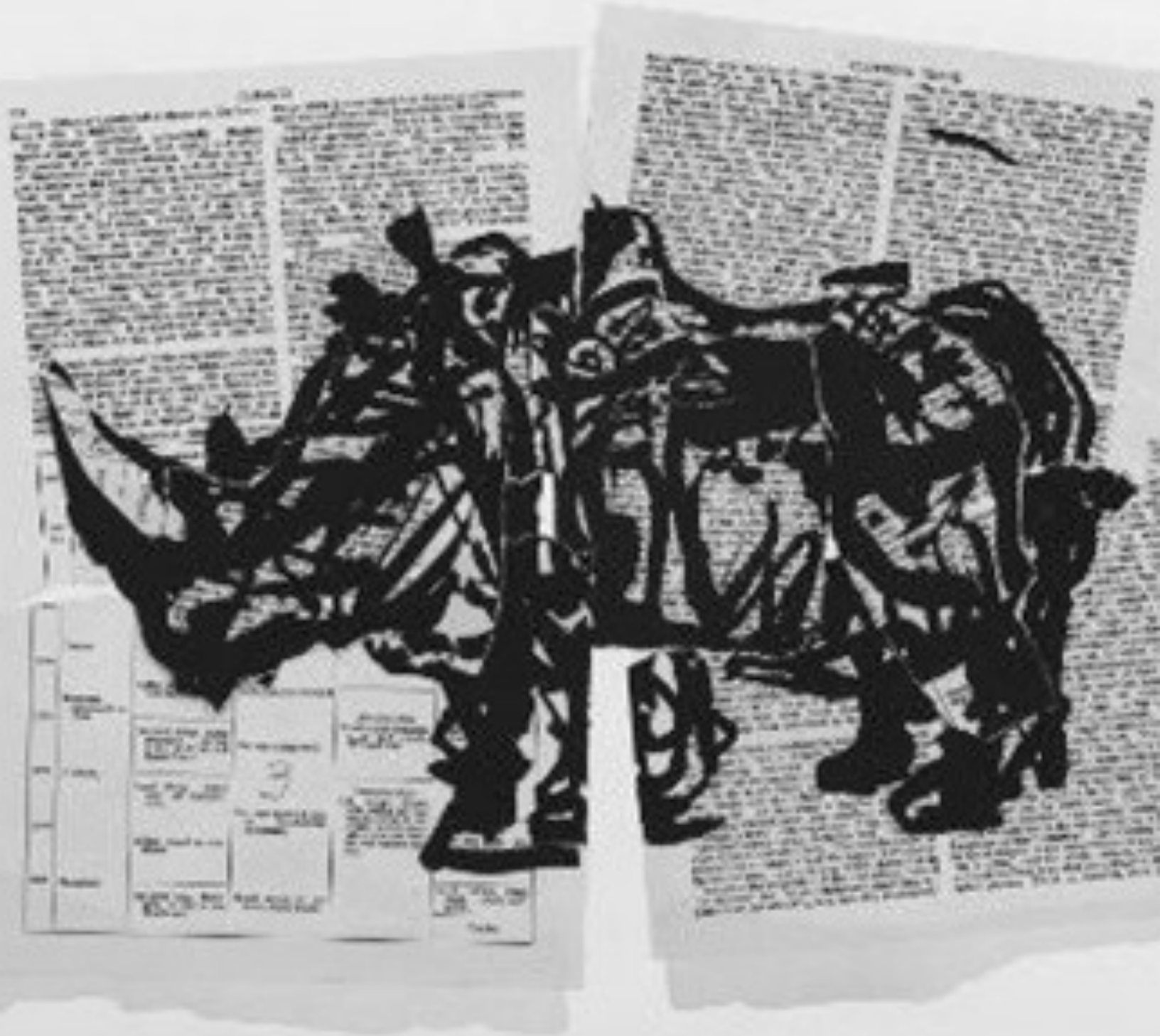


# English Department Course Guide

## Fall 2018



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

## **Department Contacts**

### **Dr. Debby Rosenthal**

Chairperson of the English Department  
Professor  
216.397.1721  
drosenthal@jcu.edu

### **Dr. George Bilgere**

Director of the Graduate Program  
Professor  
216.397.4746  
gbilgere@jcu.edu

### **Dr. Tom Pace**

Director of First-Year Writing  
Associate Professor  
216.397.1736  
tpace@jcu.edu

### **Anna Hocevar**

English Department Secretary  
216.397.4221  
ahocevar@jcu.edu

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## List of Courses

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280	Metres	Israeli & Palestinian Literature	26
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299E	Bruce	Special Topics: Literature of Trauma	18
299F	McBratney	Special Topics: Literature of the British Empire	26
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300C	Peters	Advanced Writing: Writing Health: Writing Mortality	28
301	Bilgere	Introductory Poetry Writing Workshop	18
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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](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.





# 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](mailto:CompContestJCU@gmail.com) by **April 6, 2018**.

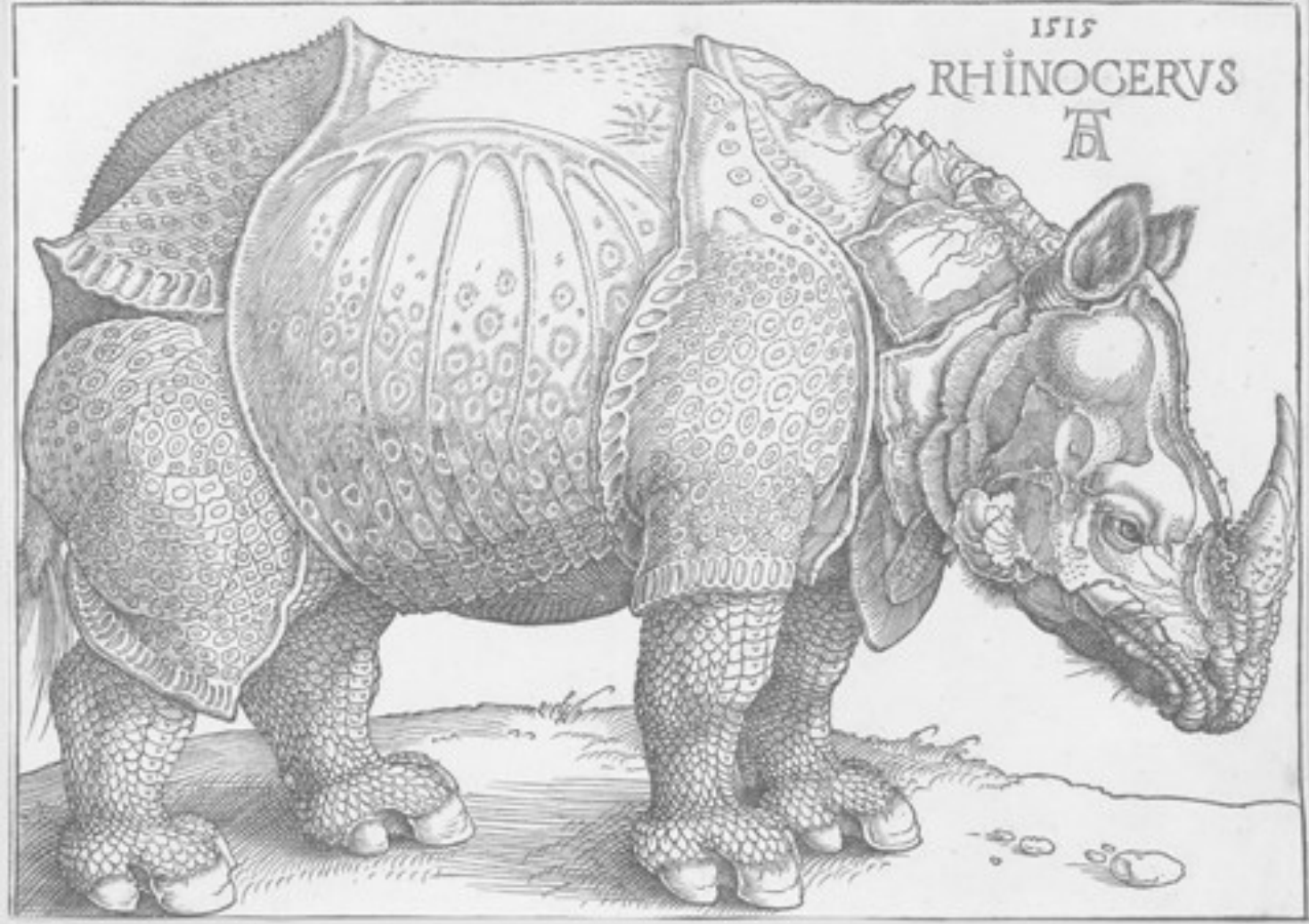
### **English Graduate Student Awards**

*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. Applicants 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.

Nach Chiffas geort. 1715. Jar. 20. 4. May. Hat man dem großmichtigen König von Poempall Smarrell von Lysabenz pacht auf Indis ein sollich lebendig Thier. Das nemten sie Rhinoceros. Das ist hie mit aller seiner gestalt beschriben. Es hat ein fast mit ein geschloßten Schildekrot. Und ist vñ bißten Schalen vñ liegt fast hie. Und ist in der groß als der Schiffant Aber nyderdringet von pannen und fast wehaffig. Es hat ein schaff stiel. Sein vort auff der nase. Das heizet es allet zu reiten wo es bey flaynen ist. Das drey Thier ist des Schiffant todt fende. Der Schiffant fucht es fast vñ dann wo es in anstunde laufft. Im das Thier mit dem kopf zwischen der firden pannen und reißt den Schiffant vñ den am panch auff vñ erdrigt. In des mag er sich mit erwen. Dann das Thier ist also geuapent das Jes der Schiffant nicht kan thier. Zu sagen auch das der Rhinoceros Schnell/ fraydig und Listig sey.



# 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, nonfiction, 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).



Fig 2



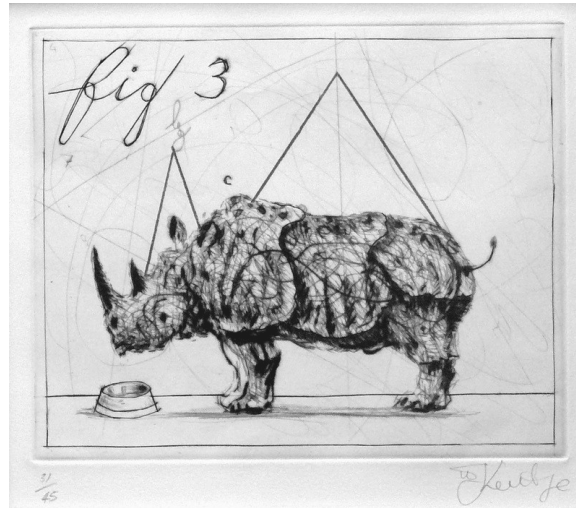
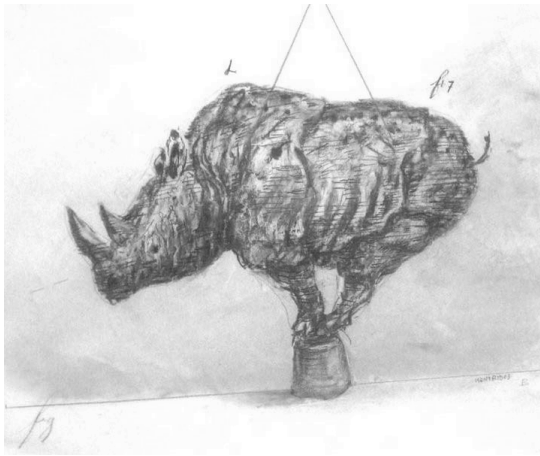
# The Writing Center

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 after-hours in Seminar A of the Grasselli Library from 7:00pm to 9:00pm on Wednesday and Sunday.

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



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

## Sigma Tau Delta ( $\Sigma\Delta$ )

Junior and senior English majors with a 3.0 GPA—as well as English graduate students with a 3.3. GPA—are eligible to join John Carroll's chapter of Sigma Tau Delta, an international English honor society. Membership includes the opportuni-

ty 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 English-clubJCU@gmail.com if you have an interest in joining

the organization or would like more information.



## **First Year Composition Courses**

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

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

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

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

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

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

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

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

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



## Course Descriptions, Fall 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 214-53, Major British Writers (3 cr.) (D/HUM/II/L/LP/S)**

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

#### **EN 277-51, Major American Writers (3 cr.) (HUM/II/L/LP )**

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 scribblings 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 301, Introductory Poetry Writing Workshop (3 cr.) (CAPA/II/W)**

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! 3 Credits.

### **Dr. Yvonne Bruce**

## **EN 299E, Special Topics: The Literature of Trauma (3 cr.)**

### **This course is linked with PS 295: The Psychology of Trauma**

There is no doubt that trauma is a fact of life worldwide. We may have experienced it, or our friends, or family members. Students may have experienced trauma through bullying, or through school or university shootings, campus violence toward others who are different, and sexual assault. Combat veterans may have returned home with PTSD. Those who are refugees escaping war or conflict in their homelands have residual effects of loss and must adjust to new environments. Wherever we may turn, we face the reality of trauma in the lives of many.

These two integrated courses are uniquely situated to depict and examine trauma, survival, and healing. The psychology course provides the necessary background and most recent research on what happens to the body and brain as a result of trauma, and to the treatments for empowering and caring of survivors. The English course complements the understanding of traumatic experiences with a study of literary representations of trauma, in particular those events so traumatic they prevent the protagonists or narrators from expressing their response to the trauma directly. In other words, this course will look at literary techniques (substitution/metonymy, magical realism/fantasy, flashback, sublimation) used as coping mechanisms. In addition to studying films and participating in live events, we will read the works of Alice Sebold, Elie Wiesel, William Faulkner, Philip Metres, Ursula LeGuin, Charlotte Perkins Gilman, Susan Sontag, Ernest Hemingway, and many others.

### **Dr. Emily Butler**

#### **EN 260, English as a Global Language (3 cr.) (D/EGC/II/L)**

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 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.

### **Dr. Jean Feerick**

#### **EN 222, Introduction to Shakespeare (3 cr.) (HUM/II/L/OP)**

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

#### **EN 299G, Special Topics: Dreamworlds: Utopia from Plato to Present (3 cr.) (D/EGC/HUM/II/L)**

Can acts of writing change the world? This course looks at a number of famous utopias and dystopias from classical time to the modern period and analyzes how the genre's literary experiments transform reading into an instrument of political action and social reform. What desires do these visions respond to? Are they fantasies, parodies, or blueprints for reform? What are the social failings they seek to redress and how do their formal features enable social change? Why does the genre become so popular during the Renaissance, the period that saw the publication of Sir Thomas

More's Utopia as well as a host of similar idealized visions? Do women writers substantially alter the genre as they begin to experiment with the form? How and why does the genre shift over time? Is the growing tendency during the twentieth century to equate utopias with authoritarian regimes justified? Why do dystopias become much more common in the twentieth century? These are questions that will shape our discussions. We will read works by Plato, More, Bacon, Shakespeare, H.G. Wells, Bellamy, Gilman, and LeGuin among others. Films will include *Blade Runner* and *Pleasantville*.

### **EN 580A, The Ecocritical Renaissance (3 cr.)**

This course will consider the conflicting discourses of nature and natural history, and humankind's place therein, that circulated in early modern England at a time when science was transforming the way nature was perceived. Discussions will center on the prevailing views of the relation between human and the nonhuman; land practices such as enclosure, husbandry, and deforestation; New World plantation; the relation of human identity to the environment; changing views of the cosmos; animal sentience; and the rise of Baconian science. We will read works by Shakespeare, Spenser, Donne, Jonson, Bacon, Browne and Marvell, among others, alongside theoretical texts informed by Latourian actor-network theory, animal studies, critical plant studies, ecofeminism, and object oriented ontology. Our goal will be to assess this era's relation to our own moment of ecological crisis in order to detect convergences and origins but also to retrieve lost sensibilities that might guide us today.

### **Prof. Joanne Friedman**

### **EN 299A, Special Topics: Visionary Literature (3 cr.) (ENW/LINK)**

**This course is linked with BL 140B-51, Biology of Sleep & Consciousness.**

An introductory literature course designed especially to meet Core requirements.

### **Prof. Kevin Keating**

### **EN 402, Advanced Fiction Writing Workshop (3 cr.) (W)**

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

regularly respond to peers' work as well as take part in in-class discussions. This course will culminate with a completed portfolio of creative work by each student.

**Dr. Peter Kvidera**

**EN 277-52, Major American Writers (3 cr.) EHE/II/L/LINK/LP)**

**This course is linked with COMM 208-53.**

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 COMM 208, Interpersonal Communication. As linked courses in the Examining Human Experience compo-

nent of the Integrative Core Curriculum, COMM 208 and EN 277 will provide the opportunity for you to integrate the study of communications and literature for a deeper intellectual exploration of key issues in human relationships and human experience.

**EN 288, Japanese Literature (3 cr.) (EA/II/L/LINK/R)**

**This course is linked with HS 381-51, Japanese History.**

This course focuses on the art and aesthetics of Japanese literature. It will introduce selected representative works of Japanese fiction, poetry, and drama with particular attention to the modern period (the Meiji era and after), though several pre-modern works will be included to consider literary links in the Japanese tradition. One goal of this course is to focus on how to read a literary text: we will learn about imagery,



metaphors, narrative voice, characterization, allusions, and narrative persona as we proceed through the semester. We will examine the individual texts for content (i.e. the plot and its social and cultural context), and we also will study how the content is presented (i.e. the form). This course, therefore, will enable you to acquire the critical language to make evaluative judgments of literature. Another goal is to provide an introductory knowledge of Japanese history and culture that is necessary for understanding the Japanese literary tradition. This course is linked with HS 381, Japanese History, as part of the Examining Human Experience component of the Integrative Core Curriculum. For a deeper understanding of the creation and evolution of Japanese literature, it is crucial to understand the historical context in which it was written. Therefore EN 288 and HS 381 will work in tandem to provide you a rich immersion in Japanese cultural studies. The two courses will share several texts (to be discussed through the disciplinary lenses of both history and literary studies), and we will have several joint meetings for a more detailed discussion of these texts. You will also have the opportunity to view several films that are important for the studies of both Japanese history and Japanese literature.

### **EN 299B, Special Topics: Immigrant Literature (3 cr.) (II/ISJ/L)**

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 nonliterary 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 recreate 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 277-53, Major American Writers (3 cr.) (HUM/II/L/LP)**

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, American Literature to 1900 (3 cr.) (II/L)**

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 573, Studies in Modern American Literature (3 cr.)**

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

## **Dr. Brian Macaskill**

### **EN 204, Introduction to the Novel (3 cr.) (HUM/II/L)**

This course offers a broad and introductory survey of the short novel. It begins with some consideration of narrative possibilities in general and thereafter examines exemplary texts from the late nineteenth century to the present.

Novelists represented in the course will most likely include Robert Louis Stevenson, Gustave Flaubert, Joseph Conrad, Franz Kafka, William Faulkner, Toni Morrison, Gabriel Garcia Marquez, and J.M. Coetzee.

### **EN 207, Introduction to World Literature (3 cr.) (EGC/II/L/R)**

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 461, Studies in Contemporary Fiction: J.M. Coetzee (Honors)**

This section of 461 will explore the work and world (intellectual, political) of the 2003 Nobel Prize for literature laureate, J. M. Coetzee, author of *Disgrace*, *Waiting for the Barbarians*, *Age of Iron*, and other celebrated narratives.

We shall read most of Coetzee's novels and a selection of his discursive essays on culture. The course will also consider cinematographic versions of Coetzee's work.

This is an Honors course open to all undergraduates and to graduate students who have not exhausted their 400-level curricular options.

## **Dr. John McBratney**

## **EN 282, Masterpieces of Western Literature: Literature of World War I (3 cr.) (II/L/LINK/LP/S)**

In observance of the end of World War I on 11 November 1918, this course will focus on Western literature about World War I. Although most of the works we will study will be British, we will attempt to view the war experience from an international perspective and, as such, will also read American, German, and French literature—the last two in translation. Since the war affected civilians as well as soldiers, some of the works we will study will concern not only the experience of battle but also that of life on the home front—a life endured by men and women alike. Throughout the course, we will seek to understand the war as the advent of modernity: a social, cultural, economic, and political phenomenon shaped by both deep disillusionment with the nineteenth-century idea of Western progress and a resolute hope that people might rebuild a civilizational order along new lines. In addition to an anthology of prose and poetry, we will read fiction by Henri Barbusse, Robert Graves, Eric Maria Remarque, and Edith Wharton. This course will be linked to HS 225, “World War One and Modernity.” Two short essays, a longer “signature” essay, an oral presentation, and a final exam.

### **EN 299F, Special Topics: Literature of the British Empire (3 cr.)**

#### **This course is linked with HS 277, Empire of Paper: The Spanish Colonial Empire**

This course will explore English-language literature about the British Empire from the standpoint both of the colonizer and the colonized. It will focus on nineteenth- and twentieth-century literature set in India and Africa, looking first at how British authors represent Indian and African subjects of the British Empire and then how Indian and African authors “write back” to and against the Empire. The course will provide both theoretical and historical contexts within which to understand these works of literature. We’ll read works by Rudyard Kipling, Sarah Jeannette Duncan, Mulk Raj Anand, Joseph Conrad, H. Rider Haggard, and Chinua Achebe. This course will be linked to HS 277, “Empire of Paper: The Spanish Colonial Empire.” Three short essays and a final.

### **EN 340, Romantic Literature (3 cr.) (HUM/II/L)**

This is a course that every young person should take. After all, if you can’t be “Romantic” (restless, rebellious, aspiring, conflicted, thinking big thoughts about the nature of reality) when you’re young, when can you? We’ll read the major Romantic writers (mainly poets): Mary Robinson, William Blake, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Shelley, Mary Shelley, and John Keats. Two essays (one short, one longer), a midterm, and a final.

### **Dr. Philip Metres**

#### **EN 280, Israeli and Palestinian Literature (3 cr.) (EGC/II/L/PJHR/S)**

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 (Honors) (3 cr.) (CAPA/II/W)**

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

### **Dr. Maryclaire Moroney**

### **EN 214-52, Major British Writers (3 cr.) (HUM/II/L/LP/S)**

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

### **Dr. Thomas Pace**

### **EN 289A-C, Internships**

These are the designations for department internships for course credit. Please see Dr. Pace if you are interested or have questions.

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

You know Shakespeare and Faulkner, Austen and Morrison. You know about creative writing workshops and literary history. But, did you know there is a third field of English studies that, over the past five decades, has explored what it means to teach students how to write. Few areas in the academy arouse as much passion and controversy as the question of teaching student writing. The public at large, as well as faculty both inside and outside English departments, complain loudly about student writers' poor performance. But, what are the bases of these complaints? Are they justified? What role have these complaints played in the history of higher education in the United States? These questions, and more, form the centerpiece of Studies in Rhetoric and Composition. This course invites students to participate in the debates which energize the field of rhetoric and composition studies. We will explore the major theories of writing

pedagogy and investigate connections among the teaching of writing, contemporary theory, and the rhetorical traditions of the discipline. In this course, we will take an in-depth look at questions about student writing and place them within their historical and theoretical contexts. Note: All department first-year graduate assistants are required to take the course to help prepare them to teach first-year writing at John Carroll. Undergraduate juniors and seniors are also welcome.

**Prof. Matthew Peters**

**EN 300C/EN 407, Writing Health: Writing Mortality (3 cr.) (W)**

Students will examine the subject of mortality through a series of texts and writing assignments meant to refine and enlarge their sensitivity to the varieties of the human experience.

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

**EN 320, Literature of Henry VIII (1491-1547) & Elizabeth I (1553-1603) (3 cr.) (HUM/II/L)**

The reigns of Henry VIII and Elizabeth I saw an outburst of literary activity seldom equaled in any country: Shakespeare, Marlowe, Sidney, Spenser, Ben Jonson, Donne. The course will start with a study of the sonnet and sonnet sequences: Sidney, Spenser, Shakespeare. We will then read Sidney's monumental prose romance, *Arcadia* and then turn to drama with Shakespeare's *Twelfth Night* and Jonson's *Volpone*. We will end the course with various forms of lyric poetry by different authors to show the establishment of traditional English poetry. 3 to 5 essay papers will be required.

**Dr. Debby Rosenthal**

**EN 472, Studies in African American Literature (3 cr.) (D/II/L)**

A goal of the course is to help you understand the dazzling and rich African American literary and artistic tradition from the 19th to 21st centuries. We will read a wide variety of genres: fiction, nonfiction, poetry, essays, and film. We will have the extraordinary experience of studying a scene from a play, attending a performance of the show, and having a private in-class talk-back with the show's director.

**Prof. Robert (Bo) Smith**

**EN 299, Special Topics: Performing Shakespeare (3 cr.) (CAPA/D/II/L)**

Taught by an actor with 50-years professional experience and training in both the U.S. and England, the course is intended to be one of freedom for you as an actor and scholar. The essential value of this course is the journey you will experience in delving into a character, finding that character in you, finding you in that character, and of investing that character with the vital spark of being alive through your creative and empathic projection. In this process, you will also learn to approach Shakespearean text and its historical context through close readings that will make the work accessible. This course has an “L” designation.

**Prof. Maria Soriano**

**EN 588A, Teaching Practicum I**

The first in a two-semester sequence, the material in this 1-credit practicum course builds upon the theoretical, historical, and pedagogical readings and discussions that graduate students are involved with in the EN 589 classroom. With a more practical-based approach, the course focuses on the development of effective teaching materials and preparation for managing a classroom: composing syllabi and assignment sheets, selecting textbooks, and planning meaningful lessons. We engage with the curriculum and assignments of the Seminar in Academic Writing course (EN 125) as a way to gain experience and knowledge as teachers. The intended audience of the course is current first-year Graduate Assistants in the English department, but other graduate students are welcome to enroll with the instructor’s approval. The course meets for 60 minutes every other week.

**Dr. Jayme Stayer**

**EN 214-51, Major British Authors**

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

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

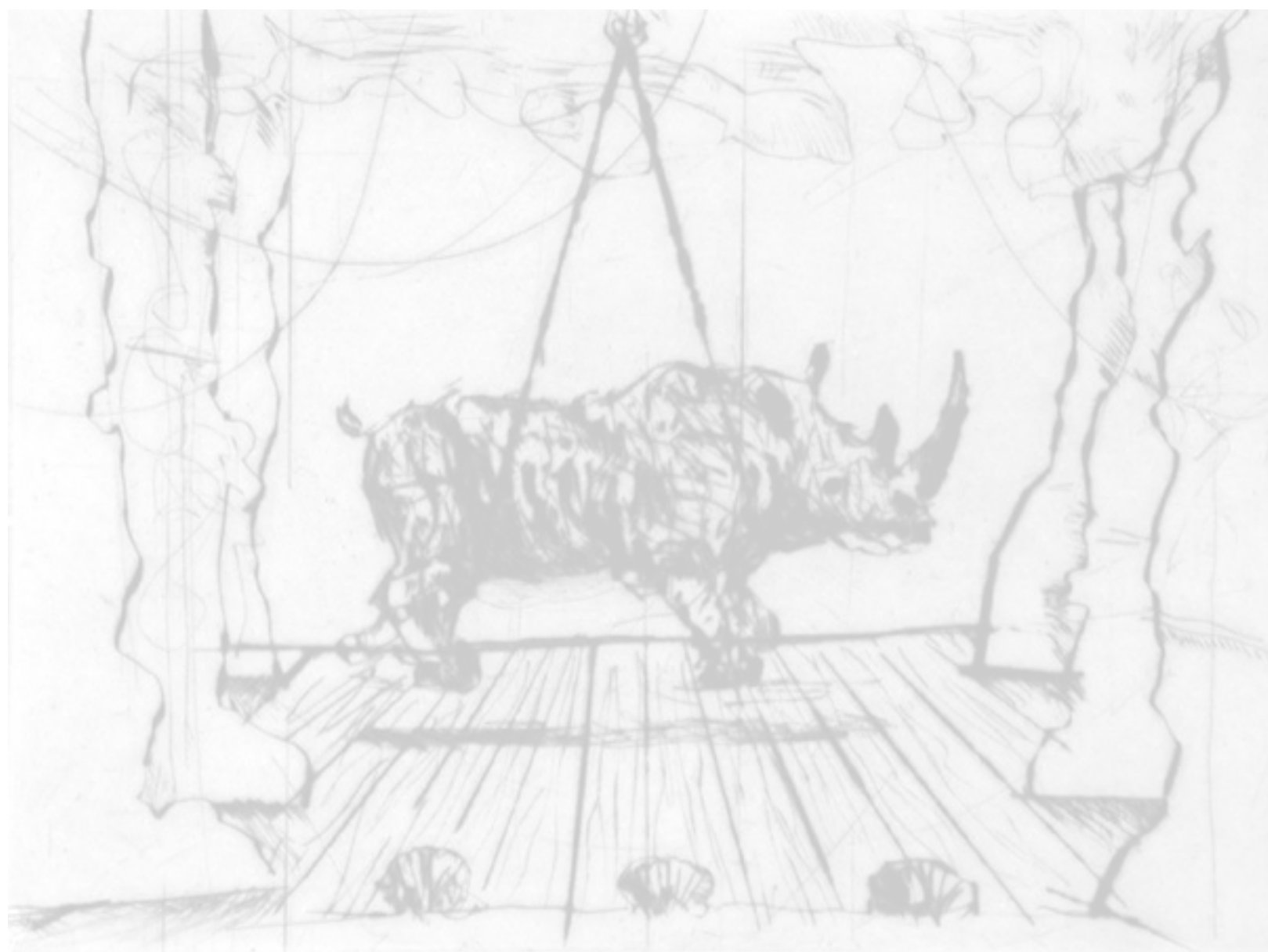
## **EN 299C, Sex, Sin, and Supplication: Centuries of Religious Poetry (3 cr.) (CS/HUM)**

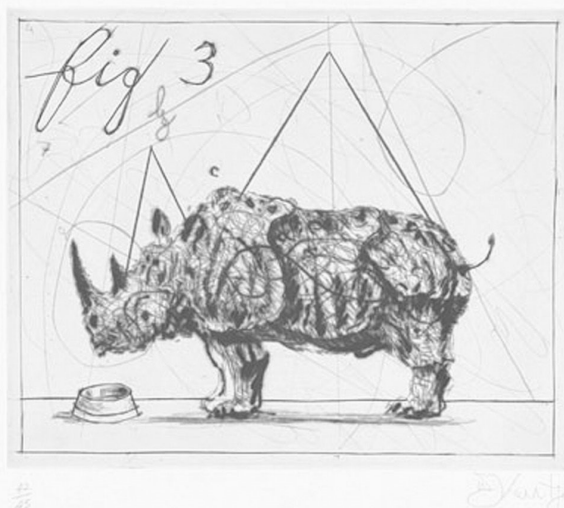
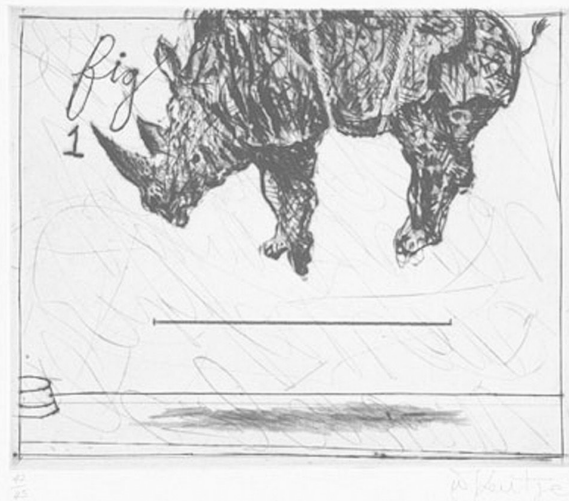
This course is a general introduction to centuries of religious poetry in the Jewish and Islamic traditions, with particular emphasis on the Christian tradition. The course will draw on several disciplines, including history, literature, theology, and—very briefly—art history, sculpture, and music. The course invites students to question how one talks about God or to God, what language is appropriate to what situations, how such decorum is historically conditioned, and how all aspects of human experience (sex, sin, supplication, anger, grief, doubt, joy, relief, surprise) are present in compelling religious poetry. We also deal with the problem of what makes religious verse effective and accessible, but not sentimental. This problem, especially acute in the modern era, marks the difference between “devotional verse”—which is pleasant, inoffensive, and pious—and religious verse, which is a broader and more interesting category. We’ll glance at some atheists/agnostics whose poetry longs for the transcendent in spite of itself or that uses religious conventions to critique or query religious belief (Sharon Olds, Philip Larkin). But the emphasis of the course will be on poetry that *believes*, whether unapologetically or ambivalently. Some of those authors and texts will include the Hebrew psalms, St. Theresa of Avila, John of the Cross, John Donne, Rumi, Emily Dickinson, George Herbert, Søren Kierkegaard, William Wordsworth, Gerard Manley Hopkins, T. S. Eliot, John Berryman, Robert Lowell, Mark Jarman, and Mary Oliver.

## **Various**

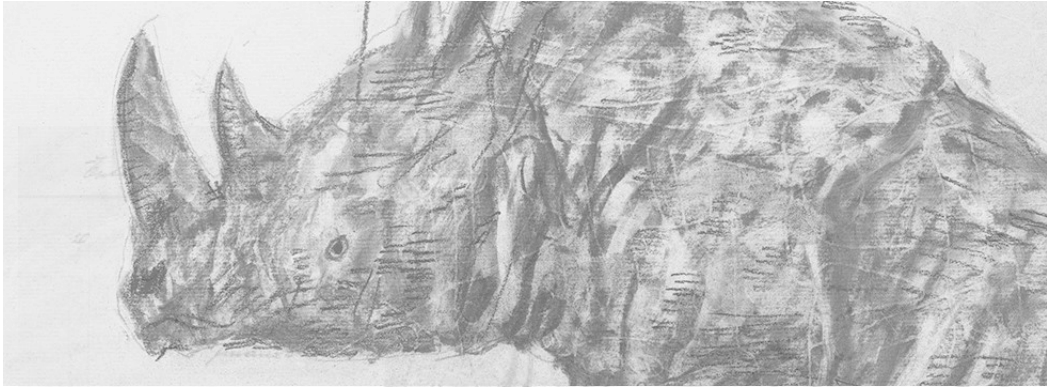
### **EN 251, Business Communications (3 cr.)**

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.











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Edited by Josh Kesterson  
Dedicated to Sudan