

# English Department Course Guide

## Summer & Fall 2016



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STUDENT TEACHING OPPORTUNITIES INSIDE!**



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## A Note of Thanks

We are all extremely grateful to Dr. John McBratney for his invaluable leadership to the English Department as Chair since 2010. We are indebted to him for his constant support, guidance, and wisdom.

Dr. McBratney's excellence as Chair is matched only by the dazzling work of Mrs. Anna Hocesvar. Without her skill, brilliance, and warmth, we should all surely be lost.

On behalf of all of us, thank you.  
Dr. Debby Rosenthal

## List of Courses

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201	Bilgere	Introduction to Poetry	17
214	Stayer	Major British Writers	29
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222	Feerick	Introduction to Shakespeare	19
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289	Pace	Internship (Permission Required)	27
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299B	McBratney	Indian Colonization & Postcolonial Literature	25
299C	Stayer	Sin, Sex, Supply, & Poetry	29
299D	Bilgere	Beat Gen & the Rise of the '60s (Link: AH 399)	18
299E	Feerick	Dreamworlds: Plato to Present	19
299F	Metres	Building Peace After Empire (Link: HS 231)	25
299G	Butler	English as a Global Language	19
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409	Adams	Technical Writing	17
410	Anson	Grant Writing in the Digital Age	17
422	Feerick	Studies in Shakespeare: Eco-Shakespeare	20
458	McBratney	Dickens (Honors)	25
472	TBA	Studies in African American Literature	30
488	Butler	History of the English Language	19
489	Pace	Studies in Rhetoric & Composition	27
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573	La Guardia	Studies in Modern American Literature	22
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## **The English Major**

Meaningful learning doesn't happen in isolation. It's a belief that we promote in the classroom through lively discussion, as well as with a diverse range of texts and methods of critical analysis. No course of study would be complete without attention to literature's major authors. Yet just as important, we stress the necessity of engagement with other disciplines such as history, religion, philosophy, political science, psychology, and sociology, as they inform the literary texts that we read.

At John Carroll, expect a well-rounded introduction to literature in smaller classes that foster discussion and active participation, taught by enthusiastic, accessible professors. Working with their own department advisors, English majors tailor their courses of study to their specific interests and take advantage of in-depth independent study opportunities.

In four short years, students leave John Carroll with analytical and creative skills that serve them well in the workplace and beyond. English majors learn to sharpen their analytical and writing powers, while studying literary works they can enjoy throughout their lives. Graduates with a degree in English flourish in law, business, government, education, research, medicine, and professional writing.

Students majoring in English may choose the literature, creative writing, or professional writing track.

## **Minor in English**

Minors are available in each of the three major tracks of study, each requiring 18 credit hours of English coursework. If you're interested in minoring in English, talk to your advisor.

## **Master of Arts in English**

Our graduate students arrive with passion and ambition, and leave with the ability to put their knowledge to use in rewarding careers.

The Master of Arts program in English invites applicants from any accredited college or university who wish to pursue graduate studies in English, American, and Anglophone literatures. The M.A. in English is designed to provide a broad background in English literatures and to introduce students to methods of critical analysis and scholarly technique. Tracks of specialization are available in Literature, Creative Writing, and Composition and Rhetoric.

John Carroll's M.A. students benefit from a comprehensive selection of course offerings, providing in-depth study of literature. The program al-



lows ample opportunity to improve students' research and writing skills so that our graduates can make exemplary contributions to their chosen fields, whether that means doctoral programs, university or secondary-school teaching, or a host of other careers in which critical thinking and skillful communication are prized.

Our program also offers paid Graduate Teaching Assistant positions, which afford students the opportunity to balance theoretical and practical elements. Supported by close faculty mentoring, assistants develop their teaching potential in both the classroom and as tutor in the John Carroll Writing Center.

## **Graduate Assistant Scholarships**

Students who are awarded teaching assistantships receive tuition remission and a nine month stipend to support their study.

Graduate Assistants provide crucial professional services in the Department of English, and their position carries a high level of responsibility and independence. Graduate Assistants are full-time students, but their workload typically includes assisting a faculty member in a composition course during the first semester of study and then teaching one composition course during the second semester of the first year.

Second year GAs typically teach one or two composition courses during the fall term, and one course during the final, or spring, term. GAs also tutor in our writing center.

A Department of English faculty committee selects Graduate Assistants from among a pool of applicants. The process is competitive.

Students interested in applying for the position should complete the online application at the Office of Graduate Studies website ([sites.jcu.edu/graduatestudies](http://sites.jcu.edu/graduatestudies)).

The selection committee pays special attention to these materials submitted by applicants:

1. Academic writing sample.
2. Personal statement of the candidate's aims for graduate study.
3. Evidence that shows preparation for or promise of effective classroom teaching.
4. Recommendations by former professors.
5. GRE scores are required..

## Five-year BA/MA program in English

The five-year BA/MA in English allows undergraduate English majors at John Carroll University to complete both a BA and an MA in English in five years. The program is designed so that English majors meet all of the requirements for graduation in both degree programs. Students can apply for admission to the MA program in the spring of their junior year, begin taking graduate courses their senior year, complete their undergraduate major in their senior year, and complete the MA in their fifth year. Both the Literature and Writing tracks can be pursued in the five-year program.

Since one course cannot “double count” for two degrees, the courses taken for the MA degree may not draw upon courses taken for the BA. In other words, MA courses taken while a senior undergrad must be in excess of the credits necessary for the BA. However, with careful planning, an ambitious student can still complete the MA in on additional year.

Tuition for graduate courses in the senior year is included in the flat tuition rate for 12-18 credit hours. Up to six credits of graduate work can be part of an undergraduate student’s full-time financial aid package, which means that six credits of MA work can receive financial aid, depending on the student’s status. Tuition in the fifth year is the graduate per-credit tuition rate. There is a 25% discount in the fifth year for JCU Fifth Year students. Federal aid in the form of federal Stafford Loans is also available.

Interested students need to apply for conditional admission in the spring of their junior year, pending their final junior-year grades. Terms for acceptance: an overall undergraduate grade point average of 3.0 or higher; a GPA of at least 3.3 in their English courses thus far; and a complete MA application, which includes two favorable letters of recommendation, a writing sample, and personal statement. Students are not required to take the GRE. Students whose grades do not meet the minimum criterion may opt to submit a GRE score that may be used to help the student gain admission. To maintain their acceptance in the program, students must graduate with a 3.0 GPA overall.



## **English Department Scholarships & Awards**

Each year, the English Department honors students with several scholarships and awards. Each of these awards are given out during the annual English Department reception at the end of the Spring semester.

Submissions other than the First-Year Writing Awards, the Ann Lesser Award, and the Graduate Teaching Award should be emailed to Dr. Brian Macaskill (bmacaskill@jcu.edu) by April 4, 2016. The Terri Ann Goodman Memorial Scholarship has an earlier deadline of March 7, 2016.

All submissions should be emailed as .pdf attachments. All submissions should use the author's name as the name of the saved file you attach: for example, "Ganes poetry award.pdf"

Judging is anonymous. Therefore, only the first page of any submission should display the author's name, along with the author's Banner number and the title(s) of the work(s). The following pages of the submission should be included in the same file but should NOT have the author's name on any of the pages. These pages should only have the author's Banner number (and page numbers, if applicable) in the heading of each page.

### **Senior English Majors**

Joseph Cotter Poetry Award: for best poem by a senior English major. Students may submit a maximum of three poems for consideration.

David La Guardia Fiction Award: for best short story by a senior English major. Students may submit a single work of short fiction.

Francis Smith Senior Essay Award for a graduating senior: submissions should be approximately 8-20 pages double-spaced. Each applicant must ask the professor for whom he or she wrote the essay to nominate the work. The professor should send a brief nomination note to Dr. Macaskill indicating also the name of the course for which the essay was originally written.

### **Junior English Majors**

Joseph T. Cotter Memorial Scholarship for English majors: We invite submissions of a 10-20 page critical essay from junior English majors interested in applying for this \$2,400 scholarship. The scholarship is awarded in memory of Joseph T. Cotter, a legendary teacher of English literature at John Carroll, whose courses included Shakespeare, modern drama, and nineteenth-century literature. Professor Cotter, known especially for his Socratic method of teaching, left a deep impression on many students at John Carroll.

To qualify for the Cotter Scholarship, students need to have completed a

minimum of four courses in the English major by the end of their junior year and at least 92 total credit hours before the start of the fall term of the senior year. This scholarship can be used to support a student's tuition costs during their last two semesters at John Carroll. Eligible applicants must be attending the university on a full-time basis (at least twelve hours of academic credit per term) during both semesters of their senior year.

### **Sophomore Women Majoring in English**

Teri Ann Goodman Memorial Scholarship: This is a two-year scholarship in the combined amount of \$1,000 (junior year) and \$1,500 (senior year). The recipient must be a female student majoring in English who has demonstrated financial need and who maintains a grade point average of 3.5 within the major. The deadline for this scholarship is March 7, 2016. Contact Dr. Macaskill for additional application requirements.

### **Sophomore English Majors**

R. Christopher Roark Memorial Award: We invite submissions of a 5-10 page critical essay from sophomore English majors interested in applying for this annual \$500 award. This award is given in memory of an inspiring and beloved teacher of English literature at John Carroll, whose courses included Shakespeare, Renaissance literature, and African American literature. The recipient must be an English major who has demonstrated financial need, has maintained a grade point average of 3.5 in the major, and has shown ability and promise as a writer of literary criticism. Each applicant must ask the professor for whom he or she wrote the essay to nominate the work. The professor should send a brief nomination note to Brian Macaskill including the name of the course in which the essay was originally written. Contact Dr. Macaskill for additional application requirements.

### **First-Year Student Awards**

First-Year Writing Essay Awards: We invite submission of an essay from any first-year composition course (EN 111-112 / 125 / 120-121) for this award sponsored by W.W. Norton. The top three essays, as determined by our Composition Committee, will be awarded a Barnes & Noble gift card in the amount of \$50 (first place), \$40 (second place), or \$30 (third place), as well as a complimentary Norton or Liveright trade title. Submissions should be sent to [CompContestJCU@gmail.com](mailto:CompContestJCU@gmail.com) by April 4, 2016.

### **English Graduate Student Awards**

Ann Lesser Best Graduate Essay Award: We invite submission of essays that may have been written for 400- or 500-level courses in spring or fall (AY15/16) or may be MA theses/essays for filing in spring 2016. Appli-

cants must be currently enrolled in the JCU MA in English program. Submissions should be sent directly to the Director of Graduate Studies, Dr. Debby Rosenthal, by April 4, 2016.

**Graduate Teaching Award:** The Graduate Teaching Award is designed to encourage and reward excellence in undergraduate instruction and service to the university, as well as to acknowledge the importance and dedication of graduate students as educators and leaders at John Carroll University. To be eligible, a Graduate Assistant must be in his or her second year and must have taught for at least two semesters. Application materials are due to Maria Soriano (msoriano@jcu.edu) by Monday, March 7, 2016. Interested parties should contact Maria Soriano for more details regarding application requirements and judging criteria.

## **The John Carroll Review**

The student-run literary journal of John Carroll University, *The John Carroll Review*, provides the campus with a survey of student talent in fiction, non-fiction, poetry, and visual artwork.

Published every semester, the *Review* functions as an academic intersection with the creative minds on campus, where students have the opportunity to submit their creative work for showcase in the print release of the journal, the twice-annual off-campus release party, and, starting in this academic year, online. All JCU students are invited to submit their work — look for fliers on campus, especially around the O'Malley Center, for submission and deadline details.

In addition to contributing creatively, students serve as editors and staff for *The John Carroll Review*. English majors often volunteer for these positions, but consideration is given to all interested campus members. This provides an excellent opportunity to gain experience in reading and editing for publication.

By giving contributors a chance to read their work to an audience of their peers, the release events provide a moment of celebration and creative excitement just as the semester approaches an end. All students are welcome to come out and join the fun, whether to read a piece or just show support for the writers and staff that make this publication possible.

For more information on volunteering or to submit your work, e-mail [johncarrollreview@gmail.com](mailto:johncarrollreview@gmail.com).

## 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 the O'Malley Center in OC 207 and is 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 afterhours in Seminar A of the Grasselli Library from 7:00pm to 9:00pm on Wednesday and Sunday.

For the latest updates and information, be sure to follow the Writing Center on Facebook ([facebook.com/JCUWritingCenter](https://facebook.com/JCUWritingCenter)) and Twitter (@JohnCarrollWC) and on the student-run blog ([jcuwritingcenter.wordpress.com](http://jcuwritingcenter.wordpress.com)).

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 ([writingcenter@jcu.edu](mailto:writingcenter@jcu.edu)).

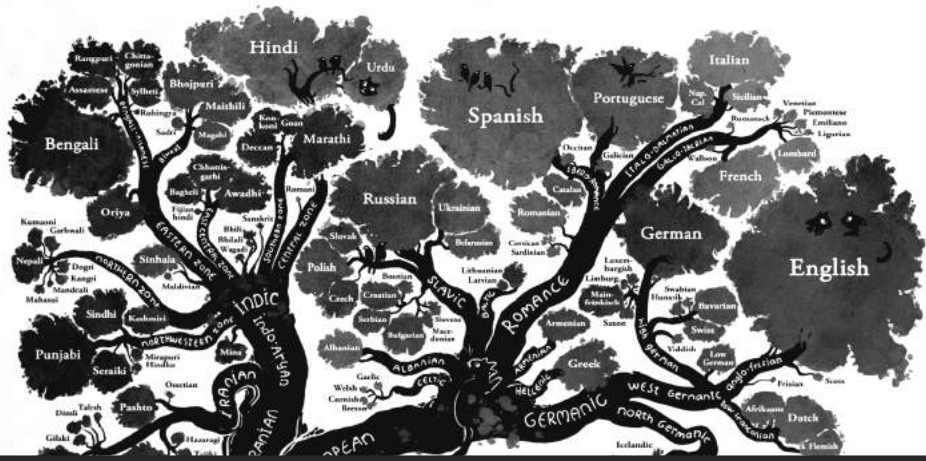


## Sigma Tau Delta (ΣΤΔ)

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 (msoriano@jcu.edu).



## The English Club

The English Club is a student organization run by both English majors and non-English majors who meet weekly for thirty brief, informative, fun, and honestly chill minutes. The meetings focus on upcoming activities ranging from open-mic events to readings from published authors. We promote a positive, judgment-free environment and creative space to allow students to collaborate on all types of writing as well as future endeavors of the club.

As an academic organization, the English Club works alongside the English Department in order to arrange literary events for students as well as for the faculty and staff. We partner with other student organizations on campus to provide students more opportunities for creative expression and literary awareness. We also participate in service activities such as Danie’s Day, where we read to several of the kids who attend to the event.

If you are looking for a more active role on campus, consider the English Club, where we utilize your talents for benefit for the Club and for the campus, and foster your dreams into fruition. Like a writer, who never stops growing, the English Club seeks constant growth and improvement, academically, creatively, and individually, as an organization, and as a group of students.

Contact [EnglishclubJCU@gmail.com](mailto:EnglishclubJCU@gmail.com) if you have an interest in joining the organization or would like more information.

## **First Year Composition Courses**

Our program is committed to University-wide writing excellence, a commitment that is reflected in the makeup of the English department, in its programs, and in the implementation of writing-intensive courses in John Carroll's Core Curriculum. The first-year composition course sequence is one of the requirements of the University's Core Curriculum in the Liberal Arts.

Our program is informed by process-based pedagogies, by social constructionist principles, and by cross-curricular writing instruction. The program draws on the ideas that best serve students' learning and development as thinkers, readers, and writers. "Speaking, listening, reading, and writing," says educator Ann Berthoff, "are acts of mind by which we make meaning."

For more information on the First Year Composition Program, visit the program website ([sites.jcu.edu/fycomp](http://sites.jcu.edu/fycomp)) or contact Dr. Tom Pace ([tpace@jcu.edu](mailto:tpace@jcu.edu)).

### **EN 120-121, Developmental Writing I, II (3 cr each)**

Designed to prepare students who would benefit from a two-course writing sequence.

120: Instruction in reading, writing, and argumentation skills essential for university-level work; detailed instruction in usage, mechanics, form, and structure appropriate for academic work; development of the student's writing process, with a focus on planning, drafting, and revising.

121: Further focus on academic writing; introduction to finding, evaluating, and synthesizing print and online sources appropriate to academic writing, including a major research project.

### **EN 125, Seminar on Academic Writing (3 cr)**

An introduction to university-level writing. Instruction in principles of rhetoric and eloquence, the essentials of academic argumentation, critical thinking, audience awareness, reflection, and revision. Instruction in finding, evaluation, and synthesizing print and online sources appropriate for academic writing, including a major research project. Instruction in form, structure, usage, and mechanics appropriate to academic work.



## Course Descriptions, Fall 2016

Note: Course descriptions are provided as a courtesy to students ahead of semester registration. The latest information is provided where possible, but this list is not meant to be exhaustive, nor final, and descriptions may change at the discretion of the professors. If you are unsure about a course or would like more information before registering, you are encouraged to contact that course's professor directly.

Graduate students may register for 400 and 500 level courses. First-year graduate assistants are required to register for 588A and 589.

### **Prof. David Adams**

#### **EN300A/409, Technical Writing**

Introduction to effective workplace writing practices; emphasis on technical and digital writing, audience and organizational needs, information design, ethics, usability testing, and team writing. This course is a “W” course and an advanced course for students in the Professional Writing Track within the English Department. As such it serves as a pre-professional course for those students in that track and an intensive value-added course for students from other majors.

### **Prof. Catherine Anson**

#### **EN 300B/410, Grant Writing in the Digital Age**

Want to add grant writing skills to your résumé?

Future employers may find this an attractive item while students planning an academic or research career will find the course useful.

This writing-intensive course will examine current practices in grant proposal writing in an ecosystem where information, contact, submission, and post-award management are increasingly taking place digitally. The life cycle of a grant will be covered: from developing the idea, targeting and evaluating the most appropriate funding source, writing the proposal according to the funder's guidelines, submitting the proposal online, to what happens if the proposal is successful.

### **Dr. George Bilgere**

#### **EN 201, Introduction to Poetry**

This course is designed for students who haven't had much experience with poetry. The aim of the course is to gently persuade you that reading poetry is not a form of torture, but can, in fact, be a real pleasure, in much the same way that listening to music is pleasurable. In a sense, poetry is language that aspires to be music. The poems we'll be looking at will, for the most part, be by modern and contemporary writers, although from

time to time we'll sample the work of some old masters. By the end of the term you will be familiar with the work of many American and British major poets of the last century, and you will have learned to speak about poetry with knowledge and confidence. This course is essential to anyone wishing to sound frighteningly sophisticated at cocktail parties. We'll use an anthology of poetry from which we'll read about a dozen poems for each class period. And I'll ask you to buy and read a couple of short books of poetry by contemporary poets. A brief, three-page paper will be due every two weeks.

### **EN 299D, The Beat Generation & the Rise of the '60s**

**This course is linked to AH 399 as part of the new core.**

This course focuses on the emergence of the Beat Generation and its influence upon the development of the Arts in the decade of the 1960s. It includes two linked courses within the University's Integrated Core, EN 299-1 and AH 299-1. In these courses, we will explore the developments inspired by the Beat Generation as was especially developed in the poetry and novels of the Beat Writers Allen Ginsberg, Jack Kerouac, William Burroughs, and how they influenced and cross-fertilized with the visual arts as seen in the works of Robert Frank (*The Americans*), Jasper Johns, Robert Rauschenberg, and in the development of "intermedia" work that grew up under the influence of what is sometimes called the "Duchamp/Cage" aesthetic. This resulted in works that broke with the influence of "formalism," which tended to influence "purity of the medium," and thus works began to break boundaries between art/life, poetry/painting/music/performance. Thus, we will also consider the relationship of literary and visual arts production alongside developments in avant-garde film, theater, happening, and performance art. We will consider the emergence of Pop Art and other developments in the sixties, including the international group of artists associated with Fluxus, Minimalism, Conceptual Art, and Earthworks.

### **EN 301 Intro. Poetry Writing Workshop**

"Poetry," wrote Samuel Taylor Coleridge, "is the best words in the best order." Pablo Neruda defined it this way: "Poetry is an old woman looking in the mirror." T.S. Eliot called poetry "memorable language." Obviously, no single definition will suffice. We all have our own ideas about what poetry is, and in this class we will explore those ideas in language. We will write poems, discuss them and argue about them and rewrite them. We will read a lot of poetry by modern and contemporary masters. We will go to poetry readings. And everyone in this class will write some poems to be proud of. My goal for this course is that it will help you become a better writer and a better reader.

**Dr. Emily Butler****EN 299G, English as a Global Language**

This course examines the close connections between language and identity, as they play out in economic, political, and cultural exchange. Seeking out both the global within English and the signs of English around the globe, we will read immigrant memoirs, tackle concerns over language survival or revival, and explore the types and mechanisms of language contact. As part of an interdisciplinary learning community, this course considers the broad theme of "cultural encounters." Under the old core, this course holds Division II, D, and L designations; under the new core, this course satisfies the EGC requirement.

**EN 311, Old English Language and Literature**

This introductory course will provide a foundation in the grammar and vocabulary of Old English, as well as the culture and history of Anglo-Saxon England in its early medieval milieu. We will confront the challenges of a language that is both uncannily familiar and astonishingly foreign to modern English speakers, arming students for further study of medieval and more recent literature.

**EN 488, History of the English Language**

This course offers an introduction both to the study of language in general and to the historical study of English, from its earliest forms to its current varieties. Telling the stories of English from its first, fraught centuries to its shape-shifting roles in the global community today, we will examine the combination of linguistic, cultural, and historical forces that have produced the English we know in the 21st century. This course satisfies the language requirement for AYA licensure.

**Dr. Jean Feerick****EN 222, Introduction to Shakespeare**

This course will explore issues of concern to Shakespeare's audiences from his time to ours – love, war, race, sex, good and evil – through a representative selection of plays from the four dramatic genres in which he wrote (comedy, history, tragedy, romance). The goal will be to become good readers of the plays, through close attention to the language of the plays. Classes will be conducted as a combination of short lectures to discuss historical contexts, theatrical conditions, and interpretive possibilities as well as student-based discussion, including dramatic readings.

**EN 299E, Dreamworld: Utopia From Plato to Present**

Can acts of writing change the world? This course looks at a number of famous utopias and dystopias from classical time to the modern period

and analyzes how the genre's literary experiments transform reading into an instrument of political action and social reform. What desires do these visions respond to? Are they fantasies, parodies, or blueprints for reform? What are the social failings they seek to redress and how do their formal features enable social change? Why does the genre become so popular during the Renaissance, the period that saw the publication of Sir Thomas More's *Utopia* as well as a host of similar idealized visions? Do women writers substantially alter the genre as they begin to experiment with the form? How and why does the genre shift over time? Is the growing tendency during the twentieth century to equate utopias with authoritarian regimes justified? Why do dystopias become much more common in the twentieth century? These are questions that will shape our discussions. We will read works by Plato, More, Bacon, Shakespeare, H.G. Wells, Bellamy, Gilman, and LeGuin among others. Films will include *Blade Runner* and *Pleasantville*.

### **EN 422, Eco-Shakespeare**

Do Shakespeare's plays register and respond to the ecological crises of his day, including deforestation, land enclosure, climate change, and animal exploitation? Or, are they complicit in the ideologies that instated these practices? What kind of relation do Shakespeare's plays envision as underpinning the natural and the cultural realms and how does this differ from modern conceptions? We will seek answers to such questions by considering the plays' use of pastoral tropes and green worlds, but also by analyzing the inter-animating dynamics they stage between subject and environment. We will read approximately one play each week (with exceptions for film viewing) from across the range of dramatic genres (tragedy, comedy, history, romance) along with critical and theoretical materials pertaining to eco-criticism and theories of posthumanism.

### **Dr. Peter Kvidera**

### **EN 277, Major American Writers**

**This course is linked to CO 200 as part of the new core.**

In this course we will read, contemplate, analyze, and debate a wide range of writing that represents the American literary tradition. Our reading assignments and class discussions will introduce some of our most important American writers and will focus on key elements of literature, including genre, form, language, theme, motif, and symbol. Throughout the semester we will consider not only what literature is, but what literature does: what is the power of the literary narrative to help us understand and come to terms with fundamental elements of our experience? How does the literary narrative provide a glimpse into the lives of particular people living in particular circumstances, a glimpse that, perhaps, also tells us

something about us? More specifically, how does the literary narrative reveal features of complex human relationships?

To answer these questions (and others), we will rely on aspects of narrative theory; but in addition, we will also look to the theories you will study in CO 200, Interpersonal Communication. As linked courses in the Examining Human Experience component of the Integrative Core Curriculum, CO 200 and EN 277 will provide the opportunity for you to integrate the study of communications and literature for a deeper intellectual exploration of key issues in human relationships and human experience.

### **EN 288, Japanese Literature**

**This course is linked to HS 381 as part of the new core.**

This course focuses on the art and aesthetics of Japanese literature. It will introduce selected representative works of Japanese fiction, poetry, and drama with particular attention to the modern period (the Meiji era and after), though several pre-modern works will be included to consider literary links in the Japanese tradition. One goal of this course is to focus on how to read a literary text: we will learn about imagery, metaphors, narrative voice, characterization, allusions, and narrative persona as we proceed through the semester. We will examine the individual texts for content (i.e. the plot and its social and cultural context), and we also will study how the content is presented (i.e. the form). This course, therefore, will enable you to acquire the critical language to make evaluative judgments of literature. Another goal is to provide an introductory knowledge of Japanese history and culture that is necessary for understanding the Japanese literary tradition.

This course is linked with HS 381, Japanese History, as part of the Examining Human Experience component of the Integrative Core Curriculum. For a deeper understanding of the creation and evolution of Japanese literature, it is crucial to understand the historical context in which it was written. Therefore EN 288 and HS 381 will work in tandem to provide you a rich immersion in Japanese cultural studies. The two courses will share several texts (to be discussed through the disciplinary lenses of both history and literary studies), and we will have several joint meetings for a more detailed discussion of these texts. You will also have the opportunity to view several films that are important for the studies of both Japanese history and Japanese literature.

## **Dr. David La Guardia**

### **EN 277, Major American Writers**

A literary playground, a “survey course” such as this provides to students an opportunity to enjoy the significant fiction, poetry, essays and movements in the literature of America, from earliest to latest. Since students may have read some of this material already, the course operates on a presumption that the significance and power of literary texts changes according to the maturing perspective readers bring to them. Discussion will move from texts (content, style, theme) to related key issues: context, society, gender, story-telling, etc. Rewards of study will be proportional to the efforts of meeting texts head-on. The course aims to help students do just that. Discussion-based.

### **EN 371, American Literature to 1900**

Through a close examination of authors and works selected for the course, students will enjoy an overview of the significant fiction, selected poetry, and literary movements shaping nineteenth-century writing in America. Ideally, the course will bring to students fuller knowledge of key American writers who respond through their art to particular social, religious, scientific, philosophical and political forces. Among others, artists studied will include Poe, Hawthorne, Melville, Whitman, Twain, Dickinson, Jacobs, James, and Chopin.

### **EN 573, Studies in Modern American Literature**

Interpreters of American Literature frequently draw parallels between the decade of the nineteen twenties and that extraordinary five-year period between 1850 and 1855 that produced *The Scarlet Letter*, *Moby-Dick*, *Walden*, “*Leaves of Grass*,” *Uncle Tom’s Cabin*, and key Emerson essays. Whether the parallel is justified may be open to debate, yet there is little reason to argue the premise that “The Twenties” looms in the modern lexicon as a pivotal and defining decade. “If literature is important to history,” writes Frederick Hoffman, “it is not because it serves as a social document or as a footnote to political or intellectual history, but primarily because it is a culmination, a genuine means of realizing the major issues of its time.” This course intends to probe the significance of that “culmination.” The socio-political bookends of the decade are a World War and a Stock Market collapse, colossal events that provide external snapshots for a deep interior monologue involving the essence of human value, ethics and identity. The course will examine this monologue from the perspective of key literary texts that help to define the age, or that argue against its complex premises. The hope is to emerge as a group from our discussions better informed about the gigantic shift from movements in American literature called “realism” and “naturalism” to American

“modernism” with all its subtle, elusive implications.

**Prof. Kevin Keating**

**EN 302, Intro to Fiction Writing Workshop**

In this introductory workshop-style course to writing fiction, students will strive to learn the fundamentals of the literary short story. While our primary focus will be student-generated writing, we will also be engaging with a variety of texts written by contemporary writers. Through in-class exercises, weekly writing assignments, readings of established authors, and class critique, students will acquire an assortment of resources that will help them develop a more concrete sense of voice, rhythm, metaphor, characterization, dialogue, structure, and the image, as well as a deeper understanding of how these things come together to make a successful story. Students will be expected to regularly respond to peers’ work as well as take part in in-class discussions. This course will culminate with a completed portfolio of creative work by each student.

**EN 402/502, Advanced Fiction Writing Workshop**

In this workshop-style course to writing fiction, students will strive to learn the fundamentals of fiction writing. While our primary focus will be student-generated writing, we will also be engaging with a variety of texts written by contemporary writers. Through in-class exercises, weekly writing assignments, readings of established authors, and class critique, students will acquire an assortment of resources that will help them develop a more concrete sense of voice, rhythm, metaphor, characterization, dialogue, structure, and the image, as well as a deeper understanding of how these things come together to make a successful story. Students will be expected to regularly respond to peers’ work as well as take part in in-class discussions. This course will culminate with a completed portfolio of creative work by each student.

**Dr. Bryan Macaskill**

**EN 286, African Literature**

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 361, Contemporary British Literature**

This section of 361 examines contemporary British literature by tracing some of the discursive contiguities and contingencies between the first and latter portions of the (Anglophone) twentieth century. While the course focus thus rests on the contemporary, our reading of postmodern texts will be punctuated by the interpolation of High Modernist texts against which postmodern writers so often rebel. The course divides its attention about equally to poetry (Larkin, Armitage, Kay, Silken, Carol Ann Duffy, say) and to narrative (Josipovici, Gray, Kay [again], Coetzee, and so forth); in between these two genres, the course turns to and around a drama—and performance—experience from Samuel Beckett.

### **EN 495/595, Critical Practice**

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. In other words, as readers, we read through the framework of some more-or-less consciously-adopted literary theory that shapes our expectations and affects how we make sense of what we read. EN 495 seeks to enrich this inevitably-theoretical encounter between reader and text by reading the encounter itself, and by broadening possibilities of encounter through a pursuit of exemplary positions taken by some of the strongest and most committed readers and readings of the twentieth century.

### **Dr. John McBratney**

#### **EN 299A, Literature of the British Empire**

**This course is linked to HS 277 as part of the new core.**

This course will explore English-language literature about the British Empire from the standpoint both of the colonizer and the colonized. It will focus on nineteenth- and twentieth-century literature set in India and Africa, looking first at how British authors represent Indian and African subjects of the British Empire and then how Indian and African authors “write back” to and against the Empire. The course will provide both theoretical and historical contexts within which to understand these works of literature. We’ll read works by Rudyard Kipling, Sarah Jeannette Duncan, Mulk Raj Anand, Joseph Conrad, Rider Haggard, and Chinua Achebe. Three short essays and a final.



## EN 299B, Indian Colonial and Postcolonial Literature

This course will study the shift from an age of empire—what is sometimes called “modern globalization”—to our current age of “postmodern globalization.” We will focus on the particular experience of India, first as an imperial possession of Great Britain and then as a nation independent of Britain. Although we will be examining the British Indian and Indian experience through the lens of imaginative literature, we will also juxtapose the novels we will be reading with historical documents of the period during which these novels were set in order to integrate the study of history and literature. Whether we are studying the literature or the history, we will seek to analyze the relation between colonialism and postcolonialism within the larger structure of globalization. We’ll read works by Rudyard Kipling, E. M. Forster, Salman Rushdie, and Arundhati Roy. Three short essays and a final.



## EN 458, Dickens (Honors)

This course will examine four mid-career novels by the most popular novelist of the Victorian period: *Dombey and Son* (1846-48), *Little Dorrit* (1855-57), *A Tale of Two Cities* (1859), and *Great Expectations* (1860-61). In response to his own domestic troubles, his restless travels throughout Europe, and the increasingly globalized world in which England found itself at mid-century, Dickens obsessively depicted the fraught idea of “home.” Where is home? What is it? If one has left (or been forced to flee) one’s home and can’t go back again, where does one go? Without a home, how does one define oneself? How does the world look from a perspective of homelessness? Can one construct a new home, different from one’s natal one, that suffices? Two essays—one shorter, one longer—a midterm, and a final.

## Dr. Phil Metres

### EN 299F, Building Peace after Empire

**This course is linked to HS 231 as part of the new core.**

This course is designed to explore the dynamics of conflict and peacemaking at work in South Africa, Northern Ireland and elsewhere. We will examine the historical and cultural roots of conflict from a multidisciplinary approach by reading histories, narratives, poems, and film. While we will establish a firm background for how and why these conflicts persisted (i.e. the contestedness of history and how each “side” narrates its own stories), we will focus on the courageous but difficult work toward just peace through peace building, conflict transformation, reconciliation, and social restoration. Further, we will ask, how have writers and artists played a role

in creating just peace? We take as our inspiration the call for a well-educated solidarity, in which we pose the question, “How can we live together in this time and place?”

### **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, fiction, 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.

### **Dr. Maryclaire Moroney**

#### **EN 214, Major British Writers (Honors)**

The Honors section of Major British Writers will combine a lively survey of work from medieval to contemporary periods with an array of critical and creative assignments. Works studied will include *Beowulf*, *Twelfth Night*, *Pride and Prejudice*, and *The Dead*. While priority will be given to narrative poetry, drama, novel, and short story, students will also be given ample opportunity to hone their close reading skills through the analysis of lyric, with the poetry of Shakespeare, Milton, Keats, and Yeats as foundations.

### **Dr. Tom Pace**

#### **EN 250, Writing in the Professions**

Interested in being a writer but are unsure about getting a job? Love writing but don’t feel you’re cut out to be the next great poet or novelist? Then EN 250, Writing in the Professions, may be the course for you. This course investigates the principles and strategies for planning, writing, and revising professional documents common in government, business, and industry (e.g., manuals, proposals, procedures, newsletters, brochures, specifications, memoranda, and formal reports). In this course, you will learn the principles of audience and purpose, how to simplify complex information, how to design online and print documents, and manage a group project. Major projects students will complete in this course include the following: designing and writing a set of instructions, crafting a piece of writing for an online audience, designing and writing a brochure, writing an effective resume and cover letter, and beginning to build a portfolio of written work to use for job applications. Finally, you will collaborate with class colleagues and complete a project for a local company (past

companies we have worked with include The Cleveland Clinic Foundation and Parker Hannifin). Examples of projects completed for these clients may include a web site, a children's book, a marketing report, a proposal, or a budget report).

### **EN 289, Internship**

This is the designation for department internships for course credit. Please see Dr. Pace if you are interested or have questions.

### **EN 489/589, Studies in Rhetoric & Composition**

You know Shakespeare and Faulkner, Austen and Morrison. You know about creative writing workshops and literary history. But, did you know there is a third field of English studies that, over the past five decades, has explored what it means to teach students how to write. Few areas in the academy arouse as much passion and controversy as the question of teaching student writing. The public at large, as well as faculty both inside and outside English departments, complain loudly about student writers' poor performance. But, what are the bases of these complaints? Are they justified? What role have these complaints played in the history of higher education in the United States? These questions, and more, form the centerpiece of Studies in Rhetoric and Composition. This course invites students to participate in the debates which energize the field of rhetoric and composition studies. We will explore the major theories of writing pedagogy and investigate connections among the teaching of writing, contemporary theory, and the rhetorical traditions of the discipline. In this course, we will take an in-depth look at questions about student writing and place them within their historical and theoretical contexts. Note: All department first-year graduate assistants are required to take the course to help prepare them to teach first-year writing at John Carroll. Undergraduate juniors and seniors are also welcome.

### **Dr. Thomas P. Roche, Jr.**

#### **EN 330, Augustan Literature**

The course is designed to present late seventeenth and eighteenth-century British literature, a period of time roughly between 1660-1750. This includes a study of its major genres, especially satire. In presenting the literature, the course will also cover the major philosophic, cultural, political, and moral influences of the period. The literature is written out of and about the political, social, and moral changes of the period. Many of the ideas that we accept as commonplace, even truisms today, stem from this period, ideas that authors in the time saw as socially changing and revolutionary. There is no period in British literature where the context of the writings depends so heavily upon understanding the society. Without an

understanding of the political and cultural events of the times, the reader views the literature in a vacuum.

### **EN 580, Spenser and Romantic Epic**

This will be a course in Spenser's *THE FAERIE QUEENE* and its Latin and Italian predecessors: Virgil's *THE AENEID*, Ariosto's *ORLANDO FURIOSO*, Tasso's *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 or two papers 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.

### **Dr. Debbie Rosenthal**

#### **EN 291, American Environmental Literature & Climate Change**

**This course is linked to BL 137 as part of the new core.**

Must co-enroll in BL 137, which is a co-requisite. What is place-based literature? How do authors represent their deep concern for the natural world? How have various literary interpretations of the land influenced attitudes towards the environment? Might cli-fi fiction raise our awareness about climate change and thereby shift our attitude towards human-made ecological disaster? To answer these questions, we will read major works of American literature and some up-and-coming cli-fi fiction. To anchor our understanding in the science of climate change, students will co-enroll in BL 137, *Climate Change in North America*.

#### **EN 598A, Master's Essay Proposal**

As we look towards courses in the Fall, please keep in mind that all second-year graduate students will need to take EN 598A, which earns you one credit for writing your proposal (in the Spring 2017 you will take EN 598B, which gives you two credits for writing the actual MA essay). In order to be enrolled in EN 598A, you need to decide what you want to write on (and hence which exam you will take in January 2017), and to secure an adviser. Once Dr. Rosenthal gets confirmation from the adviser that you two have spoken and s/he has agreed to work with you, you can be enrolled in EN 598A. Contact Dr. Rosenthal for further information.

### **Maria Soriano**

#### **EN 588A, Teaching Practicum I**

The first in a two-semester sequence, the material in this 1-credit practicum course builds upon the theoretical, historical, and pedagogical readings and discussions that graduate students are involved with in the EN 589 classroom. With a more practical-based approach, the course focuses on the development of effective teaching materials and preparation for

managing a classroom: composing syllabi and assignment sheets, selecting textbooks, and planning meaningful lessons. We engage with the curriculum and assignments of the Seminar in Academic Writing course (EN 125) as a way to gain experience and knowledge as teachers. The intended audience of the course is current first-year Graduate Assistants in the English department, but other graduate students are welcome to enroll with the instructor's approval. The course meets for 60 minutes every other week.

### **Dr. Jayme Stayer**

#### **EN 214, Major British Writers**

This course covers some of the most important authors of English-language literature of the United Kingdom. Though it's not a history or a survey course, we'll move in roughly chronological order. The pedagogical purpose of the course is to get students to become more fluent and agile interpreters of literature, using major authors as grist for their thinking and writing. Since interpretation is an art rather than an exact science, the bulk of the course is devoted to coming up with defensible interpretations based on the evidence of the text.

Literature is an art form that addresses all aspects of the human experience—the emotions, the body, the spirit, love, ambition and despair, suffering and joy, bravery and self-deception, cultural roles and inner longings. So no matter what your major or your interests, much if not all of the material in this course will be relevant to you as a human being who seeks meaning and purpose in your life.

#### **EN 299C, Sex, Sin, and Supplication: Centuries of Religious Poetry**

This course is a general introduction to centuries of religious poetry in the Jewish and Christian tradition, and it will draw on several disciplines, including history, literature, theology, and—very briefly—art history, sculpture, and music. The course invites students to question how one talks about God or to God, what language is appropriate to what situations, how such decorum is historically conditioned, and how all aspects of human experience (sex, sin, supplication, anger, grief, doubt, joy, relief, surprise) are present in compelling religious poetry. We also deal with the problem of what makes religious verse effective and accessible, but not Hallmark-card mawkish. This problem, especially acute in the modern era, marks the difference between “devotional verse”—which is pleasant, inoffensive, and appeals mainly to the pious—and religious verse, which is a broader and more interesting category. We'll glance at some atheists/agnostics whose poetry longs for the transcendent in spite of itself or that uses religious conventions to critique or query religious belief (Sharon

Olds, Philip Larkin). But the emphasis of the course will be on poetry that believes, whether unapologetically or ambivalently. Some of those authors and texts will include the Hebrew psalms, St. Theresa of Avila, John of the Cross, John Donne, Emily Dickinson, George Herbert, Søren Kierkegaard, William Wordsworth, Gerard Manley Hopkins, T. S. Eliot, John Berryman, Robert Lowell, Mark Jarman.

### **Undetermined**

#### **EN 472, Studies in African American Literature**

The instructor and description of this course have yet to be determined at the time of this document's publication.

## Course Descriptions, Summer 2016

**Prof. Kathleen Ahearn**

**EN 299G, Writing the Self/Witnessing the War: International  
Memoirs of Survival & Healing**

In this course we will examine testimonial/literary memoirs by male and female authors who have survived the trauma and aftershocks of war in the 20th and 21st centuries - not unscathed - but significantly changed. We will observe the instability of memory and identity in light of trauma and how the writing/witnessing process provides healing on both personal and societal levels.

**Dr. Yvonne Bruce**

**EN 299F, Gods & Monsters: the Supernatural in Western Literature**

This is a course of questions and conundrums. We will examine the presence of the supernatural in Western literature from ancient Mesopotamian creation myths to William Freidkin's *The Exorcist*—works separated by 2500 years that explore the same themes: our relationship to the sacred and the profane, the limits of our control of external events, the ethical implications of particular systems of belief, the power of sexual attraction.

Along the way, you will be introduced to many classics of the Western canon—the monumental religious works, Roman epic, medieval romance, the modern short story and film. As we read and discuss, we will be confronted with questions whose implications go far beyond the limits of the course: Why do we believe in our gods? What do these beliefs reveal about us? What is the difference between the divine and the monstrous?

**Dr. John T. Day**

**EN 421, Studies in Renaissance Literature**

**EN 520, Studies in 16th-Century Literature**

These courses will meet together. Reading, writing assignments, and class presentations will differ somewhat for undergraduate and graduate students. The course will briefly treat works by More, Tyndale, and Wyatt to open the subjects of renaissance, reformation, and court poetry. The main focus of the course will be romantic love as explored by the major figures — Shakespeare, Sidney, and Spenser — and by several lesser-known authors. The course will emphasize the rich variety of genres addressing romantic love: lyric, song, sonnet and sonnet sequence, pastoral, erotic narrative, epithalamion, romance, epic, and dramatic comedy.

**Prof. Colette Epple**

**EN 299A, Introduction to Children's Literature**

In this course, we grapple with questions of identity through various works of children's literature. As children's literature is by nature a didactic genre, it teaches us what our society deems socially acceptable (after all, adults are the ones who write, publish, and buy children's books).

Throughout the term, we will focus our exploration on four realms of identity: gender, national, religious, and racial. By looking at some of the themes in children's literature, and examining historical and cultural roots, we will come to a broader understanding of the genre. We will also examine the ways in which this literature anticipates issues of identity that we all face in adulthood. Primary readings include fairy tales, Frances Hodgson Burnett's *The Secret Garden*, excerpts from works by A.A. Milne, Rudyard Kipling's *The Jungle Book*, C.S. Lewis' *The Lion, the Witch and the Wardrobe*, and J.K. Rowling's *Harry Potter and the Chamber of Secrets*.

**Prof. William Hallal**

**EN 302, Intro to Fiction Writing Workshop**

This is a class for writing stories: love stories, ghost stories (same thing), funny and sad stories, stories about romance in the dorms, stories about romance on the moon. We'll read great fiction and try to write it ourselves. We have five weeks to do it. Let's get weird.

**Prof. Rachel Hoag**

**EN 299C, Beyond Bond: Spies in Film, Fiction, and Culture**

What makes an ideal spy? What does it mean to be a secret agent? And how do spies in literature and popular culture reinforce or subvert dominant ideologies? Join us to read and watch spy thrillers and discuss the significance of this genre in the 20th century and beyond.

**Prof. Donald Modica**

**EN 299E, Introduction to Science Fiction**

From its beginnings sci fi has touched aspects of the arrangement of human societies, sciences (obviously), ethics, philosophy, and religion; its interdisciplinary aspects are numerous. Students in Introduction to Science Fiction read assigned texts closely and critically to understand them in their historical contexts. Beginning with the first great work of science fiction, Mary Shelley's *Frankenstein* (1818), the course proceeds through cornerstone classics of the genre with Jules Verne's *Twenty Thousand Leagues Under the Sea* (1870), H.G. Wells' *The War of the Worlds* (1898), Edgar Rice Burroughs' *A Princess of Mars* (1917) and Karel Capek's *R.U.R. (Rossum's Universal Robots)* (1920). In addition to these texts the course also examines the works of scientists Giovanni Schiaparelli and Percival Lowell



and their (unwitting) contributions to modern Mars myths, and the aesthetic movement known as Steampunk which is inspired by the sensibilities of the works of Verne and Wells. It includes viewing and discussion of the early science fiction films *Le Voyage dans la Lune* by Georges Méliès (1902) and the prescient *Die Frau im Mond* by Fritz Lang (1928). The class ends with Orson Welles' 1938 radio adaptation of *The War of the Worlds* and the famous, or perhaps mythical, panic that it caused.

**Dr. Thomas P. Roche, Jr.**

**EN 499, British and American Lyric Poetry**

**EN 580, British and American Lyric Poetry**

We will range from Chaucer to the poets of the present century. Choices will depend on the needs and wishes of the class, to be determined at our first meeting. Our span will be wide. You will be asked to make one presentation on a favorite poet and to provide one paper by term's end.

**Prof. Andrew J. Summerson**

**EN 299D, Memoir and Moral Decision Making**

Christianity invented memoir. The Christian God's self-disclosure in Sacred Scripture provides tools to sew together life's noble and shameful minutes into a narrative unity. This course takes a look at Christian authors attempting to do just that. We will consider Augustine, Gregory of Nazianzus, and contemporary Christian authors. Attention will be paid to style, narrative technique, and the enduring literary quality of these authors.

As part of John Carroll University's new integrative core curriculum, this course, pending core approval, will also qualify as a Jesuit heritage course, dealing with issues of social justice. To this end, we will explore how contemporary authors like Flannery O'Connor, Ta-Nehisi Coates, and others use literary craft to wrestle with questions of the ultimate, ethics, discernment, and value judgments, often in times of crisis, oppression, and civil unrest. Using the perennial help of the Early Church, we will explore contemporary secular issues of racial and sexual discrimination in a Christian context and attempt to articulate a response to these injustices grounded in the Christian ethical and narrative tradition.

The aim of the course is three-fold: 1) To read ancient Christian texts that narrate moral dilemmas from a first-person viewpoint; 2) To read contemporary personal narratives and essays that deal with issues of racial injustice and discrimination; 3) To put these ancient texts in fruitful dialogue with contemporary issues in order to articulate a Christian response to social injustice.

**Prof. David Young**

**EN 299B, Literature & Culture of World War I**

Why does World War I still hold a place in our imaginations 100 years after the events? Why was The Great War so relevant for writers and artists? How was the period of Modernism shaped by the war? We will explore these questions and more by examining literary and cinematic representations from the US, the UK, Germany, and other parts of the world and discuss the lasting significance of the events of 1914-1918. Novels will include Richard Aldington's *Death of a Hero*, Ernest Hemingway's *A Farewell to Arms*, Ernst Jünger's *A Storm of Steel*, Rebecca West's *Return of the Soldier*, and Bela Zombory-Moldovan *The Burning of the World: A Memoir of 1914*, as well as a look at the poetry of WWI. Films screened will include *A Testament of Youth*, *Gallipoli*, *Oh! What a Lovely War*, *All Quiet on the Western Front*, and episodes from the BBC television series *Blackadder Goes Forth*. Questions can be directed to David Young through email at [youngd4@duq.edu](mailto:youngd4@duq.edu)

For more information about the John Carroll University Dept. 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.



Edited by David Vodolazkiy