



For additional information visit  
the English Department Homepage:  
<http://www.csbsju.edu/english-department>  
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### Why English?

English Courses Spring 2021 offered in Block A, B, C, D style again. The English department offers classes suitable for all of the CSBSJU majors. We offer classes with many course designations and welcome students of all the majors.

Everyone will use their writing skills in their career, so learn how to improve your writing through an English course!

### HOW TO MAJOR OR MINOR IN ENGLISH

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

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

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

#### [English minor Checklist \(20 credits\)](#)

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



## ENGLISH COURSES SPRING 2021

### **ENGL 111— Intro to Narrative Practice**

C. Bolin      Block B      8-12 pm

### **ENGL 120D —Tragedy, Passion and Sacrifice**

C. Tourino      Block A      12-4 pm

### **ENGL 120G— The Hero's Trek: An Expedition Through Literature**

J. Kendall      Block D      12-4 pm

### **ENGL 207— Creative Writing : Clinical Encounters II**

C. Bolin      Block D      8-12 pm

### **ENGL 213– Creative Writing: Poetry and Fiction**

J. Harkins      Block A      8-12 pm

### **ENGL 214— Writing the Experience**

E. Johnson      Block B      8-12 pm

### **ENGL 222C— Shakespeare's Inheritance**

C. Malone      Block D      8-12 pm

### **ENGL 223C– Revolutionary Americas**

Y. South      Block C      8-12 pm

### **ENGL 243— Literary Theory and Criticism**

C. Tourino      Block D      8-12 pm

### **ENGL 286— Intro to Films**

L. Mancuso      Block A      8-12 pm

### **ENGL 311— Creative Nonfiction**

M. Harkins      Block A      8-12 pm

C. Malone      Block B      8-12 pm

### **ENGL 313B— Advanced Creative Writing: Fiction**

R. Marston      Block B      12-4 pm

### **ENGL 315B— Editing and Publishing**

C. Malone      Block C      12-4 pm

### **ENGL 365D— Othering in the Middle Ages**

J. Harkins      Block D      12-4 pm

### **ENGL 366A— Modernism: Fragments, Form, Identity**

R. Marston      Block A      8-12 pm

### **ENGL 383— Post-Colonial Literature**

M. Mitra      Block B      afternoon

### **ENGL 386— Studies in Film**

L. Mancuso      Block C      8-12 pm

## **ENGLISH COURSE DESCRIPTIONS**

### ***ENGL 111— Intro to Narrative Practice (CSD-I)***

Introduction to Narrative Practice develops creative-writing skills in service of students' professional pursuits. Applying skills from creative-writing to their future careers allows students to develop their own imaginative lives, explore questions of identity, amplify underrepresented voices in their professional fields, and to develop programming utilizing creative-writing and close-reading to benefit their future colleagues, clients, and patients. This course employs community-based experiential learning to meaningfully connect narrative practices to systems change outside of the classroom.

### ***ENGL 120D —Tragedy, Passion and Sacrifice (HM) (HE)***

Bloody murder, illicit sex, martyrdom, guts and gore: This course is a pleasure tour through some of the noisiest transgressions in the Western Literary Canon. After a brief grounding in the patricide and fratricide of Greek theatre, the Bible, and Shakespeare, we'll see what shape these themes take in modern U.S. fiction. Expect *Wise Guys* and *Men in Pink Suits*. We'll also consider, occasionally, what happens when women take these matters in hand. Not for weak stomachs.

### ***ENGL 120G— The Hero's Trek: An Expedition Through Literature (HM) (HE) (Movement)***

Heroes are easy to find in REALLY good books, right? However, have you ever wondered what makes those heroes "heroic"? What makes heroic characters relatable and unreachable at the same time? Can villains be heroic? Can heroes be bad? Throughout your semester-long literary expedition, we'll look at MANY types of heroic characters— some characters you might like and some you won't; some you can relate to and some you can't. We'll begin our expedition by creating a literary guide and a literary roadmap in order to figure-out how to effectively identify heroic characters. As we navigate through myriad literary worlds, the following is a list of "heroes" we'll likely bump-into (not in any particular order): Gilgamesh, Lisbeth Salander, Guinevere, Esther, Aragorn, Odysseus, Aeneas, Laura Ingalls,

Beowulf, Harry Potter, Natty Bumpoo/Hawkeye, Wife of Bath, Dracula, Sherlock Holmes, Lucy Pevensie, Achilles, Katniss Everdene. Who knows, you might even encounter an Ironman or a Black Widow or a Rick Grimes or an Aladdin or a Xena along the way. Join us as we travel vast literary worlds in search of the sometimes elusive but always interesting literary hero.

### ***ENGL 207— Creative Writing : Clinical Encounters II (HM) (EL)***

English 207 is a creative writing course for pre-health science majors. Students participate in a sustained clinical experience, delivering creative writing sessions to a clinical population, while developing their own writing lives. This course helps students increase their capacity for working with ambiguity (moral, creative and narrative), while helping them see "patients" as people who are not defined by their diseases. Additionally, this course helps future clinicians learn to communicate with precise imagery and metaphors, while revealing connections between the practice of medicine and the arts of poetry and fiction.

Prereq: ENGL 206 (HM given after completion of both 206/207)

### ***ENGL 213– Creative Writing: Poetry and Fiction (FA) (AE) (Truth)***

Craft and practice of writing short fiction and poetry. Students write original works of fiction and poetry, closely examine published short stories and poems, and participate in peer-review workshops. This course prepares students for advanced creative writing workshops at the 300 level. Consult the English Department Course Description Booklet for a specific description of each semester's offering.

## **ENGLISH COURSE DESCRIPTIONS**

### **ENGL 214— *Writing the Experience (EL) (EXP)***

English 207 is a creative writing course for pre-health science majors. Students participate in a sustained clinical experience, delivering creative writing sessions to a clinical population, while developing their own writing lives. This course helps students increase their capacity for working with ambiguity (moral, creative and narrative), while helping them see “patients” as people who are not defined by their diseases. Additionally, this course helps future clinicians learn to communicate with precise imagery and metaphors, while revealing connections between the practice of medicine and the arts of poetry and fiction.

Prereq: ENGL 206 (HM given after completion of both 206/207)

### **ENGL 222C— *Shakespeare's Inheritance (HM) (HE) (Justice)***

New productions of early English drama show their wonderful liveliness, bawdiness, and spectacle. Alfred Hickling, writing for the UK newspaper, *The Guardian*, reported on August 7, 2012, about preparations for a cycle of plays tracing biblical stories from the creation to the Last Judgment: There are some bizarre items on the agenda of today’s production meeting at York Theatre Royal. Topics include "dinosaur topiary" and Pontius Pilate's underwear, while the wardrobe supervisor is anxious to know God's measurements. "Ineffable and Unknowable," someone suggests. "Very funny," comes the reply. "But I've got nearly 1,000 costumes to make and I need his inside leg." No wonder theater companies are eager to produce these plays; roisterous devils\*, ranting tyrants, mischievous thieves-and great biblical heroes squabbling with their wives - enliven the scenes of biblical stories. We'll begin with excerpts from these cycles and move on to "morality plays" that figure Mankind beset not by devils but by personified Vices, tricky, and sly and smart and subtle. Shakespeare inherited the dramatic legacy of these earlier forms, and we'll investigate the ways in which he uses and adapts them in his own dramatic works. After reading a sequence of medieval and early renaissance plays, we'll pay particular attention to the device of the play within the play, first in a work by Thomas Kyd, Shakespeare's contemporary, called *The Spanish Tragedy*, and then in Shakespeare's *The Taming of the Shrew*, *A Midsummer Night's Dream*, and *Hamlet* (and perhaps *Love's Labours Lost*). As we move through the plays, we'll investigate the performance practices of Medieval and early modern drama in England. We'll look at documents and visual images – printed woodblock images, paintings, etc.-that will illuminate these practices before and during Shakespeare's time. By the time we complete the course, we may want to sign up for the York Theatre Royal's next production of early English drama.

### **ENGL 223C— *Revolutionary Americas (HM) (GE) (HE)***

This course offers you a fresh perspective on the American Revolution—through the eyes of women as well as men, ordinary people as well as founding fathers, and enslaved as well as free Americans. We will examine how ideas about race, masculinity, and femininity shape concepts of liberty from the late eighteenth-century Atlantic revolutions to the US Civil War. Our discussions will focus on the messy and incomplete processes of social and personal transformation using a wide range of readings that trace experiences of escape and failure in early America, including Benjamin Franklin’s *Autobiography*, the novel *Charlotte Temple*, and Mary Prince’s freedom narrative.

### **ENGL 243— *Literary Theory and Criticism (GE) (HE)***

Introduction to literary and cultural theory. Students apply theoretical texts or concepts to literary or cultural texts (e.g., novels, films, television, popular arts, clothing, architecture, and public spaces). No prerequisites.

## **ENGLISH COURSE DESCRIPTIONS**

### ***ENGL 286— Intro to Films (HM) (HE)***

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

### ***ENGL 311— Creative Nonfiction***

Theory and practice of writing longer nonfiction forms (essays, articles) dealing with complex subject matter. This course explores the rhetorical strategies used in non-technical writing drawn from a variety of disciplines. Students focus on the development of their own voices and styles. Prerequisite: Completion of First-year Seminar and junior standing.

### ***ENGL 313B— Advanced Creative Writing: Fiction***

In this semester of Advanced Creative Writing: Fiction, we will delve deeply into reading and writing fiction with even greater attention to language, voice, and form. You will explore and better understand the practice of your own fiction writing, as well as study and attempt together to understand why a particular story works in a particular way. What makes this character engaging? Why does dialogue in this piece leap off the page while in another story the dialogue feels static? We will also expand our expectations of narrative and narrative conventions, while asking what makes a good story. You will strive to, as Lidia Yuknavitch writes in *The Chronology of Water*, "Make up stories until you find one you can live with. Make up stories as if life depended on it." Workshop will be an essential component of the class. We will also perform writing exercises based on the readings, experiment with our texts, and work to stay present in the world and in the word. Prerequisite: Sophomore standing & ENGL 213 or permission of instructor.

### ***ENGL 315B— Editing and Publishing***

With literary publishing in rapid flux, book publishers knit their brows and try to forecast demand for printed books and ebooks. Every prediction prompts a new round of hand-wringing about the future of the book. The shift from print to electronic formats has had—and continues to have—enormous consequences for the publishing industry. Claims that this shift spells the death of books, however, demand careful examination. In English 315, we'll explore the rapidly changing book-publishing industry, looking closely at the ways in which industry developments and new technologies affect writers, readers, and publishing companies. We'll begin by studying the traditional book-publishing model, and then we'll study the effects of digital technologies on the transmission of writers' works to audiences of readers. By the end of the semester, we may not arrive at certain answers about the future of literary publishing, but we'll understand many of the forces that will shape that future.

Prerequisite: Sophomore standing.

## **ENGLISH COURSE DESCRIPTIONS**

### **ENGL 365D— Othering in the Middle Ages**

Readers of Medieval European literature often encounter strange figures: demonized Saracens and non-Christian others, hybrid creatures, and monstrous, supernatural women. Who or what is being Othered in these representations? On whose authority are African people represented as half-animal? Or Muslims as demonic? Our course examines the creation of ‘outsiders’ in the Middle Ages and how medieval writers constructed difference. Topics of inquiry include: Othering of Saracens and non-Christians; Muslim-Christian Dialogues, Estranging the Feminine, Labyrinths, and Hybrid Creatures: Myth, Monsters, and the Imagination. #winteriscoming As part of this highly active course, our group visits HMML to learn about interfaith dialogue and co-existence in Middle Eastern manuscripts; we examine the Othering of women in scientific as well as literary treatises, as well as important responses to this Othering in the works of female Christian mystics and secular writers such as Christine de Pizan; and, we uncover hybridity as an image of difference: mythical creatures abound in medieval texts, romances in particular but also in epic poems and in sea-monster laden cartography. Writing projects throughout the semester focus on integrating research meaningfully into creative writing as well as literary and historical analyses. Prerequisite: Junior standing.

### **ENGL 366A— Modernism: Fragments, Form, and Identity (HM)**

While Ezra Pound’s now famous injunction came late in the Modernist period, the words serve as a good way to think about Modernism: an attempt to make poetry, fiction, and art new. The Modernist period is sometimes narrowly defined as taking place between World War I and World War II, but the thematic and formal concerns begin earlier and extend beyond the time frame between the World Wars. Modernism is, in some ways, a category of convenience, describing a large variety of texts and artistic approaches by writers who were breaking away from past models, namely Realism, and challenging social and political norms. Modernist texts are frequently characterized by an engagement with identity, fragmentation, alienation, and formal experimentation. These texts emphasize characters’ consciousness and perceptions of the world rather than plot or verisimilitude (the attempt to represent reality). The texts also experiment with chronology, collage (incorporating different voices and forms within a single text), and free verse. In this class, we carefully read, discuss, and write about primary texts by such authors as Virginia Woolf, Jean Toomer, T.S. Eliot, James Joyce, Zora Neale Hurston, Gertrude Stein, William Faulkner, Nella Larsen, and others to explore questions of identity, race, and gender in form as well as content. We will also discuss these texts in their historical and critical contexts. Prerequisite: Sophomore standing.

### **ENGL 383— Post-Colonial Literature (HM) (IC) (HE); Justice (pending)**

Postcolonial Studies is a dynamic and multidisciplinary field that has given rise to some of today’s most innovative and influential theories of cultural production in a globalized world. Foregrounding the profound worldwide impact of European colonialism, this course employs an approach to literary studies that intersects with fields such as critical race theory, feminist theory, and indigenous studies. Focusing on a diverse range of contemporary texts from Africa, Asia, and the Caribbean, we will address topics of global importance like nationalism, decolonization, war and migration, gender, and environment.

Check out this exciting new opportunity for cultural engagement with students from the Universidad Adolfo Ibáñez (UAI) in Chile!

This spring, one module of the course will focus on “Slavery and Empire” and it will be co-taught by Dr. Elsa Maxwell of UAI and me. Dr. Maxwell’s students will join CSB/SJU students virtually to discuss common readings, share cultural insights, examine issues of global significance, and, most importantly, appreciate how those issues are experienced and understood differently in different parts of the world.

## **ENGLISH COURSE DESCRIPTIONS**

### ***ENGL 386— Studies in Film (HM, HE)***

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

COMM 286 or ENGL 286 recommended.