate enough to uncover. E.g., when, we may ask, is the Euroamerican "gaze" returned to Americans... by Americans?

Authors may include Roth, Nella Larsen, John Dos Passos, Toni Morrison, Jean Toomer, Maxine Hong Kingston, Louise Erdrich, Richard Wright, William Faulkner, Jean Rhys, Jabari Asim, Chimamanda Ngozi Adiche.

## The Major in English

Requirements	Courses	Hrs.	Description
<b>Foundational Coursework</b>			
CAS Core Requirements & Major Requirements	ENGL 2XXX: _____	3 hrs.	BOTH the 2000-level Core Literature course and any 3000-level Core Literature course in English count toward the major
5 x 3000-level courses			
• 1 x Culture & Critique	ENGL 3XXX: _____	3 hrs.	Students take 5 courses for 15 hours at the 3000-level.
• 1 x Form & Genre	ENGL 3XXX: _____	3 hrs.	
• 1 x History & Context	ENGL 3XXX: _____	3 hrs.	
• 1 x Rhetoric & Argumentation	ENGL 3XXX: _____	3 hrs.	
• 1 x free choice	ENGL 3XXX: _____	3 hrs.	
	ENGL 3XXX: _____	3 hrs.	Students are encouraged to take 2 of the these 3000-level courses before proceeding to 4000-level courses.
<b>Advanced Seminars</b>			
5 x 4000-level courses	ENGL 4XXX: _____	3 hrs.	Students take 5 x 4000-level courses of their choice plus the Senior Seminar; no distribution requirements
	ENGL 4XXX: _____	3 hrs.	
	ENGL 4XXX: _____	3 hrs.	
	ENGL 4XXX: _____	3 hrs.	
	ENGL 4XXX: _____	3 hrs.	
1 x Senior Inquiry Seminar	ENGL 4960: _____	3 hrs.	All majors take 4960 in their senior year (fall or spring)
Twelve Courses		36 hrs.	

## CONCENTRATIONS WITHIN THE ENGLISH MAJOR

### **Creative Writing (CW)**

- Students completing the English major with emphasis in Creative Writing follow the Major curriculum. The difference is that students prioritize Creative Writing courses when completing Foundational Coursework distribution requirements at the 3000-level and Advanced Seminars at the 4000 level.
- A total of TWELVE hours within Creative Writing courses is required to complete the concentration.
- CW students may count up to SIX hours at the 3000-level towards their CW concentration: two Creative Writing courses (ENGL 3000 through 3100) offered within the Form and Genre (FG) category.
- CW students may take SIX OR NINE hours of additional CW courses at the 4000-level (for example, ENGL 4050: Craft of Poetry).
- Finally, in addition to taking ENGL 4960: Senior Inquiry Seminar, CW students submit a portfolio of representative work for assessment prior to graduation.

### **Rhetoric, Writing and Technology (RWT)**

- Students completing the English major with a concentration in Rhetoric, Writing and Technology (RWT) follow the English major curriculum. The difference is that students prioritize RWT courses when completing distribution requirements at the 3000-level and advanced seminars at the 4000-level.
- A total of TWELVE hours of RWT courses are required to complete the concentration.
- All students who major in English with a concentration in RWT should take at least FOUR courses from the following:
  - ENGL 3850 Persuasive Writing
  - ENGL 3854 Living Writing
  - ENGL 3859 Writing Consulting
  - ENGL 3860 Public Writing
  - ENGL 4000 Business and Professional Writing
  - ENGL 4010 New Media Writing
  - ENGL 4025 Technical Writing
  - ENGL 4035 Histories of Persuasion
  - ENGL 4120 Writing with Style

### **Research Intensive English (RIE)**

- Students admitted to the departmental honors concentration (Research Intensive English) follow the English major curriculum. The difference is that English honors students prioritize RIE seminars (limited to admitted RIE students) when completing their Advanced Seminar requirements at the 4000 level.
- RIE students complete AT LEAST TWO RIE seminars to complete this honors concentration.
- In addition to ENGL 4960: Senior Seminar, RIE students complete ENGL 4990: Senior Honors Project under the supervision of a faculty mentor prior to graduation. Students may substitute a third RIE seminar for ENGL 4990 to complete the concentration.

## The Minor in English

Requirements	Courses	Hrs.	Description
<b>Introductory Coursework</b>			
Core Requirements  1 x 2000 or 3000- level course	ENGL 2XXX: _____  or  ENGL 3XXX: _____	3 hrs.	BOTH the 2000 & 3000-level Core Literature courses in English count toward the minor.  Students who are not required to take a 2000-level Core Literature course may substitute a 3000-level Core Literature course in English for the introductory course requirement.
<b>Foundational Coursework</b>			
3 x 3000-level courses: <ul style="list-style-type: none"> <li>• 1 x Culture and Critique</li> <li>• 1 x History and Context</li> <li>• 1 x Form and Genre</li> <li>• 1 x Rhetoric &amp; Argumentation</li> </ul>	ENGL 3XXX: _____  ENGL 3XXX: _____  ENGL 3XXX: _____	3 hrs.  3 hrs.  3 hrs.	Students take one 3000-level course from 3 of the four possible distribution categories. (9 hours total at the 3000-level).  Students are encouraged to take 2 of these 3000-level courses before proceeding to 4000-level coursework.
<b>Advanced Coursework</b>			
2 x 4000-level courses	ENGL 4XXX: _____  ENGL 4XXX: _____	3 hrs.  3 hrs.	Minors take TWO 4000-level courses to complete the minor. Any 4000-level course (other than ENGL 4960), <sup>1</sup> counts toward this requirement.
<b>Total courses/hours</b>	<b>Six Courses</b>	<b>18 hrs.</b>	<b>Includes Core Courses</b>

<sup>1</sup> The English Senior Inquiry Seminar (ENGL 4960) is restricted to English majors.

## The Minor in Creative Writing

Requirements	Courses	Hrs.	Description
<b>Introductory Coursework</b>			
<p>Core Requirements</p> <p>1 x 2000- level English literature course</p>	<p>ENGL 2XXX: _____</p>	<p>3 hrs.</p>	<p>Any 2000-level English Literature course may serve for both CAS core requirements and creative writing minor requirements.</p> <p>Students who are not required to take a 2000-level Core Literature course may substitute a 3000 or 4000-level Core Literature course in English for the introductory requirement.</p>
<b>Creative Writing Coursework</b>			
<p>3 x 3000 / 4000-level creative writing courses:</p>	<p>ENGL 3/4XXX: _____</p> <p>ENGL 3/4XXX: _____</p> <p>ENGL 3/4XXX: _____</p>	<p>9 hrs.</p>	<p>Students choose from creative writing courses, such as:</p> <ul style="list-style-type: none"> <li>• ENGL 3050 Creative Writing: Poetry</li> <li>• ENGL 3060 Creative Writing: Fiction</li> <li>• ENGL 3070 Creative Writing: Drama</li> <li>• ENGL 3080 Creative Writing: Non-Fiction</li> <li>• ENGL 3100 Topics in Creative Writing</li> <li>• ENGL 4050 The Craft of Poetry</li> <li>• ENGL 4060 The Craft of Fiction</li> <li>• ENGL 4070 The Craft of Creative Writing</li> </ul>
<b>Literature Coursework</b>			
<p>English Literature Requirement:</p> <p>2 x 3000/4000-level English literature courses</p>	<p>ENGL 3/4XXX: _____</p> <p>ENGL 3/4XXX: _____</p>	<p>6 hrs.</p>	<p>Six credits of courses in English literature at the 3000 or 4000 level are required for the creative writing minor.</p> <p>Students are strongly encouraged to consult with the coordinator of Creative Writing about complementary course choices.</p>
<b>Total courses/hours</b>	<b>Six Courses</b>	<b>18 hrs.</b>	<b>Includes Core Courses</b>



# English Major

30 Credit Hours

## REQUIRED COURSES (12 HRS)

- ENGL 3000: Encountering English**  
Semester: \_\_\_\_\_
- ENGL 3020: Shapes of English**  
Semester: \_\_\_\_\_
- ENGL 4140: Reading & Writing Justice**  
Semester: \_\_\_\_\_
- ENGL 4960: Senior Capstone Workshop**  
Semester: \_\_\_\_\_

ENGL 3000 is normally taken within first 9 hours of declaring the major. ENGL 4960 requires senior status.

## ELECTIVES (12 HRS)

Majors take four electives, only one of which may be at the 2000-level.

- 2XXX, 3XXX, or 4XXX-level Elective**  
Course taken: \_\_\_\_\_
- 3XXX or 4XXX-level Elective**  
Course taken: \_\_\_\_\_
- 3XXX or 4XXX-level Elective**  
Course taken: \_\_\_\_\_
- 3XXX or 4XXX-level Elective**  
Course taken: \_\_\_\_\_

## TEXTS & CONTEXTS COURSES (6 HRS)

Majors take one course (3 hrs) designated with the Early Texts & Contexts attribute and one course (3 hrs) designated with the Late Texts & Contexts attribute.

- Early Texts & Contexts Course**  
Course taken: \_\_\_\_\_
- Late Texts & Contexts Course**  
Course taken: \_\_\_\_\_

### *Example Early Texts and Contexts Courses*

ENGL 3250: British Lit. Traditions to 1800  
ENGL 3270: American Lit. Traditions to 1865  
ENGL 3310: World Literary Traditions I  
ENGL 3570: Writing Sex in the Middle Ages  
ENGL 3470: Introduction to Shakespeare  
ENGL 4035: Histories of Persuasion  
ENGL 4100: History of English Language  
ENGL 4290: Topics in Medieval Literature  
ENGL 4350: 17th Century Literature

### *Example Late Texts and Contexts Courses*

ENGL 3260: British Lit. Traditions after 1800  
ENGL 3280: American Literatures after 1865  
ENGL 3330: World Literary Traditions III  
ENGL 3520: African Am. Lit. Traditions II  
ENGL 3625: The Sacramental Imagination  
ENGL 4500: The Age of Romanticism  
ENGL 4530: Medicine, Mind, Victorian Fiction  
ENGL 4680: Major Postcolonial Writers  
ENGL 4720: Contemporary American Lit.  
ENGL 4830: Post-1900 African American Lit.

# English Major Concentrations

Students are *not required* to declare a concentration within the major. Students may choose to pursue *optional* concentrations in Creative Writing; Writing, Rhetoric & Technology; or Research Intensive English. Students who choose these concentrations will complete all courses required for the general BA in English, but will take courses required for the concentration in their electives.

## CREATIVE WRITING CONCENTRATION

Students completing the English major with a Concentration in Creative Writing follow the major curriculum. The difference is that students prioritize Creative Writing courses when completing electives. This concentration requires 12 credit hours.

Students choose three courses (9 hrs) at the 3000- and/or 4000-level with the Creative Writing attribute, such as ENGL 3060: Creative Writing: Fiction or ENGL 4050: The Craft of Poetry.

Students choose **either** one additional course (3 hrs) with the Creative Writing attribute **or** one literature course at the 2000, 3000, or 4000-level.

## RHETORIC, WRITING & TECHNOLOGY (RWT) CONCENTRATION

Students completing the English major with a Concentration in Rhetoric, Writing & Technology (RWT) follow the major curriculum. The difference is that students prioritize RWT courses when completing electives. This concentration requires 12 credit hours.

Students choose four courses (12 hrs) at the 3000- and/or 4000-level with the Rhetoric, Writing, Technology attribute, such as ENGL 3850: Persuasive Writing or ENGL 4010: New Media Writing.

## RESEARCH INTENSIVE ENGLISH (RIE) CONCENTRATION

English majors with sophomore status or above may apply for the selective Research Intensive English (RIE) concentration. Once admitted, RIE students complete the general BA in English curriculum while prioritizing RIE seminars and maintaining a 3.50 or higher GPA in English. RIE seminars are 4000-level English courses designated with the Research Intensive English attribute and vary by semester. This concentration requires 9 credit hours.

English majors concentrating in RIE must complete at least two RIE attributed seminars (6 hrs). The final requirement (3 hrs) may be fulfilled with **either** a third RIE attributed seminar **or** ENGL 4990: Senior Honors Project, an independent study course guided by a faculty mentor.





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- Awards given at both the 2000 and 3000 levels

**Submit:**



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<ul style="list-style-type: none"> <li>• Editors-in-chief of the Kiln/Via Project</li> <li>• English department's social media intern</li> <li>• St Louis Poetry Center's social media intern</li> <li>• SLU's McNair Scholars Program's editorial assistant</li> <li>• College of Arts and Sciences's editorial assistant</li> </ul>	<p>All English Department Interns:</p> <ul style="list-style-type: none"> <li>• must be a declared SLU English major in good standing</li> <li>• must have taken at least two 3000-level courses</li> <li>• must have earned a 3.0 GPA within the English major and 2.5 overall</li> </ul>	<ul style="list-style-type: none"> <li>• First, make an appointment with the Internship Coordinator to see which position might be right for you.</li> <li>• Prepare a 250-word statement on why you're right for the job.</li> <li>• Submit that statement, along with a resume and unofficial transcript, to the internship coordinator by the deadline.</li> </ul>

**Students may also find their own internships outside of SLU or through Handshake. For details on how to earn credit for these positions, contact the internship coordinator.**

**More information:** <https://slu-english-internships.weebly.com/>  
**Internship Coordinator:** Dr. Paul Lynch (paul.lynch@slu.edu)

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## How Do I Apply?

To apply, you need

- to be an English Major
- to have completed at least 2 semesters at SLU
- GPA of 3.5 or above
- 5-10-page writing sample
- 2 English faculty recommenders
- unofficial transcript
- complete an application form

For more information:

Contact Dr. Ruth Evans ([ruth.evans@slu.edu](mailto:ruth.evans@slu.edu))

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