

# ENGLISH

## Department Description

Literature celebrates the diversity of the human imagination and the expressive resources of language. It delves into the most fundamental human concerns: the relationship between individuals and their communities and the complexities of moral choice. By encouraging critical inquiry and a clear, effective writing style, the study of literature helps foster independent thought and broadens imaginative capacities. A degree in English prepares students for immediate entry into a wide array of careers, including jobs in technical writing, journalism, editing, public relations, marketing, coding, social media and online content management, non-profit organizations, and many more. Our students are also thoroughly prepared to continue their education in professional programs, including law school, medical school, and M.B.A. programs, as well as M.F.A. and Ph.D. programs. A number of our graduates are educators active in teaching at all levels, from K-12 through college and university literature and writing programs.

## Teaching Preparation

The English Department in conjunction with the Education Department offers courses leading to state licensing for English.

## Programs

- Creative Writing, Bachelor of Arts - CRWR (<https://catalog.saintmarys.edu/undergraduate/programs/english/creative-writing-bachelor-arts/>)
- Creative Writing, Minor - CRWR (<https://catalog.saintmarys.edu/undergraduate/programs/english/creative-writing-minor/>)
- Literature in English and Creative Writing, Bachelor of Arts - LECW (<https://catalog.saintmarys.edu/undergraduate/programs/english/double-major-english-literature-writing-bachelor-arts/>)
- Literature in English, Bachelor of Arts - LENG (<https://catalog.saintmarys.edu/undergraduate/programs/english/english-literature-bachelor-arts/>)
- Literature in English, Minor - LENG (<https://catalog.saintmarys.edu/undergraduate/programs/english/english-literature-minor/>)

## Department Chair

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## Faculty

T. Bonnell, C. Cobb, J. Dauer, J. Juskiewicz, R. Lehmann, S. Noonan, Y. Renfro, A. Short

## Literature in English Courses

### ENLT 106W Language and Literature (3.5)

A range of courses taught in tandem with "W" courses in other disciplines. Students may earn three literature hours and fulfill the writing proficiency requirement. May be repeated.

### ENLT 151 Introduction to Literature (3)

Introduction to Literature (3/4) This course introduces students to the skills of reading and writing that enable us to appreciate, understand, and enjoy literary texts. It fulfills the Sophia literature and the LO2 Women's Voices Certification requirement. W sections of this course also allow students to fulfill the writing proficiency requirement.

### ENLT 211 Animals in Literature and Society (3)

This interdisciplinary course explores how literature shapes and reflects human responses to nonhuman animals, using theoretical frameworks and direct experience of human-animal interactions to focus these explorations. This course responds to the transformation of human understanding of nonhuman animals as the older view of animals as instinct driven machines is replaced by new recognition of animal agency and culture. This transformation challenges us to take nonhuman animals more seriously in literature and society.

### ENLT 213 Environmental Literature (3)

This course studies writings that engage their readers with the natural environment. We will learn the ways of reading that these texts teach in order to bring us into fuller contact with our surroundings and the living energy they share with us. The course readings—poetry, fiction, and non-fiction—emphasize different roles humans take in their relations with nature: observer, indweller, dependent, exploiter, caretaker. We will consider carefully the ways in which people are gendered into these roles and the global implications of our civilization's exploitative dependence on nature.

### ENLT 216 Literature of Social Justice (3)

What role do literary works play in advocating for a more just society? Can literature provide a platform for social exploration? An opportunity to engage the emotions of the public? A space for disruption and critique? What are the limitations of literary representations of social justice issues? This course uses these guiding questions to examine works of poetry, fiction, and nonfiction.

### ENLT 217 Contemporary Women's Fiction (3)

Readings of contemporary women writers since the 1960s.

### ENLT 220 Literature and Medicine (3)

What can literature tell us about experiences of health, illness, and health care? How do literary works represent and even intervene in medical contexts? How are literary representations of medical topics related to gender, sexuality, race, and class? What literary histories inform contemporary writing about health and illness? This course considers the ways literature contributes to knowledge about medicine and invites reflection about concepts including health, illness, dying, and disability.

### ENLT 224 Sorcery and Damnation (3)

From Homer and Dante to Anthony Burgess and Anne Rice, this course examines one of the oldest and most fascinating of literary tropes, the "Descent into the Underworld," exploring how the concepts of hell and sorcery have evolved from classical times through our own. Texts may include Dante, *Inferno*; Marlowe, *Doctor Faustus*; Shakespeare, *Macbeth*; Mozart, *Don Giovanni*; Lewis, *The Monk*; Burgess, *A Clockwork Orange*; Rice, *Memnoch the Devil* and others.

### ENLT 232 Arthurian Literature (3)

An exploration of the myth of Arthur from its medieval roots to the present day. While this course will focus on literary depictions of Arthur, we might also foray into how this mythic king has been represented in other media, including film.

### ENLT 238 Jane Austen (3)

A study of Jane Austen's fiction in the context of her life and times. We'll read several of her major novels.

**ENLT 244 Tolkien and Modern Fantasy (3)**

This course explores the importance and the pleasures of fantasy through the work that defined the genre, J.R.R. Tolkien's *The Lord of the Rings*. In the first part of the course, we will read works anticipate Tolkien's novel and that influenced and inspired him. In the middle part of the course, we will read *The Lord of the Rings* carefully. In the course's last part, we will consider some major works of recent fantasy to see what some of Tolkien's most notable successors do—thematically, stylistically, and politically—with the model for the genre he established.

**ENLT 251 African-American Literature (3)**

Materials grouped variously for each class by theme, genre or historical period. May be repeated.

**ENLT 253 Native American Literature (3)**

Materials grouped variously for each class by theme, genre, or historical period. May be repeated.

**ENLT 254 William Carlos Williams, the Poet Doctor: Exploring the Intersections Between Poetics and Medicine (3)**

William Carlos Williams (WCW), one of the 20th century's most crucial American poets, also worked as a tireless doctor, who, by his own count, delivered around 3,000 babies. He also made daily house calls, and even though one might think his medical profession would detract from his poetry and poetics, he saw the exact opposite to be the case. His attentiveness to his patients deepened his attentiveness to language, and vice-versa, so much so that his medical practice could be described as a poetics of listening. The content and the assignments of this course, then, are designed specifically for nursing students (though students from any major are welcome to take it as well). Along with two more traditional essays (one focusing on WCW's early poetics, one focusing on his later poetics), students will keep an Attentiveness Journal. Students will also complete an ekphrasis project that further deepens their attentiveness to their surroundings and to language.

**ENLT 255 Women of Genius: American Literature in the Suffragette Era (3)**

At the turn of the 20th century, talented women of every description were fighting to have a voice: in politics, in society, in marriage; over their education, their bodies, and their economic destiny. How that struggle worked its way into the fiction and drama of the era (roughly 1880 to 1920) is the focus of this course. A recurring motif is the woman of great natural abilities – someone with a “genius” for this or that calling – who attempts, against steep odds, to win a public audience for her talents, whether from the lectern, the stage, the pulpit, or print.

**ENLT 265 Digital Humanities Project Laboratory: From Medieval Manuscripts to Digital Texts (3)**

This course will examine the history of the book from the ancient period through the modern day, in both European and global contexts, and assignments in this course will be largely project-oriented, introducing students to a range of skills in visual design, project management, and digital communication. A portion of the course will be devoted to working with original technologies (parchment and quills) to produce an imitation medieval manuscript page, and the second half of the course will be spent collaborating to create a digital exhibit that introduces an item or items preserved in the Rare Book Room to the broader public. While crafting this digital exhibit, we will discuss the power of narrative as a tool for understanding our world, our region, and our community and explore how digital forms of textual transmission enable us to raise up previously marginalized perspectives and tell more nuanced, representative stories to a range of audiences about our past, present and future.

**ENLT 272 Multiethnic Graphic Narrative (3)**

This course introduces students to graphic narrative as a form utilizing words (literature) and drawings (visual art) in combination. Focusing on works by multiethnic writers, it attends closely to the themes and issues surrounding cultural diversity and the manner in which discourses addressing these issues are represented in the texts.

**ENLT 278 From Fiction to Film (3)**

A study of how narratives evolve and transform when fiction is adapted for the silver screen. Emphasis is on literary and cinematic elements, techniques, and conventions.

**ENLT 282 British Literature: 1800 to Present (3)**

Readings through the Romantic, Victorian, modern and contemporary periods. Includes such authors as Blake, Wordsworth and other Romantics, Austen, the Brontes, Tennyson, and 20th-century poets.

**ENLT 290 Topics in Literature (1-3)**

A range of courses offering literary study. May be repeated.

**ENLT 303 History of the Book (3)**

This course examines the history of the book from the Classical period through the modern day, in both European and global contexts. It traces the development of textual media from the cuneiform tablet to the e-book and interrogates how formal and material shifts in production methods might have influenced how written works were read by classical and premodern audiences. Exploration of the book as a historically-defined technological device further allows consideration of how the book is continuing to develop within the current digital age and how these developments might shape how future generations will navigate textual environments. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 304 History of the English Language (3)**

This course traces the development of English from Old English to the present. We examine how Old English originated from the Indo-European language family, and we consider the geographic, political, and social forces that led to the evolution of Middle English and Modern Englishes. As we turn our attention to present forms of English, we interrogate contemporary attitudes toward dialectical forms of English in America, and across the globe.

**ENLT 311 Medieval Literature (3)**

This course explores the origins and development of English literature from c. 700-1500. We will read a selection of Old English, Anglo-Norman French, and Middle English works in light of their historical, political, social, and literary contexts. Works in Old and early Middle English and in Anglo-Norman French will be read in translation. Prerequisite: Completion of 'W' requirement, one ENLT course, or instructor permission.

**ENLT 312 Chaucer (3)**

This course engages with the works of Chaucer and examines his literary output in the broader context of late medieval thought and culture. Throughout the course, we discuss the continued pertinence of studying Chaucer in the 21st century and read selections of modern retellings of Chaucer's *Canterbury Tales*. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 314 16th/17th-Century British Literature (3)**

Traces the development of English literature from the end of the Middle Ages and the Reformation to the English Civil War and the Restoration, with particular attention to the impact of religious and political controversy on the development of poetic form and language. Readings include lyric and narrative poetry, drama, and prose by major writers of the period, including women poets Lanyer, Wroth, Phillips, and Cavendish and male poets Wyatt, Spenser, Sidney, Shakespeare, Donne, Herbert, Marvell, and Milton. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 315 Shakespeare (3)**

Representative comedies, histories, tragedies, and romances, with emphasis on theatre. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 316 Shakespeare and the Power of Art (3)**

The study of a representative selection of Shakespeare's comedies, histories, tragedies, and romances with particular attention to formal analysis of the plays and to Shakespeare's interest in the power of art to change life. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 317 Shakespeare in Our Time (3)**

As a playwright, poet, and actor, Shakespeare knew the power of art—not just in providing pleasure, but in affecting lives in tangible, material ways. Theater, music, and literature entertain us, to be sure, but they can also serve as catalysts of change, both in Shakespeare's day and in our own. But what about Shakespeare's own art? What power does it hold in our time? Recently, Shakespearean scholar Miles Grier asked a related question: "What are we going to do with Shakespeare's plays?" This course takes its inspiration from Grier's question and the question it seems to contain within it. In this way, our challenge—and our opportunity—this semester is to learn Shakespeare, to delight in his works, to wrestle with the hard questions his plays raise, and to make Shakespeare ours, for our time. Most excitingly, we will do so from a variety of perspectives and methods: historical and literary, theoretical and theatrical, academic and public. You'll consider Elizabethan sources alongside 21st-century appropriations, examine both historical and contemporary contexts of production, and engage in a range of course projects and assignments, both digital and analog.

**ENLT 327 18th-Century British Novel: Novel Women (3)**

A critical and historical study of the novel in Britain from Daniel Defoe to Jane Austen. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 328 18th-Century British Literature (3)**

The quest for new literary forms and new audiences, with emphasis on the Restoration stage, parody and satire, the novel and other prose experiments, and the emergence of professional women of letters. Behn, Pope, Finch, Swift, Johnson, Wollstonecraft, Austen and others. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 330 Romantic Movements (3)**

A survey of British Romantic literature and culture (1790-1837). Includes such authors as Blake, Byron, Coleridge, Keats, Radcliffe, Percy and Mary Shelley, Dorothy and William Wordsworth, and others. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 332 Romantic Era Feminism (3)**

An overview of late eighteenth- and early nineteenth-century feminist writings in social, political, and historical context, with particular attention to Mary Wollstonecraft and her circle. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 333 Victorian Literature (3)**

A survey of British literature and culture during the reign of Queen Victoria (1837-1901). Includes such authors as Arnold, Eliot, Browning, Dickens, Newman, and Tennyson. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 336 19th-Century British Novel: The Victorian Novel (3)**

A critical and historical study of the novel in Britain from Jane Austen to Thomas Hardy. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 337 The Brontës (3)**

We will read novels by Charlotte, Emily, and Anne Brontë: *Jane Eyre*, *Villette*, *Wuthering Heights*, and *The Tenant of Wildfell Hall*. We will also read a contemporary biography of Charlotte Brontë, written by her good friend and fellow novelist, Elizabeth Gaskell, as well as selected introductions, critical histories, and critical essays on some novels. Additional short background readings will also be assigned to provide better understanding of women's legal rights and related issues in nineteenth-century Britain. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 343 20th-Century British Novel (3)**

A critical and historical study of the novel in Britain from Joseph Conrad to the present. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 346 American Literature to 1865 (3)**

This course explores colonial era and early U.S. literature, focusing on American and Atlantic World contexts. The class introduces students to key genres in American literature to 1865 including the spiritual autobiography, the slave narrative, the novel, and the lyric poem. As this course moves into the middle decades of the nineteenth century, when both the amount of material being printed and the scale of the American reading public greatly expanded, we will focus on strategies for engaging texts with past and present readers in mind. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 348 American Literature 1945 to Present (3)**

This course explores fiction, drama, and poetry published from the end of World War II to the present. The class emphasizes innovation and experimentation in literary forms by American authors responding to cultural upheaval in the late twentieth century. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 351 19th-Century American Literature (3)**

This course examines competing accounts of the natural world in American literature before 1900. We'll consider literary representations of American nature in relationship to settler colonialism, slavery, resistance, revolution, and the ideology of the "nation." As we examine debates about nature in late eighteenth- and nineteenth-century American literature, we'll focus especially on ways of organizing the natural world and the relationships between humans and nonhumans. We'll ask: How are human beings related to the natural world? What conflicts emerge from competing visions of "nature"? What is exciting or threatening about the close relationship between human and nonhuman beings? In what ways are humans represented as nonhuman or other-than-human, especially along the lines of race, ethnicity, and gender? Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 352 20th-Century American Literature (3)**

This course explores how writers grapple with language and consciousness from Stein's radical breaking-through the (false) construct of ordered prose, to the ways writers explore hybridity, trauma, and healing through this thing we call language. Questions emerge. Can one have consciousness without human language? Is language the best "mirror" of the mind, and if so, which genre best represents what is actually happening within one's (un)conscious mind? Does language eclipse/confine consciousness?—or does language illuminate/expand consciousness? Can one heal from trauma? If so, how is language involved in that healing process?—or rather, what does "healing" look like on the printed page? And, most crucially, where is the body in all of these interactions? As the course moves from Stein to Toomer, Anzaldúa, Faulkner, Spiegelman, DeLillo, McCarthy, and then to contemporary poets, we span the 20th century. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 354 Immigrant Women's Writing (3)**

An exploration of recent immigrant and second generation women's writing in a variety of genres, engaging with enduring questions about self, community, family, social responsibility, and identity. The course will consider how immigrant women writers negotiate between their inherited cultural and artistic influences and American values and how gender complicates cultural difference. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 358 Development of the American Novel (3)**

A critical and historical study of novels by such authors as Hawthorne, Melville, James, Fitzgerald, Hemingway, Faulkner, and Bellow. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 362 Contemporary Global Literature (3)**

In this course, we will read and analyze a variety of genres of texts by contemporary authors from around the world, including novels, author talks, graphic narrative, and nonfiction prose. All of the texts on the syllabus can be analyzed as examples of cultural and artistic expression and are informed by their varied and complex national, ethnic, religious, sociopolitical, and gendered contexts. Throughout the semester, we will discuss how the texts reflect the varied and intertwined histories from which these writers emerge, and how they participate in a larger conversation about our increasingly globalized perspectives. Moreover, we will note the multiplicity of stylistic and artistic choices reflected in the literature we read and consider how global literature challenges our expectations as Western readers. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 363 20th-Century and Contemporary African Literature (3)**

In this course, students will read novels, short stories, drama, and nonfiction prose by writers from various countries across the African continent. Throughout our readings, we will pay close attention to issues of language, power, gender, and identity. In particular, we will consider how literature reflects the continuing effects of conquest and imperialism, independence, and postcolonialism. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 366 Postcolonial Women's Writing (3)**

A study of significant examples of women's literature from Africa, South Asia, and the Caribbean written after the end of British colonialism with attention to their engagement with complicated histories of colonization and independence and to their contribution to an understanding of feminism that challenges Western perceptions. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 367 Caribbean Women's Literature (3)**

This course considers Caribbean women's writings in the light of the intersection of feminist, queer, and postcolonial theory in Caribbean literary studies. The region's colonial history – and the violent oppression and connected to that history – produced institutions and movements that deeply affected and continue to affect the lives of Caribbean women. We will examine the manner in which their literature represents sexual violence and the ideological appropriation of the female body, sexuality and gender identity, and patriarchy and gender roles. In particular, we will consider how the thematic recurrence of these issues across the texts is related to the social, political, economic, cultural, and ethnic conflicts endemic to colonization and its aftermath. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 375 Contemporary American Poetry in Context (3)**

Trends, themes, genres and movements in contemporary American poetry, contextualized with relevant works from other periods, cultures and traditions. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 385 Critical Theory (3)**

This course introduces to the major approaches to theorizing the nature and function of literature and the practice of criticism as they have developed from the 19th century to the present. Our method of approaching theory will be to place theoretical texts in dialogue with literary texts. Prerequisite: Completion of 'W' requirement, or one ENLT course, or instructor permission.

**ENLT 387 Gender and Sexuality in Literature (3)**

This course examines gender and sexuality in 19th-century American literature. We'll explore the flourishing world of 19th-century American women writers, and slavery, abolition, and Black women's writing will be central to our course. Together we'll ask: What gender ideologies shaped nineteenth-century American literature? How do race, gender, sexuality, and class intersect in course texts? What queer and trans histories emerge from 19th-century archives? How can we productively engage with, critique, interpret, and enliven these texts in relationship to contemporary scholarship in Black studies, feminism, and queer theory?

**ENLT 390 Topics in Literature (1-3)**

A range of courses offering advanced literary study. May be repeated.

**ENLT 397 Independent Study (1-3)**

May be repeated.

**ENLT 415 Shakespeare and the World (3)**

The study of a representative selection of Shakespeare's comedies, histories, tragedies, and romances with particular attention to historical analysis of the plays and to Shakespeare's engagement with contemporary social, political, and religious issues. Prerequisite for all ENLT courses numbered 401 to 490 is a 300-level ENLT course or permission of instructor.

**ENLT 431 Restoration and 18th-Century British Drama: Script to Stage (3)**

This course explores the world of Restoration and 18th-century theatre. The Restoration was one of the greatest periods of English drama, a time when an especially brilliant form of theatre—Restoration comedy—was created. This genre will be a main focus of the class, but we will also encounter other genres, including such mongrel genres as weeping comedy and bourgeois tragedy. As we examine the effects of gender, class, politics, and religion on plays throughout the 18th century, we will investigate the effects of innovation and reaction, theater design, the changing make-up of audiences, and the advent of women as actors and professional playwrights. Prerequisite: 300-level ENLT course, or permission of the instructor.



**ENLT 451 American Poetry and Poetics (3)**

From Whitman, Dickinson, and their followers to the confessional disclosures of the mid-20th-century poets, from the imagists to the Beat Poets to eco-poets, American voices and poetic movements are the focus of this course. Prerequisites: 300 level ENLT or instructor permission

**ENLT 455 Emily Dickinson (3)**

This course explores Dickinson's poems and letters in the context of current scholarship, including monographs, journal articles, online archives, and more. Prerequisite: 300-level ENLT course, or permission of the instructor.

**ENLT 490 Topics in Literature (1-3)**

A range of courses offering advanced literary study. May be repeated.

**ENLT 495 Senior Literature Seminar (3)**

Required of English Literature majors during the first semester of the senior year. Intensive seminar with a select number of texts, involving a research project which will draw upon the student's interpretive skill and her grasp of critical issues within literary and historical contexts. Successful completion of the Senior Seminar satisfies the comprehensive examination requirement for the B.A. Prerequisite: ENLT 385 and senior standing as ENLT or ENLW major.

**ENLT 497 Independent Study (1-3)**

May be repeated.

## Creative Writing Courses

**ENWR 115 Imaginative Writing: The Art & Practice of Writing Creatively (4)**

This course aims to show the role of imagination in the composing process, including its role in writing with creativity and empathy. The focus of this class is the study and practice of creative writing and creativity. This course introduces the craft of creative writing at the college level. This will include the opportunities to develop your writing skills by engaging in the practice of creative writing as well as engaging in an analytical study of craft and creativity. We will engage in exploring questions about the nature of inspiration and the concept of creativity and consider the ways in which the craft based skills of creative writing can help us in all our writing endeavors. This course will include weekly reading and writing exercises, and strategies for revision.

**ENWR 190 Special Topics (0)****ENWR 202 Introduction to Creative Writing (3)**

Introduction to Creative Writing will teach you the basics of writing poetry, fiction and creative nonfiction. Every student will write original, creative work in all three genres. Class time will be split between reading published works of poetry, fiction and nonfiction, writing exercises designed to teach you the basics of creative writing, and full-class workshops where you will receive constructive feedback on your writing in a supportive and encouraging environment. This class will help you strengthen your writing skills at large, learn about the arts, and practice creatively-focused, imaginative problem solving. W sections of this course carry 4 credits and allow students to fulfill the writing proficiency requirement.

**ENWR 222 Tourist or Traveler: Travel Writing in the New Millennium (3)**

In this course, we will write essays about place and places, your reflections on travel, and your adventures as a traveler. The class will be discussion and workshop based.

**ENWR 224 Nature and Environmental Writing (3)**

In this creative writing course focused on the natural world and the environment, we will develop as writers as we forge and examine our relationship to nature and place. We will begin with the self—how can we as individuals make meaningful connections to the natural world? What can the study of a single species tell us about ourselves? What is our connection to certain places, and how do we make those places come to life in our writing? Next, we will broaden our focus and undertake a study of how gender, race, and culture can complicate writers' relationships to the natural world. How do women writers position themselves within the wilderness narrative tradition? How do writers of color and indigenous writers write about the natural world and environmental issues? What are ways that we can express these complex intersections between identity and environment in our own writing? Finally, we turn our attention to environmental writing as activism. Studying the works of writers who hope to achieve an environmental goal in the act of putting pen to paper, we will define our own environmental causes and create persuasive pieces of writing that aim to effect real change in the world.

**ENWR 227 Writing Children's Books (3)**

This course is an introduction to writing children's picture books (for readers ages 2-8, to be read to a child by an adult, or by an early reader child in grades K-2). It will cover the basics of writing picture books for preschool and early elementary children, including concerns of: craft; publication; inclusivity, representation and diversity; and targeting a specific age range and audience. Students will study and consider models of published children's books, study techniques of writing, plotting and storyboarding, storyboard and write their own children's book, and do a market-based research presentation on a published children's book. Class time will be split between instruction, in-class writing, peer workshops and presentations. This class is appropriate for Creative Writing Majors, as well as for non-majors.

**ENWR 290 Topics in Writing (1-3)**

A range of courses offering specialized instruction in writing. May be repeated with different topic.

**ENWR 307 Rhetoric (3)**

Rhetoric is at once the most ancient and most modern of disciplines, and rhetorical considerations influence every aspect of contemporary life, from public policy to clothing choices, from advertising to the funding of science, from Oscar nominations to rules governing sports. Rhetoric is a field of study not limited to any specific subject matter; its practice is pervasive. Readings will range widely across three broad areas of concern: social and political justice, food, and the environment. By analyzing dozens of texts from multiple media sources varying widely in scope and rhetorical mode, you will become adept at identifying different kinds of arguments and evaluating the strengths. This sharpening of your critical reading will strengthen your ability to write persuasively—to generate your own arguments, to support them with sufficient evidence, and to organize them effectively.

**ENWR 320 Creative Nonfiction Workshop (3)**

In this class, we will study the art of writing creative nonfiction, a genre with one foot in reality, and one foot in the wilderness of the imagination. Through weekly readings of skills-based craft essays and creative nonfiction essays by notable authors, we will observe, discuss and learn methods for writing successful and captivating narratives about true events. Students will read and model personal essays (memoir), cultural criticisms, travel writing, lyric essays and other sub-genres, and will learn how to incorporate research into a crafted piece of writing in a way that elucidates and illuminates. Emphasis will be placed on learning to narrativize true events, learning to master the reflective voice, and learning to pirate techniques from other literary genres to make your writing fly off the page. Our class time will be split between discussing readings, directed writing exercises designed to practice skills, and workshops of peer essays.

**ENWR 321 Fiction Workshop (3)**

Further experimentation and practice in fiction within a workshop environment. Students will build upon their experience and explore new techniques in working toward a confident voice. Prerequisite: ENWR 202.

**ENWR 323 Poetry Workshop (3)**

Poetry is a rich part of the human experience, and the oldest form of literature. Every culture, across time and location, has a poetic tradition and history. In this course, students will join these traditions, as they build their practice of poetry. Students will study styles, forms, subjects and tones of contemporary poetry, practice techniques through targeted writing exercises, and receive large group feedback on their writing. Our study of poetry is inclusive, supportive, welcoming, and grounded in an exploration of how craft and content work together to create poems that move, captivate, disrupt, break hearts, surprise, perturb, beg for mercy, and sing from joy. Beginners and experts welcome. Prerequisite: ENWR 202 or instructor permission

**ENWR 325 Playwriting (3)**

Principles of writing for the stage. Emphasis on dramatic structure, character development, plot management, dialogue, and critical analysis. (also listed as THTR 325)

**ENWR 390 Topics in Writing (1-3)**

A range of courses offering specialized instruction in writing. May be repeated with different topic.

**ENWR 397 Independent Study (1-3)**

May be repeated.

**ENWR 420 Advanced Creative Non-Fiction Workshop (3)**

In this class, students will undertake the advanced study of creative nonfiction. This term denotes a broad category of prose works such as personal essays, profiles, nature writing, narrative essays, idea-based essays, criticism, and literary journalism. We will focus on several of these genres over the course of the semester. We will study contemporary essayists, memoirists, and literary journalists to attempt to help us write our own essays that mix facts, reflection and imagination. We will also explore different forms of creative nonfiction, including but not limited to: audio essays, blogging and flash nonfiction. This is an advanced workshop in creative nonfiction. This means that you should already possess a substantive knowledge of contemporary writers; a fair understanding of process-oriented strategies for writing; a high degree of familiarity with the dynamics of in-class workshoping; and a strong sense of what constitutes the different facets of maintaining a viable journal. Prerequisite: ENWR 320 or Instructor Permission.

**ENWR 421 Advanced Fiction Writing Workshop (3)**

In this class, students will undertake an intensive study of fiction, examining the work of contemporary writers working in the genre while honing their own craft. Students will write and workshop at least three longer fiction pieces and complete weekly writing assignments. The workshop model—which lies at the heart of this course—will enable writers to write and revise original fiction. Students will develop skills as active readers and writers and cultivate a regular, productive writing practice. A total of 25 pages of polished, revised fiction is due in the final portfolio at the end of the semester. Prerequisite: ENWR 321 or Instructor Permission.

**ENWR 423 Advanced Poetry Writing Workshop (3)**

An advanced seminar/workshop in the artistic practice of writing lyric; study of ways in which poets have thought about lyric; practices of imaginative making; introduction to contemplative practices which will fuel your writing; practice in the reading and interpretation of lyric poems. Prerequisite: ENWR 323 or Instructor Permission.

**ENWR 425 Advanced Workshop in Flash and Micros (3)**

This multi-genre advanced creative writing workshop will focus on short prose works in fiction, poetry, and creative nonfiction. Exploring published works within the genres of flash fiction, micro-fiction, prose poetry, short-short stories, flash nonfiction, brief essays, and hybrid and experimental forms that blur the boundaries between genres, students will undertake a focused study of works under 1,000 words and practice writing flash pieces across genres. Grounded in intensive whole-class workshops, this course will enable students to continue to develop their skills as active readers and writers and to cultivate a regular, productive writing practice. A final portfolio showcasing flash and micro pieces in multiple genres is due at the end of the semester. Serving as a laboratory for generating new work and developing definitions of the multiple genres students will be working in, this course will require students to complete regular in-class writing assignments, seek out and bring in outside texts relevant to our study, design and share generative writing assignments, and push against genre definitions even while working within them. Though the course is organized in units loosely based on genre, students will be writing across and between genres throughout the semester.

**ENWR 426 Advanced Workshop in Formal Constraints (3)**

We often think of creative writing as a discipline with few rules. Poems don't have to follow the rules of standard grammar and punctuation. In stories, the fantastical can happen. Creative nonfiction allows us to retell the narratives of our lives in speculative ways, imagining what might have happened, alongside telling what did. What happens, then, when we apply rules? In the same way that it can be liberating to abandon convention, there can be a different type of freedom allowed when writers work within prescribed constraints. In this course, we will study formal constraints across the genres of poetry, fiction and creative nonfiction. Students will read and write formal poetry, and study and write prose that takes on the formal constraints of "fakes" and letters. Class time will be split between reading and discussing literary models, and workshoping student writing. Prerequisite: ENWR 202 or instructor permission.

**ENWR 427 Advanced Workshop in Writing the Body (3)**

This multi-genre advanced creative writing workshop will focus on reading and writing works across three genres—poetry, fiction, and creative nonfiction—that are grounded in the body. Examining topics like desire, pleasure, sexuality, gender, queerness, race, misogyny, commodification, trauma, consent, pain, illness, and healing, the reading and writing assignments in this course will interrogate the body narratives that we have been prescribed and will stimulate the “undoing” or rewriting of these narratives. The majority of course readings will be by women writers, queer writers, and/or writers of color (acknowledging that in many cases, these identities overlap and intersect), and most will be from the last decade (with a few exceptions). Readings will be organized thematically, not by genre; most weeks we will be reading in multiple genres. Students will have a great deal of flexibility about which genres they work in, though each student is required to write in all three genres over the semester. At the end of the semester, students will create a final portfolio showcasing work in multiple genres that explores the myriad issues of living in and writing from/through a body.

**ENWR 428 Advanced Workshop in Fabulism, Fairytale and Fable (3)**

This course is a study of fantastical literary writing across the genres of poetry, fiction and creative nonfiction. We'll consider examples of contemporary literary fabulist work; that is, literary work that bends the rules of physics and reality, containing elements of the surreal, magical, fantastical, mythological, imagined and bizarre. This will include a study of contemporary fairytales (or retelling of fairytales) and fables (or retelling of fables). In this class, animals can talk, centaurs might be real, the foliage is sentient and may be coming to get you, and people are possessed with magical powers. We'll read broadly, specifically considering the sub-categories of magical realism and eco-fabulism. We'll also consider ways that fabulist modes can not only entertain and entice, but can also (and often do) explore and speak back to larger and interlocking systems of structural oppression including racism, sexism and classism, as well as reconfigure environmental crises like climate change. Students will write fabulist work in all three genres (poetry, fiction and nonfiction), bring work in for workshop, and explore new forms and models that may have previously seemed too far-fetched. Prerequisite: ENWR 202 or ENWR 202W, Junior Standing, or Instructor Permission

**ENWR 490 Topics in Writing (1-3)**

A range of courses offering specialized instruction in writing. May be repeated with different topic.

**ENWR 495 Senior Writing Project (3)**

Required of English Writing majors during the first semester of the senior year. Successful completion of the Senior Writing Project satisfies the comprehensive examination requirement for the B.A. Prerequisite: 2 ENWR courses or Instructor Permission.

**ENWR 497 Independent Study (1-3)**

May be repeated.

**ENWR 499 Writing Internship (1-3)**

May be repeated.

## General English Courses

**ENGL 208 Jane Austen Dance (1)**

An introduction to the dances of Jane Austen's time (early 19th century). Students will learn the basic steps, patterns, and dance types (duple-minor longways, three-and four-couple sets, rounds, etc.). The class will finish with a ball. May be repeated.

**ENGL 251 The Theory and Practice of Tutoring I (1)**

This course is designed to provide you with a thorough understanding of the philosophy and practice of a college writing center. Throughout the two semesters, we will discuss the theoretical foundations of a writing center that serves the entire college community. We will also examine and engage in the daily tutoring practices that contribute to a successful writing center. Since good tutoring practice is informed by sound theory, we will spend much time making connections between the two. In the end, you will develop your own tutoring skills and strategies and deepen your knowledge about the role of the writing center within the Saint Mary's College community.

**ENGL 252 The Theory and Practice of Tutoring II (1)**

This course is designed to provide you with a thorough understanding of the philosophy and practice of a college writing center. Throughout the two semesters, we will discuss the theoretical foundations of a writing center that serves the entire college community. We will also examine and engage in the daily tutoring practices that contribute to a successful writing center. Since good tutoring practice is informed by sound theory, we will spend much time making connections between the two. In the end, you will develop your own tutoring skills and strategies and deepen your knowledge about the role of the writing center within the Saint Mary's College community. Prerequisite: ENGL 251.

**ENGL 305 Introduction to Linguistics (1)**

A broad introduction to the principles and techniques of general linguistics; phonologic, morphologic and syntactic analysis of language in general, with English as the focal language.

**ENGL 351 The Theory and Practice of Tutoring III (1)**

Tutoring is a responsibility and an honor. We work with people trying to articulate new, complex ideas and learn new, complex concepts. Good tutors have the utmost respect and care for learners, and they are willing to step back so these learners find their own way, within the parameters of their assignment. Tutors are a learner's most generous listener, asking focusing questions. This is why tutoring is a skill that improves the longer we practice and study it. In this course, we will read further scholarship on tutoring. We will use these and our own experiences as lenses by which to better understand our tutorial sessions. And we will engage regularly in self-reflection to track and preserve our continually growing knowledge.

**ENGL 352 The Theory and Practice of Tutoring IV (1)**

In this course, you will participate in ongoing, student-centered “Writing Workshops” during the course of the semester. I describe these in a bit more detail below, but in short, you will collaborate with your Writing Center peers to design and present five hour-long presentations, each of which will focus on some aspect of the writing process from invention and brainstorming through to revision. Your audience for these presentations will be your peers at Saint Mary's College. Prerequisite: ENGL 351

**ENGL 498 Teaching Assistantship in English Writing or Literature (1-3)**

May be repeated.

**ENGL 499 Internship (1-3)**

Practical experience in writing and/or editing at an approved site. Supervised by a faculty member and a representative from the sponsoring agency. Does not fulfill ENWR elective requirement for the major. May be repeated for up to three hours. Graded S/U. At least Junior standing and approval of department required.

## Four Year Plans in English

- Literature in English (p. 8) (LENG)
- Creative Writing (p. 8) (CRWR)

• **Literature in English and Creative Writing (p. 9) (ELCW)**

**Degree: BA Major: Literature in English (LENG)**

This major requires 11 courses or 33 credits, and many of our students are able to double major and/or study abroad. For students who want to study abroad, we recommend doing so sophomore year; however, a student who chooses to go abroad their junior year should do so in the fall semester. The Literature in English major is rather flexible, and students have been able to complete it successfully even when they have not been able to start it until their junior year.

This four-year path is only a sample. For individualized advising in the major, please contact Professor Ann Marie Short at [ashort@saintmarys.edu](mailto:ashort@saintmarys.edu).

Course	Title	Credits
<b>First Year</b>		
<b>First Semester</b>		
Sophia Language I (4cr)		
CTS or W (3cr/4cr)		
SPLL 101 (1 cr)		
Sophia (3cr)		
Sophia (3cr)		
Elective (1-3cr)		
<b>Credits</b>		<b>0</b>
<b>Second Semester</b>		
Sophia Language II (4cr)		
CTS or W (3cr/4cr)		
Sophia (3cr)		
Sophia (3cr)		
Sophia (3cr)		
ENLT 151	Introduction to Literature	3
<b>Credits</b>		<b>3</b>
<b>Second Year</b>		
<b>First Semester</b>		
Sophia (3cr)		
Sophia (3cr)		
200 or 300 level ENLT course		3
<b>Credits</b>		<b>3</b>
<b>Second Semester</b>		
Sophia (3cr)		
Sophia (3cr)		
200 or 300 level ENLT course		3
<b>Credits</b>		<b>3</b>
<b>Third Year</b>		
<b>First Semester</b>		
Sophia (4cr)		
300 level ENLT course		3
300 level ENLT course		3
<b>Credits</b>		<b>6</b>
<b>Second Semester</b>		
Sophia (3cr)		
ENLT 385	Critical Theory	3

300 level ENLT course or ENLT/ENWR elective	3
<b>Credits</b>	<b>6</b>

**Fourth Year**

**First Semester**

ENLT 495	Senior Literature Seminar	3
300 level ENLT course		3

<b>Credits</b>	<b>6</b>
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**Second Semester**

300 level ENLT or ENLT/ENWR elective	3
400 level ENLT or ENLT/ENWR elective	3

<b>Credits</b>	<b>6</b>
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<b>Total Credits</b>	<b>33</b>
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**Degree: BA Major: Creative Writing (CRWR)**

This major requires 11 courses or 33 credits in Creative Writing (CRWR) and English Literature (ENLT), and many of our students are able to double major and/or study abroad. For students who want to study abroad, we recommend doing so sophomore year; however, a student who chooses to go abroad their junior year should do so in the fall semester. Because the Creative Writing major is flexible, students have been able to complete it successfully even when they have not been able to start it until their junior year.

This four-year path is only a sample. For individualized advising in the major, please contact Professor Ann Marie Short at [ashort@saintmarys.edu](mailto:ashort@saintmarys.edu).

Course	Title	Credits
<b>First Year</b>		
<b>First Semester</b>		
Sophia Language I (4cr)		
CTS or W (3cr/4cr)		
SPLL 101 (1 cr)		
Sophia (3cr)		
Sophia (3cr)		
Elective (1-3cr)		
<b>Credits</b>		<b>0</b>
<b>Second Semester</b>		
Sophia Language II (4cr)		
CTS or W (3cr/4cr)		
Sophia (3cr)		
Sophia (3cr)		
Sophia (3cr)		
ENWR 202	Introduction to Creative Writing	3
<b>Credits</b>		<b>3</b>
<b>Second Year</b>		
<b>First Semester</b>		
Sophia (3cr)		
Sophia (3cr)		
ENWR 320	Creative Nonfiction Workshop (300 level	3
or ENWR 321	ENWR workshop )	
or ENWR 323	or Fiction Workshop	
	or Poetry Workshop	
<b>Credits</b>		<b>3</b>



**Second Semester**

Sophia (3cr)		
Sophia (3cr)		
ENWR 320	Creative Nonfiction Workshop (300 level	3
or ENWR 321	ENWR workshop)	
or ENWR 323	or Fiction Workshop	
	or Poetry Workshop	
300 level ENLT course		3
<b>Credits</b>		<b>6</b>

**Third Year****First Semester**

Sophia (4cr)		
300 level ENLT course or 400 level workshop		3
300 level ENLT course or 400 level workshop		3
<b>Credits</b>		<b>6</b>

**Second Semester**

Sophia (3cr)		
300 level ENLT course or 400 level workshop		3
300 level ENLT course		3
<b>Credits</b>		<b>6</b>

**Fourth Year****First Semester**

ENWR 495	Senior Writing Project	3
300 level ENLT course		3
<b>Credits</b>		<b>6</b>

**Second Semester**

ENWR elective		3
<b>Credits</b>		<b>3</b>
<b>Total Credits</b>		<b>33</b>

**Degree: BA Major: Literature in english and Creative Writing (LECW)**

This major requires 18 courses or 54 credits in Literature in English (LENG) and Creative Writing (CRWR). For students who want to study abroad, we recommend going for a single semester during sophomore year; however, a student who chooses to go abroad their junior year should do so in the fall semester. Please let your advisor know as soon as possible if you plan to study abroad.

This four-year path is only a sample. For individualized advising in the major, please contact Professor Ann Marie Short at [ashort@saintmarys.edu](mailto:ashort@saintmarys.edu).

Course	Title	Credits
<b>First Year</b>		
<b>First Semester</b>		
Sophia Language I (4cr)		
ENLT 151	Introduction to Literature (W)	3
SPLL 101 (1 cr)		
Sophia (3cr)		
Sophia (3cr)		
Elective (1-3cr)		
<b>Credits</b>		<b>3</b>

**Second Semester**

Sophia Language II (4cr)		
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Sophia (3cr)

CTS or ENLT 151W Intro to Lit (3cr/4cr)		
Sophia (3cr)		
Sophia (3cr)		
ENWR 202	Introduction to Creative Writing	3
<b>Credits</b>		<b>3</b>

**Second Year****First Semester**

Sophia (3cr)		
Sophia (3cr)		
200/300 level ENLT course		3
300 level ENWR workshop		3
<b>Credits</b>		<b>6</b>

**Second Semester**

Sophia (3cr)		
Sophia (3cr)		
300 level ENLT course		3
300 level ENWR workshop		3
<b>Credits</b>		<b>6</b>

**Third Year****First Semester**

Sophia (4cr)		
300 level ENLT course		3
300 level ENLT course		3
400 level ENWR workshop		3
<b>Credits</b>		<b>9</b>

**Second Semester**

Sophia (3cr)		
ENLT 385	Critical Theory	3
300 level ENLT course		3
ENWR elective 1		3
<b>Credits</b>		<b>9</b>

**Fourth Year****First Semester**

ENLT 495	Senior Literature Seminar	3
or ENWR 495	or Senior Writing Project	
300 level ENLT course		3
400 level ENWR workshop		3
<b>Credits</b>		<b>9</b>

**Second Semester**

300 level ENLT course		3
ENWR elective 2		3
ENLT or ENWR "free elective"		3
<b>Credits</b>		<b>9</b>
<b>Total Credits</b>		<b>54</b>