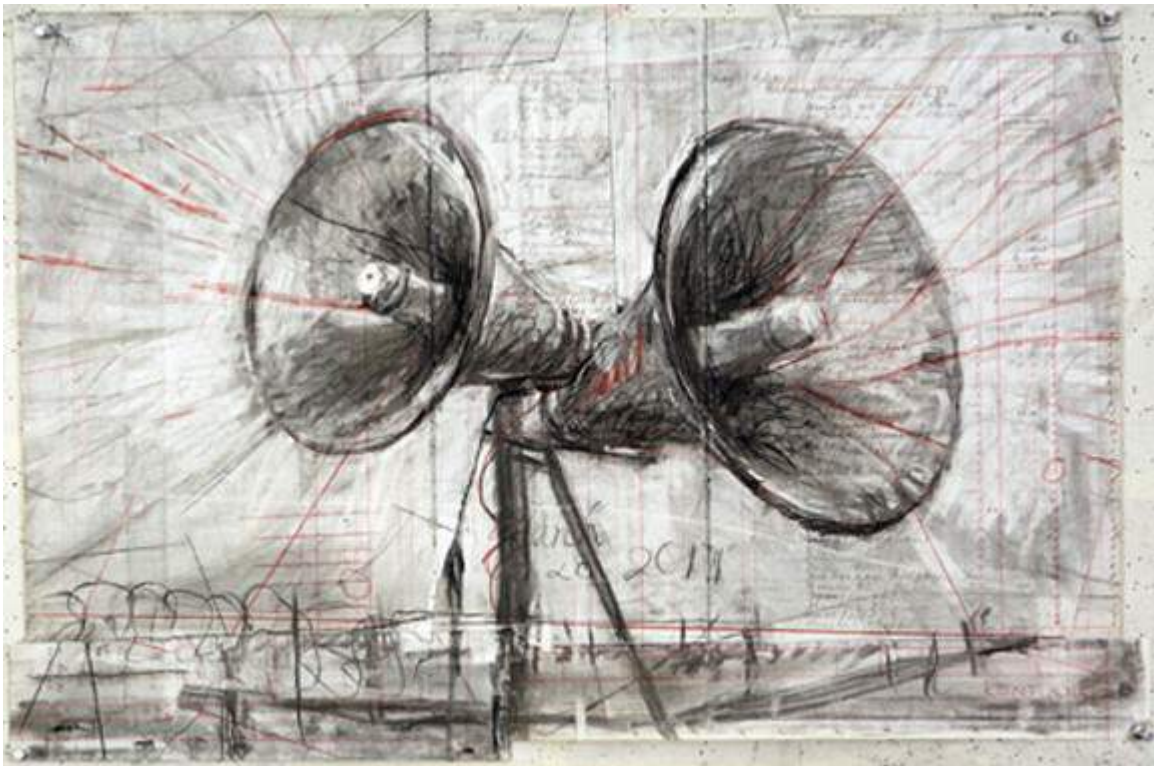


English Department Course Guide Spring 2018



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





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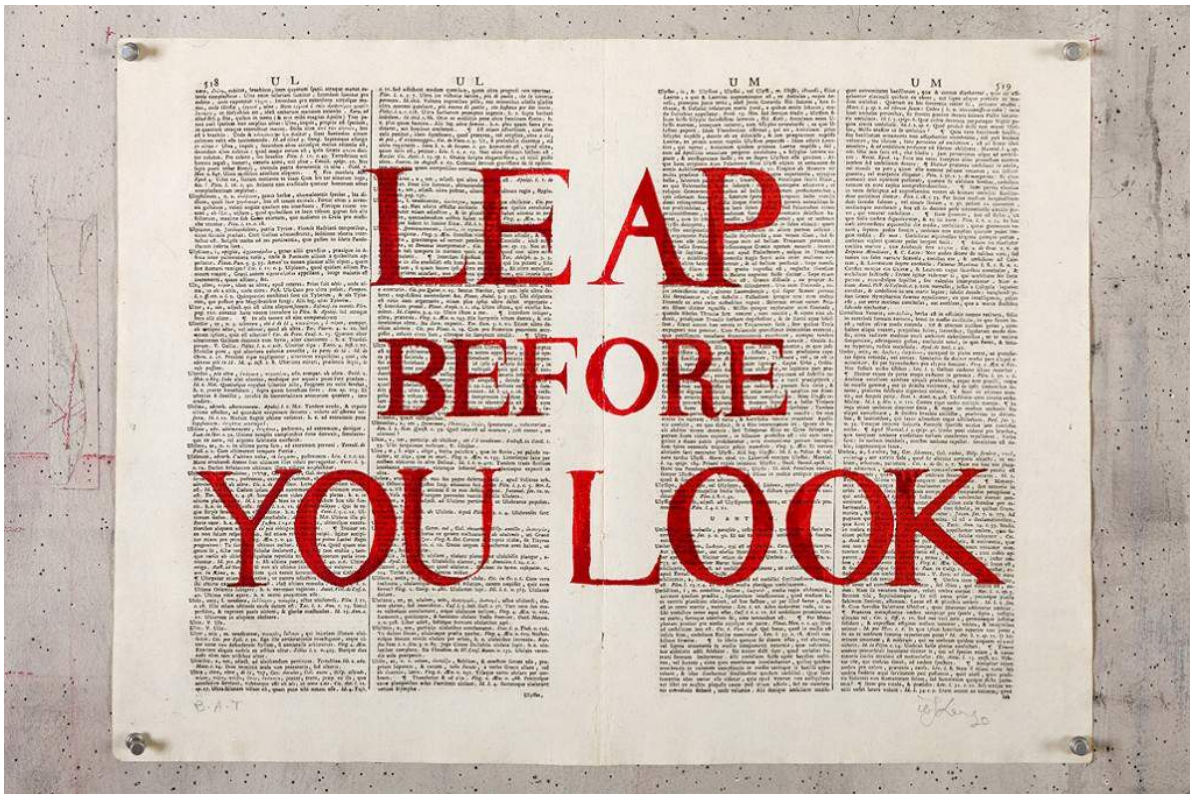
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The English Major

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

allows 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).

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.

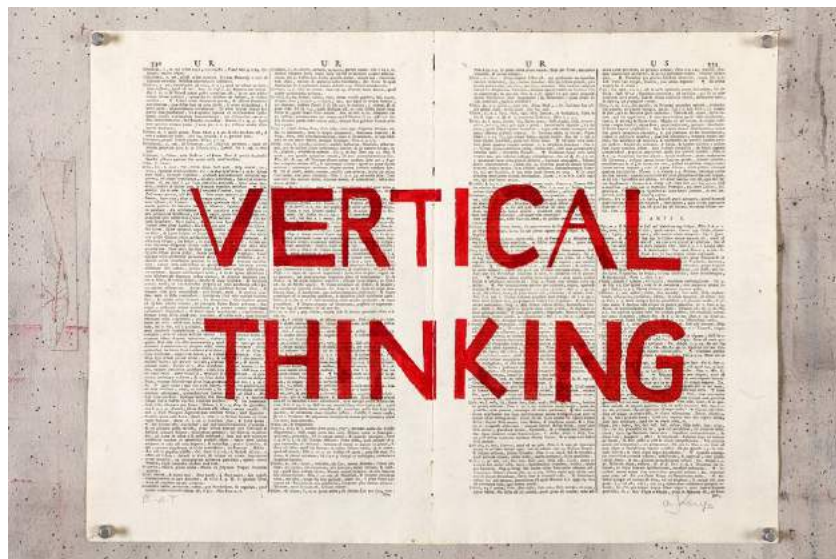
Five-year BA/MA program in English

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.



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, 2018.

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. Contact Dr. Macaskill for deadline information and 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

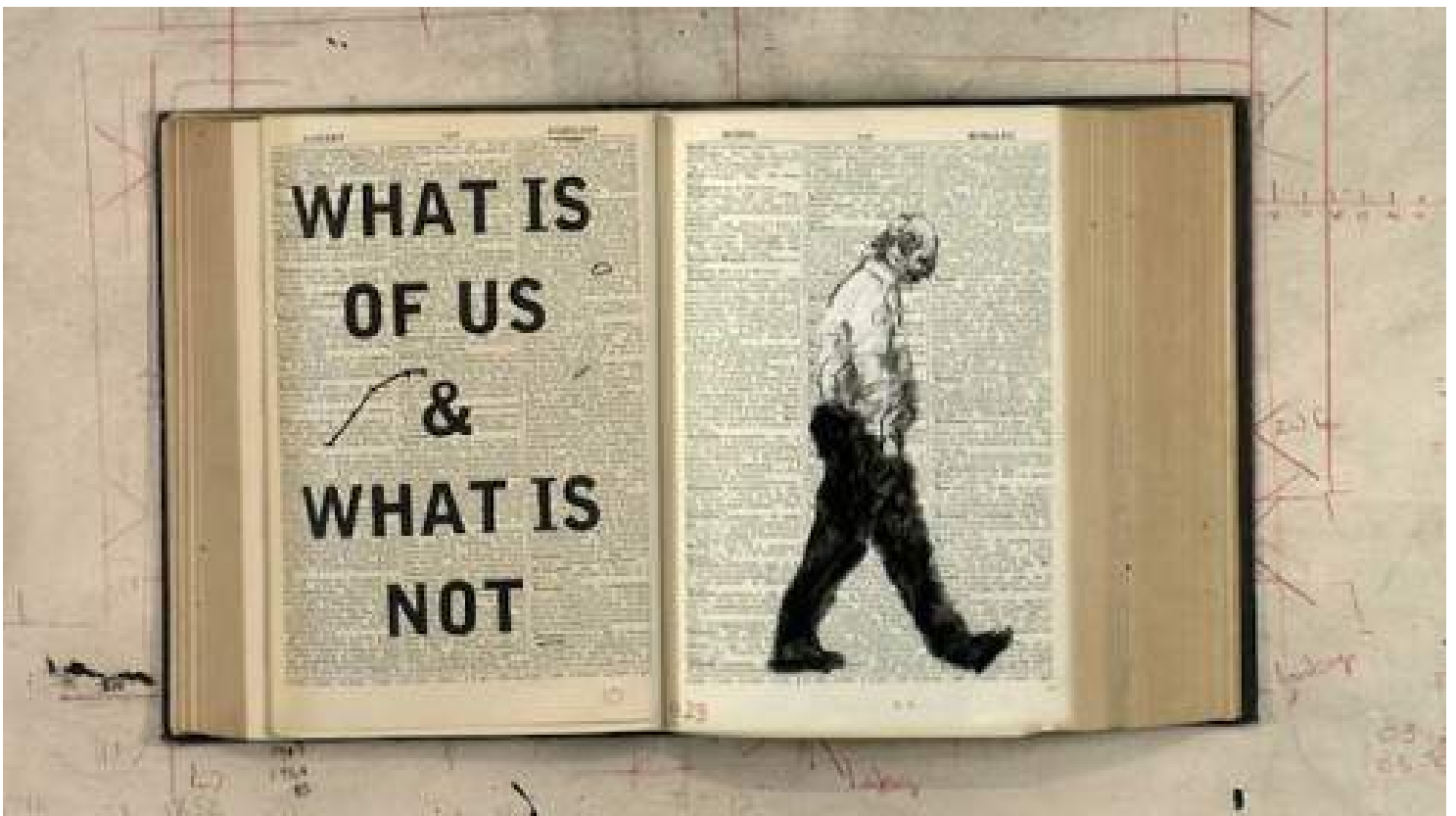
First-Year Writing Essay Awards: We invite submission of an essay from any first-year composition course (EN 111-112 / 125 / 120-121) for this award sponsored by W.W. Norton. The top three essays, as determined by our Composition Committee, will be awarded a Barnes & Noble gift card in the amount of \$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 by April 6, 2018.

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 2018. 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, 2018.

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). Interested parties should contact Maria Soriano for more details regarding application requirements, deadlines, 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.

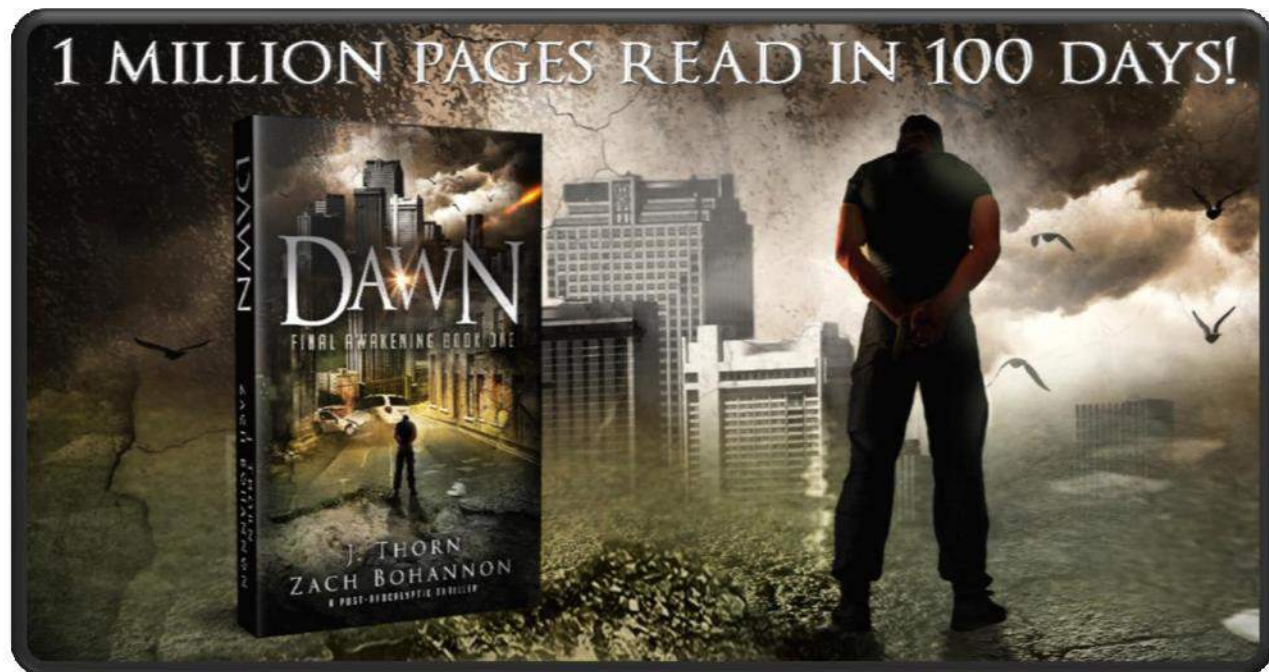
For more information on volunteering or to submit your work, e-mail johncarrollreview@gmail.com.



NEW

You Wrote Something Awesome: Now What?

Do you want to become a **published author** of commercial fiction? Do you aspire to **change lives** with your words? Do you want to discover the **secrets to marketing** your work in 2018? Learn from a seasoned professional whose recent sci-fi novel has racked up more than 1 million page reads in under 100 days!



In *You Wrote Something Awesome: Now What?* (EN 300A/EN 410, Wed. 6:30-9:10 p.m.) you will explore the basics of **publishing, marketing, and branding** from author J. Thorn, who has sold more than **170,000 books** worldwide and has published over **one million words**.

Whether your goal is to **find an agent**, independently **publish** commercial fiction, become a **journalist**, or improve your skills at **professional writing** in the workplace, you'll need to learn how to get your words in front of the right readers. This Spring 2018 course will show you how to do so.

For more information, email J. Thorn at jthorn.writer@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) and Twitter (@JohnCarrollWC) and on the student-run blog (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).



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).

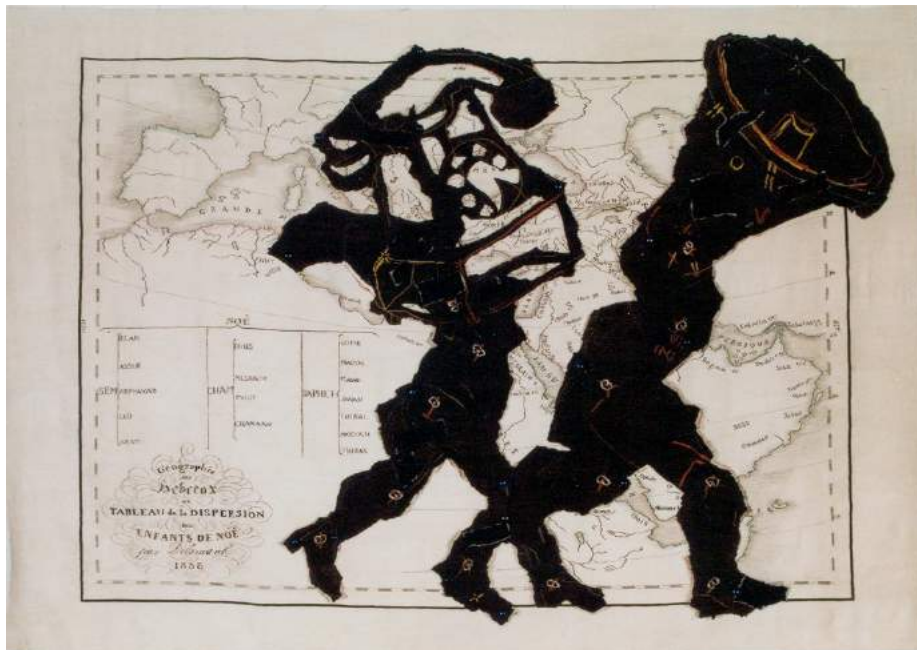
The English Club

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.



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) or contact Dr. Tom Pace (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, Spring 2018

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.

Dr. George Bilgere

EN 277-53, Major American Authors (3 cr.)

In historical terms, the idea of an “American” literature is still fairly new. Yes, there was already an indigenous population here when the first European settlers arrived in the early 17th century, and the Native American oral tradition is ancient and beautiful. But from the first scribbles of the Puritans to the most recent novels of Toni Morrison and the latest poems by Billy Collins in *The New Yorker*—well, it's barely four centuries. So one question we'll be asking ourselves in this course is: what, exactly, is “American” literature, and how did it get to be that way? We'll start more or less in the middle of the story, in mid-nineteenth century with the writers who preceded Walt Whitman. Whitman himself will be the first writer we look at carefully, because it's Whitman's appearance on the scene that is really the first announcement “American” literature had at last weaned itself of European influences. From there we'll move around, picking and choosing from the increasingly diverse chorus of significant writers who follow Whitman: Dickinson, Melville, Thoreau, Hemingway, Morrison and many others. We'll read fiction and poetry. We'll explore issues of race and class, and gender. If you like to read, you'll like this course.

EN 401, Advanced Poetry Writing Workshop (3 cr.)

In this course students will be introduced to the art of writing poetry. We will write a poem each week, working on issues of craft, form, voice, and revision. This is an intensive writing course in which each student's poetry will be discussed and appraised on a weekly basis by the entire class. Students will also write a 30-page poetry chapbook as part of their portfolio. There will be a couple of public student readings in *The Underground*. We will also read and discuss poetry by modern and contemporary masters. If you like reading and writing poetry, this is the course for you!



Dr. Yvonne Bruce

EN299A, Identity and Discourse in the Modern Supernatural (3 cr.)

What distinguishes tales of the supernatural from other forms of literature? Of course tales of the supernatural feature ghosts, vampires, zombies, and other monsters, but what else? Why do these stories feature these monsters, and how are these tales told?

This course explores the rhetorical and compositional hallmarks of modern expressions of the supernatural, focusing on the shift to the supernatural as a psychological or symbolic manifestation of individual personality. Rhetorical continuities between manifestations of the modern supernatural, such as creepypastas and urban legends, to pre-modern conceptions of the supernatural will also be investigated.

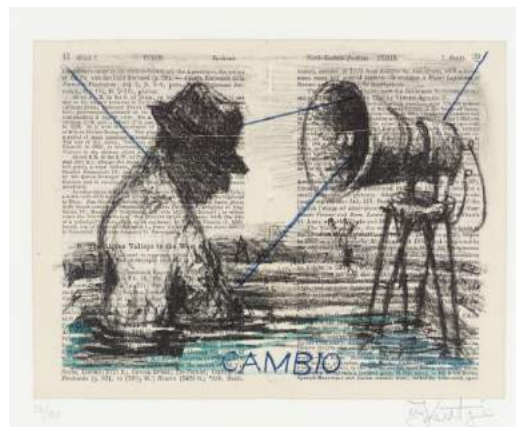
This course is a linked integrative core course (EHE) with HS 29: The Modern Supernatural: From Gods and Monsters in Western History, which traces and analyzes the historical circumstances that changed Western culture's conception of the supernatural from one that has primarily religious and external agency to one that is a psychological or symbolic manifestation of individual or social personality.

Dr. Emily Butler

EN 299C-51, Sociolinguistics and Literature (3 cr.)

This course, which is linked with the Biology course on "Biology of Language," fulfills the core linked course requirement.

The way we use language at any given moment is conditioned by a variety of factors, including socioeconomic status, gender, race and ethnicity, knowledge of other languages, professional or other affiliations, and our assessment of the particular communicative situation. This course will use sociolinguistic approaches to literature to explore the insights that arise through analysis that focuses on language. We will also try to unpick some of the assumptions that we make based on the way people speak, by coming to an understanding of the social and other conditions for the development of different varieties of English. astonishingly foreign to modern English speakers, arming students for further study of medieval and more recent literature.



EN 312, Late Medieval Literature (3 cr.)

This course offers a survey of late medieval literature from England between the twelfth century and the fifteenth century, from courtly romance to bawdy fabliau, with stops for subversive drama and religious devotion. We will examine the understanding and role of literacy in late medieval England by considering such questions as the various possible ways of understanding “reading,” how the experience of a text is different when it is read aloud, why an author might self-consciously refer to his or her own reading, and how politics and linguistics are entwined in the performance of literacy and the development of textual communities.

Prof. Tim Desmond

EN 300A/410, Advanced Writing: You Wrote Something Awesome: Now What? (3 cr.)

Do you want to become a published author of commercial fiction? Do you aspire to change lives with your words? Do you want to discover the secrets to marketing your work in 2018? Learn from a seasoned professional whose recent sci-fi novel has racked up more than 1 million page reads in under 100 days!

In *You Wrote Something Awesome: Now What?* you will explore the basics of publishing, marketing, and branding from author J. Thorn (Tim Desmond) who has sold more than 170,000 books worldwide and has published over one million words. Whether your goal is to find an agent, independently publish commercial fiction, become a journalist, or improve your skills at professional writing in the workplace, you’ll need to learn how to get your words in front of the right readers. This course will show you how to do so. For more information, email J. Thorn at jthorn.writer@gmail.com.

Dr. Mustafa Duzdag

EN 299F, Multiculturalism in Literature (3 cr.)

This course is designed to initiate the students to the literatures of ethnic, religious, linguistic, and national minorities from all around the world. Such minority groups are most often part of larger Diasporas and have produced literatures imbued with the themes of alienation, assimilation, identity, and displacement. Studying such literatures helps students gain a greater understanding of multicultural societies and of the challenges they represent to the concept of national identity and literature. The course will focus on the development of the debate since the end of WW2, to draw a picture of societies becoming multicultural.

Prof. Joanne Friedman

EN 214-53, 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. Kevin Keating

EN 302, Introductory Fiction Writing Workshop (3 cr.)

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

Dr. David LaGuardia

EN 277-51, Major American Writer (3 cr.)

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 372, 20th-Century American Literature (1900-Present) (3 cr.)

This course examines key writers and works from the century we now look back upon. With an emphasis on writers of fiction, including Hemingway, Faulkner, Fitzgerald, O'Connor, Heller, Nabokov, Morrison, students will experience texts that provide a unique perspective on cultural, political, religious and social trends from the twenties to the nineties. Lots of discussion; lots of interaction.



EN 471, Special Topics in Literature: Hemingway (3 cr.)

More than any other American writer, Ernest Hemingway's reputation leans more often than we expect he would prefer toward tabloid headlines: "Hemingway in Paris," "Hemingway's Wives," "Hemingway's Misogyny," "Hemingway's Cats," "Hemingway the Great White Hunter," and many more. This course hopes to rescue the writer from the muck by examining the works, the themes, the style which established and define his artistry. We will read four novels, several short stories, and, yes, may even mention a tabloid headline now and again. Should be fun!

Dr. Brian Macaskill

EN 202, Introduction to Short Fiction (3 cr.)

This course offers a broad and introductory survey of short fiction. It begins with some consideration of narrative possibilities in general and thereafter examines exemplary short-fiction texts from the late nineteenth century to the present, visiting along the way such places as the United States, the United Kingdom, Germany, Argentina, Colombia, and various locations in Southern Africa.

EN 207, Introduction to World Literature (3 cr.)

This course will explore world literature from the late nineteenth or early twentieth century to the present, drawing on both Western and non-Western (typically African) Anglophone and (in English translation) Francophone novels, poems, and theatrical or performance works. The course thus interests itself in cross-cultural mixture, trans-linguistic cultures, and intermedia genres, which interests it will pursue with an eye on changes over time in the relationship between immediately local priorities and those cultural hegemonies configured by global powers.

The class is a Div. II and a Literature (L) course; it counts as an EGC course for the new Core, and satisfies the "R" requirement for the old Core.

EN 382, 20th-Century Literature (3 cr.)

This section of EN 382 first places the novel in the context of the ideological and stylistic aspirations of modernism in the pictorial and musical arts of the early twentieth century. Thus initially investigating narrative contributions within the creative and intellectual sphere of a fundamentally European aesthetics, the course turns to reflect on the relationship between European modernism and the Anglophone novel and (perhaps) poetry, and concludes by considering in some detail the relationship between world-wide postmodernism and early twentieth-century narratives.

Dr. John McBratney

EN 240, Detective Fiction (3 cr.)

This course will be linked, under the new Core, with CH 170, “Chemistry of Poisons,” which must be taken as a co-requisite with EN 240.

This course will explore the origins and development of detective fiction in English in the nineteenth and twentieth centuries. Although we will study primarily the detective fiction of England, we will begin and end with a discussion of two American detective writers: the founder of the detective fiction genre, Edgar Allan Poe, and one of his more notable successors, Dashiell Hammett. We will then study some of the main English inheritors of Poe’s innovation: Wilkie Collins, Sir Arthur Conan Doyle, and Dorothy Sayers. Although we will be investigating the works of these writers as literature, we will also be exploring their place in a culture that saw the rise of science and technology, the birth of criminology, the ascendancy of the professional expert, the growth of a modern industrial society, and the expansion of the British Empire. In studying these aspects of British and American culture as they shaped detective literature, we will also be assessing them as they bore upon the rise of the chemistry of poisons—the focus of the Chemistry course with which this course is linked. Requirements: three short essays and a final.

EN 331, Late 18th-Century Literature (3 cr.)

This course will survey the major poetry, drama, fiction, and nonfictional prose of the second half of the British eighteenth century. In addition to the poets of the period (Thomas Gray, Oliver Goldsmith, William Cowper, George Crabbe, and others), whose work forms an important bridge from the Neoclassical to the Romantic periods, we will read a play (Richard Brinsley Sheridan’s hilarious *School for Scandal*), a novel (Ann Radcliffe’s Gothic romance *The Italian*), Samuel Johnson’s wise and witty philosophical tale, *Rasselas*, and excerpts from Olaudah Equiano’s moving slave narrative, *The Interesting Narrative of Olandah Equiano*. Two essays, a midterm, and a final.

EN 454, Studies in Victorian Literature: Aestheticism and Empire (3 cr.)

In his classic study *The Eighteen Nineties*, Holbrook Jackson linked the languid aesthete and the energetic imperial patriot—those two dichotomized figures of the final decade of the British nineteenth century—under a single description: “It [the art of these writers] is a demand for wider ranges, newer emotional and spiritual territories, fresh woods and pastures new for the soul. If you will, it is a form of imperialism of the spirit, ambitious, arrogant, aggressive, waving the flag of human power over an ever wider

and wider territory.” We will explore connections between the projects of aestheticism and empire in the British *fin de siècle*, reading the poetry of Ernest Dowson, Michael Field (Katherine Bradley and Edith Cooper), Oscar Wilde, Rudyard Kipling, and William Butler Yeats alongside the essays of Walter Pater and Wilde and important fiction of the period: Wilde’s *The Picture of Dorian Gray*, Bram Stoker’s *Dracula*, Kipling’s Indian tales, and Olive Schreiner’s *The Story of an African Farm*. Two essays, a mid-term, and a final.

Dr. Phil Metres

EN 299E, Irish Literature and Film: Peacebuilding and Conflict Transformation (3 cr.)

This course includes a two-week academic immersion in Ireland, occurring in late May.

This course is designed to explore the dynamics of conflict and peacemaking at work in Northern Ireland. We will examine the historical and cultural roots of conflict from a multidisciplinary approach by reading histories, cultural studies, literary narratives, and film. While we will establish a background for how and why the conflict persisted, we will also focus on gaining skills necessary to do the courageous but difficult work of peacebuilding, conflict transformation, reconciliation, and social restoration. 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?” The goals of the course will include interdisciplinary analysis of subjects, critical thinking, experiential learning, problem solving, active learning, and articulation of ideas and concepts. Our in-class sessions at John Carroll will be run as a seminar, which means that a critical portion of the class will be provided by student-focused contributions. As a result, it is exceedingly important that you prepare for each class, complete the appropriate readings, and reflect on those readings before class begins. Please bring all reading materials to every class. At the end of the course, after graduation, we will have a two-week academic immersion in Ireland). It is a truly life-changing trip. We meet with local officials and experts and everyday people, talking with them about the conflict and the journey to peace. Students will also be expected to participate fully in the experiential learning aspect of the course. This means that students will be placed in situations where they will witness local activities related to peace-building and conflict transformation.

EN 301, Introduction to Creative Writing: Poetry (3 cr.)

This class will introduce you to the tradition, craft, and techniques of poetry. Poets, like sculptors and painters, often improve from reading, experiencing and imitating the great works in their medium. In this course, *we will read poems* the way an architect scans and tests an old house—noticing the overall plan, the materials, and the present condition of the structure. 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 and what I like to call the “poetry in the everyday” project.

Dr. Maryclaire Mornoey

EN 524, Special Studies: Milton (3 cr.)

In this seminar we will read Milton's short poems, selected prose, and the two epics (*Paradise Lost* and *Paradise Regained*), alongside a broad selection of current critical approaches to the work.

Prof. Clint O'Connor

EN 300B/405, Advanced Writing: Film Criticism in the Digital Age (3 cr.)

From Tarantino to *Toy Story*: Sharpen your critical eye for film, become a more confident writer, and expand your understanding of the art form in the context of the digital revolution in this writing-intensive, discussion-intensive class. We will examine a wide array of directors and films -- features, shorts, and documentaries -- through multiple screenings, including an excursion to the Cleveland International Film Festival.



Dr. Tom Pace

EN 250, Writing in the Professions (3 cr.)

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. This year, we will be collaborating with Hyland Software. 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. Previous experience with workplace documents or software is not needed.

EN 299B: Introduction to Popular Culture (3 cr.)

This course is linked to PL398-51 as part of the new core.

Do you love talking about TV shows, movies, music, and sports? Of course you do! This class gives you the opportunity talk about, write about, and engage with all aspects of popular culture. Although the course will draw on your familiarity with popular culture, we will approach the subject from a scholarly perspective. The overall objective is to explore how popular culture, in a variety of forms, not only reflects the world around us but also how it influences the way we perceive the world. The forms we will explore in this course include popular television shows, films, song lyrics, sports, advertisements, and other media. Every day we are exposed to thousands of images, sounds, and experiences that we understand as natural – as just the way the world is. But this everyday life we take for granted is anything but natural. It is both the product of the creator of a shared worldview. We will use a wide range of critical approaches (such as genre theory, gender studies, semiotics, and political economy), so we can better understand how contemporary American popular culture shapes our lives.

This EN299 course, linked to PL 398B, fulfills the Engaging the Human Experience (EHE) Integrative Course core requirement at John Carroll University. These courses enroll the same students and are linked through a joint signature project. EN299 is designed to introduce you to a variety of critical approaches used in the study of popular culture. Requirements include two take-home exams, three short response papers, quizzes, and a final research-based project in collaboration with PL398.



Dr. Thomas P. Roche, Jr. and Prof. Robert (Bo) Smith
EN 214-51 and -52, Major British Writers (3 cr.)

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.

Dr. Debby Rosenthal
EN 291, American Environmental and Cli-Fi Literature (3 cr.)

Linked to BL 137 Climate Change

What is environmental literature, and what in the world is cli-fi fiction? Environmental literature imagines the relationship between literary works and the physical environment, and considers how the literary imagination reflects and produces an understanding of the human/nonhuman nature relationship. The terms “environmental lit” and “nature writing” are not necessarily the same thing – while the latter tends to focus more on the representation of nature, the former typically includes the built environment (cities, skyscrapers, the architecture of physical spaces). Cli-fi fiction (short for climate-change fiction) is a growing genre of fiction (short stories and novels) that addresses climate change and global warming. Cli-fi fiction concerns itself with anthropocentric climate change – that is, how human activity affects planetary change. While sci-fi works often portray other worlds in the distant future, cli-fi tends to focus on a recognizable earth that is threatened, if not devastated, by human negligence. Thus, cli-fi tends to be speculative in that it often depicts the near future that hasn’t quite happened yet. Since environmental literature encompasses a broader range of genres (poetry, drama, essay) and doesn’t necessarily implicate humans in the destruction of ecosystems, cli-fi fiction can be considered a



EN 570: American Renaissance (3 cr.)

In this course, we will examine some of the major works of the first half-decade of the 1850s, the five years that F.O. Matthiessen and others baptized “the American Renaissance,” as well as works that invite us to question the very grounds of his term and read in the margins. We will also read some important current critical essays that contest or defend this literary tradition. Throughout the course we will discuss the fundamental vision or argument of each text, the relationship between the works and their socio-cultural milieu, and the voiced or unvoiced assumptions about the nature of literature and literary value. While focusing on just five years of American literary production can limit one’s view of the nineteenth century, such a specific examination can also allow one to read deeply and carefully.

Prof. Robert (Bo) Smith**EN 299D, Special Topics: Performing Shakespeare (3 cr.)**

Taught by a professional actor of nearly fifty-year’s experience in both classical and modern plays, with training in both the United States and England, this course focuses on providing students with an opportunity to explore their interest in and talents as performers in a supportive and inspiring environment that will focus on close readings of Shakespeare and how to bring the characters from the page to the stage.

The Integrative Core Committee has approved EN 299, Performing Shakespeare, to have a CaPA designation in the new Integrative Core Curriculum. It has also been approved for Division II and L designations in the Distributive Core.

Prof. Maria Soriano Young**EN 290, Let’s Talk About Writing: Collaboration and Tutoring Across Contexts (3 cr.)**

This course is relevant for undergraduate students from all majors and areas of study who are interested in becoming Writing Center consultants or students who want to teach English after graduating. As such, the course material focuses on tutoring in the Writing Center, but examines theories and practices applicable to teaching and tutoring writing in other contexts. Students complete practicum work in the Writing Center, and may apply for future Writing Center positions upon course completion. This course also carries an AW (Additional Writing) course designation for the Integrated Core, and a W (Writing) designation for the Distributive Core. Instructor permission required to register; please contact Maria Soriano at msoriano@jcu.edu.

EN 588B, Teaching Practicum II

Prerequisites: EN 589 and EN 588A

A continuation of EN 588A offered in fall semester, the material in this 1-credit practicum course focuses on developing effective teaching materials and managing crucial aspects of teaching: grading, classroom management, and lesson planning, to name a few. We examine the curriculum and assignments of the composition seminar offered at JCU (EN 125) as a way to gain experience and knowledge as teachers. The intended audience of the course is current 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.

Prof. David Young

EN 277-52, Major American Writers

This course is linked with COMM 366/CO 317: Film and Communications, though concurrent enrollment is not required

In this course we will read, contemplate, analyze, and debate a wide range of writing that represents the American literary tradition. Our readings and class discussions will focus on fiction and introduce some of our most important American writers, including Faulkner, Fitzgerald, Morrison, and Hemingway. We will discuss theories of narrative and will focus on key elements of literature, including genre, form, and language. 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 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? Enrollment in the linked Communication course is not a requirement.

Various Instructors

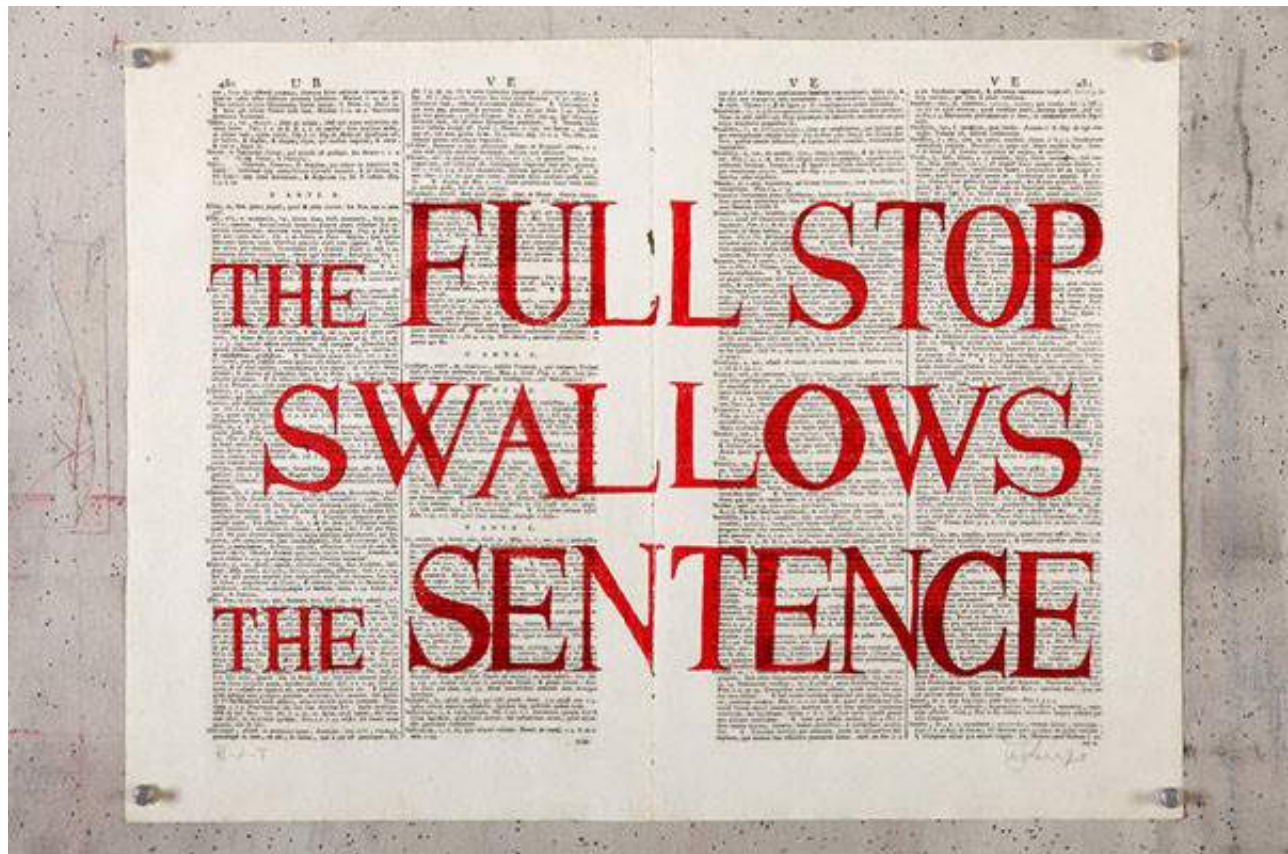
EN 199, Special Topics: Literary Sampler


If you can't decide which English course to take, EN 199 lets you take them all by filling your plate with bite-sized samples of many classes. This one-credit, pass/fail-only course meets T/Th from 2-2:50 for only the first 7 weeks of the semester. Each class period a different professor will talk to you about various topics of general literary interest. The course is designed for the English major and non-major alike. No quizzes or tests.

EN 251, Business Communications (3 cr.)

Prerequisites: completion of EN 120/121, EN 125, HP 101, or waived credits for foundational writing from AP or transfer credits.

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.



PAPER GESTURES	A CULPABLE TRAJECTORY	A TALKING CLOCK	A WARINESS OF CERTAINTY	A UNIVERSAL ARCHIVE	FILL IN THE GAP
RADICALLY NOT LIKE ME	KEEP THE TARGET MOVING	A WEARINESS OF UNCERTAINTY	TIED TO THE MAST	THE OUTRAGED WIFE IN 1905	SHOWING & HIDING
NO, NO, NO, NOT MINE	TARRY A LITTLE	VIVA DOUBT VIVA	HUNGER DESIRE GREED	THE IMBRICATION OF DISASTER	THE PHOTO- CHEMICAL DAMAGE OF TIME
HOPE IN THE CHARCOAL CLOUD	AVOID THE CAT INVESTIGATOR	RADICALLY NOT LIKE ME	AVOID THE IMAGE POLICE	THE SMELL OF OLD BOOKS	SHOWING & HIDING
THE IMAGE ANNOUNCES WHO IT IS		UNDERSTANDING THE NECESSARY DEEPLY INTRANSIGENT MEANING	BOTH CAT & COFFEE POT	MISERABLE COLLECTION OF SURPLUS IMAGES	A BACKWARDS GLANCE

E F U L L S T O

S W A I L O W

E S E N T E N C



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