This document contains information submitted by the teaching faculty of the Department of English, SIUC, to inform students about courses being offered.

The English Department Writing Centers (located in Morris Library Room 236 and Trueblood Hall Learning Resource Center) provide resources for all SIU-C students who want to improve their ability as writers. Students may be seen at either Center for single-visit appointments, which can be made two days in advance, or for regular weekly appointments, which continue for as much of the semester as the student wishes. There is no charge for these visits. Staff members at the Centers are graduate and undergraduate students trained in effective one-to-one teaching strategies. For more information, check out our website www.siu.edu/~write or contact: Dr. Jane Cogie, Director, Writing Center, Faner 2283, (618) 453-6846 or 453-1231.

For explicit information on prerequisites, students should consult the Undergraduate Catalog. For further information about course offerings, please contact the Department of English.

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<th>ENGL 414</th>
<th>NONDRAMATIC LITERATURE LATER EIGHTEENTH CENTURY (3 CR)</th>
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<td>414 – 001</td>
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<td>INSTRUCTOR: Chandler</td>
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**COURSE DESCRIPTION**

What is an emotion? What constitutes the self? And if we decide these questions matter, should we be worried about what will hold society together? These questions run through the literature of the middle to late 1700s. Some writers of this era approach them in ways that seem a bit distanced to us: they use previous literature of the middle to late 1700s. Some writers of this era approach them in ways that seem a bit distanced to us: they use previous literature, or a philosophical framework, or understandings about class structure, to make their points. You have to crack that code to get to the psychology they are advancing. Others dive right into subjective experience in ways that are breathtakingly modern. And still others use theories of the individual psyche to justify a political platform: for instance, to argue for a particular conception of human rights.

Eighteenth-century theories of emotion and identity will be highlighted in this advanced survey of British literature from the “age of Johnson” (so-called because of the enormous influence of the poet, critic, and lexicographer Samuel Johnson) through the era of the American and French Revolutions.

The course is set up as lecture-and-discussion. Attendance, participation, and course citizenship will affect your final grade.

**COURSE REQUIREMENTS**

*Undergraduates* – 3 hourly exams; 2 5-7-page papers with a limited research component; and quiz grades encompassing several formats (reaction papers, in-class writings, objective reading quizzes).

*Graduate Students* – 2 of the 3 exams; 2 10-12-page research papers; quiz grades as above.
REQUIRED TEXTS


ENGL 421 ENGLISH ROMANTIC LITERATURE (3 CR)

421 – 001 INSTRUCTOR: McEathron

COURSE DESCRIPTION
British Romanticism is a particularly vivid and rewarding field of study, a function of the narrow chronological confines of the period, the close personal relationships of many of its leading writers, and the extraordinary quality of the literature. This course will offer a detailed account of that literature and the surrounding cultural context, with a focus on the major English Romantic poets: William Wordsworth, Samuel Taylor Coleridge, John Keats, Lord Byron, Percy Shelley, and the labouring-class poet John Clare. The course will be organized around two main circles or “families” of writers – the Wordsworth & Coleridge circle, which extends to Dorothy Wordsworth, William Hazlitt, and Thomas De Quincey, and the Shelley & Byron circle. Our work with this range of figures will allow us both to examine recurrent themes of the Romantic period (Revolution, Nature, Prophecy, the Imagination, Individual Consciousness and Subjectivity) and to observe the dynamics of rivalry, friendship, and aspiration that were so integral to the era’s evolving literary history. We will also discuss the ways in which Romanticism’s aesthetic tenets – especially those involving the autonomy of the individual poetic voice – have come to dominate contemporary understandings of literary value.

COURSE REQUIREMENTS
Undergraduates – 3 Short Papers (3-5pp.); Midterm
Graduate Students – 2 Papers (8-10pp.); Midterm

REQUIRED TEXTS

ENGL 445  CULTURAL BACKGROUNDS OF WESTERN LITERATURE (3 CR)

445 – 001  INSTRUCTOR: Humphries

COURSE DESCRIPTION
This course provides an historical and literary critical reading of the literary masterpieces by Homer, Aeschylus, Sophocles, Euripides, Aristophanes, Plato, Virgil, Ovid, Augustine, Dante, Erasmus, Gottfried von Strassburg, Rabelais, Cervantes, Voltaire, Abbé Prévost, Goethe, and others. The primary objective is to acquire a familiarity with content, literary form, and cultural background as a means to help the student better understand and recognize the influence of these works on the development of the Western literary tradition.

REQUIRED TEXTS


ENGL 448A  IRISH LITERATURE SURVEY (3 CR)

448A – 001  INSTRUCTOR: Wiley

COURSE DESCRIPTION
This course comprises a survey of Irish literature from its medieval beginnings through the seventeenth century. Special attention will be given to the major genres of early Irish literature, especially the saga texts, hagiography, and poetry, as well as to important historical and cultural information. All works are read in translation.

REQUIRED TEXTS
Oliver Davies (ed.), Celtic Spirituality (Paulist Press, 2000).

Thomas Kinsella (trans.), The Táin (Oxford University Press, USA 2002).

Ann Dooley and Harry Roe (trans.), *Tales of the Elders of Ireland* (Oxford University Press, 2008).
Lahney Preston-Matto (trans.), *Aislinge Meic Conglinne: The Vision of Mac Conglinne* (Syracuse University Press, 2010).


**ENGL 452 NINETEENTH CENTURY ENGLISH FICTION (3 CR)**

**452 – 001 INSTRUCTOR: Collins**

**COURSE DESCRIPTION**

Close reading and discussion of seven Victorian novels (1847-1874) chosen for their variety of subject and their beauty of language and form. We will place these novels within their cultural and intellectual settings and explore, in particular, their treatment of social class, individuality and community, family relations, and romantic love.

By recent estimates, some 7,000 Victorians merit the title of “novelist”—and they produced more than 60,000 works of fiction. Our reading list is considerably smaller than that, but it still provides some sense of the sweep and reach of the novel in a period often held to represent the apex of English fiction.

We begin with the Brontë sisters: Charlotte’s ground-breaking and beloved *Jane Eyre* (1847), the “autobiography” of, in its author’s words, “a heroine as plain and small as myself,” and Emily’s radically experimental *Wuthering Heights* (1847), the twentieth century’s (and presumably the twenty-first’s) favorite nineteenth-century novel. Next is William Makepeace Thackeray’s masterpiece, *Vanity Fair* (1848), set in the Napoleonic era. The period’s finest example of satiric narration, this novel is vast in scope, with a range and depth of social criticism enormously influential on later writers. Then comes Anthony Trollope’s *Barchester Towers* (1857), an appealingly comic treatment of personal ambition and romantic love, and perhaps the closest thing the Victorians can offer to Jane Austen’s refined, witty, and needle-sharp commentary on misguided men and the women who set them straight. We then turn to “The Immortal” himself, Charles Dickens. His *Great Expectations* (1860-61), our second autobiographical novel, is a devastating meditation on guilt, love, and redemption set against the background of Victorian London. Next is George Eliot’s masterpiece, *Middlemarch* (1871-72), a study of provincial life in the 1820s, and frequently considered the finest novel of the entire century. Henry James decided that after *Middlemarch* the traditional English novel had nowhere to go; and although in this course we cannot pursue the new directions James staked out, we do end with a novelist whose originality bids fair, on its own terms, to match James’s: Thomas Hardy. Our final novel is his *Far from the Madding Crowd* (1874), a melodramatic, complicated, and beautiful work thoroughly Victorian in its subject-matter but pointing toward modernism in its newly expressive techniques and its break with older forms.

**COURSE REQUIREMENTS**
Careful, timely reading of the assigned novels and active, regular participation in class discussion. Two papers around ten pages (2,500 words) each (50% of final grade); a final examination (20%); and occasional in-class writing and/or quizzes (10%). Graduate students’ papers must show familiarity with relevant criticism. Graduate students (and undergraduate students by permission) may write one twenty-page paper rather than two shorter papers.

REQUIRED TEXTS


**ENGL 455 MODERN CONTINENTAL FICTION (3 CR)**

**ENGL 455 – 001 INSTRUCTOR: Humphries**

**COURSE DESCRIPTION**
This course serves as an introduction to modern novels that document social, cultural, and historical conflicts across a variety of literary schools (Existentialism, Impressionism, Modernism, Post-Modernism, etc.), and examines how an author, responding to specific historical, political, psychological, and ontological situations, invites the reader to reconsider his/her understanding of the world and the human subject.

**REQUIRED TEXTS**


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**ENGL 459A  AMERICAN PROSE 1900-MID-CENTURY (3 CR)**

**459A – 001 INSTRUCTOR: Klaver**

**COURSE DESCRIPTION**

English 459A covers American fiction from 1900 to 1960 and will survey novels and short stories from various regions of the United States from urban centers to the Midwest, South, and West Coast. Attention will be paid to modernism, regionalism, minority and women’s literature, socialism, and the Beats. Works include *The Autobiography of Alice B. Toklas, A Farewell to Arms, Cane, Go Down Moses, O Pioneers, Cannery Row, The 42nd Parallel, On the Road,* and short stories of Fitzgerald, Hurston, and O’Connor. Students will write a research essay and take midterm and final exams.

**REQUIRED TEXTS**


More details will be provided in class.

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**ENGL 485A  TEACHING WRITING AND LANGUAGE IN THE SECONDARY SCHOOL (3 CR)**

**PREREQUISITES:** *Important! If you have not yet been admitted into the TEP program, you need to drop this class and wait to enroll until you have been accepted into the program.*

**485A – 001 INSTRUCTOR: Voss**

**COURSE DESCRIPTION**

This course will give pre-service teachers the tools to become critically reflective about various approaches to teaching composition. Additionally, it will equip secondary education majors with specific strategies for successfully teaching writing and language in their future classrooms. Course content will also examine how technology is changing the ways we write and teach writing. Students will work toward developing a philosophy of integrated secondary Language Arts instruction that is consistent with various national, state, and district standards and guidelines.

**REQUIRED TEXT**

ENGL 485B  TEACHING READING AND LITERATURE IN THE SECONDARY SCHOOL (3 CR)

PREREQUISITES: Admittance to Teacher Education Program through CoEHS.

485B – 001  INSTRUCTOR: Jackson

COURSE DESCRIPTION
This course will explore various approaches to teaching literature and critical reading skills at the secondary level, with special attention to strategies for motivating and supporting reluctant readers. Course topics will include: 1) principles of curriculum design, including the selection of appropriate literary works; 2) suggestions for devising and implementing a response-based literature program; 3) approaches to teaching young adult literature; 4) overview of professional resources concerning the teaching of literature in the secondary school. Students will work toward developing a philosophy of integrated secondary Language Arts instruction that is consistent with various national, state, and district standards and guidelines.

REQUIRED TEXTS

Ericson, Bonnie. Teaching Reading in High School English Classes, 2nd ed. NCTE. ISBN: 978 0814151860


ENGL 492A  CREATIVE WRITING SEMINAR: FICTION (3 CR)

PREREQUISITES: Consent of instructor

492A – 001  INSTRUCTOR: Lordan

COURSE DESCRIPTION
A workshop designed to equip students with the critical tools necessary for the creation and revision of original prose fiction. Students will create new work and critique one another’s work.

COURSE REQUIREMENTS

REQUIRED TEXTS
No required text.
**ENGL 492B  CREATIVE WRITING SEMINAR: POETRY (3 CR)**

**PREREQUISITES:** Consent of instructor

**492B – 001 INSTRUCTOR:** Tribble

**COURSE DESCRIPTION**

**TOPIC:** POETRY

Instruction in advanced writing of poetry. A directed written project in poetry will have to be submitted at the end of the semester. A collection of poems of what instructors consider to be acceptable quality will fulfill the course requirement.

**REQUIRED TEXTS**

**ENGL 493  SPECIAL TOPICS - (3 CR)  Same as WMST 491-001**

**493 – 001 INSTRUCTOR:** Dougherty

**COURSE DESCRIPTION**

**TOPIC:** “Vampires”

“what vampires are in any given generation is a part of what I am and what my times have become”

Nina Auerbach

The vampire has been frightening and seducing readers and audiences for almost two centuries now, and in recent years has seemed ubiquitous, the focus of numerous books, films, and television shows. But what accounts for the enduring appeal of the vampire? How does the vampire change in response to, and even shape, cultural change? What is the vampire made to symbolize in his times?

In this course we will attempt to answer these questions, exploring the vampire as the symbol of what we find monstrous and what we crave, our deepest cultural anxieties and our deepest cultural desires. We will examine the ways in which the vampire comes to represent, in different eras or all at once, desire and repulsion, modernity and anachronism, productive capitalism and aristocratic decadence, transgression and transcendence, addiction and abstinence. We will look, in particular, at the ways in which vampire stories channel cultural anxieties about gender and sexuality.

**COURSE REQUIREMENTS**

The texts for the course will include books, films, and episode of television shows. Undergraduates will be required to write two major papers and multiple response papers, and take a final exam. Graduate students will be required to give an oral presentation and write a standard seminar paper.

**REQUIRED TEXTS**


Films and TV series we may view:
- *Nosferatu.*
- *Dracula* (1931).
- *The Lost Boys.*
- *Buffy the Vampire Slayer.*
- *Angel.*
- *Blade.*
- *Twilight.*
- *True Blood.*
- *The Vampire Diaries.*
- *Let the Right One In.*
- *Near Dark.*
- *Cronos.*

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<tr>
<th>ENGL 493</th>
<th>SPECIAL TOPICS - (3 CR)</th>
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<td>493 – 002</td>
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**COURSE DESCRIPTION**

**TOPIC:** Approaches to Teaching College Composition

English 493-2 offers a practical-based approach to teaching college writing, primarily first-year composition. In this course, students will not only learn what experts in the field of composition and rhetoric espouse in terms of their theories of learning and composing but will also decide for themselves as to what pedagogical methods function best, as they identify their working practices and create materials in line with both a first-year composition course’s given objectives and structure and their own personal teaching ideology and purposes. Students, in order that they may discover how to best instruct their own classes on both the individual and group level, will work independently and in unison to develop units for current and future courses, namely in first-year composition. This course’ methods of presentation include lecture and class discussion, individual presentations, visitation of experienced composition instructors’ sections, and the completion of a series of writing assignments, including a short paper, teaching journal, teaching philosophy (this document’s contents may be rudimentary for some students), and complete writing assignment for inclusion in a future teaching portfolio. Course readings will span the following topics of concern to new instructors: engagement in the writing process; planning an essay and unit; dynamic, adaptive modeling; conferencing; utilizing evaluative methods and having a basic knowledge of university-wide assessment practices and their purposes; understanding the concept of professionalism and becoming familiar with general or commonly held “rules” for and “responsibilities” of teachers; navigating the multitude of common dilemmas instructors face, such as
absenteeism, that can hamper student achievement; and, overall, brainstorming and utilizing situational-based approaches to teaching composition.

COURSE REQUIREMENTS
English 493-02 is a course designed for those who are teaching first-year composition as a part of a graduate assistantship; this course is appropriate for literature majors, both Ph.D. and M.A., and for students in the M.F.A. program.

REQUIRED TEXTS
TBA

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<th>ENGL 494</th>
<th>CULTURAL ANALYSIS AND CINEMA (3 CR)</th>
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<td>494 – 001</td>
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COURSE DESCRIPTION

TOPI:

STYLE AND MEANING IN FRENCH AND HONG KONG GANGSTER FILMS

Following the tradition of the previous Eng. 494 class on the British Gangster film, this class intends to examine the stylistic elements comprising the work of Jean-Pierre Melville (1917-1973) and its influence on the Hong Kong films of Johnnie To (1955- ). Although never officially a part of the French New Wave, Melville’s work influenced not only a new group of French directors but also Americans such as Walter Hill in his 1978 FILM DRIVER co-starring Ryan O’Neal, Isabelle Adjani, and Bruce Dern but also Hong Kong directors such as John Woo and Johnnie To. Although John Woo has frequently expressed his interested in making a version of Melville’s classic gangster film THE RED CIRCLE, it now seems more likely that Johnnie To will film it especially since his 2009 film VENGEANCE stars Johnny Hallyday in a role originally intended for Melville’s key star player Alain Delon.

COURSE REQUIREMENTS
Assignments will be written essays. Several handouts will be distributed in class.

REQUIRED TEXT

RECOMMENDED TEXT
### ENGL 498  INTERNSHIPS (3 – 9 CR)

**PREREQUISITES:** Written approval from department and academic unit and enrollment in an English degree program or consent of department.

498 7-- **INSTRUCTOR:** Tribble
Students should use their Instructor’s “700” number for this section.

### ENGL 499  READINGS IN LITERATURE AND LANGUAGE (1 - 3 CR)

**PREREQUISITES:** Prior written departmental approval required. Enrollment in an English degree program or consent of department.

499 7-- Students should use their Instructor’s “700” number for this section.

### ENGL 500  PROSEMINAR (3 CR )

500 – 001 **INSTRUCTOR:** Boulukos

**COURSE DESCRIPTION**
**TOPIC:** TBA

**COURSE REQUIREMENTS**
TBA

**REQUIRED TEXTS**
TBA

### ENGL 502  TEACHING COLLEGE WRITING (3 CR)

502 –001 **INSTRUCTOR:** Dively

**COURSE DESCRIPTION**
This course is designed to introduce you to current scholarship on the teaching of college composition and to help you learn to apply knowledge gained from that scholarship to your own teaching. Much of our attention this semester will focus on the following topics: various theories informing "best practices" in writing instruction; strategies for conducting daily activities in the writing classroom; principles for designing and sequencing writing assignments; and effective practice regarding response to and evaluation of student writing. Though the primary purpose of this course is to help you become well-
informed and adept teachers of college writing in general, it also will provide a forum for addressing insights and concerns specific to the experience of teaching English 101 at SIUC.

COURSE REQUIREMENTS
Coursework will include readings on composition theory and pedagogy, formal and informal exercises intended to offer you “hands-on” experience with some of the concepts addressed in the course readings, an article-length paper on an issue relevant to composition pedagogy, and a research presentation.

REQUIRED TEXTS
Various articles on e-reserve through Morris Library.

** The following are already provided for those who teach in the Writing Studies Program**


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<th>ENGL</th>
<th>503</th>
<th>PROFESSIONAL DEVELOPMENT FOR NEW GAs (2 CR)</th>
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NO TEXTBOOKS REQUIRED

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<th>ENGL</th>
<th>510</th>
<th>RENAISSANCE STUDIES (3 CR)</th>
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COURSE DESCRIPTION

TOPIC: Lyric, Loyalty, and Loss, or: Why we Should Still Care about the Cavaliers.

Why should we care about Cavalier poetry, as opposed to its more intellectual and intricate counterpart, metaphysical poetry? Or more pointedly, why should we not chalk Cavalier poetry up to the dying, nostalgic gasps of a landed aristocracy, the poetry, in short, of a benighted, feudal past? This seminar begins by proposing that Cavalier verse is interesting insofar as it fights against a present apocalyptic change within history, as opposed to bowing to history’s inevitable march. In this respect, it is far from exhibiting a passive royalism. Instead, it explores the nature of allegiance and loyalty, treating them not just as conserving gestures, but also transformative ones. In addition, even before the regicide, Cavalier lyrics grapple proleptically with the nature of loss. They explore the event of loss itself, what it means to
lose something in the present, as opposed to recognizing and lamenting a loss retroactively. However, because these poets focus so intensely on this subject, our modern notions of loss—constitutive absence, ineffable trauma, the constantly receding Other—seem decidedly inadequate. In short, the goal of this seminar is to read Cavalier verse as something more interesting and more complex than a confirmation of Hegel or psychoanalysis.

To this end, we will read the major early Cavalier poets, Ben Jonson and Thomas Carew, as well as their descendents, especially Robert Herrick and Richard Lovelace, who were engaged in the conflicts surrounding the Civil War and Regicide. In addition, we will conclude with two very different responses to the Cavalier tradition: Andrew Marvell and Lucy Hutchinson. Critical readings for the course will focus on the elegiac tradition and its metamorphosis during the seventeenth century and lyric’s conceptual relationship to historical events.

COURSE REQUIREMENTS
Five short analysis papers, one oral presentation, one seminar paper.

REQUIRED TEXTS

Modern Editions
  Thomas Carew, *Poems* (1640)
  John Suckling, *Fragmenta Aurea* (1646)
  Robert Herrick, *Hesperides* (1648)
  Richard Lovelace, *Lucasta* (1649)
  Abraham Cowley, *The Mistresse* (1647) and *Poems* (1656)
  Edmund Waller, *A Panegyrick to My Lord Protector* (1655) and *Poems* (1664)
Since Homer’s *Iliad*, certain characteristics have recurred in war literature: Panoramic battle scenes revealing the scope, even *grandeur* of war leading into impressionistic or hyper-realistic close-ups of combat; horrific violence; confusion and terror; comradeship among the men, often unparalleled in civilian life; psychological conflicts between domestic memories and battlefield loyalties; and the sense that civilization hangs in the balance of the individual struggle. All these traits can be found in the literature of World War I, the “Great War.” In this course, we will examine various texts—literary, autobiographical, theatrical, visual, and musical—created in response to the war by those who directly witnessed the brutality of trench warfare, those who observed the war from a greater distance, and those who tried to shaped the public’s attitude about the war. One of the goals of the course is to understand the dramatic changes in English, and European, society that occurred between 1914 and 1918. For example, in 1915, the spirit of optimistic, even romantic, patriotism was articulated by Rupert Brooke in the rhetorically efficient opening line of his sonnet “the Soldier”: If I should die, think only this of me;/That there’s some corner of a foreign field/That is forever England.” After the Battle of the Somme, a mere eighteen months later, the sentiment concluding Wilfred Owen’s most famous poem was already commonplace among soldier authors: “My friend, you would not tell with such high zest/To children ardent for some desperate glory,/That old lie: *Dulce et decorum est/Pro patria mori.*” Our goal will be to understand how such a change occurred first among the soldiers in the trenches and then to the rest of the culture by the 1918 Armistice. Was there, for instance, a clear divide between the bitter irony articulated by writers and poets at the front versus the unfettered jingoism expressed those at home? To explore such questions, the course will involve a study of such topics as: consent and descent in battlefield poetry, the influence of the war on modernist literary practices, the role of the literary writer in political propaganda, gender and class at home and in the trench, the visual arts and public policy, the sudden spate of war memoirs and literature a decade after the war, and the relationship between period literary texts and their contemporary literary cousins.

**Class Times:** Thursday 5:00-7:30

**Assignments:** At least one oral presentation (20-30 minutes) on a selected primary or critical text, one 20-page research/critical paper, class participation.

**Tentative Texts:**
Jon Silkin, ed. *Penguin Book of First World War Poetry*
Erich Maria Remarque, *All Quiet on the Western Front* (German)
Virginia Woolf, *Mrs. Dalloway*, “War in the Village,” and “The War in the Street”
Vera Brittain, *Testament of Youth*
Frederic Manning, *Her Privates We*
Robert Graves, *Good-bye to All That*
Pat Barker, *Regeneration*
David Malouf, *Fly Away Peter*

**Films Viewed and/or Discussed:**

*Battle of the Somme* (1916)
*Civilization* (1916) (American)
*The Little American* (1917) (American)
*J'accuse* (1919) (French)
*Paths of Glory* (1957) with references to Humphrey Cobb’s 1935 novel
*All Quiet on the Western Front* (1958)
*Johnny got His Gun* (1971) with references to Dalton Trumbo’s 1939 novel
*Behind the Lines* (1997)

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**ENGL 582 ISSUES IN WPA (3 CR)**

**582 – 001 INSTRUCTOR: Cogie**

**COURSE DESCRIPTION**

**TOPIC:** The Intersection of Pedagogy, Administration, and Politics in Directing a Writing Center

As many teachers recognize, the potential of writing centers to help students with writing is enormous. Yet realizing this potential involves understanding not just theories of collaborative learning but also the interplay of pedagogy with the administration and politics of the individual center and its location within the larger institution. Like writing program administrators, then, writing center directors face decisions that are at once pedagogical, administrative, and political. This complicated balancing act means that a seemingly small change in a center—in its bureaucracy, layout, or source of funding, for instance—can have significant repercussions for the realization of the center’s mission: helping students become better writers. Smart directors learn to negotiate the tensions inherent in their work, such as the tensions between the needs of individual students and the institution’s gate keeping demands. In responding to these and other challenges, directors must continually test theory against practice and practice against theory and train the Center’s staff to do the same.

In this course, then, we will focus on the issues and challenges directors face on a daily basis and investigate theories that help to shape writing center work. Our topics will include the following: collaborative learning theory and its application in one-to-one and classroom-based tutoring and in interactions integral to writing center administration and tutor training; the debate concerning the tutor’s appropriate role; analysis of sociolinguistic factors affecting writing center sessions with a variety of student populations (e.g., ESL and dialect speakers and students with disabilities); characteristics of online tutoring; tutor selection and training; writing centers and their assessment in different types of institutions and with different institutional locations; and the role of research in directing a writing center.

In addition to class discussions of these issues, class members will receive hands-on experience through working in the SIUC Writing Center two hours each week. Course assignments will include response papers on specific readings, field notes on observed tutoring sessions, facilitation of class discussion on a
sequence of readings, a plan for a tutor training segment on a specific topic, and a research project on an issue of particular interest to the student.

**REQUIRED TEXTS**


*Course Pack for English 582, The Intersection of Pedagogy, Administration, and Politics in Directing a Writing Center*. Carbondale: 710 Bookstore, Fall 2012.

**RECOMMENDED TEXTS**


**ENGL 589 READINGS IN LITERATURE AND LANGUAGE (3 – 12 CR)**

**PREREQUISITE:** Prior written departmental approval required. Enrollment in an English degree program or consent of department.

589 7-- Students should use their Instructor's "700" number for the section.

**ENGL 592 CREATIVE WRITING SEMINAR (4 CR)**

592 – 001 INSTRUCTOR: Blackwood

**COURSE DESCRIPTION**

**TOPIC:**

**REQUIRED TEXTS**
## ENGL 592  CREATIVE WRITING SEMINAR (4 CR)

**INSTRUCTOR:** Jordan

**TOPIC:** TBA

**REQUIRED TEXTS**

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## ENGL 595  INDEPENDENT READINGS (1 – 9 CR)

**PREREQUISITES:** Twenty-four (24) classroom credit hours beyond M.A., exclusive of audits and readings. Enrollment in an English degree program or consent of department.

**595 - 002**  
Students should use their Dissertation Director's "700" number for the section.

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## ENGL 597  COMPOSITION THEORY (3 CR)

**INSTRUCTOR:** McClure

**TOPIC:** This course acquaints students with theories of composition in two ways: theories of discourse (i.e., attempts to systematically describe variables of human communication and how they interact) and theories of composing (attempts to systematically describe the ways people write). Students will read both primary and secondary texts of key figures in composition theory including Berthoff, Bizzell, Britton, Bruffee, Christensen, Coles, D'Angelo, Elbow, Emig, Flower, Heath, Kinneavy, Kroll, Lunsford, Moffett, Reither, Shaughnessy, and others. The approach to this course will be both historical and analytical. Assignments will include keeping a journal, two or three major projects, and a final examination.

**COURSE REQUIREMENTS**
Readings. Series of major assignments (annotated bibliography, intro to theorist, bibliographic essay). Journal. Final examination. This course is required of Rhetoric & Composition majors and minors.

**REQUIRED TEXTS**

**Texts (Required of All Students)**
**ISBN:** 0873521900

**ISBN:** 0874218314
**ISBN**: 0195120183

Boynton/Cook, 1983.  
**ISBN**: 0867090472

**ISBN**: 039300919X

**ISBN**: 0867091819

**ISBN**: 0814109772

**Texts (Required of Assigned Groups)**

**ISBN-10**: 0809313006

**ISBN-10**: 0809315793

Couture, Barbara. *Toward a Phenomenological Rhetoric: Writing, Profession, and Altruism*.  
**ISBN-10**: 0809320339

**ISBN**: 0809330415

**ISBN**: 0809322447

**ISBN**: 0791423050

**Texts (Recommended)**

Berthoff, Ann E. *The Making of Meaning; Metaphors, Models, and Maxims for Writing Teachers*.  
**ISBN**: 0867090030

**ISBN**: 0867093358

**ISBN**: 0876261349

Heilker, Paul, & Peter Vandenberg, eds. *Keywords in Composition Studies*. Portsmouth, NH: Boynton/Cook, 1996.  
**ISBN**: 0867093994

**ISBN**: 1880393131 [LEA, Inc., 1995]

**ISBN**: 0195125363
**ENGL 599  THESIS (3 CR)**

**PREREQUISITES:** Successful completion of 15 hours of graduate work on the Master's degree and consent of the thesis director. Enrollment in an English degree program or consent of department.

| 599 | 7-- | Students should use their Thesis Director’s “700” number for this section. |

**ENGL 600  THESIS (1-36 CR)**

| 600 | 7-- | Students should use their Dissertation Director’s “700” number for this section. |

**ENGL 601  CONTINUING ENROLLMENT (1 CR)**

| 601 | 724 | ALL students will register under this section. |