

English Department Checklist for Majors

Below is a checklist of required and elective course categories needed to fulfill the major. On the back are descriptions of some representative 'group' and 'elective' offerings. Please visit our webpage (<http://www.saintpeters.edu/english/courses/>) or the appropriate SPU catalog (<http://www.saintpeters.edu/academics/catalogs/>) for a complete listing of our course offerings and requirements.

EL 201	_____	Survey of English Literature I
EL 202	_____	Survey of English Literature II
Group I	_____	Beginnings through the Early English Renaissance
Group II	_____	Shakespeare through the Age of Reason
Group III	_____	Romanticism through the Late Victorian Era
Group IV	_____	Modernism through the Contemporary Era
EL elective	_____	
*Capstone Seminar	_____	

*** Major Students are required to take the Capstone Seminar in the Fall of their senior year. Topics for the seminar will vary, with different Department professors leading the course from year to year. Space permitting, English Minors who wish to take the Capstone Seminar in their senior year may petition the seminar instructor and department chair for approval.**

- Majors must maintain a 2.5 average in English courses
- Electives may include one (200-level or above) writing course
- The Minor in English requires the following: EL 123 (Poetry & Drama), EL 134 (fiction), and four EL electives.

Some Representative ‘Group’ and ‘Elective’ Course Offerings:

EL 201 Survey of English Literature I – Dr. G. Adler: A study of major works in British literature from the Old English period to the late eighteenth century, with emphasis on literary forms, genres, and themes, as well as key linguistic, cultural, and historical contexts. Required of all English majors. Open and recommended to minors as well.

EL 202 Survey of English Literature II – Dr. P. Almonte, Dr. M. Walonen: A study of major works of British literature from the Romantic Era to the present, focusing on thematic concerns and aesthetic innovations within British literary production in relation to the socio-historic development of the cultures of Great Britain and its Commonwealth. Required of all English majors. Open and recommended to minors as well.

EL 304 Medieval English Literature – Dr. G. Adler (Group 1): Survey of the Old English period (499- 1066), covering selected prose and poetry, including Beowulf, and the Middle English period (1066-1485), surveying the works of Chaucer, Langland, the Gawain poet, Malory and others.

EL 313 Renaissance Drama – Dr. R. Conlon (Group 1): This course introduces students to important dramatic works from three great Renaissance theatrical traditions, the Italian, Spanish and Portuguese. Authors studied include Ariosto, Machiavelli, Cervantes, Tirso de Molina and Gil Vicente. Also to be read an anonymous work of the Italian *Commedia dell’arte*.

EL 311 The Renaissance: Major Texts – Dr. R. Conlon (Group 1): The course interprets the term “texts” in a liberal way. In this context they are any important intellectual or artistic productions emerging from that vaguely and variously defined era called the Renaissance. Some of the literary works to be read are *Don Quixote*, *Hamlet*, sonnets of Petrarch, and (Calderon’s) *Life is a Dream*. Since this is an era of great intellectual ferment, the course also studies important philosophies and philosophers of the period. Descartes and Pascal are the focus of much of our work. Finally, the course has a major component from the plastic arts. Some artists to be studied include Giotto, Masaccio, Michelangelo, Leonardo and Raphael.

EL 314 Elizabethan and Jacobean Drama – Dr. R. Wifall (Group 2) In this class we will read and analyze plays written and performed in England during the reigns of Elizabeth I and James I (1558-1625) - with the notable exception of the works of William Shakespeare, whose dramatic works may be studied in many other courses. While we study the dramatic works of Shakespeare's contemporaries - some of whom knew and worked with Shakespeare - we will consider the historical context in which these plays were produced, for England during the Elizabethan and Jacobean eras was a conflicted and yet dynamic and thriving place. In the process we will consider the plays in performance, as they were originally staged; when possible, we will watch the plays on film, as they have been interpreted for contemporary audiences.

EL 473 Shakespeare: Page to the Stage – Dr. Rachel Wifall (Group 2): Since Shakespeare's plays were intended to be performed live, not read in silence, we will both critically analyze a selection of his works and then bring the texts alive in performance, employing both original theatrical practices and modern acting techniques.

EL 331 English Romanticism – Dr. W. Luhr (Group 3): An exploration of major trends in English Romanticism with particular attention to the question of why the writers of this era had such an explosive effect on the course of English literature. We will do this primarily through an examination of the poetry of the era especially that of Blake, Burns, Wordsworth, Coleridge, Byron, Keats, and Shelley) and of a Romantic novel (*Frankenstein*). We will also discuss the literature with reference to major social and cultural issues of the era, such as the French Revolution, Women’s Rights, the Napoleonic Wars, class and sexual redefinition, and the internationalization of English literature.

EL 348 American Literature to 1870 – Dr. K. Monahan (Group 3): Two elements of the American Dream have been present from the very beginning—freedom and opportunity. We will explore the earliest treatments of those ideas and others in works from authors such as John Smith and Edgar Allan Poe.

EL 354 American Drama – Dr. K. Monahan (Group 4): This course will explore the work of important American playwrights, including O’Neill, Williams, Hansberry, Mamet and August Wilson. We will discuss how the plays present universal concerns of family, identity and the search for truth, as well as specifically American themes of race, class and gender.

EL 358 Contemporary Literature – Dr. M. Walonen (Group 4): This course examines writers—American, British, and Global—from the 1960’s to the present with focuses on both stylistic and social/political concerns.

EL 368 Modernist and Post-Modernist Fiction – Dr. P. Almonte (Group 4): Through the study of writers such as Woolf, Kafka, Pynchon, DeLillo, and Marquez, this course examines the trends—social, cultural, and aesthetic—that gave rise to the literary responses known as modernism and post-modernism. We will look at issues, events, and innovations (upheavals of politics, class, and geography, revolutions of mind and culture, and breakthroughs in technology and artistic production) that caused writers to confront old ideas in new ways, and to use their new manners of expression to impact how we see and value the world.

EL 402 Literary Theory – Dr. P. Almonte, Dr. M. Walonen (Elective): Studying a range of writers and critics—from Plato and Aristotle, through Wordsworth, Pater, and Woolf, to Michel Foucault, Edward Said, Laura Mulvey, and Henry Louis Gates—this course explores developments in literary theory from classical times to the present, with emphasis on applying different theoretical approaches (historical, feminist, Marxist, colonial/post-colonial, and media/cultural, among others) to various works of literature and film.

EL 493 Film Noir – Dr. W. Luhr (Elective): An introduction to this American film genre with reference to its origins in European films and painting of the 1920’s and 1930’s, and in American hard-boiled detective fiction of the 1930’s, as well as to its significance to the development of Hollywood.