

# English Department Course Guide

## Fall 2017



*Scribe with Ibis*

William Kentridge

**LEARN ABOUT OUR FULLY-FUNDED GRADUATE  
STUDENT TEACHING OPPORTUNITIES INSIDE!**



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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

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 an 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.



*Scribble Cat*

William Kentridge



## 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 6, 2017.

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 20, 2017. 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 6, 2017.

### **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 (AY16/17) or may be MA theses/essays for filing in spring 2017. 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. George Bilgere, by April 6, 2017.

*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 13, 2017. Interested parties should contact Maria Soriano for more details regarding application requirements and judging criteria.



From *Everyone Their Own Projector*

William Kentridge

## 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).



*Undo, Unsay, Unremember*

William Kentridge

## 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)).



*Large Typewriter*

William Kentridge

## 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 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 if you have an interest in joining the organization or would like more information.



*Drawing for the film Tide Table: Dormitory Interior*

William Kentridge

## **Fall Workshop Series: Humanities Professional Development**

A selection of workshops in Fall 2017.

Seminars will cover such topics as career discernment, job opportunities, résumé writing, networking, interviewing, job and internship searches, grad school, and conversations with JCU Humanities alumni.

Times and dates to be announced.

For more information contact [drosenthal@jcu.edu](mailto:drosenthal@jcu.edu)

## **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 2017**

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**

##### **EN 300A1/409. Technical Writing (3 cr.)**

Prerequisite: EN 250, 290, 300-304, or CO 225.

Introduction to effective workplace writing practices; emphasis on technical and digital writing, audience and organizational needs, information design, ethics, usability testing, and team writing.

#### **Prof. Catherine Anson**

##### **EN 300B1/410, Advanced Writing/Special Topics in Writing: Grant Writing in the Digital Age (3 cr.)**

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 undergraduate 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**

**EN299D (with Dr. Leslie Curtis) The Poetry, Art, and Literature of the Beat Generation (3 cr.)**

This course focuses on the emergence of the Beat Generation and its influence on the development of the Arts in the decade of the 1960s. It includes two linked courses within the University's Integrated Core, EN299-1 and AH299-1. In these courses we will explore the developments inspired by the Beat Generation, particularly in the poetry and fiction of Beat Writers Alan Ginsberg, Jack Kerouac, and William Burroughs, and Frank O'Hara, and how they influenced and cross-fertilized with the visual arts as seen in the works of Robert Frank, Jasper Johns, and Robert Rauschenberg, and in the development of "intermedia" work that grew up under the influence 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 medium." Thus, works began to break boundaries between art/life, painting/theater, poetry/painting/music/performance. We will also consider the relationship of literary and visual arts production alongside developments in avant-garde and popular music, 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.

**EN301, Introductory 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 all of you in this class will write some poems you will be proud of. My goal for this course is that it will help you become a better writer and a better reader. If you like to write, this could be the best

course you take at John Carroll University.

**EN565, Studies in Modern Poetry (3 cr.)**

This course will trace the course of American and British poetry from Whitman and Dickinson and Hardy and Hopkins, through early 20th century high modernists like Yeats and Pound and Eliot, through the fascinating and distinctive voices developing in early and mid-twentieth century America and England such as Elizabeth Bishop, Robert Lowell, Philip Larkin and Carol Ann Duffy. We'll wind up with a look at contemporary voices from both sides of the pond. This will be an intriguing and entertaining course in how two separate cultures have evolved, separated by a common language.

**Dr. Yvonne Bruce**

**EN 278, Introduction to African American Literature (3 cr.)**

This course starts with hip hop, jumps back to hip hop's vernacular roots in the earliest African American literature, then works its way up to the present and contemporary contributions of black artists and activists. On our journey through history you'll encounter some of the most disturbing, radical, fierce, visionary, and devotedly American literature ever written. EN 278 is not just a literature survey: it's an immersion trip in American culture.

**Dr. Emily Butler**

**EN 299G, English as a Global Language (3 cr.)**

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 (3 cr.)**

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 (3 cr.)**

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.

**Prof. Joanne Friedman**

**EN 214, Major British Writers (3 cr.)**

Strongly encouraged for all English majors. A critical survey of British authors and literary periods from the Middle Ages to the present.

**Dr. Peter Kvidera**

**EN 277-52, Major American Writers**

*Core Codes: II, L, EHE; Linked with CO 200-53*

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 277-52, Major American Writers**

*Core Codes: II, L*

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 to help students become more critical readers of texts. Throughout the semester we will consider not only what literature is, but what literature does, particularly the power of the literary narrative to help us understand and come to terms with fundamental elements of human experience. The authors we will discuss in this course include Nathaniel Hawthorne, Charlotte Perkins Gilman, Kate Chopin, F. Scott Fitzgerald, Toni Morrison, Tennessee Williams, Jhumpa Lahiri, and Fae Myenne Ng.

### **EN 299B, U.S. Immigrant Literature**

*Core Codes: II, L, and ISJ*

America has been traditionally understood as a nation built upon immigrants. Some cultural critics (now and in the past) have found such a foundation to be a fundamental asset, arguing that immigration has infused a vital cultural diversity into the nation. Others have been more skeptical, believing immigration to undermine stable notions of “America” as a people and a nation. As a way to address these divergent views, it is fitting to take a glimpse at the debate from the inside, through the lens of immigrant narratives. In this course we will read and analyze a wide array of literary and non-literary texts written by and about immigrants to the United States. Specifically, we will examine the historical and cultural background of different ethnic and racial groups and discuss how literary

responses to the immigrant experience contribute to, clarify and re-create concepts of American people and places.

Our discussion of the literary texts and supplemental readings will also focus on issues of social justice that have come to bear in debates on immigration. We will consider how economic, political, and legal systems in the U.S. created barriers that marginalized entire groups of immigrants and excluded them from full participation in U.S. society, or, more specifically, from Constitutional rights and legal protections, economic prosperity, and social acceptance.

**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.

**EN 371, Nineteenth Century American Literature**

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 Dickinson, Jacobs, James and Chopin.

## **EN 471, Studies in Twentieth Century American Literature: Robert Frost**

The course provides the rare opportunity, and luxury, to study Robert Frost, his poetry and his life, in depth.

The life of Frost, much like the poetry of Frost, overflows with paradox and mystery. By the time he died in 1962 at the age of eighty-eight, Frost had published nine volumes of poetry, received four Pulitzer Prizes, held forty-nine honorary degrees and various congressional tributes, served as honorary consultant to the Library of Congress, and, most famously, accepted an invitation from John F. Kennedy to read a poem at his presidential inauguration. Rarely has an American poet enjoyed such national visibility or international celebrity. Yet this sparkling public image of “America’s beloved poet” became distorted, his reputation “spoiled” as one reviewer states it, with the publication of a two-volume controversial biography by Lawrence Thompson, a scholar authorized to write the biography by Robert Frost himself.

Responses to the poetry of Frost is no less jumbled. Poet Randall Jarrell described Frost as “the subtlest and saddest of poets.” Critic Lionel Trilling praised his “representation of the terrible actualities of life in a new way.” T.S. Eliot, who earlier in his career had dismissed Frost, later referred to him as “perhaps...the most distinguished Anglo-American now living.” Critics have accused Frost of fleeing from modernism, hiding within the safety of pastoral settings and stale formats. Blending traditional with modern, rural with urban, inner with outer nature, Frost’s mysteries and paradoxes are worthy of the examination this course will bring to them. The adventure will be interesting and fun.

**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 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 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. Here and there through the term we try out some ideas in the context of more obviously literary works also.

**Dr. John McBratney**

**EN 207, Introduction to World Literature**

This course will explore world literature from the early 1600s to the present. It will compare Western with non-Western literature that focuses on global themes: travel, exchange across borders, cross-cultural mixture, and liminal experience. Through this comparison, we'll tease out the similarities and differences between Western and non-Western conceptions of global exchange. Through a historical approach to this literature, we'll also seek to understand shifts in the nature of globalization, as we move, in A. G. Hopkins's terms, from "proto-" to "modern" to "postmodern" forms of global activity. Finally, we'll examine the tension in many of these works between a concern with the local and a preoccupation with the global, analyzing not only the anxiety this tension causes but also the benefits it produces. Three short essays and a take-home final. This counts as an EGC course for the Core.

**EN 351, Victorian Literature**

Victorian culture was characterized by contradiction and a sometimes bewildering diversity—conditions caused by the rapid economic, political, and social change Britain underwent during the nineteenth century. Victorian society was one in "transition," one that was, in Matthew Arnold's words, "wandering between two worlds": one a traditional world rooted in the past and the other a modern world moving—sometimes confidently, sometimes anxiously—into the future. We'll study Victorian literature under four main and related headings: the response to Romanticism, industrialism, "the Woman Question," and empire. Two essays (one short, one longer), a midterm, and a final.

**EN 540, Studies in the Romantic Period**

This course will present a survey, at the graduate level, of both major and minor writers of the English Romantic period. Although this is an era chiefly known for its poetry, we will look, in addition to poetry, at fiction, nonfiction, and at least one "closet" drama.

The readings will include two novels: Austen's *Pride and Prejudice* and Mary Shelley's *Frankenstein*. Although we will proceed chronologically from author to author, we will return often to particular themes: attitudes to revolution and reaction, the place of science and medicine, the role of women, and the representation of foreign and domestic "others." Requirements: a series of smaller writing assignments, culminating in a substantial research essay.

**Dr. Phil Metres**

**EN 280, 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, 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. Thomas Pace**

**EN 289, English Department Internships**

EN 289 is the designation for department internships for course credit. Please see Dr. Pace if you have questions.

**EN 489/589, Studies in Rhetoric and 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. However, what are the bases of these complaints? Are they justified? What roles have these complaints played in the history of higher education in the United States? How do students transfer writing knowledge from high school to college? From first-year writing to other college courses? 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. and Prof. Bo Smith**

**EN 214, Major British Writers**

As the course name suggests, this will be a broad overview of major British literature including Chaucer, Shakespeare, the great poets of the Romantic era (Keats, Shelley, Wordsworth) and poetry, prose and plays of the Victorian and Modern age (Stevenson, Tennyson, Wilde, Eliot, Beckett.) Emphasis will be on close textual readings, and grades will be determined by participation in class discussions

and several papers during the term. The course is intended to give students a chance to read and analyze important and influential works while also developing and encouraging critical thinking and expression. Most classes will consist of class discussion rather than lecture, so it is essential the students will have read each assigned work prior to class.

This course fulfills the “L” (literature) requirement for the Core.\

### **EN 222, Introduction to Shakespeare**

Meet—or reacquaint yourself with—Shakespeare in a class that will examine his works both from a literary perspective and a performative one. This course will focus on several major plays in examining the nature of romance, myth, and revelation in works defined by the Bard’s expansive structural and thematic boldness. The course will employ close textual readings, lectures, class discussion, and performances by students of selected monologues or sonnets.

### **EN 330, The Augustan Age**

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.

### **Dr. Debby Rosenthal**

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

*This course is linked to BL 137. Students must co-enroll in both courses, for a total of 6 hours.*

What is environmental literature, and what in the world is cli-fi fiction (climate-change fiction)? 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 literature raise our awareness about climate change and thereby shift our attitude towards human-made ecological disaster? We will read major works of American literature and some up-and-coming cli-fi short stories and a novel. To anchor our understanding in the science of climate change, students will co-enroll in BL 137 Climate Change in North America.

**Prof. Maria Soriano**

**EN 251, Business Communications**

A requirement for any student majoring in a field of study in the Boler School of Business, this course examines contemporary communication practices. Genres and topics covered in the course include business reports and electronic forms of communication; business communication issues; communication technologies; and business research, writing, and presentation. The course carries Additional Writing (AW) and Oral Presentation (OP) designations in the Integrated Core. Prerequisites: completion of EN 120/121, EN 125, HP 101, or waived credits for foundational writing from AP or transfer credits.

**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.

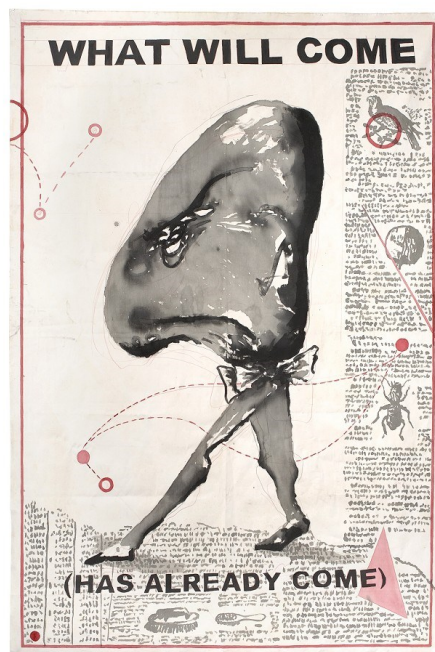
**Dr. Jayme Stayer**

**EN 299C, Flannery O'Connor**

In this course, we will focus on O'Connor's short stories: those hilarious, dark, deeply Catholic tales of boneheads, ne'er-do-wells, murderers, freaks, and lunatics—a madhouse of Southern gothic grotesques—whom O'Connor both gleefully satirized and lovingly catalogued. We will trace her thought chronologically as she develops her recurrent themes of stupidity, human blindness, violence and grace, in the context of the author's unsentimental struggles with her own pride, ambition, loneliness, faith, and the tragic illness that ended her life at age 39. To this end, we will read a wonderful new biography in order to place her stories alongside the comical, skeptical, devout intelligence which made them.

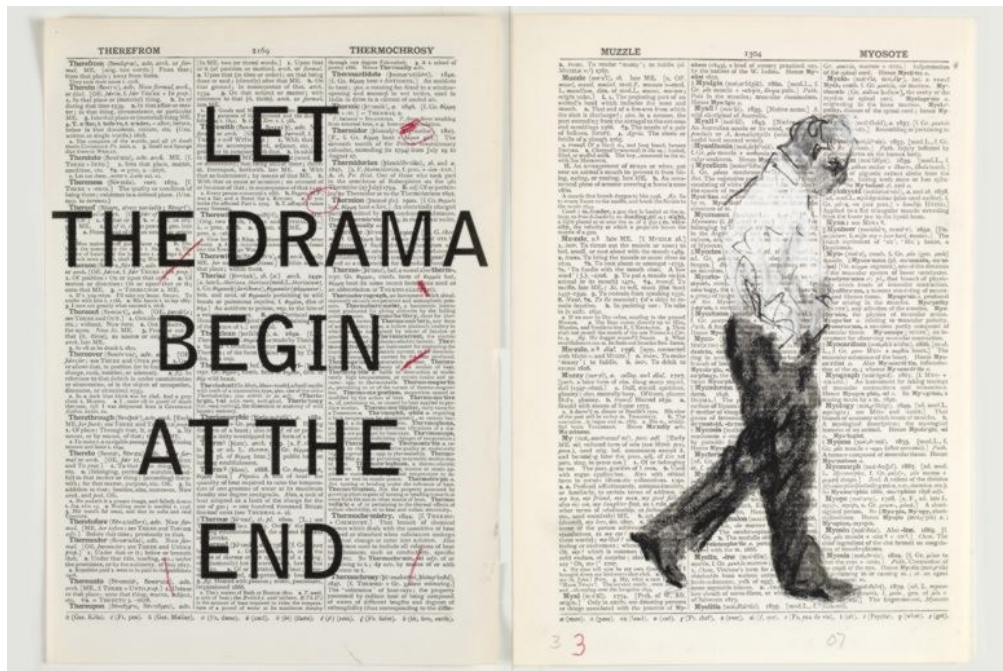
**EN 481, Studies in Irish Literature**

In James Joyce's *Portrait of the Artist as a Young Man* (1916), the main character, Stephen Dedalus, seeks to escape three oppressive forces of turn-of-the-century Ireland: his family's limiting expectations, the restrictive authority of the Catholic Church, and the bitterly divisive politics of nationalist and Unionist agendas. By the end of that century, the Church had lost much of its authority and power, and the political map had changed dramatically—most of Ireland had gained independent rule—though it was no less divisive. With this momentous history of Ireland in the 20th century as our backdrop, we will explore some of the major works of Ireland's writers of the last century: W. B. Yeats, James Joyce, Samuel Beckett, Seamus Heaney, Colm Tóibín, Elizabeth Bowen, and Mary Beckett.



*Nose with Hairbrush*

William Kentridge



From *2nd Hand Reading*

William Kentrige

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 of note, while you will be tempted to register for all of these classes, the university probably has some rules against that relating to linked courses, prerequisites, and the Core. **It is the student's responsibility to confirm which courses they are able to take.**



Edited by Josh Kesterson