



2024 - 2025  
Course Offerings

Calvin English Department

# English Department Course Offerings

## Fall 2024

English 101 and 102 (Written Rhetoric, fulfilling Foundational Writing) are offered throughout the day MWF and TTh.  
The rest of our classes are as follows:

Course #	Course	CORE	Instructor	Time
ENGL 200	Intro to Global Lit: Russian Literature	Humanities + Global Regions & Culture	Engbers	TTH 8:00AM- 9:40AM
ENGL 205	Special Topics: Gender and Literature	Humanities + Diversity & Difference	Lee	MWF 1:30 PM-2:35 PM
ENGL 235A	Major Texts: Reading   Rewriting Moby Dick	Humanities	Klatt	MWF 9:15AM-10:20AM * 1 <sup>st</sup> half/ 2 credit hrs.
ENGL 235B	Major Texts: Flannery O'Connor Short Stories	Humanities	Klatt	MWF 9:15PM - 10:20AM * 2 <sup>nd</sup> half/ 2 credit hrs.
ENGL 241	Business Writing		Visser	MWF 8:00AM - 9:05AM
ENGL 250	Literature of Faith: The Reformation	Foundations of Christianity II	Engbers	TTH 12:15PM - 1:55PM
ENGL 270	Introduction to Linguistics		Johnson	MWF 1:30PM - 2:35PM
ENGL 275	English Syntax		Burkholder	TTH 12:15PM - 1:55PM
ENGL 290	Ways of Reading		Lee	MWF 11:00AM - 12:05PM
ENGL 300	Advanced Studies in Global Literature: Epic Heroes & Harrowing Journeys	Humanities + Global Regions & Culture	Rienstra	TTH 10:20AM - 12:00PM
ENGL 325	Advanced Studies in Children's and YA Lit	Humanities	Visser	MWF 1:30PM - 2:35PM
ENGL 330	Advanced Study in Genre: Drama	Humanities	Urban	TTH 2:10PM - 3:50PM
ENGL 344	Special Topics in Journalism: Podcasting the News		Holcomb	MWF 9:15AM - 10:20AM
ENGL 361	Creative Writing: Poetry		Klatt	MWF 11:00AM - 12:05PM
ENGL 367	Creative Writing Intensive		WIR	MW 2:45PM - 4:15PM
ENGL 372	Sociolinguistics & Issues in Language Education	Social & Behavioral Sciences	Burkholder	TTH 10:20AM-12:00PM
ENGL 380	Internship		Dine	W 6:30PM - 7:35PM
ENGL 395	Senior Seminar	CCEQ	Klatt	MWF 8:00AM - 9:05AM

# Fall 2024 Course Descriptions

## **English 200**

### **Intro to Global Lit: Russian Literature**

#### **Engbers**

This course investigates the Golden Age of Russian literature, including major works by Pushkin, Gogol, Turgenev, Dostoevsky, Tolstoy, and Chekhov. How do reason, feeling, and faith help us to address major problems in society and in ourselves? And how does the art of fiction help us in that process? In nineteenth century Russia, these questions combine with questions about Russia's role on the world stage—an abiding issue that remains relevant today.

## **English 205**

### **Special Topics: Gender and Literature**

#### **Lee**

In this course we will read, discuss, and examine significant literature by women and gender minorities and their supporters. We will study fiction, poetry, and essays within their cultural-historical contexts and through gender theory lenses with a special emphasis on intersectionality with ethnicity, class, and faith. The featured texts deal specifically with issues of gender dynamics, including gender oppression and variance (LGBTQIA+ identities). Students will complete the course with a richer understanding of how gender affects identity and culture through storytelling.

## **English 235 A (2 hr., First Half)**

### **Major Texts: Reading | Rewriting Moby Dick**

#### **Klatt**

Herman Melville's *Moby Dick* is the great nineteenth-century American novel that everyone knows but few have actually read. In this seven-week course, our ambition is to swallow the whole fish—hook, line, and sinker—all four hundred and ten pages! No small task, but a generative one. Henry David Thoreau once said, “Decayed literature makes the richest of soils.” If he is right, then this whopper of a book will produce fine compost; from it, we will be able to grow our own garden, our own thoughts, our own art. The course encourages a new kind of reading where students draw creative inspiration (rather than merely information) from the text. To that end, students will be invited to study the book, in part, by keeping a sketchbook for their observations and musings. Class periods will not only provide opportunities for reflection and discussion but also hands-on exercises to play with Melville's tome.

## **English 235 B (2 hr, Second Half)**

### **Major Text: Flannery O'Connor Short Stories**

#### **Klatt**

What makes a good story? Can a work of fiction both entertain and speak prophetically? Can it trouble the head while at the same time rejoice the heart? The Catholic writer Flannery O'Connor insisted what was needed in an America plagued by meanness and self-deception was an aggressive, purposeful, confrontational literature. The grotesque and the violent in her stories, she insisted, served a redemptive purpose. With sass and vigor, her fiction probes the American South of the 1950s for signs of life, all the while asserting that heaven has a say in matters of race, class, and family. Students in this course will explore the relationship between faith and art in O'Connor's short stories. They also will read several of O'Connor's essays, letters, even some of her prayers. Class periods will provide opportunities for reflection and discussion but also hands-on exercises to gain a better understanding of her storytelling.

**English 241 A**  
**Business Writing**  
**Visser**

In this class you will learn how to write effective messages for business and professional settings. Business Writing is conducted as a workshop, so you will consult with each other as well as with me, the instructor. You will also partner with a local nonprofit to produce some real-world writing such as social media posts, blogs, website text, and donor/volunteer profiles.

**English 250A**  
**Literature of Faith: The Reformation**  
**Engbers**

This course investigates biblical and theological issues of the English Reformation through the literature of that period, with a particular focus on the theology and literature of repentance. It covers roughly 100 years, from the early humanist writings of Desiderius Erasmus and Thomas More through the devotional writing of John Donne and George Herbert in the early seventeenth century. The Reformation continues to shape many aspects of contemporary Christianity, and students are encouraged to consider their own faith in light of this historical and literary context.

**English 270**  
**Introduction to Linguistics**  
**Johnson**

A study of some of the more interesting and important characteristics of language, with particular attention given to the processes of language acquisition; to patterns and effects of linguistic change through time; to variations in language from region to region, social class to social class, and gender to gender; and to the assumption informing the study of various grammars.

**English 275**  
**English Syntax**  
**Burkholder**

A course that reviews the fundamentals of English grammar and examines the possibilities and limitations of teaching grammar in the ESL classroom. Students must research or practice the teaching of some of this grammatical material.

**English 290**  
**Ways of Reading**  
**Lee**

There are as many ways of reading as there are readers—and more! Because readers grow and change, the way they approach texts can, too. Readers also come together to agree and disagree about how to read and make meaning. Through these interactions and communities, readers develop and contest different traditions of reading and meaning making. As scholars of language and literature, we have inherited a rich history of interpretation. In this course, we will learn about different interpretive theories that have been important to literary studies over the past century, and we will practice them on a variety of texts, including short stories, poems, and texts from popular culture. Learning these different ways of reading will help us understand the diversity of perspectives that surround us, and it will also help us ask: What is responsible reading? What is faithful reading? What kind of meaning do I want to make in this world? How should I read—and why?

**English 300****Advanced Studies in Global Literature: Epic Heroes and Harrowing Journeys****Rienstra**

This course focuses on the epic as one of literature's foundational story-telling genres. We read works from across cultures in the ancient and pre-modern world, taking particular note of how these stories continue to influence modern media and literature. Students engage in writing, research, and comparative projects.

**English 325****Advanced Studies in Children's and Young Adult Literature****Visser**

What makes a good book a good book? In this class, you'll work to answer that question as you read different types of fiction—fantasy, realistic, and historical—as well as folktales, poetry, and non-fiction. You'll also focus on visual literacy as we read picture books and graphic novels, and you'll discuss social issues as we consider ways that books written for elementary, middle grade, and young adults present windows or doorways from one culture to another. Students in the education program will have the opportunity to create projects targeting the grades they hope to teach.

**English 330****Advanced Study in Genre: Drama****Urban**

After a comparatively brief investigation into matters of tragedy and comedy in plays by Sophocles and Shakespeare, this section of English 330 will focus primarily on Modern Drama, beginning with what is generally considered the first piece of “Modern Drama”—Ibsen's *A Doll House*. We will then study, more or less chronologically, great works of Modern Drama from within various cultures and subcultures in Europe, North America, and Africa.

**English 344****Special Topics in Journalism: Podcasting the News****Holcomb**

Podcasting is a rapidly growing medium with so much creative potential. Today, news organizations are using this platform to report the news and tell true stories about people and places all over the world. In this course you will learn the history of audio storytelling, how to craft a written storyline and script using journalistic style, and the basics of audio production that will make your podcast sing.

**English 361****Creative Writing: Poetry****Klatt**

Poetry is a genre where language struts its stuff. In this class, as poets or “makers,” students will try their hands at playing with words, crafting verses, sounding off. Because they are apprentices, they will read extensively in the field. The selection of poems and poetries assigned for the course are intended to give students strategies for self-expression, illuminate their own artistic preferences, and generate new directions for their writing. Students will also explore the love/hate relationship Americans have with poetry. What is at the heart of the animosity? What inspires the love?

**English 367 (1 hr)****Creative Writing Intensive****Writer in Residence**

A 4-week workshop based intensive writing class with this year's visiting Writer in Residence, Chigozie Obioma.

**English 372**  
**Sociolinguistics**  
**Burkholder**

A course involving two major activities: (1) an examination of selected topics that have arisen in recent sociolinguistic research, particularly those topics centering on questions about how standard and nonstandard languages and dialects appear to affect people's educational success; and (2) an evaluation of how these topics should affect approaches to language education, particularly approaches to teaching English as a Second Language (ESL). Prerequisite: ENGL 101 or ENGL 102.

**English 380**  
**Internship (4 hr)**  
**Dine**

A course requiring students to work ten hours per week in a job related to English studies. This practicum asks students to reflect on vocation broadly and to apply theoretical, technical, and ethical principles to their work. Students will work with the Career Center to secure a suitable position.

**English 395**  
**Senior Seminar: Creativity**  
**Klatt**

This advanced special topics course invites students to consider a series of questions related to creativity: What role does creativity play in culture-making and vocation? To what extent can creativity be cultivated? What is to be learned about creativity from innovators both inside and outside of the literary arts—their methods, their studios, their habits of thought? What does creativity have to do with godliness? Students in the seminar will approach these questions and others in a multi-sensory, multimedia way. Class periods will involve discussions, presentations, lectures, hands-on exercises, and opportunities to play. The course fulfills the capstone requirement for the English major but is open and accessible to students in all majors. ENGL 395 also counts for four credit hours in the CCEQ section of the Calvin Core. Pre-registration is required.

# English Department Course Offerings

## Spring 2025

English 101 and 102 (Written Rhetoric, fulfilling Foundational Writing) are offered throughout the day MWF and TTh.  
The rest of our classes are as follows:

Course #	Course	CORE	Instructor	Time
ENGL 230	Introduction to Genre: Lyric Poetry	Humanities	D. Sonheim	TTH 10:20AM - 12:00PM
ENGL 235A	Major Text: Brothers Karamazov	Humanities	Engbers	TTH 12:15PM - 1:55PM * 1 <sup>st</sup> half/ 2 credit hrs.
ENGL 241	Business Writing		Visser	TTH 8:00AM - 9:40AM
ENGL 250A	Literature of Faith: The Reformation	Foundations of Christianity II	Engbers	TTH 8:00AM - 9:40PM
ENGL 250B	Literature of Faith: Milton	Foundations of Christianity II	Urban	TTH 10:20AM-12:00PM * 1 <sup>st</sup> half/ 2 credit hrs.
ENGL 260	Craft of Writing	Arts and Rhetoric	Klatt	TTH 10:20AM - 12:00PM
ENGL 270	Intro to Linguistics		Burkholder	MWF 9:15AM - 10:20AM
ENGL 275	English Syntax		Burkholder	MWF 11:00AM - 12:05PM
ENGL 315	Advanced Studies in Later British Lit: Literary Modernism	Humanities	Lee	MWF 1:30PM - 2:35PM
ENGL 335	Major Author: Shakespeare	Humanities	Rienstra	TTH 12:15PM - 1:55PM
ENGL 340	Academic and Professional Writing		A. Sonheim	MWF 11:00AM - 12:05PM
ENGL 360	Creative Writing: Creative Non-Fiction	Arts and Rhetoric	Rienstra	TTH 2:10PM - 3:50PM
ENGL 371	The History of the English Language	Social & Behavioral Sciences	Burkholder	MWF 1:30PM - 2:35PM
ENGL 380	Internship		Dine	W 6:30PM - 7:35PM

# Spring 2025 Course Descriptions

## **English 230**

### **Introduction to Genre: Lyric Poetry**

#### **D. Sonheim**

Ever wonder why your favorite song moves you, why a particular combination of music and words—and the music of the words—makes you feel what you feel? In this course, we'll explore how lyrics work in poems and songs. We'll study some classics from the past (a Shakespearean sonnet or two), one or two Psalms, and some of your personal favorites (from Bob Dylan to Taylor Swift) to understand how rhythm, rhyme, and reason work in lyrical poems.

## **English 235 A (2 hours, first half)**

### **Major Text: Brothers Karamazov**

#### **Engbers**

An intensive reading of Fyodor Dostoevsky's masterpiece, including attention to the novel's somewhat idiosyncratic literary structure and to several of its major themes: freedom and obedience, faith and reason, guilt and forgiveness.

## **English 241**

### **Business Writing**

#### **Visser**

In this class you will learn how to write effective messages for business and professional settings. Business Writing is conducted as a workshop, so you will consult with each other as well as with me, the instructor. You will also partner with a local nonprofit to produce some real-world writing such as social media posts, blogs, website text, and donor/volunteer profiles.

## **English 250 A (4 hours)**

### **Literature of Faith: The Reformation**

#### **Engbers**

This course investigates biblical and theological issues of the English Reformation through the literature of that period, with a particular focus on the theology and literature of repentance. It covers roughly 100 years, from the early humanist writings of Desiderius Erasmus and Thomas More through the devotional writing of John Donne and George Herbert in the early seventeenth century. The Reformation continues to shape many aspects of contemporary Christianity, and students are encouraged to consider their own faith in light of this historical and literary context.

## **English 250 B (2 hours, first half)**

### **Literature of the Faith: Milton**

#### **Urban**

This course studies, in English translation, the narrative and poetic literature of the Hebrew scriptures (Old Testament) and the narrative and rhetorical literature of the Christian scriptures (New Testament). The course specifically emphasizes literary analysis of these texts, paying attention to how these texts function within the framework of their specific genres. Emphasis will be placed on the narrative literature of the Old Testament and the gospels of the New Testament.



**ENGL 260****Craft of Writing****Klatt**

This introductory course presumes neither extensive experience nor expertise in the literary arts but instead a genuine desire to learn the craft of writing well. As apprentices, we will be trying our hand at three genres—nonfiction, fiction, and poetry—as well as reading the works of established authors in order to educate ourselves about the writing life: the nuts and bolts of craft, the habits necessary for sustained creative output, and the purposes and responsibilities of making literature. We pursue these tasks individually, committing ourselves to the discipline of a writing routine, and as part of a community, seeking to make each other better at putting the world into words. The course views writing as a generative art to be pursued with sensitivity, playfulness, and wonder. Prerequisite: ENGL 101 or 102.

**ENGL 270****Introduction to Linguistics****Burkholder**

A study of some of the more interesting and important characteristics of language, with particular attention given to the processes of language acquisition; to patterns and effects of linguistic change through time; to variations in language from region to region, social class to social class, and gender to gender; and to the assumption informing the study of various grammars.

**ENGL 275****English Syntax****Burkholder**

A course that reviews the fundamentals of English grammar and examines the possibilities and limitations of teaching grammar in the ESL classroom. Students must research or practice the teaching of some of this grammatical material.

**English 335****Major Author: Shakespeare****Rienstra**

A study of major plays with attention to historical context, Shakespeare's reception then and now, and performance history. Students read eight plays and a smattering of sonnets, watch performances, and write in both formal and informal modes.

**English 315****Advanced Studies in Later British Lit: Literary Modernism****Lee**

How do writers and artists respond to world war? To women's suffrage? The legacy of colonialism? What happens to art and literature when the old ways of doing things no longer seem to work in a world constantly challenged with social and political changes? "Make it new!" was Ezra Pound's rallying cry, and many writers seemed to do just that—but what counts as "new"? Does the "new" have a specific time and place? And, who gets to decide what is "new"? This course will explore the provocative, experimental, and exciting twentieth-century literary movement known as modernism. Through poetry, novels, short stories, manifestos, and plays we will interrogate what "modernity" and "modernism" mean, how writers have tried to make sense out of such turbulent times, and what that has meant for literary studies.

**English 340****Academic and Professional Writing****A. Sonheim**

Imagine having the luxury of an entire semester of being able to work on developing your writing from the idea stage of a research project all the way through to its impressive conclusion. Often, it's easy to get turned off of research writing because everything goes so fast. In English 340, however, we take it slow. Using the resources in Heritage Hall (which contains amazing collections on everything from children's literature to Dutch immigration to the history of Calvin and much more!), we'll delight in the mystery of the search, wondering about possibilities, discovering what the archive offers, and working through all the parts of a research project. An excellent course for anyone wanting to improve their research writing abilities.

**ENGL 360****Creative Writing: Creative Non-Fiction****Rienstra**

Creative nonfiction is the practice of making literary essays out of *what is*. To do this well requires practice developing a range of prose styles, along with passionate curiosity and careful reflection. Anything is fair game for a topic: working at the Whip-ee-Dip, the ethical quandaries of border agents, competitive horse-jumping, DC vs. Marvel, how you felt going to four friends' weddings in one summer. In this course, we read a delightful assortment of (mostly) very recent essays and practice writing social commentary, memoir, reviews, and "enter-this-world" pieces. Along the way, we ponder the ethics and spiritual implications of artful truth-seeking with the raw material of our own and others' lives.

**English 371****The History of the English Language****Burkholder**

An analysis of the changes that have occurred throughout the history of the English language.

**English 380****Internship****Dine**

A course requiring students to work ten hours per week in a job related to English studies. This practicum asks students to reflect on vocation broadly and to apply theoretical, technical, and ethical principles to their work. Students will work with the Career Center to secure a suitable position.