

Summer / Fall 2024

Course Descriptions

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. 12:1 T Q q 0.00000912 0 612
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 225001 Conflict, Social Justice and Literature | MWF 12:00 p.m. | Molesky
ENGL 225002 Conflict, Social Justice and Literature | TTh 10:30 a.m. | Jaber
ENGL 245001 Nature, Ecology and Literature | TTh 12:00 p.m. | Johnston
ENGL 255001 / WGST 255001 Gender, Identity and Literature | TTh 11:00

ENGL 27502 Film, Culture and Literature | MWF 9:00-10:00 a.m. | Broemmer
ENGL 2750

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 affiliations). 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

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 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 to class discussions.

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

through the normal process. Once the 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, Kafka, and more. Moving forward in the course, participants will use a democratic discussion model-style event 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 308001 Creative Writing: Nonfiction

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. No major/minor students can enroll in the remaining seats through the normal process. Once the major/minor seats are full, these 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 means 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

ENGL 31001 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 major/minor seats are full, these 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 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 31901 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 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

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 32501: 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, -eats

ENGL 35701 & H01: 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: the 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; Helldris 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 Derrida, Kimberlé Crenshaw, Michel Foucault, and Lauren Berlant.

FOUR-THOUSAND LEVEL COURSES

ENGL 4000 Business and Professional Writing

FIVE-THOUSAND LEVEL COURSES

ENGL 50001: 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 ~~in~~ 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~~ ~~consciously~~ reflecting on ~~9(d)6()-4(r)-3(e)3(vi)6(s)-2(e)~~

