This document contains information submitted by the teaching faculty of the Department of English, SIU Carbondale, 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 Carbondale 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 120H HONORS COMPOSITION (3 CR)</th>
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120H – 001   INSTRUCTOR: TBA

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120H – 002   INSTRUCTOR: Collins

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120H – 003   INSTRUCTOR: TBA

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120H – 004   INSTRUCTOR: Fox
COURSE DESCRIPTION
English 120 Honors is restricted to students with an ACT score of 29 or higher or CLEP test qualifying score of 57-60 or admission to the University Honors Program. This course involves reading and analysis of five critically important books addressed to the general reader. Writing assignments will be rigorous critiques of each of the assigned books. This will count for 75% of the final grade. Each student will be required to keep a writer’s journal (15% of final grade). Class participation will account for the remaining 10%.

REQUIRED TEXTS

ENGL 120H HONORS COMPOSITION (3 CR)

PREREQUISITES: ACT score of 29 or higher or CLEP test qualifying score of 57-60 or admission to the University Honors Program.

120H – 005 INSTRUCTOR: Amos

ENGL 120H HONORS COMPOSITION (3 CR)

PREREQUISITES: ACT score of 29 or higher or CLEP test qualifying score of 57-60 or admission to the University Honors Program.

120H – 006 INSTRUCTOR: Jackson

COURSE DESCRIPTION
TOPIC: Education

English 120 Honors Composition will introduce students to strategies for critically reading, thinking, researching, and writing in academic communities. Assignments will focus on anchor standards found in the Common Core Standards for reading, writing, listening and speaking. Additional coursework will include discussion of and/or written responses to assigned reading from CCSS Exemplars.

STUDENT LEARNING OBJECTIVES: Students will be able to: (a) reinforce their good habits for writing by writing routinely over extended time frames (research, reflection, and revision; (b) read closely to determine the text and connect text to text, text to world, and text to self; (c) use technology, including the Internet, to produce and publish writing; (d) prepare for and participate effectively in a range of conversations and collaborations with diverse partners.

REQUIRED TEXTS
• A variety of selected readings (books, journals) throughout the semester.

**ENGL 121 WESTERN LITERARY TRADITION (3 CR)**

121 – 002  

**INSTRUCTOR:** Anthony, E.

**COURSE DESCRIPTION**

**Topic:** Knowledge, Language and Power

This section of 121 introduces students to touchstone literary texts of the Western canon, from Sophocles to Kafka. Our primary inquiry is to consider the way literature expresses and influences ideas about knowledge, power and language. The Western literary tradition exhibits a deep ambivalence about knowledge: who provides it (divine source or human endeavor); who claims it and for what purpose. Similarly, the tradition is rich with troubled portraits of human striving and the use of power (authority). Lastly, language as a vehicle to deliver (or obstruct) knowledge and power is a primary topic we consider while we read some of the most canonical -- and thrilling -- literary passages in Western culture.

Students learn about the social and political contexts of each text. Students are introduced to literary terms pertinent to the genre at hand (poetry, drama, the novel and the short story).

**REQUIRED TEXTS**


**ENGL 204 LITERARY PERSPECTIVES-MODERN WORLD (3 CR)**

**PREREQUISITES:** Engl 102 or equivalent.

204 – 001, 002  

**INSTRUCTOR:** Anthony, E.

**COURSE DESCRIPTION**

The literature of the 20th century depicts the modern world as a place of shifting perspectives and uncertain values. Many writers and critics refer to our time as one of dislocation. This description can be seen as positive or negative. On the one hand, the modern world is a place where the creativity of the artistic and technological imagination has brought us delight and comfort, along with considerable ethical and moral puzzles. On the other hand, the modern world is a place of conflict and homelessness (from traditions, families, values and familiar narrative forms), a situation that can result in exhilaration and terror both. In the twentieth century, our capacity for genocidal warfare is precariously balanced against our awareness of the integrity of others different from ourselves and our responsibility for the world. These are the perspectives that define this course.
In English 204 students will be expected to participate in discussion and to practice critical and thoughtful reading and writing. Instructors will choose readings from 1900 to the end of century, giving balanced attention to each quarter of the century. Some sections may require attendance at films or dramatic productions outside of regular class sessions.

**ENGL 204 LITERARY PERSPECTIVES-MODERN WORLD (3 CR)**

**PREREQUISITES:** Engl 102 or equivalent.

**204 – 950 INSTRUCTOR:** Klaver

**COURSE DESCRIPTION**
This section of English 204 is a distance online course. The theme is “Literature of War.” The course looks at literature that has been written about the major wars of the twentieth century, World War I, World War II, and the Vietnam War. It includes a short section on the Iraq War. Poetry, novels, plays and films are studied.

**REQUIRED TEXTS**
- Hemingway, Ernest. *A Farewell to Arms*
- Vonnegut, Kurt. *Slaughterhouse Five*
- Ionesco, Eugene. *Rhinoceros and Other Plays*
- Kovic, Ron. *Born on the Fourth of July*
- O’Brien, Tim. *The Things They Carried*

**ENGL 205 AMERICAN MOSIAC IN LITERATURE (3 CR)**

**PREREQUISITES:** Engl 102 or equivalent.

**205 – 001 INSTRUCTOR:** Jackson

**COURSE DESCRIPTION**
This class is a must take course for students who want to know more about America and her immigrant families. The course covers material about the first inhabitants of America (First Americans/Native Americans), the Early immigrants (First and Second Wave) and their adaptations to the New World, the Chinese immigrants (The Gold Rush), The Great Migration (Harlem Renaissance/Civil Rights Movements), Migrants and Migrant Workers (Puerto Ricans, Mexicans/Chicanos), Japanese immigrants (The Internment), as well as the New Immigrants of the Twentieth-First Century. The assigned readings of this class are filled with history, disappointments, humor, success and daily life happenings. The assigned readings will reflect your family life or the life of others. There are many great discussions and most importantly, the class helps to preserve cultural differences, provides opportunity for self-discovery to resolve conflict arising from differences in others without the loss of self.

This is a great class for students who want to better understand America and her people and the great contributions that so many have made to make America what she is today and what she will become tomorrow. Her greatness depends on what you know and think about her history.
COURSE REQUIREMENTS

- Dialectal Journals
- Articles
- Response Essays

REQUIRED TEXTS


ENGL 212  AMERICAN STUDIES (3 CR)

PREREQUISITES:

212 – 950  INSTRUCTOR: Anthony, D.

ENGL 225  WOMEN IN LITERATURE (3 CR)

PREREQUISITES:

225 – 950  INSTRUCTOR: TigerLily

ENGL 300  INTRODUCTION TO LANGUAGE ANALYSIS (3 CR)

PREREQUISITES: Engl 101 and Engl 102 respectively or Engl 120 H with a grade of “C” or better.

300 – 001, 002 and 950  INSTRUCTOR: Voss

COURSE DESCRIPTION

ENGL 300-1 and 300-2 (general grammar courses, with components especially designed for future journalists and English teachers) deal with the nature of language and linguistic inquiry.

“Introduction to language analysis” means that I will introduce you to the dissection of the English language. That is to say, we will categorize components of speech into subjects, objects, verbs, complements, adjectives, adverbs, gerunds, participles, prepositions, conjunctions, etc.... A visual representation of language analysis is sentence diagramming. If you have never done that in high school, don’t worry, we will start from scratch. By the end of this course, you will all know how to do it. Your textbook is not there to TEACH you sentence diagramming (that's what I will do); it is a motivational guide that teaches (especially future English teachers) the appreciation of the scientific analysis of language.
COURSE REQUIREMENTS

- Special email address for ENG 300-1 and 300-2:
  You will be required to use ONLY the class email given to you by your instructor.

- Blog summaries:
  Every student has to write one reading summary for 10 pts. In addition, you will receive 1 point for each of your 20 responses to your peers’ summaries. You only need to comment on 20 reading summaries, although we are 25 students in class. The rest can be used for extra credit at the end of the semester.

- Mini Grammar Lessons (10 – 15 minutes):
  In order to show your understanding of certain grammatical problems, you will instruct your peers about a topic from the following list. You will google your topic by yourself, and create your mini lesson with the help of sources you located. Your oral performance will be videotaped by a peer with an I-Flip camera, and you will write a short performance analysis after viewing your recording (checklist provided) about how you think you did. This is your own quality control. The video critique is worth 20 points.

- Professionalism (50 points):
  In-Class Participation, Punctuality, Preparedness

REQUIRED TEXTS


**ENGL 301 INTRODUCTION TO LITERARY ANALYSIS (3 CR)**

**PREREQUISITES:** Engl 102 or Engl 120 H or equivalent.

**301 – 001 INSTRUCTOR:** Humphries

**COURSE DESCRIPTION**

This is an intensive reading and writing course designed to acquaint students with the basic concepts and practice of literary analysis. The current section will introduce students to significant literary critical theories: New Criticism, Structuralism, Deconstruction, Psychoanalytic Criticism, Feminism, Queer Studies, Marxism, Historicism and Cultural Studies, Postcolonial and Race Studies, and Reader-Response criticism, and will address the practice of literary analysis and critical theory in connection with the intensive reading of the following texts: Sophocles, *Oedipus Tyrannus*, William Shakespeare, *Hamlet*; and Bram Stoker, *Dracula*, Milan Kundera, *The Unbearable Lightness of Being*, and a selection of poems by Sylvia Plath and Paul Celan.

**REQUIRED TEXTS**


ENGL 301  INTRODUCTION TO LITERARY ANALYSIS (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H or equivalent.

301 – 002  INSTRUCTOR: Anthony

COURSE DESCRIPTION

REQUIRED TEXTS
• Bram Stoker. *Dracula: Case Study in Contemporary Criticism*. Bedford St. Martin’s. ISBN 9780312241704
• Cormac McCarthy. *All the Pretty Horses*. Vintage. ISBN 9780679744399
• Herman Melville. *Benito Cereno*. Bedford St. Martin’s. ISBN 9780312452421
• Art Speigelman. *Maus II*. Pantheon. ISBN 9780521814256

ENGL 302A  EARLY BRITISH LITERARY HISTORY (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H or equivalent.

302A – 001  INSTRUCTOR: Chandler

COURSE DESCRIPTION

A survey course covering the fifth through the seventeenth centuries, 302A examines the Medieval and Renaissance periods of British literary history. Through lecture and discussion, the course introduces representative writers and key developments of these two eras. This is an exciting course because it covers the three giants of English literature – Chaucer, Shakespeare, and Milton – while also allowing us to explore works that don’t have as much star power (including some written over several decades, by people whose names we don’t know), but that have survived because they are beautiful and express powerful ideas.

Students are expected to purchase the required textbooks in print form and to bring the appropriate volume to each class for reference during discussion.

COURSE REQUIREMENTS
• Three 3-5-page papers
• Midterm
• Final exam
• 15 quizzes and/or brief writing assignments

REQUIRED TEXTS
ENGL 302B MID BRITAIN LITERARY HISTORY (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H or equivalent.

302B – 001 INSTRUCTOR: McEathron

COURSE DESCRIPTION
This course surveys British literature from 1660 to 1900. Roughly a third of the course is devoted each to Restoration and 18th century literature, the Romantics, the Victorians. Emphasis is on an understanding of the literature itself, but students also consider works in relation to their historical eras and their social contexts.

COURSE REQUIREMENTS
- Three papers (4-5 pgs.)
- Two 1-hour exams

REQUIRED TEXTS
- The Norton Anthology of English Literature (9th Edition), Paperback
  Vol C: The Restoration and the 18th Century ISBN 9780393912517
  Vol E: The Victorian Age ISBN 9780393912531

ENGL 303 EARLY US LITERARY HISTORY (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H or equivalent.

303 – 001 INSTRUCTOR: Shapiro

COURSE DESCRIPTION
ENGL 303 aims to familiarize students with the wide variety of writers and genres of writing that constitute early and 19th-century American literature. Writers studied include Rowlandson, Franklin, Wheatley, Foster, Irving, Poe, Thoreau, Hawthorne, Douglass, Stowe, Jacobs, Melville, Whitman, Dickinson, Chesnutt, and Crane. This course also teaches an approach to literary analysis that privileges both form (or the close reading of individual texts) and history (or the situating of texts in their specific, dense historical contexts).

In 1839, John L. O’Sullivan argued that the United States represents an escape from the European past: “our national birth was the beginning of a new history, the formation of an untried political system, which separates us from the past and connects us with the future only; and so far as regards the entire development of the natural rights of man, in moral, political, and national life, we may confidently assume that our country is destined to be the great nation of futurity.” For O’Sullivan, the US marks the beginning of a new stage in world history because American democracy augurs an “equality” that is “perfect” and “universal.” ENGL 303 charts how writers produced the image of North America as a space and polity defined by equality as well as unheralded opportunities for individual self-determination and development. At the same time, we will examine how writers...
responded to and participated in historical developments—Indian dispossession, racial slavery and its legacies, the “cult of true womanhood,” and the economic inequalities accompanying the “market revolution” and industrialization—which would seem to controvert the utopian notion of America as committed to an “equality” that is “perfect” and “universal.” This course ultimately endeavors to equip students with an understanding of how the very ideas of “America” and “American” were disputed in and articulated by imaginative writing from the 17th century to the beginnings of modern America.

COURSE REQUIREMENTS

- 2 exams
- A series of short papers

These assignments will require students to develop their own well-reasoned, well-supported arguments about the work that imaginative writing does in early and nineteenth-century America.

REQUIRED TEXTS


NO E-TEXTS!

ENGL 305 MODERN BRITISH US LITERARY HISTORY (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H or equivalent.

305 - 001 INSTRUCTOR: Molino

COURSE DESCRIPTION

This course entails an examination of literature of British, Irish and American proto-modernist, modernist and postmodernist writers—writers, dramatists and poets from the turn of 20th century to the present—who attempt to explore such problematic issues as culture, class, race, history, and memory in their works.

COURSE REQUIREMENTS

- Attendance
- Short (2-3 page) analysis essays on various assigned texts
- Four examinations

REQUIRED TEXTS

ENGL 307i  FILM AS LITERARY ART  (3 CR)

PREREQUISITES: Enrollment restricted to juniors and seniors. Open to sophomores only by instructor’s permission.

307i – 001  INSTRUCTOR: Williams

COURSE DESCRIPTION

TOPIC: The Cinema Of Orson Welles

2015 is the centenary of Orson Welles and the 307 Core Curriculum for this year will be dedicated to celebrating his work. Although mostly associated with CITIZEN KANE (1945), Welles's artistic stature is not exclusively associated with this one masterpiece from which he supposedly declined for the rest of his career. In fact Welles was a master not just of cinema but also theater, radio, independent film, the film essay that influenced the later work of Evans Chan and Chris Marker as well as using the arts for educational purposes. In fact, his talent was multi-dimensional setting a standard that contemporary cinema has yet to reach.

As well as running documentaries on Welles, the class will show his first short film HEARTS OF AGE (1934), CITIZEN KANE, the theatrical version of THE MAGNIFICENT AMBERSONS (1942) followed by a reconstruction of the version Welles originally intended, and other films such as THE LADY FROM SHANGHAI, MACBETH, OTHELLO, TOUCH OF EVIL, THE TRIAL, and CHIMES AT MIDNIGHT. His essay film F FOR FAKE as well as his television short "The Fountain of Youth" will also be screened.

COURSE REQUIREMENTS

Four written assignments (6 page minimum)

REQUIRED TEXTBOOKS


ENGL 352  FORMS OF POETRY  (3 CR)

PREREQUISITES: Engl 382A or consent of instructor.

352 – 001  INSTRUCTOR: To be announced

COURSE DESCRIPTION

This poetry-writing course covers such subjects as poetic meter and scansion, iambic pentameter, blank verse, English and Italian sonnets, villanelles, sestinas, rondeaus, pantoums, ghazals, blues poetry, free verse, and poetry performance. Course requirements: poems written in all assigned forms, memorization and recitation of a poem in class, a brief paper written about the poem chosen for recitation, and an exam on poetry terms.
ENGL 355B SURVEY AFRICAN AMERICAN LITERATURE SINCE 1940 (3 CR)

PREREQUISITES:

355B – 001 INSTRUCTOR: Frank Chipasula

ENGL 365 SHAKESPEARE (3 CR)

PREREQUISITES: Engl 101 and Engl 102; or Engl 120 H; or equivalent.
Satisfies the Writing-Across-the-Curriculum requirement

365 - 001 INSTRUCTOR: Collins

COURSE DESCRIPTION
Lecture with discussion. Close reading and analysis of six plays taken in order of composition (some dates are provisional): an earlier comedy (The Merchant of Venice, 1596–7), a history play (Henry V, 1598–9), a tragedy (Hamlet, 1600–1), a festive comedy (Twelfth Night, 1601), a “problem play” (Measure for Measure, 1603), and a late romance (The Tempest, 1611). Lectures will focus on Shakespeare’s dramatic artistry and central themes, with due attention to cultural and historical contexts and to strategies for reading his verse with understanding.

COURSE REQUIREMENTS
- Students must obtain paperback copies of the six plays in the Signet Classic editions
- Timely and careful reading of the plays, including assigned supplementary material
- Regular attendance and active participation in any discussions
- In-class writing and/or reading quizzes (25% of course grade)
- Three analytic essays, minimum 1,000 words each (45% of course grade)
- Mid-term and final examinations (30% of final grade)

REQUIRED TEXTS
- Shakespeare. The Merchant of Venice. Signet Classic. ISBN 9780451526809

NO E-TEXTS OR ONLINE VERSIONS!

ENGL 381A CREATIVE WRITING: BEGINNING FICTION (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H; or consent of instructor.

381A - 001 INSTRUCTOR: Blackwood
COURSE DESCRIPTION
The essential characteristics of the fiction writer? A sharp eye for detail, a strong grasp of language, and a dogged persistence. Often, though, aspiring fiction writers underestimate the amount of close reading they’ll need to do to develop their craft. It’s not enough to read as a reader—you must read as a writer. In other words, instead of allowing yourself to be swept up in the “vivid and continuous dream” of the story, you will need to duck behind the curtain to explore how the “dream” is made. To this end, you’ll read and discuss in detail many short stories in this class. You will also develop a working vocabulary to discuss published stories and respond thoughtfully and generously to your fellow students’ work. Finally, you will draft and revise three “original” 5-page short shorts that will demonstrate—along with your ACTIVE participation in class—your fundamental understanding of tension, character, image, point of view, and dialogue.

REQUIRED TEXTS

ENGL 381A CREATIVE WRITING: BEGINNING FICTION (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H; or consent of instructor.

381A – 002 INSTRUCTOR: Benedict

COURSE DESCRIPTION
A workshop designed to equip students with the creative, critical and mechanical tools necessary for the creation and revision of original prose fiction. Students will study (from a writer’s perspective) the work of established authors, review their own preferences in literature, partake of craft lectures, and participate in writing exercises, discussions, critiques, and presentations. They will also create new fiction and present it for class review.

COURSE REQUIREMENTS
- Create new fiction and critique one another’s work
- Undertake substantial in- and out-of-class writing assignments
- Read instructive examples of modern and contemporary fiction as assigned by the instructor

REQUIRED TEXTS
None

ENGL 381B CREATIVE WRITING: INTERMEDIATE FICTION (3 CR)

PREREQUISITES: Engl 381A, or consent of instructor.

381B – 001 INSTRUCTOR: Lordan

COURSE DESCRIPTION
Readings: This is the plan. It may change, but probably only in the direction of more reading. We'll read and study about 10 stories from the text. The major task of the semester is to learn to read as a writer, to perceive and understand the decisions other authors have made, to learn from them, and to read your own work in the same way.

Writings: This is the plan. It may change, but probably only in the direction of more exercises and more revisions. For each story we read, you will write an analysis of the beginning, or the ending, or the middle of the story – we'll start with beginnings, move to endings, and end with middles. These analyses will be due on the day the story is up for discussion, they will be typed, and they will count.

Two literary short stories, each at least 12 pages. These will be presented to the workshop. Then one of them will be revised as the final exam.

Talkings: This class requires active verbal participation by all students, in storytelling, in response to readings from the text, in discussion of intention and technique of fiction, and in workshopping of other students' exercises and stories.

REQUIRED TEXTS
The Story and Its Writer, ed. Charters. 8th ed. ISBN 9780312596248

ENGL 382B CREATIVE WRITING: INTERMEDIATE POETRY (3 CR)

PREREQUISITES: Engl 382A or consent of instructor.

382B - 001 INSTRUCTOR: To be announced

COURSE DESCRIPTION
English 382B is an intermediate level poetry writing class with the prerequisite of English 382A. This class is designed for students with some poetry writing experience who wish to generate new poems while furthering their knowledge of craft and poetic technique. The class will focus equally on studying the technique of several contemporary poets and adapting those techniques to our own writing, writing and workshop of original poems, and learning and using poetic craft. Students will be expected to read many contemporary poems, write poems for workshop and participate fully in class discussions including putting written comments on their fellow poet's poems submitted to workshop, to take and pass one test on the vocabulary of poetry, and to submit a final revised portfolio of approximately 5 poems.

REQUIRED TEXTS

ENGL 392 TECHNOLOGY AND TECHNICAL COMMUNICATION (3 CR)

PREREQUISITES: ENGL 290 or 291; or equivalent
COURSE DESCRIPTION
“Advanced Technology and Technical Communication” is a course designed to offer a practical, real world approach to writing. A tool for creating personal and organizational strategies for managing an increasingly complex workplace, writing is essential and central to career success in the 21st century. Among the strategies that will be addressed in ENGL 392 are: unpacking and demystifying the writing situation and task; unpacking writing processes; using computers to generate, revise, and edit writing as well as to conduct research; exploring the concept and the potential effectiveness of document design; and, using writing as a tool for managing daily work and enhancing group productivity. Combining product and process approaches, ENGL 392 will help students understand both the routine realities and the special sensitivities of the workplace and the writing that sustains it. Recognizing the role of electronic media as tools for both research and writing, ENGL 392 will meet in the Department of English’s computer classroom.

This writing course fulfills ENGL 390/391 requirement for Pre-Professional Majors.

COURSE REQUIREMENTS
- Students will complete a variety of workplace writing tasks (e.g., correspondence, short reports, job application, oral presentations, long collaborative reports, electronic communications), the core of which will be revised for portfolio submission at the end of the semester
- Midterm and final exams will consist of meta-analyses of student’s own writing processes and products

REQUIRED TEXTS

ENGL 401 MODERN ENGLISH GRAMMERS (3 CR)

401 – 001 INSTRUCTOR: McClure

COURSE DESCRIPTION
Language includes and excludes; it privileges and debases; it permits and prevents. The childhood jingle, “Sticks and stones may break my bones, but names can never hurt me” is a lie. Words can kill and words can justify (that) killing. Language does not have power; it is power. The only way for you to survive is to understand how language works, for you to own that power. The only way for the world to survive is for us to learn to use that power judiciously.

ENGL 401 (Modern English Grammars) is more than an historical study of previously identified, purposefully discrete grammars. In this course, we will begin to uncover how language shapes our perceptions of ourselves and the cultures that define us. In the most general sense, a grammar is a set of relational principles that direct the living process of the mind making connections. With that in mind, this course explores modern attempts to articulate grammars that can account for the dynamics of texts and the production of meaning. Course participants, therefore, survey the discipline of linguistics as it relates to literacy and English studies. Among the topics we’ll cover are these: prescriptive vs. descriptive grammar, linguistics and grammar, the “ebonics” controversy, the “English only” debates, and grammar and gender. We’ll also consider options for teaching grammar and ways in which the study of grammar can enhance the reading of any text. The knowledge gained
from this survey provides students in English with an extensive linguistic background for graduate study in composition, literacy, literature, and rhetoric.

COURSE REQUIREMENTS

- Daily/journal exercises and assignments
- Major paper assignment (longer for graduate students)
- Group project (oral and written)
- Midterm
- Final examination

Group Books (Only one book required of each student):
Each student (or pair of students) will select from an approved list of books on grammar and/or style; then, he, she, or they will review the book from multiple points of view (for example, teacher, student, writer, editor).

REQUIRED TEXTS


ENGL 404B MEDIEVAL LYRIC, BALLAD, DRAMA (3 CR)

404B – 001 INSTRUCTOR: Amos

COURSE DESCRIPTION

Throughout the more than eight hundred years comprising the Middle Ages, popular literature included lyric celebrations of life and God, ballads of fantastic heroes and lovers, and dramatic stagings of secular and sacred issues. This course looks at the earliest English developments of three genres of popular literature: lyric, ballad, and drama. We will explore the different social, civic, and religious functions these genres served and examine how the presuppositions of medieval literature align with and differ from their modern counterparts.

Lyric: Ranging in subject from the Blessed Virgin Mary to Mary the Lusty Milkmaid, medieval lyrics lament, encode, and celebrate developments of English thought and culture from their Old English beginnings as 'Elegiac Lyrics' through their Middle English incarnations as 'Love Poems Religious and Erotic.'

Ballad: Originally oral narratives, anonymous ballads represent the varied ways popular imagination engaged contemporary social and political interests through adventurous tales -- most notably our central focus, the popular hero Robin Hood.

Drama: From biblical reenactments to farcical romps, throughout Europe and England for 500 years before Shakespeare, public drama was an integral part of society at every level. Written, staged, and performed by ordinary citizens, townspeople, and clerics, noble interludes and sex farces, liturgical plays and mystery cycles, morality plays and humanist dramas drew little distinction between actor and audience, in marked contrast to modern drama, with its carefully effaced and passive audience.
As we examine the trajectories of these three genres we will attend to the discourses of life and thought in the Middle Ages, examining presentations and critiques of religious / faith institutions, social structures, and ideological systems. These multi-layered medieval texts functioned at once as repositories of biblical and legendary histories, as purveyors of contemporary social lessons, and spiritual guideposts, disparate uses which could not always be reconciled. While seemingly written to celebrate and to validate a Church-and-king centered hierarchy, medieval popular literary texts call into question the inherited traditional and monolithic view of the world as divinely divided into three estates – those who work, those who pray, and those who fight – and interrogate the structures and functions of these discourses which sought to define institutional beliefs and individual actions.

COURSE REQUIREMENTS

Modus operandi
We will ground our study in close readings of primary texts -- all in modern English or heavily-glossed editions. In our examinations we will examine and deploy ancient, medieval, modern, and post-modern methods of critical reading including philological, biographical, New Critical, historicist (both old and new), materialist, feminist, and, most consistently, the methodologies of Cultural Studies (with their emphasis on high/low distinctions, production and consumption, and performance and performativity).

Class time will be a confection of lecture, student presentations, and discussion. To provide a range of opportunities for involvement, assignments will be distributed among a variety of written assignments (including response essays, formal essays, reviews of scholarship) and an oral component including informal participation and formal presentations.

REQUIRED TEXTS

- Knight and Ohlgren, eds.  *Robin Hood and Other Outlaw Tales*.  Medieval Institute, 2000.  ISBN 9781580440677

ENGL 414  NON-DRAMA LITERATURE LATER THAN THE 18TH CENTURY (3 CR)

414 – 001  INSTRUCTOR:  Boulukos

COURSE DESCRIPTION
The late eighteenth century was one of the most fertile times in British literature and culture. Arguably, the period saw the birth of the modern world. In literature, the novel was codified as a canonical form; biography, autobiography; secular genres such as the periodical essay all emerged into prominence; poetry abruptly changed its focus, abandoning the public and satirical concerns of the Augustans (Pope, Swift, Gay) for the now more familiar material of intense introspection, especially about feeling (Gray, Smart, Cowper, Charlotte Smith), and thereby opened the door for Romanticism. The publication of the first major Dictionary, assembled by the central figure of the Age, Dr. Samuel Johnson, began the process of disciplining the English language and endowing it with consistency and propriety. Alongside these developments, the violent upheavals of the American, French, and Haitian revolutions reshaped the course of history. Despite losing some of its more important colonies, Britain began to understand itself as an Empire and moved to consolidate control over India. The abolitionist movement, and the first self-conscious feminist movement, showed the power of a newly defined and broadened institution
of the public sphere. In Edinburgh, Adam Smith defined both the regulation of the self through sentimentalism, and the maximizing of profit through the free market system. This course will scrutinize the links between all of these literary and cultural developments.

Acknowledging that we are dealing with what is sometimes called “the age of revolution” but also “The age of sensibility” we will work throughout the course to untangle two paradoxes that still haunt modern culture: how did an age that adopted the slogan of “liberty” embrace imperialism? And why did the age that gave birth to sentimental sympathy also define the individual as isolated in a hostile social world?

Readings will include several fictional works exploring themes from the good life to the fate of sensitive beings in commercial society to the legitimacy of slave rebellion. We will also sample some of the earthier and more unruly texts of early life-writing: Boswell’s London Journal, Olaudah Equiano’s slave narrative, and Thomas Hammond’s coming-of-age story. We will also sample the poetry of sensibility, sentimental and gothic fiction, periodical essays, philosophical and polemical works (Wollstonecraft, Burke, Paine, and Godwin), plays by Goldsmith, Sheridan, and Elizabeth Inchbald, and the beginnings of romantic poetry (Blake).

COURSE REQUIREMENTS
Undergraduates:
- Two 5-page papers
- Reading quizzes
- Final exam
Graduates:
- Reading Quizzes
- Final Exam
- 15-page paper
- Annotated bibliography
- Brief report on criticism

REQUIRED TEXTS
- Goldsmith. She Stoops to Conquer. Dover. ISBN 9780486268675

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


NO E-TEXTS!

**ENGL 453 MODERN BRITISH FICTION (3 CR)**

**453 – 001**

**INSTRUCTOR:** Dougherty

**COURSE DESCRIPTION**

In this course we will be reading novels and short stories by British and Irish authors of the very late nineteenth and early twentieth centuries, including Oscar Wilde, Arthur Conan Doyle, Joseph Conrad, Rudyard Kipling, Virginia Woolf, E.M. Forster, Djuna Barnes, D.H. Lawrence, J.M. Barrie, James Joyce, Katherine Mansfield, and Graham Greene. We will focus in particular on the issues of gender, sexuality, nationalism, imperialism, class, and violence represented in these works, produced as they were in a time of rapid and often disorienting social change in the United Kingdom and in the world. Through a deep exploration of these works of fiction, often formally and stylistically experimental and often designated as Modernist texts, we will examine and perhaps rethink the scholarly understanding(s) of literary Modernism.

**COURSE REQUIREMENTS**

Undergraduates:

- Five short response papers
- Two longer papers
- Final exam

Graduates:

- Seminar paper
- An oral presentation

**REQUIRED TEXTS**

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

459B – 001  INSTRUCTOR: Fox

COURSE DESCRIPTION

COURSE REQUIREMENTS

REQUIRED TEXTS


NO E-TEXTS!

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

PREREQUISITES: Admittance to Teacher Education Program through CoEHS and ONLY MAT Students if you’re not in the TEP.

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. Students will use evidence-based and research-based assessment strategies, as well as create custom-made assessment scales in order to assess self-recruited children from the community in writing. After having conducted writing skills and writing self-perception assessments, students will devise certain writing tasks matched to the established needs of their clients, in order to improve their writing. Tutoring logs will be kept as progress reports about this activity. It is important that the students tutor THE SAME child from the community for all three sessions, so a progress report can be established!

COURSE REQUIREMENTS

Writing Portfolio (140 points) - During the semester you will be asked to complete a portfolio of four essays: 1. A Metacognitive Reflection (50 points), 2. A Teaching Writing Philosophy (50 points), 3. A Portfolio Reflection (40 points). Those essays will be submitted through and graded on LiveText, where you can also see the prompts and rubrics. In order to pass this class, you need to have written all four essays!

Three tutoring logs from your writing assessment and tutoring of a child from the community (100 points; 40 + 30 + 30 points). On Tutoring Day 1, you will assess the writing SKILLS and the writing SELF-PERCEPTION of a self-recruited child from the community, and report about your findings in Tutoring Log 1 (40 points). You can choose either the official assessment scales (EWAS and WSPS), or your two custom-made scales created in our classes. On Tutoring Days 2 and 3, you will apply well-matched writing activities to meet the specific needs of your client (30 points each).

Unit Plan (170 points)—On the last day of the semester (Dec. 5th, 2013), you will submit a five-day unit plan for teaching some aspect of composition to a class of secondary students. As a homework assignment, you will submit your Day 1 of the Unit Plan on September 26th, so I can tell you whether you were on the right track, and make corrections if apply. Then, you’ll know what to do for the other four days.

Presentation of Teaching Media (100 points) - You will select media of your choice (an instructional CD, a textbook, a video, a learning software, learning aids for children with disabilities, graphic novels, etc.) and present your media to the class by holding a brief summary of what they are, offering a rationale what English public school teachers can use them for, and demonstrating them (showing excerpts from the CD, etc.). Then, you will evaluate and criticize them (negative and positive aspects), and give recommendations whether we should buy them, rent them, or not bother. I will model one case. Since you probably need to borrow, rent, or buy the media, go on a search for something you’re interested in at the beginning of the semester, even if your presentation is close to the end of the semester! Pick something you can actually use during your student teaching internship!! After your presentations, we will establish a list of useful teaching media for your peers to choose from for their student teaching/later profession.

Micro-Teaching (140 points) - You will be asked to teach two different lessons during the course of the semester: a 10-15-minute grammar lesson and a 15-20-minute composition lesson. A detailed assignment prompt and assessment criteria will be provided for each.

Class Participation: In-class and Online (200 points) - Your participation is vital to your success in this course. Much of the material we cover is complex and challenging, and your investment of time spent thinking and talking
about these issues will drive your understanding of them. When you come to class, be prepared to ask questions and/or discuss your perspectives on the readings and how they apply to the classroom. In addition, you will respond to course readings, teaching scenarios, and/or issues addressed during class discussion on an online blog.

**Midterm Exam** (50 points) - This is a take-home exam for online submission that will cover an educational topic we have not dealt with yet, about which you are supposed to make up your own opinion. You will read a research essay, answer some questions about content, and then write a short discussion.

**Unit Exam** (100 points) - This comprehensive exam will focus on various issues in writing instruction, theories, and classroom strategies we have studied throughout the semester.

**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**

**ENGL 492A  ADVANCED FICTION  (3 CR)**

**PREREQUISITES:** ENGL 352 and ENGL 382B; or consent of instructor.

**492A – 001  INSTRUCTOR:** Benedict

**COURSE DESCRIPTION**
Advanced-level poetry workshop open to undergraduates who have completed the prior poetry courses in the department and designed to equip students with the creative tools necessary for the creation and revision of original prose fiction.

REQUIRED TEXTS
None

ENGL 494 CULTURAL ANALYSIS AND CINAEMA (3 CR)

494 – 001 INSTRUCTOR: Williams

COURSE DESCRIPTION

TOPIC: Peckinpah Revisited: The Cinema Of Sam Peckinpah

Misleadingly termed, "Bloody Sam" or "Master of Violence," Sam Peckinpah suffered from being identified with a cinema that sees its present expression in the work of Eli Roth and Quentin Tarantino. This class aims to reveal the real artistry behind the work of a director who never expresses violence in a self-indulgent manner but aims to reveal the melancholy, trauma, and masculine conflicts lying beneath the surface. Peckinpah belonged not just to the tradition of Western American Literature but also the classical Hollywood Western whose premises he undermined in his own form of cinema. The class will examine both his Western and contemporary films exploring examples such as RIDE THE HIGH COUNTRY, MAJOR DUNDEE, THE WILD BUNCH, THE BALLAD OF CABLE HOGUE, STRAW DOGS PAT GARRETT AND BILLY, THE KID, BRING ME THE HEAD OF ALFREDO GARCIA, JUNIOR BONNER, THE GETAWAY, CROSS OF IRON, and THE OSTERMAN WEEKEND as well as examples from his television work such as Zane Grey Theatre, The Westerner, and The Rifleman. The v-class aims to show the relevance of Peckinpah not just to the American cultural tradition but also contemporary society.

WARNING! THIS CLASS WILL SHOW SCENES FROM CERTAIN FILMS THAT DEPICT VIOLENCE AGAINST MEN AND WOMEN IN A VERY EXPLICIT MANNER THAT MAY CAUSE UPSETTING FEELINGS TO CERTAIN STUDENTS. HOWEVER, IT IS IMPORTANT TO SHOW STRAW DOGS AS A COUNTER ANTI-VIOLENCE FILM TO THE WILD BUNCH IN A SERIOUS COURSE OF THIS NATURE. IF YOU FEEL THAT YOU CAN NOT ATTEND THIS CLASS DUE TO THE IMAGERY SHOWN ON THE SCREEN, THEN IT IS BEST THAT YOU DO NOT ENROLL.

COURSE REQUIREMENTS
- Four written papers (8 page minimum)

REQUIRED TEXTS

RECOMMENDED TEXT

ENGL 495 SURVEY OF LITERARY CRITICISM (3 CR)

RESTRICTED TO: Enrollment in English Graduate degree program or consent of instructor.
495 – 001  INSTRUCTOR: Shapiro

COURSE DESCRIPTION
Topic: Marxist Literary Theory

What might Marxism contribute to the study of literature? And how might the study of literature contribute to our understanding of social and political history? To answer these questions, we will examine substantial selections from Marx's economic and political writings, influential Marxist models of ideology (Gramsci and Althusser), early-twentieth-century Marxist claims about the political capacities of literature (Trotsky, Lukács, Adorno, Benjamin), Marxist accounts of postmodern culture (Jameson), and post-Marxist critiques that highlight gender (Nancy Fraser, Judith Butler) and race (Stuart Hall). In the final weeks of the course, we will use the interpretative tools we've amassed to consider mid-19th-century industrial fiction by Charles Dickens, Herman Melville, and Rebecca Harding Davis.

COURSE REQUIREMENTS
- Short essays
- 2 in-class presentations on assigned reading
- Final exam consisting of short answer questions

REQUIRED TEXTS
- Course packet comprised of additional required texts (available at 710 Bookstore)

ENGL 501 RESEARCH IN COMPOSITION (3 CR)

501 - 001  INSTRUCTOR: Dively

COURSE DESCRIPTION
This course will familiarize students with various research methodologies utilized in the field of composition studies. Coursework will include readings that explain these methodologies, written critique of published studies that illustrate various approaches to conducting research, and activities intended to help students apply focal concepts in the interest of preparing them for designing and executing their own research projects. Students will leave this course with a sense of the numerous and diverse possibilities for pursuing research in composition and with first-hand experience in formulating research questions, in determining viable means for answering those questions, in collecting and analyzing data, and in reporting results.

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 and chapters on e-reserve

ENGL 516 RESTORATION & 18TH CENTURY STUDIES (1 CR)

REuntas to enrollment in an English degree program or consent of department.

516 – 001 INSTRUCTOR: Chandler

COURSE DESCRIPTION

TOPIC: William Blake: Revolution and Tradition

We often think of Blake as the singular genius whose visionary works epitomized the Romantic mind-set so potently that poets just half a generation younger approached him much as Coleridge does his own fantasy-self in “Kubla Khan”: “Beware! Beware! / . . . Weave a circle round him thrice, / . . . For he on honeydew hath fed, / And drunk the milk of Paradise.”

But Blake was also deeply embedded in earlier, pre-Romantic contexts. He came of age in the 1770s and devoted much of his mature work to the cultural meanings of revolution – American, French, and Industrial. His language and symbolism derive from the Bible, Shakespeare, Spenser, and Milton, yet he also knew (and in some cases illustrated the works of) Young, Gray, Collins, Thomson, “Ossian,” and other eighteenth-century adapters of those major sources. He is famous for opposing Enlightenment rationalism, yet recent scholarship notes his familiarity with eighteenth-century science and philosophy.

In this seminar we will discuss Blake on two main fronts: his Revolutionary politics, affected by his contact with the publisher Joseph Johnson’s circle of radical thinkers (including Wollstonecraft, Godwin, Paine, and Priestley); and his involvement with several strands of eighteenth-century poetic “revival” (lyric, Miltonic, Spenserian, bardic, topographical, etc.).

COURSE REQUIREMENTS

The main assignments will be a conference-length paper and an article-length seminar paper. There will also be a few shorter research, response, and presentation assignments.

REQUIRED TEXTS

Please buy these specific print editions. It is crucial that we all have the same print edition of Blake’s works and basic criticism for day-to-day seminar discussion and reference. We will use e-texts and digital archives for further research.

**ENGL 530 19th CENTURY ENGLISH LITERATURE (3 CR)**

**RESTRICTED TO:** Enrollment in English Graduate degree program or consent of department.

**530 – 001 INSTRUCTOR: McEathron**

**COURSE DESCRIPTION**

This seminar will offer a semester-long study of the career of Thomas Hardy, focusing both on his fiction and on his substantial poetic corpus. In reading several of Hardy’s fourteen published novels, we will focus on his recurrent themes, motifs, and anxieties: gender relations; the persistent barriers of social class; the sway of fate and chance in human affairs; the transition from an agrarian England to a modern England; the powerful presence of landscape and environment; and Hardy’s “deterministic,” often tragic philosophy.

It is hard to think of any writer who can match Hardy’s dual achievement in fiction and poetry. His amazing output of over 900 poems, produced over a period of fifty years, includes many works that resonate strikingly with his novels, but his poems also contain fascinating varieties of mood and form, including narratives, brief impressionistic lyrics, and wry pieces of social observation.

Along with our study of these primary texts we will be reading Michael Millgate’s great biography of Hardy, first published in 1982 and then substantially expanded in 2006.

**COURSE REQUIREMENTS**

- 5 short response papers
- Final research paper (20+ pages)

**REQUIRED TEXTS**


Please note that students will be expected to purchase all of the required texts as print editions. This is not optional.

**ENGL 539 AMERICAN LITERATURE AFTER 1900 (3 – 12 CR)**
RESTRICTED TO: Enrollment in English Graduate degree program or consent of department.

539 – 001 INSTRUCTOR: Brunner

COURSE DESCRIPTION
Few areas of study have so rapidly spread through the humanities curriculum as the graphic novel. Virtually untaught in any discipline before 1990, this material is now featured in introductory reading courses at numerous universities including the University of Wisconsin (Madison), University of Connecticut, NYU, University of California (Santa Cruz), Carleton, and Murray State, among others. Book-length studies of the form have been published by major university presses: California, Chicago, Johns Hopkins, Ohio State, Stanford, Wisconsin, and Yale among others, and there are three journals presently soliciting research essays. What fuels this growth is, at the simplest level, an increasing array of graphic novels that invite thoughtful response, that develop unusual perspectives on cultural matters, and that command respect from scholars in numerous fields. As an interface for two systems that interact provocatively, the visual and the verbal, the comix / graphic novel has always been positioned to move in a variety of expansive directions, and it has allied itself with cinema studies, the history of art, and the evolving role of popular culture. To master this area, then, may verge on becoming a prerequisite for teaching in the university of the future.

The texts in this course are drawn from three categories that define the range of teachable material: (1) “graphic novels” that have considerable legitimacy because they appear under the imprint of major publishers (Knopf, Pantheon, Houghton Mifflin) and are taught in introductory and upper-level courses in colleges; (2) commercial comic strip productions issued as serials that selectively formed the basis for revolutionary shifts that re-brand a genre formerly associated with mass media; and (3) independently-published “small press” products that self-consciously deploy visual and verbal devices to narrate social problems. Examples of all will be under discussion within a framework of theory that introduces and examines the multi-modal literacy that underwrites the analysis of these texts. We’ll also look at anthologies that select the “best” comics of the year and innovative handbooks that offer instruction to novice artists and writers. We’ll take advantage of the MLA collection Teaching the Graphic Novel to consider how others approach this material.

I’d like the course to be structured as a workshop, with class members devising teaching practical approaches for teaching, developing conference papers that may be either pedagogical or analytical or both, and presenting overviews of theories and commentary.

The material we’ll examine is drawn not just from a canonical list but from classes at SIUC that have been taught from all levels at this school by the instructor over the last ten years, from the 100-level to the 500-level, from introductory classes for freshmen to specialized honors classes to problems-based segments in seminars.

REQUIRED TEXTS

Graphic Novels
Commercially-Produced Trademark Serials

Independent Visual/Verbal Publications

ENGL  582  ISSUES IN WRITING PROGRAM ADMINISTRATION  (4 CR)

RESTRICTED TO: Enrollment in English Graduate degree program or consent of department.

582 – 001  INSTRUCTOR: McClure

COURSE DESCRIPTION

**TOPIC:** The Socio-Political Contexts of Writing Program Administration

Rhetoric & Composition Ph.D. graduates who plan to teach at American colleges and universities should expect to serve a term or more as a campus Writing Program Administrator (WPA) at some point—probably sooner than later and probably sooner than is really appropriate (i.e., while untenured). Only recently has the position of WPA become commonly accepted and the demand for WPAs with training for the job is likely to exceed supply for some time to come. Unfortunately, not only is what WPAs do (manage writing programs) fraught with controversy, but also their professional survival (promotion, tenure, academic recognition) is tenuous. Connecting the theories undergirding rhetoric and composition, administration, and pedagogy to the practices common in American universities, this course will explore the professional and political role of the WPA in the modern university.

COURSE REQUIREMENTS

- Discussion journals
- Daily assignments/activities
- Seminar paper/article
- Oral presentation
- Class participation
- Exams

REQUIRED TEXTS


**Required for Individual/Collaborative Projects (one per student or team, approval required):**


**Recommended (Access to any or all of the following would be beneficial):**

ENGL 592  CREATIVE WRITING SEMINAR (4 CR)

RESTRICTED TO: Enrollment in English Graduate degree program or consent of department.

592 – 001  INSTRUCTOR: Lordan

COURSE DESCRIPTION
Workshop this semester is realistic short stories only; if you're working on a novel, great -- but we're not going to workshop chapters, nor will we workshop novellas (i.e., stories over 50 pages). I expect a short story to run in the neighborhood of 15-20 pages (that is, short-shorts, like novels and novellas, are another genre). Likewise, if you want to write genre fiction, feel free to do so, but not for this class. Even if you have no intention of becoming a short-story writer, I promise you that what you learn about controlling language, scene, character development, and pacing from the discipline of the short story will help you write a better novel one day.

COURSE REQUIREMENTS
- Essay discussion - you will be required to discuss the issues presented in the assigned essays
- Admired short story explication - explicate the structure and prose of a short story you admire
- Fiction workshop - write and workshop three new short stories; and revise one of those stories

REQUIRED TEXTS

ENGL 592  CREATIVE WRITING SEMINAR (3 CR)

RESTRICTED TO: Enrollment in English Graduate degree program or consent of department.

592 – 002  INSTRUCTOR: Jordan

COURSE DESCRIPTION
Enrollment restricted to MFA candidates. This is a graduate poetry workshop with a secondary emphasis on active reading of contemporary poetry with the goal of learning from the strategies of other writers. Students will submit poems every other week or so and respond in writing to work of their fellow poets.

This course operates on the philosophy that you must become a skilled critical reader of poetry in order to become a better writer of it. Emphasis will be on, for lack of a better term, open form poetry, sometimes referred to as free verse. While we will look at content and critical issues in the poems, we will be more interested in the formal features of the poems—the words’ placement on the page, the syntax, narrative structure, punctuation, lineation, ordering, word choice, diction, tone—in order to become more familiar with craft techniques. In other words, instead of reading the poems for their meaning, we will examine meter, rhythm, line breaks, sentence length and complexity, breath, and movement. Our goal is to develop our knowledge and sensitivity to the varieties of poetic craft so we can identify them and use them in our own writing. To steal and paraphrase an army slogan, Free verse isn’t free. As poets we make choices. In this class we will discuss these choices and the implications of them.

REQUIRED TEXTS
None
ENGL 594 CONTEMPORARY LITERATURE (4 CR)

RESTRICTED TO: Enrollment in English MFA program or consent of department.

594 – 001 INSTRUCTOR: Blackwood

COURSE DESCRIPTION
In this course, we’ll examine the ways contemporary novelists blend older and newer forms of the novel to build recognizable yet surprising long-form narratives; we’ll also explore the varied uses of narrative genre tropes—the road story, the quest, coming of age, war, and true crime—to create a novel that both partially fulfills and partially subverts the reader’s expectations. And we’ll also look closely at the characteristics of successful and unsuccessful novel openings and attempt to model the former. Finally we’ll write a detailed proposal for a novel, and produce a corresponding 25-page opening section of a novel (or novella) that attempts to successfully combine formal elements from the contemporary novels we’ve read.

REQUIRED TEXTS

ENGL 594 CONTEMPORARY LITERATURE (4 CR)

RESTRICTED TO: Enrollment in English MFA program or consent of department.

594 – 002 INSTRUCTOR: Jordan

COURSE DESCRIPTION

REQUIRED TEXTS