

DEPARTMENT OF ENGLISH

FALL-SUMMER 2026

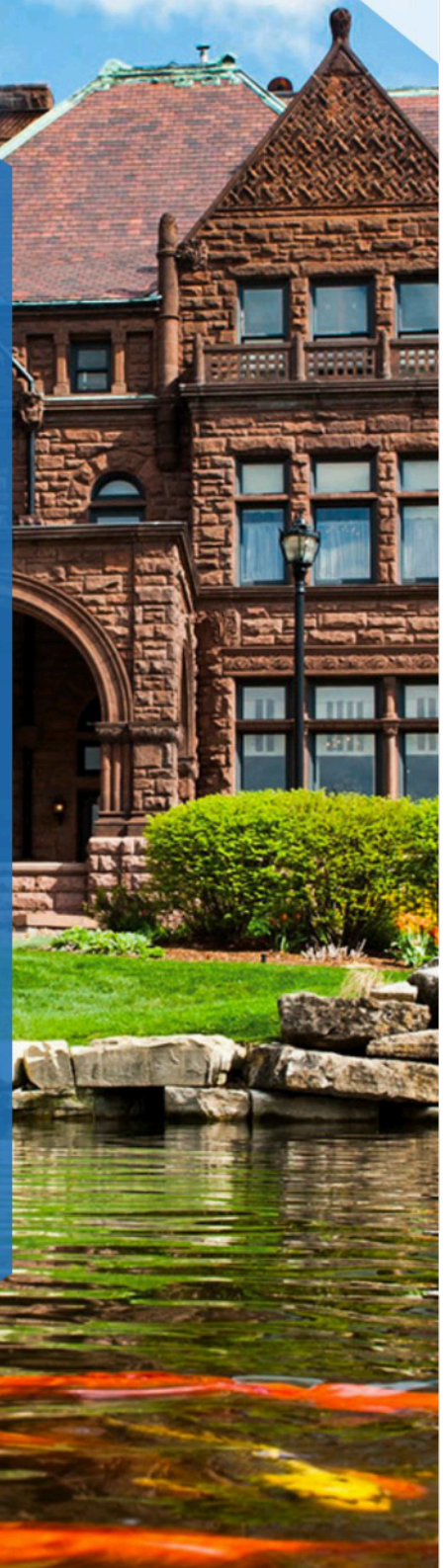
COURSE DESCRIPTIONS

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

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SAINT LOUIS
UNIVERSITY™



Summer and Fall 2026

Course Descriptions

Department of English

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Nota Bene: All major, minor, and concentration worksheets and documents can be found on the English Department Canvas page. Questions should be directed to Paul Lynch, Undergraduate Coordinator, paul.lynch@slu.edu.

Summer 2026

ENGL 1900-01 Advanced Strategies of Rhetoric and Research | Online | Reynolds
ENGL 1900-02 Advanced Strategies of Rhetoric and Research | Online | Reynolds
ENGL 3220-01 Film and Literature | Online | Coursey
ENGL 3280-01 American Literatures after 1865 | Online | Phillips
ENGL 4000-01 Professional Writing | TWThF 1:00 p.m.-4:00 p.m | Brewer
ENGL 4000-02 Professional Writing | Online | Gilman-Hernandez

Summer 2026 Course Descriptions

ENGL 1900 Advanced Strategies of Rhetoric and Research (Online)

Amy Reynolds

See Courses@SLU.

ENGL 3220-01 Film and Literature (Online)

Sheila Coursey

See Courses@SLU.

ENGL 3280-01 American Literatures after 1865 (Online)

Emily Phillips

See Courses@SLU.

ENGL 4000-01 Professional Writing

Geoff Brewer

See Courses@SLU.

ENGL 4000-02 Professional Writing (Online)

Byron Gilman-Hernandez

See Courses@SLU.

Fall 2026 COURSES THAT FULFILL MAJOR AREA 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.

ENGL 4000: Business and Professional Writing | Multiple Sections – Consult Courses@SLU for Details.

Introductory Courses

ENGL 2250-01 Conflict, Social Justice and Literature | MWF 10:00-10:50 a.m. | Burns

ENGL 2750-01 Film, Culture and Literature | TTh 11:00 a.m.-12:15 p.m. | Jaber

ENGL 2750-02 Film, Culture and Literature | MWF 11:00- 11:50 a.m. | Hausback

New Major Requirements

Central Required Courses

ENGL 3000-01 Encountering English: Migrations | MWF 11:00-11:50 a.m. | Jayasuriya

ENGL 3020-02 Shapes of English: The Novella | TR 11:00-12:15 p.m. | Molesky

ENGL 4140-01 Reading and Writing Justice: Rhetoric and Nonviolence | TTh 12:45-2:00 p.m. | Lynch

ENGL 4960-01 Senior Capstone Workshop | TTh 3:45-5:00 p.m. | Coursey

Early Texts and Contexts

ENGL 4100-01 History of the English Language | MWF 11:00-11:50 a.m. | Park

ENGL 3470-01 Introduction to Shakespeare | TTh 11:00 a.m.-12:15 p.m. | Rust

Late Texts and Contexts

ENGL 3280-01 American Literature after 1865: American Journeys | MWF 12:00-12:50 p.m. | Casaregola

ENGL 3260-01 British Literary Traditions after 1800: Age of Revolutions | TTh 12:45-2:00 p.m. | Benis

ENGL 3520-01 African-American Literary Traditions II: Post-1900 | TR 11:00 a.m.-12:15 p.m. | Grant

ENGL 4670-01 Contemporary Postcolonial Literature and Culture: Women, War, and Words | MWF 1:10-2:00 p.m. | Jayasuriya

Distribution Requirements (Old Major)

Area One: Form and Genre

ENGL 3000-01 Encountering English: Migrations | MWF 11:00-11:50 a.m. | Jayasuriya

ENGL 3020-02 Shapes of English: The Novella | TR 11:00-12:15 p.m. | Molesky

ENGL 3050-01 Creative Writing: Poetry | TR 3:45-5:00 p.m. | Johnston

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

ENGL 3070-01 Creative Writing: Drama | TR 2:15-3:30 p.m. | Myers

ENGL 3080-01 Creative Writing: Nonfiction | TR 12:45-2:00 p.m. | Harper

ENGL 3220-01 Film and Literature: Cinemedievalisms | MWF 1:10- 2:00 p.m. | Park
ENGL 3241-01 Young Adult Literature | T 2:15-5:00 p.m. | Buehler

Area Two: History and Context

ENGL 3260-01 British Literary Traditions after 1800: Age of Revolutions | TTh 12:45-2:00 p.m. | Benis
ENGL 3280-01 American Literature after 1865: American Journeys | MWF 12:00-12:50 p.m. | Casaregola
ENGL 3470-01 Introduction to Shakespeare | TTh 11:00 a.m.-12:15 p.m. | Rust

Area Three: Culture and Critique

ENGL 3520-01 African-American Literary Traditions II: Post-1900 | TR 11:00 a.m.-12:15 p.m. | Grant
ENGL 3550-01 Native American Literature | TR 12:45.-2:00 p.m. | Molesky
ENGL 3590-01 Nature and Literature | TTh 9:30-10:45 a.m. | Harper
ENGL 3650-01 Science Fiction: African Fiction & Film | TTh 3:45-5:00 p.m. | Uraizee
ENGL 3730-01 Introduction to Medical Humanities | TTh 2:15-3:30 p.m. | Stiles

4000-Level Advanced Seminars

ENGL 4010-01 New Media Writing: Attending | TTh 2:15-3:30 p.m. | Rivers
ENGL 4045-01 Rhetoric and Religion: Persuasive Catholicism | TTh 9:30-10:45 a.m. | Lynch
ENGL 4060-01 The Craft of Fiction | TTh 11:00 a.m.-12:15 p.m. | Austin
ENGL 4100-01 History of the English Language | MWF 11:00-11:50 a.m. | Park
ENGL 4140-01 Reading and Writing Justice: Rhetoric, Resistance, Nonviolence | TTh 12:45-2:00 p.m. | Lynch

Research Intensive English (RIE) Seminars

ENGL 4670-01 Contemporary Postcolonial Literature and Culture: Women, War, and Words | MWF 1:10-2:00 p.m.
| Jayasuriya

Senior Inquiry Seminar

ENGL 4960-01 Senior Capstone Workshop | TTh 3:45-5:00 p.m. | Coursey

GRADUATE COURSES

ENGL 5000-01 Methods of Literary Research | R 4:15-7:00 p.m. | Stiles
ENGL 5010-01 Teaching Writing | TTh 11:00-12:15 p.m. | Rivers
ENGL 5190-01 History of the English Language | MWF 11:00-11:50 a.m. | Park
ENGL 6350-01 Seventeenth Century Literature | M 4:15-7:00 p.m. | Sawday
ENGL 6710-01 Nineteenth Century American Literature: Gothic Justice | W 6:00-8:45 p.m. | Yothers
ENGL 6790-01 The Sixties and After: Freedom and Authority | T 4:15-7:00 p.m. | Smith

COURSES THAT FULFILL MAJOR CONCENTRATION REQUIREMENTS

Creative Writing

ENGL 3050-01 Creative Writing: Poetry | TR 3:45-5:00 p.m. | Johnston
ENGL 3060-01 Creative Writing: Fiction | TR 9:30-10:45 p.m. | Austin
ENGL 3070-01 Creative Writing: Drama | TR 2:15-3:30 p.m. | Myers
ENGL 3080-01 Creative Writing: Nonfiction | TR 12:45-2:00 p.m. | Harper
ENGL 4060-01 The Craft of Fiction | TTh 11:00 a.m.-12:15p.m. | Austin

Rhetoric, Writing, and Technology

ENGL 4010-01 New Media Writing: Attending | TTh 2:15-3:30 p.m. | Rivers
ENGL 4045-01 Rhetoric and Religion: Persuasive Catholicism | TTh 9:30-10:45 a.m. | Lynch

Research Intensive English (RIE)

ENGL 4670-01 Contemporary Postcolonial Literature and Culture—Women, War, and Words | MWF 1:10-2:00 p.m. | Jayasuriya

INTERDISCIPLINARY MINOR OFFERINGS

Film & Media Studies Interdisciplinary Minor (Contact Alex Rafi with program questions at alex.rafi@slu.edu)

ENGL 2750-01 Film, Culture and Literature | TTh 11:00 a.m.-12:15 p.m | Jaber
ENGL 2750-02 Film, Culture and Literature | MWF 11:00- 11:50 a.m. | Hausback

Medical Humanities Interdisciplinary Minor (Contact Dr. Anne Stiles with program questions at anne.stiles@slu.edu)

ENGL 3730-01 Introduction to Medical Humanities | 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. Most 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 10:00-10:50 a.m. | Burns

ENGL 2750-01 Film, Culture and Literature | TTh 11:00 a.m.-12:15 p.m. | Jaber

ENGL 2750-02 Film, Culture and Literature | MWF 11:00- 11:50 a.m. | Hausback

ENGL 3220-01 Film and Literature: Cinemedievalisms | MWF 1:10- 2:00 p.m. | Park

ENGL 3280-01 American Literature after 1865: American Journeys | MWF 12:00-12:50 p.m. | Casaregola

ENGL 3260-01 British Literary Traditions after 1800: Age of Revolutions | TTh 12:45-2:00 p.m. | Benis

ENGL 3470-01 Introduction to Shakespeare | TTh 11:00 a.m.-12:15 p.m. | Rust

ENGL 3520-01 African-American Literary Traditions II: Post-1900 | TR 11:00 a.m.-12:15 p.m. | Grant

ENGL 3550-01 Native American Literature | TR 12:45.-2:00 p.m. | Molesky

Equity and Global Identities: Identities in Context

ENGL 3650-01 Science Fiction: African Fiction & Film | TTh 3:45-5:00 p.m. | Uraizee

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

ENGL 2250-01 Conflict, Social Justice and Literature | MWF 10:00-10:50 a.m. | Burns

ENGL 3520-01 African-American Literary Traditions II: Post-1900 | TR 11:00 a.m.-12:15 p.m. | Grant

Eloquentia Perfecta 3: Writing Intensive

ENGL 3220-01 Film and Literature: Cinemedievalisms | MWF 1:10- 2:00 p.m. | Park

ENGL 3260-01 British Literary Traditions after 1800: Age of Revolutions | TTh 12:45-2:00 p.m. | Benis

ENGL 3280-01 American Literature after 1865: American Journeys | MWF 12:00-12:50 p.m. | Casaregola

ENGL 3590-01 Nature and Literature | TTh 9:30-10:45 a.m. | Harper

ENGL 3470-01 Introduction to Shakespeare | TTh 11:00 a.m.-12:15 p.m. | Rust

ENGL 3520-01 African-American Literary Traditions II: Post-1900 | TR 11:00 a.m.-12:15 p.m. | Grant

ENGL 3550-01 Native American Literature | TR 12:45.-2:00 p.m. | Molesky

ENGL 3650-01 Science Fiction: African Fiction & Film | TTh 3:45-5:00 p.m. | Uraizee

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

ENGL 4010-01 New Media Writing: Attending | TTh 2:15-3:30 p.m. | Rivers

ENGL 4045-01 Rhetoric and Religion: Persuasive Catholicism | TTh 9:30-10:45 a.m. | Lynch

Eloquentia Perfecta 2: Creative Expression

ENGL 3050-01 Creative Writing: Poetry | TR 3:45-5:00 p.m. | Johnston

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

ENGL 3070-01 Creative Writing: Drama | TR 2:15-3:30 p.m. | Myers

ENGL 3080-01 Creative Writing: Nonfiction | TR 12:45-2:00 p.m. | Harper

Collaborative Inquiry

ENGL 4045-01 Rhetoric and Religion: Persuasive Catholicism | TTh 9:30-10:45 a.m. | Lynch

NARRATIVE COURSE DESCRIPTIONS

ENGLISH 1900: Advanced Strategies of Rhetoric and Research

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). Multiple sections will be offered. Please consult Courses@SLU for sections and times.

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.

FOUR REQUIRED COURSES FOR MAJORS

Majors are required to take these courses at some point during their study. Ideally, they are taken in order, with ENGL 3000 sometime in the first year and ENGL 4690 during senior year. However, not all students will take them in sequence. These courses carry no university core attributes.

ENGL 3000-01 Encountering English: Migrations

Maryse Jayasuriya

Students will be introduced to the study of English through the concept of migration, broadly construed. As Dohra Ahmad has said, "Over the past several decades, sociologists, demographers, political scientists, and economists have given their academic views on the causes and effects of migration. For an equally valid and possibly more nuanced perspective, we can turn to literary sources [...] literature renders migrant lives comprehensive and familiar." We will consider different genres—novels, short stories, poetry, and creative nonfiction as well as film—that represent the diversity and intersectionality of global migrant experiences: voluntary and involuntary migrations within and outside the homeland, arrivals in new host lands, multiple displacements, and sometimes even returns to the country of origin. Through close readings of texts and careful analysis of cultural artifacts, we will understand how works dealing with migration illuminate literary, rhetorical, and critical concepts, and how these concepts illuminate the complexities of human experience. Some authors we may consider include Jhumpa Lahiri, Chitra Bannerjee Divakaruni, Eugene Gloria, Wole Soyinka, Warsan Shire, Yaa Gyasi, Shauna Singh Baldwin, Sandra Cisneros, and Edwidge Danticat.

ENGL 3020-02 Shapes of English: The Novella

Jason Molesky

The novella is perhaps our most underappreciated literary form. Situated between the novel and the short story in length, some publishers have seen it as ill-defined and disreputable, neither fish nor fowl. Writers, however, tend to delight in it. For Henry James, the novella is "our ideal, beautiful and blessed," while Ian McEwan calls it "the perfect form of prose fiction." In this course we will read roughly one novella per week along with short critical writing on the form. Most texts will come from the American, British, and global Anglophone spheres, although, given the form's transnational appeal, we will also read European and Latin American texts in translation. Many significant authors have assayed the novella; we may read texts by Joyce, Kafka, Morrison, Conrad, Marquez, Cather, Melville, Chopin, Dostoevsky, and Le Guin, among others. Graded work includes short reading responses, essays, and participation.

ENGL 4140-01 Reading and Writing Justice: Rhetoric and Nonviolence

Paul Lynch

Our primary work in this course will be two writing projects: 1) a traditional essay, for which students will choose their own focus, and 2) a piece of public rhetoric, geared toward a wider audience and shaped in any way students choose, whether in written or non-written media (or both). Our general area of focus will be discourses of conflict and peace, violence and nonviolence, all of which have taken on greater urgency in the last year. We will read both primary texts and critical essays. Our primary reading is designed to accommodate a range of student interests: Homer, *Iliad*; Shakespeare, *Julius Caesar*; Thoreau, *Civil Disobedience*; Toni Morrison, *Paradise*; James Baldwin, *The First Next Time*; Ta-Nehisi Coates, *Between the World and Me*. We will also watch two films: *A History of Violence* and *Calvary*. We will also study the relationship between violence and rhetoric. Rhetoric has often been understood to provide a way to settle our differences without recourse to violence, yet rhetoric is just as frequently seen as violence by other means. In this latter understanding, persuasion is essentially an act of force, different in degree, but not in kind. We will approach this question by developing our understanding far beyond the basic ideas of *ethos*, *pathos*, and *logos*. Instead, we will examine rhetoric as a means of both inviting cooperation and managing conflict, and we'll examine persuasion as a fundamental feature of human existence. Our ultimate aim will be to see whether we can observe a form of rhetoric that can offer an "inside" without requiring any "outside."

ENGL 4960-01 Senior Capstone Workshop/Senior Seminar for old English major

Sheila Coursey

**Enrollment is limited to senior English majors. This course fulfills the senior capstone requirement.*

In this course, students will articulate and argue for the value of their work as an English major, proposing, developing, and producing a substantial scholarly paper or project of their own choosing. In doing so, students will draw from and develop work they have done in previous courses. Additionally, throughout the semester we will read, write, and talk about a series of fictional and critical texts that revolve around detective or deductive processes/narratives. These include Josephine Tey's mystery novel *The Daughter of Time* (1951) and Eve Kosofsky Sedgwick's work on paranoid and reparative reading. These texts will serve as touchpoints to explore students' own practices of reading, research, synthesis and intervention as they compose their capstone projects.

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

Cheyenne Burns

This course is interested in the question, "How does the physical body navigate incidents of conflict and social justice?" Through reading primarily twentieth and twenty-first century poetry, short stories, and novels, we will focus on how the marginalized body does not merely live through injustice but begins to embody oppression. Our readings will explore the ways in which gender, race, class, and sexuality intersect with one another to create unique experiences and individual resistance to various power structures. Possible texts could include: Kate Chopin's *The Awakening* (1899), Toni Morrison's *The Bluest Eye* (1970), Ocean Vuong's *On Earth We're Briefly Gorgeous* (2019), Gerardo Sámamo Córdova's *Monstrilio* (2023), and Henry Hoke's *Open Throat* (2023) along with select short stories and secondary sources that will provide us the theoretical framework to guide class discussions. Graded activities will include being present and interested in class discussions, short reading responses, and two major writing assignments (with the possibilities of completing a creative project instead).

ENGL 2750-01 Film, Culture and Literature

Ahlam Jaber

This section of Film, Culture, and Literature will focus on the motif of postcolonialism. We will explore works that include a focus on identity, cultural hybridity, displacement, migration, and the such. Our aim is to examine the cultural, political, and economic legacies of colonialism. The works of fiction and film adaptations of such will deal with depictions of colonial and Postcolonial violence. Our course will consider questions of setting, agency, tradition, audience, and form. If you are interested in the work to decolonize academia, you'll enjoy this course.

ENGL 2750-02 Film, Culture and Literature

Morgan Hausback

In the feminist film theory, "Visual Pleasure and Narrative Cinema," Laura Mulvey observes: "The determining male gaze projects its fantasy onto the female figure, which is styled accordingly. In their traditional exhibitionist role, women are simultaneously looked at and displayed." This section of Film, Culture, and Literature will focus on the male gaze and representations of ideal beauty standards in media. Beginning with Mulvey's foundational film theory, this class will study film and literature that illustrate beauty expectations for young girls

and women through the multifaceted lenses of objectification, race, age, and artificiality. Ranging from novels like *The Bluest Eye* by Toni Morrison and *Rouge* by Mona Awad to films like *The Virgin Suicides* (1999) and *All About Eve* (1950), this course will examine questions of female agency, embodiment, and identity. This course will include short reflection papers, a traditional midterm, and a final semester paper.

THREE-THOUSAND LEVEL COURSES

ENGL 3000-01 Encountering English: Migrations

Maryse Jayasuriya

Students will be introduced to the study of English through the concept of migration, broadly construed. As Dohra Ahmad has said, "Over the past several decades, sociologists, demographers, political scientists, and economists have given their academic views on the causes and effects of migration. For an equally valid and possibly more nuanced perspective, we can turn to literary sources [...] literature renders migrant lives comprehensive and familiar." We will consider different genres—novels, short stories, poetry, and creative nonfiction as well as film—that represent the diversity and intersectionality of global migrant experiences: voluntary and involuntary migrations within and outside the homeland, arrivals in new host lands, multiple displacements, and sometimes even returns to the country of origin. Through close readings of texts and careful analysis of cultural artifacts, we will understand how works dealing with migration illuminate literary, rhetorical, and critical concepts, and how these concepts illuminate the complexities of human experience. Some authors we may consider include Jhumpa Lahiri, Chitra Bannerjee Divakaruni, Eugene Gloria, Wole Soyinka, Warsan Shire, Yaa Gyasi, Shauna Singh Baldwin, Sandra Cisneros, and Edwidge Danticat.

ENGL 3020-02 Shapes of English: The Novella¹

Jason Molesky

The novella is perhaps our most underappreciated literary form. Situated between the novel and the short story in length, some publishers have seen it as ill-defined and disreputable, neither fish nor fowl. Writers, however, tend to delight in it. For Henry James, the novella is "our ideal, beautiful and blessed," while Ian McEwan calls it "the perfect form of prose fiction." In this course we will read roughly one novella per week along with short critical writing on the form. Most texts will come from the American, British, and global Anglophone spheres, although, given the form's transnational appeal, we will also read European and Latin American texts in translation. Many significant authors have assayed the novella; we may read texts by Joyce, Kafka, Morrison, Conrad, Marquez, Cather, Melville, Chopin, Dostoevsky, and Le Guin, among others. Graded work includes short reading responses, essays, and participation.

¹ ENGLISH 3020 may be taken as a "Form and Genre" course on the old major.

Form and Genre courses for the old English major

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 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.*

See Courses@SLU.

ENGL 3070-01 Creative Writing: Drama

Charlie Myers

**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.*

From classical traditions to contemporary experiments, plays have been a way to tell stories in collaboration with others. In this course, we'll explore a range of works, from ancient tragedy and tightly structured realism to formally and thematically unconventional plays, including works by Sophocles, Henrik Ibsen, Richard Greenberg, Caryl Churchill, Lynn Nottage, Branden Jacobs-Jenkins, Sarah Ruhl, Anne Washburn, and more. Through reading, discussion, and weekly writing exercises, you'll develop your understanding of plot, structure, and dialogue

while also pushing the boundaries of form. Workshops will follow the Liz Lerman Critical Response Process, focusing on questions and constructive feedback. By the end of the semester, you'll have a playwriting portfolio spanning various lengths and styles.

ENGL 3080-01 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. 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*, 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 3220-01 Film and Literature: Cinemedievalisms

Yea Jung Park

For those of us living in the 21st century, our sense of the "medieval" has been shaped in large part by today's fictional representations of medieval times, whether in books, in art, or on the screen. The ways in which the medieval has been understood in later societies—imagined and reimagined, interpreted and misinterpreted, used and exploited—constitute the "-isms" in "medievalisms." This course will approach modern understandings and appropriations of the medieval through the medium of film. We will compare medieval texts (and illustrations!) and their methods of storytelling with the methods of cinematic narrative. We will discuss issues of historical authenticity and accuracy, but move beyond them to devise nuanced value judgments for medievalist works. We will consider how the medieval past has always been, and

continues to be, co-opted and molded to suit new sociopolitical desires. We will also ask whether and to what extent the “medieval” belongs to the European West. Class materials will include selected texts from the medieval period, films set in the historical Middle Ages and films retelling medieval narratives, and works of fantasy and science fiction that feature various medievalisms.

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 *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. Be advised that the workload is heavy. 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. Your learning will be enhanced by rich classroom discussions and conference calls with outside experts including authors, editors, and book critics. For the past five years, book banners have been engaged in a coordinated national campaign to remove thousands of YA titles from schools and libraries. We will find out what makes these books threatening to some and vitally necessary for others.

History and Context courses for old English major

ENGL 3260-01 British Literary Traditions after 1800: Age of Revolutions

Toby Benis

This course will introduce you to some major currents in modern British literary history. Beginning with the Romantics (usually defined as the period running from 1780 to 1830), we will trace major aesthetic developments with a particular eye towards their interaction with social and political trends. The Romantics’ belief in the importance of the poor, slaves, and women, for example, partly grew out of the French Revolution’s ideology of political enfranchisement for those unrecognized by traditional monarchy. The Victorian era (Victoria rules from 1837-1901) saw the apotheosis of the British novel, which consistently turned to the social and ecological problems posed by the emergence of industrial capitalism. Twentieth and

twenty-first century literature is also usefully understood in relation to key geopolitical conflicts (the two world wars); the disintegration of Europe's overseas empires; and Britain's departure from the European Union. All the writers we will study struggle to interpret these events both through representing them in their work, and through developing new theories of creativity and of art. Weekly response papers, midterm and final exam, two longer essays.

ENGL 3280-01 American Literature after 1865: American Journeys

Vincent Casaregola

Our course explores America's many cultural journeys since 1965 by examining the arts—principally literature and film but also visual art and music. We look at achievements and tragedies, times of conflict and moments of moral failure, considering the many threads that make our history. Using literature and other arts, we investigate and interrogate the general assumptions about America's history, exploring the journeys from many perspectives, including race, ethnicity, class, gender, etc. We read many different writers' shorter works, as well as some book-length ones, while also studying films. This is a writing intensive course fulfilling the achieve-level of the Eloquentia Perfecta track in the core, while also fulfilling the "Late Texts and Contexts" requirement for the English Major. Texts will include an anthology, several paperback books, and required films.

ENGL 3470-01 Introduction to Shakespeare

Jen Rust

This course will introduce you to the major genres of Shakespeare's dramatic work. We will engage with some of Shakespeare's most significant comedies, tragedies and romances. As you develop an ability to read and analyze Shakespeare's rich poetic language, you will also gain an understanding of Shakespeare's dramatic art and the complex culture of his historical era. In this course, we will pay particular attention to how Shakespeare's plays engage with religious controversies, gender politics, and encounters with the "New World" or non-European worlds in the sixteenth and seventeenth centuries. We will also track how Shakespeare's drama continues to evolve in performance in modern and contemporary film, television, and stage adaptations. Introduction to Shakespeare is a writing-intensive course in the university core. Coursework will include in-class writing, including journaling, as well as drafting workshops and peer review groups for several longer scaffolded assignments. Other assignments include collaborative presentations and analysis essays on selected scenes of Shakespeare on video and film and a final exam.

Culture and Critique courses for old English major

ENGL 3520-01 African-American Literary Traditions II: Post-1900

Nathan Grant

After the eras of escaped-slave narratives and late 19th-century novels, the modernist African American literary canon was born. The idea of the “New Negro” was prevalent in the 1920s, and in the 1930s and ’40s the greater foci were the American economy, nationalism, and women’s issues. Experimentation with new modes of expression as imported from Africa, Europe, and Japan, among other places, not only helped define that century, but pushed it on to both challenge and adorn the next. One question that may govern our thinking about the course might be: What tools did African American authors seize to both make their claims upon—and broaden—a multicultural society? There’s only one book for this text: *The Norton Anthology of African American Literature*, vol. 2, 3rd ed. Authors include Ann Petry, Richard Wright, Robert Hayden, Malcolm X, Dorothy West, Gwendolyn Brooks, and more.

ENGL 3550-01 Native American Literature

Jason Molesky

This course examines Native American literary traditions from early oral narratives to contemporary prose and poetry, reflecting the diverse lifeworlds of the more than six hundred tribes, pueblos, and nations in what is now the United States. We will also engage with visual art, music, and film in a supplementary sense, to further highlight the dynamism of Indigenous cultures. Through writing and discussion, we will analyze works in a variety of genres and consider social, political, and environmental contexts, tracing the innovative ways that Native writers and artists in the US have navigated complex histories, explored shifting identities, and sustained the creativity and survivance of America's first peoples. Graded work includes short reading responses, essays, and participation.

ENGL 3590-01 Nature and Literature: Land, Labor, and Liberation

Andy Harper

This writing-intensive literature course considers nature writing as a mode of social critique. More specifically, it examines the ways stories of work and dreams of freedom mediate humans’ relationships with and imaginations of natural landscapes. Course readings will traverse politically fraught American landscapes—including farms, forests, plantations, and swamps—and follow characters who move, stay put, and turn into animals or trees. In what ways has the environmental imagination not only supported the protection of public lands and public health but contributed to anti-racist and anti-war discourses? How do literary descriptions of gendered and racialized forms of labor advance questions about who belongs in certain places and to whom the land belongs? Students can expect to read for roughly three hours per week and be prepared to discuss the assigned reading in detail for each class. Attentive reading and discussion supports written work, which includes several brief responses, two critical essays, and one longer, multidimensional research paper.

ENGL 3650-01 Science Fiction: African Fiction & Film

Joya Uraizee

In this course we will investigate the form and genre of Afrifuturism (or Africanfuturism). From its initial separation from North American Afrofuturism, to its current speculative expressions, we will examine how the form has evolved over time. Taking Kimberly Cleveland's description of "body of African speculative expression that is distinguishable from, albeit unquestionably related to, Afrofuturism" as a starting point, we will examine how Afrifuturism deals explicitly with African futuristic cultures. We will examine how African futures are imagined in fiction, film, and short fiction by African writers. Some of the texts we will read/view are Jean-Pierre Bekolo's feature film "Les Saignantes/The Bloodettes" (2005), Wanuri Kahiu's short film "Pumzi" (2009), Lauren Beukes novel, "Zoo City" (2010), Nnedi Okorafor's novella "Binti" (2015), Anisia Uzeyman and Saul Williams's feature film "Neptune Frost" (2022), and Wole Talabi's short story collection "Convergence Problems" (2024). Some of the writing assignments for this course include three 5-6 page essays, a number of short annotations, 3 individual presentations, frequent responses to discussion prompts and several peer editing sessions.

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 15-20 minute presentation on a book related to course themes and regular webposts about course readings.

Rhetoric and Argument course for old English major

ENGL 4010-01 New Media Writing: Attending

Nathaniel Rivers

How can we use digital media to not only write about the world but to also change how the world shows up for us—to change how we see, hear, smell and touch—and senses beyond even these—our world and those with whom we share it? That is the central question for this course, and it is the primary work of this course as well. To focus that work, this course takes up the work of attention. We find ourselves in a moment wherein our individual and collective capacities to attend are everywhere threatened. Not simply that we are "distracted" (whatever this may mean), but that our attention is being mined—treated as a resource to be extracted in the name of profit. How can we render ourselves and others attentive to one another and to

their worlds in ways that generate meaningful responses to issues such as climate collapse, political disenfranchisement, and economic inequality? We will read intensely on both attention and media theory. Students will develop sophisticated understandings of both what attention is and what media do. Students then develop a creative and public research project built around the attending capacities of digital tools and directed toward a local issue. How can one deploy a microphone to investigate the presence or absence of animal life in a particular location? How can one utilize aerial photography (e.g., a drone) to map economic disparities? How can one use social media (e.g., TikTok, Snapchat, and YikYak, which is still somehow a thing?) to trace the negative consequences of political disenfranchisement and/or the attentional economies of social media platforms? Student research projects will culminate in a sophisticated and compelling composition designed to cultivate and captivate a particular audience's attention around their issue.

FOUR-THOUSAND LEVEL COURSES

ENGL 4045-01 Rhetoric and Religion: Persuasive Catholicism

Paul Lynch

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. In this course, we'll read 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.*

See Courses@SLU.

ENGL 4100-01 History of the English Language (cross-listed with ENGL 5190)

Yea Jung Park

This course will help you to look at the English language as a living, quirky, ever-changing creature that has a messy but lovable past, present, and future. You will learn about the history of the language and the forces that shaped it, including its Indo-European roots, its evolution through the medieval and early modern periods, and modern efforts at standardization and dissemination. You will also learn about the varieties of English that coexist today across geographical locations, dialect groups, and social registers. You will be given opportunities to understand and articulate your own relation to the English language as your medium of learning and of daily life. No background in languages or linguistics required, but you will be taught and expected to use many fun linguists' tools along the way.

ENGL 4140-01 Reading and Writing Justice: Rhetoric and Nonviolence

Paul Lynch

Our primary work in this course will be two writing projects: 1) a traditional essay, for which students will choose their own focus, and 2) a piece of public rhetoric, geared toward a wider audience and shaped in any way students choose, whether in written or non-written media (or both). Our general area of focus will be discourses of conflict and peace, violence and nonviolence, all of which have taken on greater urgency in the last year. We will read both primary texts and critical essays. Our primary reading is designed to accommodate a range of student interests: Homer, *Iliad*; Shakespeare, *Julius Caesar*; Thoreau, *Civil Disobedience*; Toni Morrison, *Paradise*; James Baldwin, *The First Next Time*; Ta-Nehisi Coates, *Between the World and Me*. We will also watch two films: *A History of Violence* and *Calvary*. We will also study the relationship between violence and rhetoric. Rhetoric has often been understood to provide a way to settle our differences without recourse to violence, yet rhetoric is just as frequently seen as violence by other means. In this latter understanding, persuasion is essentially an act of force, different in degree, but not in kind. We will approach this question by developing our understanding far beyond the basic ideas of *ethos*, *pathos*, and *logos*. Instead, we will examine rhetoric as a means of both inviting cooperation and managing conflict, and we'll examine persuasion as a fundamental feature of human existence. Our ultimate aim will be to see whether we can observe a form of rhetoric that can offer an "inside" without requiring any

"outside."

ENGL 4670-01 Contemporary Postcolonial Literature and Culture: Women, War, and Words

Maryse Jayasuriya

We will look at contemporary postcolonial texts that focus on women's experiences of war and violence with a special emphasis on conflicts in the Global South, from the Partition of India and the Biafran War to the Bangladeshi War of Independence and the Sri Lankan conflict, among others. We will examine the political and socioeconomic contexts, the implications of war and violence on the lives of women, and the strategies that writers have used in their representations of women's roles—as victims, combatants, activists, and peacebuilders—in conflict situations. We will consider fiction (novels and short stories) as well as non-fiction (memoirs and letters) and film. We will investigate various motives for writing about war and violence: the urge to bear witness and preserve histories that could otherwise be obliterated, the goal of peacemaking and reconciliation, the imperative to struggle for rights, and the profoundly human need to tell one's story and assert one's survival. As this is a Research Intensive English class, we will work on strategies for researching and writing about these often painful and challenging topics. Authors we consider may include Tahmima Anam, V. V. Ganeshanathan, Bapsi Sidhwa, Malala Yousafzai, Assia Djebar, Chimamanda Ngozi Adichie, and Aminatta Forna.

ENGL 4960-01 Senior Capstone Workshop/Senior Seminar for old English major

Sheila Coursey

**Enrollment is limited to senior English majors. This course fulfills the senior capstone requirement.*

In this course, students will articulate and argue for the value of their work as an English major, proposing, developing, and producing a substantial scholarly paper or project of their own choosing. In doing so, students will draw from and develop work they have done in previous courses. Additionally, throughout the semester we will read, write, and talk about a series of fictional and critical texts that revolve around detective or deductive processes/narratives. These include Josephine Tey's mystery novel *The Daughter of Time* (1951) and Eve Kosofsky Sedgwick's work on paranoid and reparative reading. These texts will serve as touchpoints to explore students' own practices of reading, research, synthesis and intervention as they compose their capstone projects.

FIVE-THOUSAND LEVEL COURSES

ENGL 5000-01: Methods of Literary Research

Anne Stiles

This class is designed to prepare graduate students for success in pursuing an MA and/or PhD in the humanities, 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. 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.

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

ENGL 5190-01: History of the English Language (crosslisted with ENGL 4100)

Yea Jung Park

This course will help you to look at the English language as a living, quirky, ever-changing creature that has a messy but lovable past, present, and future. You will learn about the history of the language and the forces that shaped it, including its Indo-European roots, its evolution through the medieval and early modern periods, and modern efforts at standardization and dissemination. You will also learn about the varieties of English that coexist today across geographical locations, dialect groups, and social registers. You will be given opportunities to understand and articulate your own relation to the English language as your medium of learning and of daily life. No background in languages or linguistics required, but you will be taught and expected to use many fun linguists' tools along the way.

SIX-THOUSAND LEVEL COURSES

ENGL 6350-01 Seventeenth Century Literature

Jonathan Sawday

The literature of the seventeenth century in the British Isles includes the plays of William Shakespeare at the start of the century, and the poetry of John Milton towards the end of the period. But this is also a century of revolution: the political revolution of the British and Irish civil wars of the 1640s and 1650s, and the scientific revolution which saw the beginnings of a modern understanding of the natural world. By the end of the period, women had become published authors in their own right; "literature" was understood as a distinct cultural pursuit; and the circulation of printed material had helped to create the idea of a public sphere, which is familiar to us today. But this is also the period which saw the foundation and consolidation of an English (later British) transatlantic empire in the American and Caribbean plantations or colonies, based on the racialized enslavement of transported African people. The question of a Black presence in British (later American) seventeenth-century writing is one that has, in recent years, become a key topic in scholarly discussion of the period, and it is one that we shall also engage with in the course. Among the authors that we shall be studying are John Donne, Ben Jonson, Andrew Marvell, *Æ*melia Lanyer, Margaret Cavendish, and Aphra Behn. The final weeks of the course will be devoted to reading and discussing the poetry of John Milton. Milton's great epic poem, *Paradise Lost* (1667) has proved to be an incalculable influence on subsequent generations of readers and writers. One of the primary objects of this course is to help students to read, understand, and (perhaps... even) come to enjoy this literary and cultural touchstone.

ENGL 6710-01 Nineteenth-Century American Literature: Gothic Justice

Brian Yothers

“God will give him blood to drink!”

Justice—in its legal, economic, racial, gendered, moral, philosophical, and/or theological manifestations—haunts nineteenth-century American literature. Particularly at mid-century, many of the writers whose work continues to find echoes in our own time were obsessed with questions of justice, and they often found that the literature of terror and horror—the Gothic—offered them a particularly compelling way of thinking through a host of interrelated issues. We will trace the roots of the mid-century Gothic in American literature through Cotton Mather (witches!) and Jonathan Edwards (hell!) in the eighteenth century and Charles Brockden Brown, whose characters have a disconcerting tendency to spontaneously combust and to hear voices from God commanding them to do unspeakable things, at the turn of the nineteenth. We will explore the pattern of the American Gothic solidified by writers like Edgar Allan Poe and George Lippard (an impassioned working-class exponent both of the Gothic and of economic equality). We will see how Nathaniel Hawthorne blended the ghostly and the technological with matters of human and divine justice in *The House of the Seven Gables*. We will take special account of two extraordinarily ambitious mid-century novels, Herman Melville’s *Moby-Dick* and Harriet Beecher Stowe’s *Uncle Tom’s Cabin*, that are both marinated in the American Gothic and are concerned with racial and economic justice as well as matters of theodicy and divine (in)justice. We will consider how African American writers like Frederick Douglass, William Wells Brown, Frances E. W. Harper, Hannah Crafts, and Harriet Jacobs wove together the Gothic horrors of antebellum slavery and questions of legal, moral, and divine justice that they raised. Our investigations will draw upon Toni Morrison’s seminal *Playing in the Dark* along with a range of recent scholarship on the American Gothic and dark romanticism, law and literature, race and ethnic studies, environmental studies and ecocriticism, gender and sexuality, and the emerging nineteenth-century technologies that forecast so much of our own uncertain times.

ENGL 6790-01 The Sixties and After: Freedom and Authority

Rachel Greenwald Smith

In the 1960s, anti-authoritarianism motivated creative experiments in many domains of life. As social theorists investigated the dynamics of obedience with the aim of disrupting authoritarian power, liberation movements and countercultures sought freedom from white supremacy, patriarchy, and the mandates of social conformity. And, in the arts, works that foregrounded improvisation, chance, and audience participation signaled an interest in decentering the authority of artists and authors and foregrounding freedom in the artistic process. But, paradoxically, these movements were not immune to being co-opted by people in positions of power. As scholars of neoliberalism have argued, in the 1980s the word “freedom” became associated primarily with individual freedom and freedom of the market, jettisoning the commitments to social justice and collective struggle that were foundational to the anti-

authoritarian social movements of the 1960s. US literary works in the 1970s, 80s, and 90s often grappled with this problem, turning back to older, traditional forms and themes even as they continued to imagine that freedom was possible under new, and often less visible, forms of domination. This class will survey major works of US literature from the 1960s to the 1990s that reflect, both in form and content, transformations in prevailing economic, political, and social attitudes toward authority. Texts may include work by John Cage, Yoko Ono, Amiri Baraka, Joan Didion, Michael Herr, John Barth, Hunter S. Thompson, Ishmael Reed, Don DeLillo, Toni Morrison, Tony Kushner, David Foster Wallace, and Karen Tei Yamashita. Students should also expect to encounter theoretical texts that engage with the course's historical and thematic areas of emphasis.