

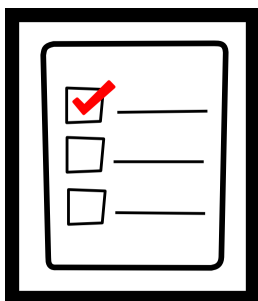


ENGLISH AND CREATIVE WRITING COURSES FALL 2023

What's your story?

In our English and creative writing courses, you will be inspired by the stories of a wide variety of writers to become more skilled at telling your own story. We empower students from all majors to think creatively, to analyze cultural narratives, and to use clear communication to make change happen.

SEE CHECKLISTS ON HOW TO MAJOR OR MINOR IN ENGLISH



[English Major \(40 credits\)](#)

[English Major with a Concentration in Creative Writing \(44 credits\)](#)

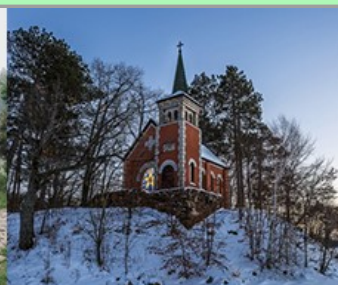
[English Major with Secondary Education Licensure \(44 credits\)](#)

[English Minor \(20 credits\)](#)

[Writing Minor \(20 credits\)](#)

[Narrative Practice Minor \(20 credits\)](#)

For additional information, visit
the English Department homepage:
<http://www.csbsju.edu/english-department>
or contact the Chair of English Department, Yvette South
Office: SJU Quad 352B
ysouth@csbsju.edu



ENGLISH AND CREATIVE WRITING COURSES – FALL 2023

ENGL 111A— Intro to Narrative Practice/Health

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

ENGL 286— Introduction to Film Studies

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

ENGL 124D—Fiction of Identity

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

ENGL 311— Creative Nonfiction

M. Harkins MWF 10:20 - 11:15 am
R. Marston MWF 8:00 – 8:55 am

ENGL 124C— Nonfiction of Identity

M. Harkins MWF 12:40 -1:35 pm

ENGL 313A— Advanced Poetry Workshop

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

ENGL 206— Creative Writing: Clinical Encounters I

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

ENGL 383— Post-Colonial Literature

M. Mitra MWF 2:10-3:05 pm

ENGL 213— Creative Writing: Poetry and Fiction

J. Harkins TR 12:45 - 2:05 pm
M. Callahan TR 2:20-3:40 pm
R. Marston MWF 11:30 am - 12:25 pm

ENGL 386— Studies in Film

L. Mancuso TR 2:20-3:40 pm
T T 3:40-4:30 pm

ENGL 221D— Fictions of Empire

M. Mitra MWF 8:20-9:15 am

ENGL 387— Intro to Linguistics

STAFF TR 11:30 am –12:50 pm

ENGL 279A— Literary Theory and Criticism

C. Tourino MWF 12:40-1:35 pm

ENGLISH AND CREATIVE WRITING COURSE DESCRIPTIONS

ENGL 111A—Introduction to Narrative Practice/Health

Designation: Cultural and Social Difference: Identity

Introduction to Narrative Practice develops creative writing skills in service of students' professional pursuits. Applying skills from creative writing to their future careers allows students to develop their own imaginative lives, explore questions of identity, amplify underrepresented voices in their professional fields, and to develop programming utilizing creative writing and close-reading to benefit their future colleagues, clients, and patients. This course employs community-based experiential learning to meaningfully connect narrative practices to systems change outside of the classroom. For the experiential component of this course, students volunteer at St. Cloud Hospital. St. Cloud Hospital requires that all volunteers be vaccinated for COVID-19. Therefore, students in this course must be vaccinated for COVID-19.

ENGL 124D—Fiction of Identity

Designation: Cultural and Social Difference: Identity

Years ago, TV cop Joe Friday left a permanent imprint on our nation's sensibility with his signature phrase, "Just the facts, Ma'am." In other words, he was only interested in the truth, the details that really mattered, as he endeavored to solve a case, to figure things out. Fiction, on the other hand, is not dependent upon facts as we generally understand them. (You want talking pigs? Meet Wilbur or Snowball. Ten-year-old wizards? Hello, Harry Potter.) And yet, for those interested in Truth with a capital T, fiction is the best source for questions such as What is Love? Or Loss? How does a mountain FEEL? Who am I? In this course, students will read fiction – specifically short stories from contemporary masters like Jhumpa Lahiri, George Saunders, ZZ Packer, and Jamel Brinkley – in an effort to better understand concepts of gender, race and ethnicity, and culture.

ENGL 124C—Nonfiction of Identity

Designation: Culture and Social Difference: Identity

In this course we will read multiple modern essayists whose work explores ideas of cultural and social difference and identity in our contemporary American culture(s). Writers will include Claudia Rankine, Kao Kalia Yang, Kiese Laymon, and others.

ENGLISH AND CREATIVE WRITING COURSE DESCRIPTIONS

ENGL 206—Creative Writing: Clinical Encounters I

Way of Thinking: Artistic Expression

Designations: Experiential Learning

English 206 is a creative writing course for pre-health science majors. Students participate in a sustained clinical experience, delivering creative writing sessions to a clinical population, while developing their own writing lives. This course helps students increase their capacity for working with ambiguity (moral, creative and narrative), while helping them see “patients” as people who are not defined by their diseases. Additionally, this course helps future clinicians learn to communicate with precise imagery and metaphors, while revealing connections between the practice of medicine and the arts of poetry and fiction.

ENGL 213—Creative Writing: Fiction and Poetry

Way of Thinking: Artistic Expression

Designations: Truth Encounter, Artistic Engagement

In Creative Writing: Fiction and Poetry, we will delve deeply into the act of writing. We will explore poetry and fiction through the reading of published work and the writing (and revising) of poems and stories. We will discuss language, voice, and form. We will investigate how poems and stories work. And, most importantly, we will write. A LOT. The class will include daily writing exercises, discussion of craft, and writing homework, as well as larger creative projects in poetry and fiction. The class will enable you to participate in a community of writers, situate yourself in a tradition of other writings, and practice the important and exciting art of revision. Together we will create a space where imagination, play, and exploration through language take precedence in our daily lives and keep us present in the world.

ENGL 221D—Fictions of Empire

Way of Thinking: Human Experience

Designations: Movement Encounter, Global Engagement

“The world of imperialism came crashing through the walls of the nineteenth-century novel. Old conflicts were terminated, old boundaries were destroyed, old characters were banished. A new universe of fiction was set down in their place. A revolution in the novel was effected” Jonah Raskin, *The Mythology of Imperialism*.

This course will focus on literature (mostly novels) produced in response to the historical experience of Empire. We will look at the ways in which literature has enabled the Empire, justifying its “civilizing mission,” reinforcing racial stereotypes, and normalizing European superiority. We will also look at the ways in which literature has critiqued and opposed the ideologies of Empire, garnering support for anticolonial movements, and contributing to nationalist struggles. Finally, taking our cue from Raskin’s comment (quoted above), we will investigate whether the operations of today’s Empire (some call it globalization) have generated another “new universe of fiction.”

ENGLISH AND CREATIVE WRITING COURSE DESCRIPTIONS

ENGL 279A—Literary Theory and Criticism

Way of Thinking: Human Experience

Designations: Truth Focus

In this course, instead of reading literature, we will read about literature. In a well-developed philosophical tradition stretching back at least to Plato, scholars have asked, “What is literature and what does it do?” This semester, we will join them.

Some questions we will explore in this course:

What is literature and what does it do?

How do we interpret literary texts?

Does the “meaning” of a literary text reside in the text itself, in the author, or in the reader?

How are texts related to other texts?

How are texts shaped by extra-textual matters?

Why are things as they are?

ENGL 286—Introduction to Film Studies

Way of Thinking: Human Experience

Designations: Truth Encounter

Welcome to Film Heaven: An Introduction to Active Spectatorship. In film heaven, we will go beyond the level of —two thumbs up and will work toward a more theoretical and historical understanding of Hollywood film and film history. Students will gain an understanding of the history of film in the U.S. and abroad, and we will look at aesthetic and technical aspects of filmmaking. Students will also become familiar with film terminology. 2G2BT.

We will watch many cinema masterworks in the course of the semester, and there will be a lab scheduled for this purpose. We will also read film theory, reviews, and other texts to broaden our understanding of the medium and its genres. Attendance at film lab is mandatory.

ENGLISH AND CREATIVE WRITING COURSE DESCRIPTIONS

ENGL 311—Creative Nonfiction

Way of Thinking: Artistic Expression

Designations: Truth Focus, Artistic Engagement

The word “essay” comes from the French verb that means “to try.” In this course, we’ll experiment with prose writing, trying a range of strategies for developing ideas in essay form. We’ll strive to write powerfully and economically, in prose that speaks with a human voice, and we’ll aim to write essays that reward both reader and writer with discovery.

To reach these goals, students will write frequent essays, will participate in small-group conferences on an early draft of each paper, and will have opportunities to re-see and re-write. The essays in our anthology provide models of fine writing from several different fields; we’ll use those essays to stimulate thought, discussion, and writing. At the end of the semester, students will assemble a portfolio of their writing.

Prerequisite: Undergraduate level INTG 100 Minimum Grade of D or Undergraduate level INTG 200 Minimum Grade of D.

ENGL 313A —Advanced Poetry Workshop

Are you secretly a poet? Do you love to write? This course offers a careful study the art of poetry and the writing life. Together, we read a wide variety of styles and forms of poetry as we write original poetry throughout the semester. Students may expect readings and writing exercises to supplement their study and to stretch their writing. Regular writing workshops will provide sustained feedback on student writing, as well as exercise in reading and editing skills. As part of the course each student will read the major works of an individual poet in a guided study of that author’s achievements, and each student will produce a revised portfolio of creative work, meet with visiting writers, and participate in a poetry reading. The course primarily aims to develop creative writing skills and to help students grow as writers; additionally though, the course enhances students’ ability to read and discuss poetry, provides practice revising and editing written work, and expands students’ knowledge of poets writing in English. Prerequisite: ENGL 213

ENGL 383—Post-Colonial Literature

Designations: Cultural and Social Difference: Systems, pending

A study of literature, partly in translation, from African, Asian and the Caribbean countries. The course examines the specific historical and cultural contexts in which these literatures arise. Prerequisite: Sophomore standing.

ENGLISH AND CREATIVE WRITING COURSE DESCRIPTIONS

ENGL 386—Studies in Film

Way of Thinking: Human Experience

Designations: Justice Focus

It's Film Heaven: Analyzing Genre Films in an Interpretive Community. The English course is an advanced course in the English Department sequence of upper-division courses at CSB+SJU. It is also a liberal arts course. As an advanced course, it seeks to build on foundational skills you have encountered (such as effective critical thinking, reading, writing, and oral communication skills in Core and Humanities) so that you can pursue upper-division academic work (in this case, a specific exploration of one facet of film studies) competently, efficiently, and even in leadership roles.

ENGL 387—Intro to Linguistics

Way of Thinking: Abstract Structures

Linguistics, as a discipline, is the scientific study of human language. This course will cover the core of linguistic study: phonetics and phonology (sounds and sound systems), morphology (word shapes), syntax (sentence structure), semantics (the meanings of linguistic forms), and pragmatics (meaning in context). We'll also look at a wide variety of other topics including sociolinguistics (language and identity), language contact, change, death, and revitalization; and writing systems. This challenging but fascinating topic area will prove relevant not only to students of English and education but also to those majoring in foreign languages, philosophy, or psychology.