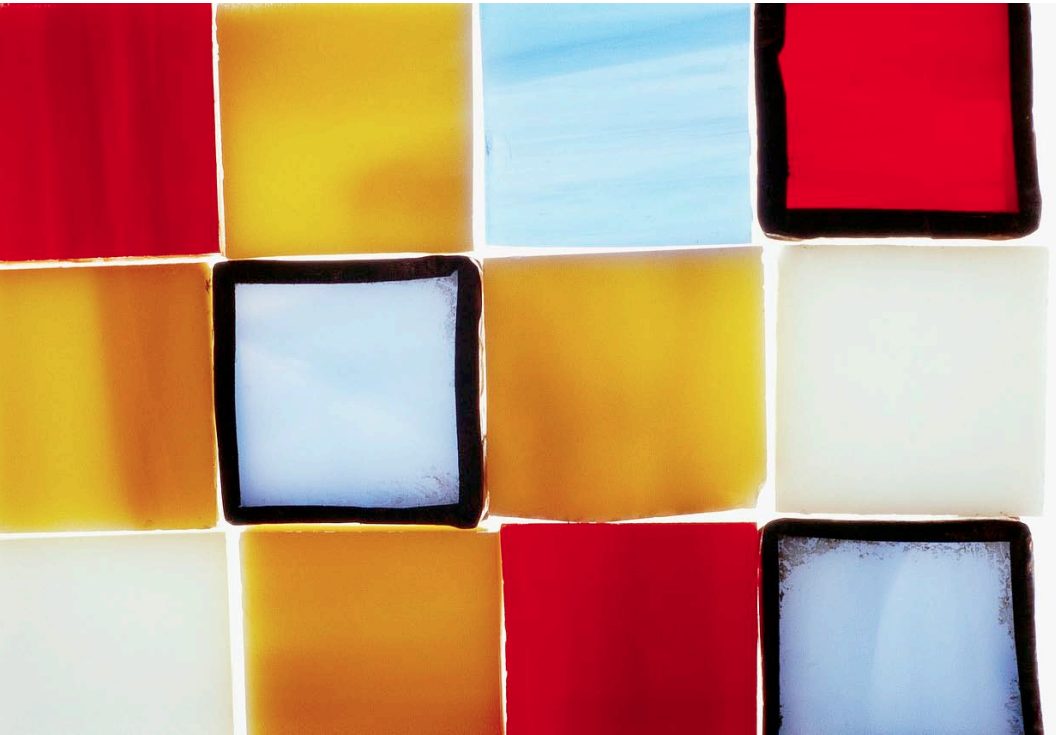


# English Department Course Guide

## Spring 2013



### Department Contacts

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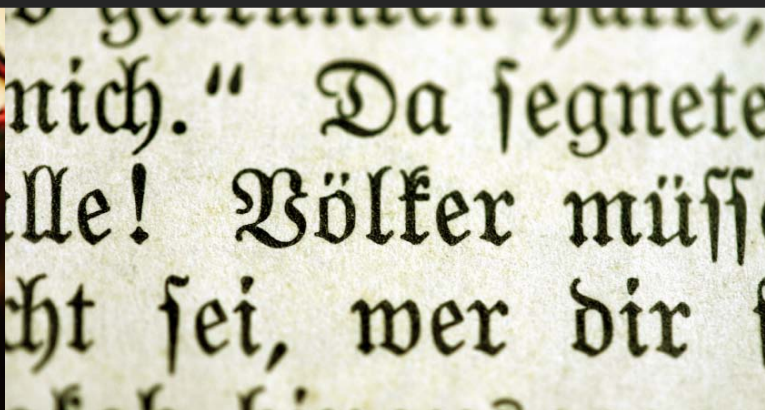
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## List of Courses

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431	Hayes	Drama of the Restoration & Eighteenth Century	14
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## Awards and Scholarships

### Annual Awards

Each year, the English Department honors students with several awards. Each of these awards are given out during the annual English Department reception. Contact Dr. Phil Metres (pmetres@jcu.edu) for deadlines and other application requirements.

#### *The Richard W. Clancy Outstanding English Award*

Awarded to an outstanding graduating English major.

#### *Francis Smith Senior Essay Award*

Awarded to a senior English major for the best essay in a JCU English course.

#### *David La Guardia Fiction Award*

Awarded to a senior English major for the best short story.

#### *Joseph T. Cotter Poetry Award*

Awarded to a senior English major for the best poem.

#### *Outstanding First-Year Composition Award*

Awarded to a first-year student for the best English 111 or 112 essay.

#### *Anne Lesser Graduate Essay Award*

Awarded to a graduate student for the best critical essay.

### Sigma Tau Delta

Junior and senior English majors with a 3.0 GPA—as well as English graduate students with a 3.3 GPA—are eligible to join John Carroll's chapter of Sigma Tau Delta, an international English honor society. Membership includes the opportunity to apply for scholarships worth up to \$4,000 or for internships at publishing companies. Additionally, students may submit their creative or critical work to an annual convention, as well as to the organization's two journals, *The Rectangle* (creative writing) and *The Sigma Tau Delta Review* (critical writing).

Those eligible or interested in learning more should contact Maria Soriano (msoriano10@jcu.edu).

### Scholarships

#### *Joseph T. Cotter Senior Scholarship*

This scholarship is in memory of Joseph T. Cotter, a legendary teacher of English at John Carroll University, whose courses included Shakespeare, 18<sup>th</sup> century literature, and modern drama. Professor Cotter, known especially for his Socratic method of teaching, left a deep impression on many students at JCU.

The Cotter scholarship is a merit award given to the English major who writes the strongest critical essay as judged by the Cotter Scholarship Committee. Submissions of 10-20 page essays from junior English Majors during spring semesters each year are welcomed. The winner is awarded a \$2,400 prize during his or her senior year.

#### *Terri Ann Goodman Scholarship*

This scholarship was endowed by Rhonda Crabbe in honor of her daughter, Terri Ann Goodman, a John Carroll University student who passed away March, 1993. Terri loved the written word and the time she spent at JCU.

This two-year scholarship is awarded to a JCU sophomore woman majoring in English. The winner is awarded a \$1,000 prize her junior year, and a \$1,500 prize her senior year.





## The Writing Center

The John Carroll University Writing Center offers free, one-on-one consulting services to all members of the JCU community: students, faculty, staff, and alumni.

Trained Writing Consultants can assist writers of all skill levels; they can provide help on any aspect of writing, at every step in the writing process, and on most texts.

The Writing Center is located in O'Malley 207. We are open from 9:00 a.m. to 7:00 p.m. Monday through Thursday and 9:00 a.m. to 2:00 p.m. on Friday. Consultants are also available in Seminar A of Grasselli every Sunday and Wednesday night from 7:00 to 9:30 p.m..

Services are available by appointment and on a first-come-first-served drop-in basis. To schedule an appointment, contact the Writing Center by phone at 216.397.4529 or by email at [writingcenter@jcu.edu](mailto:writingcenter@jcu.edu).

## The English Club

The English Club hosts innumerable activities throughout the year, both intellectual and festive. Some of these events include: Writing Dojo, Poetry Circle and Book Club. So if there's literature in your heart, please join us. Contact Darcy Egan at [degan13@jcu.edu](mailto:degan13@jcu.edu) or Owen Coughlin at [ocoughlin13@jcu.edu](mailto:ocoughlin13@jcu.edu) for more information.

## Course Descriptions for Spring 2013

### General Description for EN 111:

English 111 is the first half of the required two-course sequence in composition for most first-year students.

The standard English 111 course teaches writing as means of critical inquiry, stressing the centrality of writing to intellectual life. Because good writing cannot be disassociated from careful reading, you will grapple with a diverse body of interrelated and sometimes difficult readings. The key to success in this course is learning the rhetorical choices involved in college writing so that these approaches may be applied in a variety of academic, public, and private contexts.

### General Description for EN 112:

English 112 is the second half of the required two-course sequence in writing for most first-year students.

The standard English 112 curriculum builds on the EN 111 curriculum and teaches rhetorical strategies necessary for successful research-based writing in diverse academic and non-academic situations. Students will apply the principles and practices introduced in EN 111 and learn more thoroughly the role research plays in constructing knowledge.

### EN 199— Literary Sampler:

Can't decide which English course to take? Take 'em all by filling your plate with bite-sized samples of many classes. This one-credit, pass/fail-only course meets twice a week for the first seven weeks of the semester. Each class period, a different professor will speak about a unique topic of general literary interest. Requirements include attendance and response papers.

For majors and non-majors alike.

## **Dr. George Bilgere**

### **EN 201—Introduction to Poetry**

This course is for the student who had a bad experience with poetry in high school and now loathes, detests, despises, and in general is not particularly fond of it. You will not be reading Beowulf! You will not be reading Paradise Lost! You will read mostly contemporary poems by living, breathing poets who live in the same world you live in and speak the language you speak. You will read poems, talk about poems, and you'll even write and perform some poems.

### **EN 301—Introduction to Poetry Writing Workshop**

In this course students will write poems and critique them in a workshop environment. We'll write in a variety of forms and on a variety of topics. We'll read and discuss poems by contemporary masters. We'll sit around a big table and argue about poetry, art, and life in general. You'll emerge from this workshop as a better reader and writer. And there's a very good chance you'll have more fun in this course than in any other class you'll take at John Carroll.

### **EN 303—Introduction to Creative Writing Workshop**

If you're interested in becoming a writer, this class is for you. We'll work in three genres: poetry, fiction, and creative non-fiction (in the form of the personal essay). We'll discuss the work we produce, we'll argue about strategies to make it better, we'll share ideas about writing and revising. We'll look at different ways in which these three genres intersect with each other, inform each other, and enhance each other. We'll also read a lot of contemporary poetry, fiction, and creative non-fiction.

## **Dr. Emily Butler**

### **EN 214—Major British Writers**

In this critical survey of British authors and literary periods from the Middle Ages to the twentieth century, we will establish a common language for literary inquiry and trace major topics (including politics, religion, violence, and the role of art in society) across the canon of literature we will discuss. This introductory course assumes no prior knowledge of these texts, but it will demand rigorous thought and careful attention to writing.

### **EN 312—Late Medieval Literature**

This course offers a survey of late medieval literature from England between the twelfth century and the fifteenth century. We will use the practice and dramatization of the act of reading to structure our exploration of this period. We will examine the understanding and role of literacy in late medieval England by considering such questions as the various possible ways of understanding "reading," how the experience of a text is different when it is read aloud, why an author might self-consciously refer to his or her own reading, how politics and linguistics are entwined in the performance of literacy and the development of textual communities, and the ways in which readers continue to remake books and texts.

### **EN 511—Studies in Medieval Literature: Monsters and Marvels**

Running from the earliest texts of the Middle Ages to some of the last English texts considered to be "medieval," this course examines monsters fought by heroes, wonders encountered in travel, objects and animals given the power of speech, and the codes of behavior that brought humans into contact with these marvels. By considering the respective tensions between pagan past and Christian present, between civilization and wilderness, and between miracle and deceptive prank, we will elucidate the medieval aversions toward, distaste for, and fascination with the monstrous. The course will deal with both primary texts and critical commentary.

## **Dr. Jeanne Colleran**

### **EN 580—Wild Irish West in Literature and Culture**

This course offers a unique opportunity to watch films and read literature from and about the West of Ireland, specifically from Counties Mayo, Galway, Sligo, and Donegal. Students will explore the historical and political background that consolidated the identity of the West of Ireland as "wild," isolated and associated with the most ancient of Celtic identities.

From sagas to modern and contemporary Irish film, poetry, and fiction, the course will trace the interplay of the real and the romantic (famine to faeries), examining contributions from the West both politically and aesthetically—categories never unrelated in the Irish context.

## **Lauren Greenwald, M.B.A.**

### **EN 300—Advanced Writing: Medical Science Writing**

Using a variety of sources, from medical articles for lay people to medical journals, we'll explore storytelling technique while honing critical thinking skills and strengthening fundamental and creative writing skills. We will read/discuss/critique texts by various authors, complete in-class writing activities and engage in workshoping our final paper. We will also work on developing basic reporting skills. Be prepared to work independently and collaboratively, and to read and write a lot. If you have an interest in English, communications, the sciences or public health and wish to strengthen your writing skills, you will find this course beneficial.

## **Dr. Kate Haffey**

### **EN 214— Major British Writers**

This course is a critical survey of British authors and literary periods from the Middle Ages to the twentieth century. Though we will only be able to hit the highlights of British literature, we will read a variety of genres and literary forms. We will also practice a form of literary reading often referred to as "close reading." By the end of the semester, you will have read and interpreted a wide range of the most celebrated literature in the British canon.

### **EN 299D—Introduction to Queer Studies**

This course is a team-taught, multi- and interdisciplinary introduction to queer studies. While there is one instructor of record, the course is a collaborative effort among faculty from numerous departments, each of whom will contribute readings and then lead classes based on their expertise, experience and interests. The course themes include the history of human sexuality, the ways in which identity is constructed and issues of power and oppression. The course goals will include the following:

1. To understand the public consciousness of sexuality over time – noting how and why sexual orientation emerges as a category and how that informs consciousness.
2. To examine the concept of identity and the ways in which it is constructed (and the social, political, psychological, historical, and economic influences on that construction).
3. To explore how, when and why social change is likely to take place.
4. To analyze the ways in which reason and affect intersect in and outside the academy (using queer studies as the illustrative context, example, body of literature).

## **Dr. Kate Haffey (cont.)**

### **EN 361—Contemporary British Literature**

This course is a general survey of the literature produced in Great Britain between 1930 and the present. This period encompasses the late days of modernism and the emergence of what some would call a “postmodern” style. Though definitions of postmodernism and its relation to the modernism that came before is a topic of much debate among literary critics, this course will attempt to explore the transition between modernism and postmodernism as it appears in the literature of the period. We will read a variety of different genres and cover writings not just from England but also from postcolonial nations once part of the British Empire.

## **Tom Hayes, M.A.**

### **EN 277—Major American Writers**

A historical approach to American Literature from its Puritan beginnings to contemporary times, including two novels.

### **EN 331—Late Eighteenth Century Literature**

Study of British writers from 1750-1800. The readings will include the novel, *Tristram Shandy*, where students will discover why nothing is well hung in Shandy Hall and how knot tying and novel writing are related.

### **EN 431—Drama of the Restoration & Eighteenth Century**

The course will concentrate on the comedies of the period where the students will be introduced to a variety of characters, including such inimitable ones as Horner, Quack, Loveit, Lady Wishfort, Truman, and the lovable Snake. The major readings will be from the plays of the period, though an emphasis will also be placed on the social and cultural milieu from which the theater, the plays, and the actors came. The students will be required to write one seven to ten page paper, take a couple of tests, and make a class presentation.

## **Dr. Michael Householder**

### **EN 278—Introduction to African-American Literature**

This course introduces major works by African American writers from the mid-nineteenth century to the present. Through them, we will examine how these writers have fought to define themselves in the face of racial prejudice, often repurposing words and ideas that had been used to exclude or discriminate against them. This examination will be informed by a careful consideration of how literary constructions of race are shaped by gender and sexuality. To provide cultural and historical context, we will also look at other modes of artistic expression such as visual art, oral storytelling, music, and film. Finally, and perhaps most importantly, we will investigate how these representations of the African American experience have shaped the meaning of core values of U.S. culture, including freedom, community, and justice.

Readings include texts by Frederick Douglass, Harriet Jacobs, Charles Chesnut, W.E.B. DuBois, Zora Neale Hurston, Langston Hughes, Ralph Ellison, Toni Morrison, and Spike Lee. Assignments include five short reaction papers, one short essay, one long essay, midterm, and final examination.



## **Dr. Peter Kvidera**

### **EN 277—Major American Writers**

English 277 surveys American literature from the colonial period to the present. Beginning with the earliest texts, authors in America have continually attempted to record and make sense of their world through their writing. They often observed a land and nation in the midst of being created or re-created, whether by new settlement, by changing religious and philosophical traditions, or by social conflict and war. The literature these writers produced, in many respects, responded and contributed to these re-creations. It re-imagined the nation and helped form the ways in which America was (and is) understood. To expand our understanding of America as created and re-created through its literary tradition, we will examine a broad array of writers, genres, and styles, paying close attention to the historical conditions and events that influenced the writing.

## **Dr. David La Guardia**

### **EN 277—Major American Writers.**

Designated "H" for Honors, this course will provide a stimulating overview of significant works by American authors who were writing in the 19th and 20th centuries. A principal goal will be to glimpse the American spirit and culture through the masterworks of several of its principal literary artists.

### **EN 372—Twentieth Century American Literature**

The course examines key writers and works from the century we now look back upon. With an emphasis on fiction, students will read literary texts that provide a unique perspective on cultural, political, religious and social trends from the twenties to the nineties. Lots of discussion; lots of interaction.

### **EN 471—Studies in Twentieth Century American Literature**

The potential scope for this course includes fiction, poetry and drama in American from 1900 forward. The actual content is still in the planning process as this booklet goes to press.

## **Dr. Brian Macaskill**

### **EN 286—African Literatures (L; R; D)**

As a Literature core-course, EN 286 explores aspects of African history and its many cultures by way of an inquiry into the twentieth-century literary accomplishments of the three Anglophone regions located on the African continent: West Africa, East Africa, and Southern Africa. The course thus also meets core criteria for the "R" (International) designation by focusing specifically on the historical and cultural contexts shaping literary works from Nigeria and Ghana (West Africa); Kenya (East Africa); Zimbabwe, Botswana, and the Republic of South Africa (Southern Africa), and by emphasizing within this international array diverse viewpoints concerning the relationship between European colonization and indigenous African values. This latter emphasis, coupled with the particular attention the course pays in its second half to African articulations of gender relationships, further entitles the course to a "D" or "Diversity" core designation.

### **EN 490/590—History of Literary Theory and Criticism**

Those of us interested in literature take pleasure in the fact that words and their arrangement convey more than just information; we know—in all sorts of ways—that reading (in all sorts of ways) is never a neutral activity. EN 490/590 reads some of the history of reading by considering how language in general and poetic or literary language in particular has engaged other registers of discursive power over the centuries, finding and defining itself in more or less political competition with philosophy, say, or theology, or empirical science. We start at the beginning—with Plato, Aristotle and Horace—and read our way into the nineteenth century, the parent-century of that century into which we were born (the twentieth, also called "The Age of Theory"); Various additional progenitors demand attention along the way: Longinus, Aquinas, Dante and Boccaccio, say, or Kant, Vico, Blake, Wordsworth, Coleridge, Shelley, Mill, and Arnold.

## Dr. John McBratney

### EN 299C—Nineteenth-Century English Detective Fiction

This course will explore the origins and development of detective fiction in English in the nineteenth century. Although we will study primarily the detective fiction of England, we will begin with a discussion of two detective tales by the American founder of the detective fiction genre, Edgar Allan Poe. We will then study some of the main English inheritors of Poe's innovation: Wilkie Collins, Elizabeth Braddon, and Sir Arthur Conan Doyle. Although we will be investigating the works of these writers as literature, we will also be exploring their place in a culture that saw the rise of science and technology, the birth of criminology, the ascendancy of the professional expert, the growth of a modern industrial society, and the expansion of the British Empire. A midterm, a final, and one substantial essay.



## Dr. Philip Metres

### EN 299A—Israeli and Palestinian Literatures

Interested in linking social justice issues and global perspectives to literature? This course may be for you. It will illuminate the ways in which Palestinians and Israelis narrate their personal and national stories, staking a claim to a certain way of being and of belonging to the land which they co-inhabit. We will examine these two national narratives through the eyes of the poets and writers with an eye to the following questions: How is narration itself—the ability to speak one's story on one's behalf—complicated by the problem of war, terrorism or military occupation? How do these narratives frame our understanding not simply of an individual's subjectivity, but also stands in for a national subjectivity? How have they shifted over time? How do these narratives complicate our way of seeing Arabs and Jews? In other words, what does this literature teach us that American mass media representations have not? What sorts of answers to the present Israeli-Palestinian conflict does this literature provide? How might peace and reconciliation be possible?

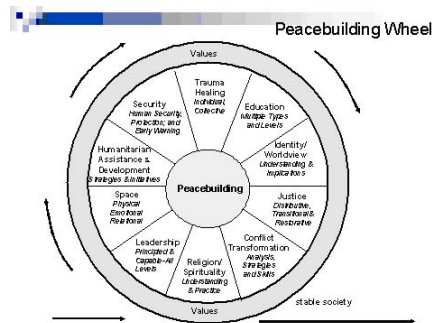
### EN 303—Introduction to Creative Writing

This class will introduce you to the tradition, craft, and techniques of creative writing through reading and writing poetry, service writing and creative non-fiction. Writers, like sculptors and painters, often improve from studying and imitating the great works in their medium. In this course, we will read writing the way an architect scans and tests an old house—noticing the overall plan, the materials, and how it's put together. Through imitations and other directed exercises, we will try our hand at making some of our own linguistic dwellings. Then we will work together, in a workshop format, to provide constructive feedback to each other. Finally, you will produce a final portfolio. No experience necessary. Please note: a key feature to this course is service learning/writing, which will involve a commitment to service outside the classroom.



## Dr. Philip Metres (cont.)

### EN 480—Studies in Postcolonial Literature



This course is designed to explore the dynamics of colonialism through postcolonial theory and literature, as well as the prospects for peacebuilding, in two “postcolonial” sites: Northern Ireland and Israel/Palestine. This course will examine the historical and cultural roots of conflict from a multidisciplinary approach by reading histories, cultural studies, and literary narratives. While we will establish a firm background for how and why these conflicts have persisted, we will focus on the work toward peace through peacebuilding. Finally, this course can lead to participation in the summer 2013 in Belfast Institute in Northern Ireland.

## Dr. Maryclaire Moroney

### EN 425—Honors: Milton

In this seminar, we will read virtually all the major poetry and a good selection of major prose. Plenty of reading, all of it the best. Fasten your belts and enjoy the journey!

## Donald Modica

### EN 302—Intro Fiction Writing Workshop

This course studies and mimics contemporary fiction in its various forms, from flash to epistolary to electronic literature. With a priority on close reading and attention to process, the class focus is on becoming a better writer in all senses, as well as a better reader.

### EN 402—Advanced Fiction Writing Workshop

This course is an in-depth study and practicum on crafting fiction. Students will be responsible for completing a variety of minor and major creative projects that are specific to each student’s desires and concerns. This class is concerned with specifying the artistic goals of student authors, and finding the unifying themes present in students’ work that make up their unique authorial fingerprint. A clarified understanding of each student’s identity as a writer is as important an outcome for the class as the fiction crafted.

## Clint O’Connor

### EN 299B—Film Criticism in the Digital Age

Watch a variety of movies and write numerous reviews and papers with a three-pronged objective: improving your critical eye for film; becoming a better, more confident writer; and expanding your understanding of the art form in the context of the digital revolution now raging in film production and distribution.

## **Dr. Tom Pace**

### **EN 214—Major British Writers**

The goal of this course is to develop your knowledge of major British authors in their historical and cultural context through critical reading, writing, and class discussion. We will explore the development of this literature from the Medieval period through the Modern era, and we will also look at the formal aspects of the authors' poetry, drama, and prose and how the technical elements these writers employed contribute to our understanding of this literature. To help us understand these texts, we will also use various multimedia, including film during the unit on Shakespeare's Henry V. The main text for the course will be *The Norton Anthology of English Literature – Major Authors* (8th edition).

## **Dr. Thomas Roche/ Robert (Bo) Smith**

### **EN 321—Renaissance: Literature in the Age of the Stuarts and the Civil War**

This course is a general survey of Renaissance and early seventeenth-century British literature. Textbooks will include *The Broadview Anthology of British Literature Volume 2: the Renaissance and the Early Seventeenth Century* and *John Dryden, Selected Poems*.

### **EN 499—Special Topics: Finnegans Wake**

This will be a reading course in Joyce's last novel. You will need a copy of the novel and one of the early commentary *A SKELETON KEY TO FINNEGANS WAKE*, both already ordered at bookstore. I will also put on reserve biographies and critical works. You may find a topic from your reading, in which case I will help you write a paper. Otherwise there will be no quizzes, or exams or other bothersome necessities.

## **Dr. Thomas Roche/ Robert (Bo) Smith (cont.)**

### **EN 580—Special Topics: Spenser and Romantic Epic**

This will be a course in Spenser's *FAERIE QUEENE* and its Latin and Italian predecessors: Virgil, *AENEID*, Ariosto, *ORLANDO FURIOSO*, Tasso, *JERUSALEMME LIBERATA*. I have given this course for the past fifty years, and no one has expired from the reading. I will ask for one paper showing how Spenser adapts one episode from one of the earlier works. There will be no quizzes or exams. All non-English language works will be read in translation.

## **Maria Soriano, M.A.**

### **EN 290—Let's Talk About Writing: Collaboration and Tutoring Across Contexts**

Focuses on tutoring in the Writing Center, but examines theories and practices applicable to teaching and tutoring writing in other contexts. Students complete practicum work in the Writing Center, and may apply for future Writing Center positions upon course completion. Instructor permission required to register; please contact Maria Soriano at 397-1911 or [msoriano10@jcu.edu](mailto:msoriano10@jcu.edu).

For additional information about the John Carroll University Department of English, visit:

<http://www.jcu.edu/english>

This booklet was printed on behalf of the John Carroll University Department of English for your general edification. Note that all of the department's offerings may not be listed in this brochure; courses and instructors are subject to change. Students should refer to the official university catalogue and to their Banner accounts for a complete listing of this term's courses. Also note that while you will be tempted to register for all of these classes, the university probably has some rules against that (think prerequisites). But you should check just to be sure.

