

Fall 2021 Courses  
Department of English

**ENGL. 120H THE GOTHIC IMAGINATION IN LITERATURE AND FILM: PE, LE  
FANU, M.R. JAMES, AND THE EURO WESTERN**

Williams  
TR 12:35-1:50

This class intends to study some specific examples of the Gothic, a mode or style, that appears in literature, film, and certain areas of media culture today. It will begin by examining some examples of the traditional American Gothic, Edgar Allan Poe's "The Fall of the Huse of Usher" (1839), "The Pit and the Pendulum" (1842) in comparison with two examples of Roger Corman's 1960s film adaptations both starring Vincent Price. As with other texts, material is available on wikipedia via public domain but whenever possible audio books will be used as with Christopher Lee's reading of "The Pit and the endulum" voiced by one of the masters of British Gothic cinema.

"Schalken, the Painter" and "Carmilla by Irish Gothic writer Sherida Le Fanu (1814-1873)

"Schalken the Painter" (1839) and "Carmilla" (1872) by Irish Gothic writer Sheridan Le Fanu (1814-1873) form the next class segment supplemented by the BBC 2 1979 BBC 2 TV movie and Hammer Studios THE VAMPIRE LOVERS (1970) and THE UNWANTED (2014 ) an updated version directed by Kino Lorber Vice President Bret Wood.

The ghost stories of M.R. James (1862-1936) have always been a fond part of the BBC TV Christmas schedule both in the past and present. Following the screening of a documentary (2013) by Mark Gattis on James, the class will read and view adaptations of "Oh, Whistle and I'll Come to You My Lad", "The Stalls of Barchester", "A Warning to the Curious", and "Casting the Runes".

Selected Euro Westerns, several of which influenced Clint Eastwood Gothic Westerns such as HIGH PLAINS DRIFTER (1972) and PALE RIDER (1985), conclude the class. These will include DJANGO (1965), AND GOD SAID TO CAIN (1970), A MAN CALLED BLADE (1977), and KEOMA (1976).

Requirements: Four papers (minimum page number 6 full pages) and final PAPER.

**ENGLISH 120H Honors Composition**

Class time: MW 2-3:15  
Instructor: Dr. Bogumil mbogumil@siu.edu

Objective: The primary focus of this course is to prepare you to read, interpret, and evaluate literary texts of various cross-genres. In doing so, we will examine the works of contemporary 21<sup>st</sup> century fiction writers and playwrights to detect how each uses language within critical, cultural, political, and gender-related contexts.

Requirements:

1. Six brief critical essays, two to three pages in length, with one or more secondary sources (500-750 words/ 10 points ea. /60 pts. Total). One ancestry/personal narrative essay (10 pts.). One final paper 6 to 8 pages in length on the text of your choice (100 pts.). The final paper in MLA format of 1500 words, including quotations from secondary sources, will be due during our designated final `examination time. All prompts and formats will be provided. Total points for the course: 170 points.
2. Assigned readings and homework and papers are to be completed by the date listed on the syllabus, even on those days you are absent. Please check D2L for paper prompts, grading rubric and information regarding all upcoming assignments and final paper.
3. Two absences are permitted; more than three undocumented absences prior to Midterm and thereafter will result in your grade being lowered for each additional absence (B to B- and so on).

Required Texts:

Viet Thanh Nguyen *The Refugees* Grove Press ISBN:978-0802126399

Kirstin Valdez Quade *Night at the Fiestas Stories* Norton & Company ISBN:978-0393352214

Donal Ryan *From a Low and Quiet Sea* Penguin Books ISBN: 978-0143133247

Ayad Akbar *Disgraced* Little Brown ISBN: 978-0-316-32446-5

David Lindsay Abair *Good People* Dramatists Play Service 978-0822225492

Ian McEwan *Nutshell* Anchor ISBN: 978-0525431947

## **Engl. 121: The Western Literary Tradition**

Humphries MWF 11-11:50am

"The Quest for Immortality: Immanence and Transcendence in Epic Narrative."

Gilgamesh, where are you wandering?  
The life that you are seeking all around you will not find.  
When the gods created mankind  
they fixed Death for mankind,  
and held back Life in their own hands.  
Now you, Gilgamesh, let your belly be full!  
Be happy day and night,

of each day make a party,  
dance in circles day and night!  
let your clothes be sparkling clean,  
let your head be clean, wash yourself with water!  
Attend to the little one who holds onto your hand,  
let a wife delight in your embrace.  
This is the true task of mankind.

Such is the counsel given to king Gilgamesh by Siduri, the winemaker. The text is, indeed, ancient, reflecting the exploits of a Sumerian king circa the 18th century BCE. Yet, the subject matter remains relevant even in the 21st century CE. The question of human mortality is a perennial question, extending to questions about how we have come to imagine ourselves and the world in which we live: Who and what are we? Where do we come from? How are we to conduct ourselves in this world? Is there purpose? Is there meaning? Etcetera! To be sure, questions presuppose answers, a kind of homecoming so-to-speak, but the questions remain: while projecting a homecoming, they have a funny way of deferring that homecoming, assuming for themselves a kind of immortality.

Our task in this course is to engage such questions, and to do so through a close reading of selected texts from the following epic narratives: Homer's *Iliad* and *Odyssey*, Virgil's *Aeneid*, and Dante's *Inferno*. We will also consider selections from additional texts (some more recent), that reflect not only the epics themselves, but the questions raised by the epics.

Required texts (please note that other versions, including electronic versions of the following texts will not be allowed):

*The Epic of Gilgamesh*. Translated with introduction and notes by Maureen Kovacs. Stanford: Stanford UP, 1985. ISBN: 0-8047-1711-7

Homer. *The Iliad*. Trans. By Robert Fagles. Introduction and notes by Bernard Knox. New York: Penguin Books, 1990. ISBN: 0 14 04.4592 7

Homer. *The Odyssey*. Trans. By Robert Fagles. Introduction and notes by Bernard Knox. New York: Penguin Books, 1996. ISBN: 0 14 03 6886 3

Virgil. *The Aeneid*. Trans. By Robert Fagles. Introduction by Bernard Knox. New York: Penguin Books, 2006. ISBN: 978-0-14-310513-8

Dante Alighieri. *The Inferno*. Translation by Jean and Robert Hollander. Introduction and notes by Robert Hollander. New York: Anchor Books, 2000. ISBN: 0-385-49697-4

Miguel De Cervantes. *Don Quixote*. Trans. By Edith Grossman. Introduction by Harold Bloom. New

**ENGL 204: Literary Perspectives of the Modern World**

Fox

TR 3:35-4:50

**Engl 206A Comics For Everybody:**

Illustrating Identity from Superman to Fun Home and Beyond

Prof. Boulukos

MW 2-3:15

Fall 2021

Fulfills Core Fine Arts Requirement

In this course, we will consider how comics teach us about our own identities and those of other others, considering such issues as race, gender, sexuality, migration, and ability/disability. We also learn about how we “read” and interpret comics, how they differ from other artistic & literary forms, and we will develop tools for analyzing them. We will consider the history and development of comics, graphic novels, and “sequential narrative,” and consider when, how and why comics became so closely associated with superheroes.

Topics will include: the history of comics; stereotypes and comics; comics & immigration; Women in/& comics; Comics and the war effort in WWII; Superman's Jewish roots; Wonder Woman's feminist origin, Archie and the invention of the generation gap; the 1950s comics code controversy; the cultures of underground and indie comics; the many layers of the X-Men Mutant allegory; the evolution of Black Panther; and queer identity in comics.

Note: All required readings will be in comics (or “sequential narrative) format.

Assignments & Requirements: Regular attendance & Participation; 4 brief papers, a midterm & final, and some in-class writing and/or group activities.

Required texts:

Alison Bechdel: *Fun Home* (Mariner, PB) 978-0544709041

Matt Johnson: *Incognegro* (Berger, HC) 978-1506705644

Cece Bell: *El Deafo* (Abrams, PB) 978-1419712173

Emil Ferris: *My Favorite Thing is Monsters Book 1* (Fantagraphics, PB) 978-1606999592

Jaime Hernandez: *The Girl From HOPPERS* (Fantagraphics, PB) 978-1560978510

Gilbert Hernandez: *Heartbreak Soup* (Fantagraphics, PB) 978-1560977834

Scott McCloud: *Understanding Comics* (Morrow PB) 978-0060976255

Alan Moore & Dave Gibbons: *The Watchmen* (DC Comics, PB) 978-1779501127

Marjane Satrapi: *Complete Persopolis* (Pantheon PB) 978-0375714832

Art Spiegelman: *Complete Maus* (Pantheon HC) 978-0679406419

Gene Leun Yang: *American Born Chinese* (Square Fish, PB) 978-0312384487

Note: Many more assigned comics will be available as selections on D21

### **English 209, Introduction to Genre: *Harry Potter***

MWF 1-1:50

Jane Elizabeth Dougherty, Professor

In this course, we will discuss the genres of *Harry Potter*: fiction, poetry, film, and drama. You may have first encountered the *Harry Potter* books as a child reader, and continue to enjoy them as an adult. In this course, we will read *Harry Potter* as literary critics, and join the burgeoning scholarly conversation about the texts. We will discuss such issues as gender, race, class, technology, warfare, law, nationality, ethics, family, religion, myth, and heroism in the texts, and examine the intense fan culture that has grown up around them. We will explore the relationship of the books to children's literature generally, the success or failure of the film adaptations, and the expansion of the *Harry Potter* series to the stage. We will also seriously consider whether the art of *Harry Potter* should be considered separately from the artist of *Harry Potter*, J.K. Rowling.

Students will write regular response papers, a midterm paper, and a final paper.

Students who enroll in 209 and are interested in working on the inaugural *Harry Potter* issue of *The Journal of Fantasy and Fan Cultures*, a new undergraduate and graduate journal of creative non-fiction and scholarly essays, are encouraged to enroll in ENGL 498 (Internship hours) for course credit as well as experience in reviewing, editing, and online publishing.

Course texts:

J.K. Rowling, *Harry Potter Paperback Box Set*. Arthur A. Levine, 2009.

ISBN: 0545162076

J.K. Rowling, Jack Thorne, and John Tiffany, *Harry Potter and the Cursed Child, Parts 1 & 2*. Arthur A. Levine, 2017.  
ISBN: 133821666X

## **ENGL 300 Introduction to Language Analysis**

INSTRUCTOR: Amos

TR 2-3:15

We will engage with the English language in its current form — including dialectology, usage, and chief grammatical descriptions — to explore the nature of language. Grammatical, linguistic, socio-linguistic, and cultural inquiries will expand and deepen our understanding of Present Day (American) English. Student interest will direct many of our inquiries. Required of teacher training candidates. Prerequisites: ENGL 101 & 102 or 120 or equivalent.

### **COURSE REQUIREMENTS**

Course requirements include active participation in class discussion, analyses (midterm and final), interpretation (short responses and short presentations), and a student-selected mix of class contributions.

## **English 301: Introduction to Literary Analysis**

Fall 2021: Tues. and Thurs. 12:35-1:50

Dr. A. Chandler

The goal of this course is to give you the tools you need to thrive as an English major: literary terms, generic conventions, critical reading techniques, and methods of writing a meaningful critical essay (sometimes, with outside sources that will need correct documentation). This is the place to hone your skills and get your questions answered. The format will be discussion-based, with a lot of group work.

We will discuss ways of analyzing each text as a work of art, plus ways of approaching it from historical, cultural, and/or theoretical perspectives. We will also talk about how to make sense of, and responsibly cite, scholarly articles on literature.

Below is a list of the five texts you need to buy, in print form and in these specific editions. (Used copies are fine.) We will be working from these print texts in class discussion.

William Blake, *Songs of Innocence and Songs of Experience*. Dover Thrift Edition, ISBN 0486270513, \$3.00

Louise Erdrich, *The Round House*. Harper Perennial, ISBN 978-0062065254, \$10.94

Mary Shelley, *Frankenstein: The 1818 Text*. Introd. Charlotte Gordon, ed. Charles E. Robinson. Penguin, \$9.00. ISBN 978-0143131847

George Saunders, *Lincoln in the Bardo*. Random House, ISBN 0812985400, \$10.78

Alfred, Lord Tennyson, *The Charge of the Light Brigade and Other Poems*, Dover Thrift Edition, ISBN 0486272826, \$3.00

## **ENGL 302A, Fall 2021**

Boulukos

MWF 12-12:50

Literary History of Britain: Medieval, Renaissance, and Restoration & Eighteenth-Century Periods

Goals:

The primary goal of this course will be to give students a clear sense of the history of British literature from its origins in the medieval period, into the English Renaissance, and to the restoration and the eighteenth century. We will cover major canonical authors and lesser known writers from underrepresented groups. This period also sees the development of the English language, from Old English to Middle English to Modern English. We work to develop students' analytical skills and give an introduction to English as a discipline by foregrounding interpretive strategies. In particular, we will place an emphasis on close reading as a basis on which to build interpretive arguments, and on "cultural studies" as a method for drawing attention to ways that literature functions in culture.

Books:

Required Text:

The Broadview Anthology of British Literature: Concise Volume A – Third Edition (ISBN: 9781554813124)

Shakespeare, *The Tempest* (Folger, ISBN 978-0743482837)

Olaudah Equiano, *The Life of Olaudah Equiano* (Dover, ISBN 9780486406619)

Further readings may be assigned via D2L.

Requirements:

In addition to regular attendance, careful preparation, and participation in class, there are 2 major requirements for this class.

Exams: Midterm; final

Papers: 6 prep papers (2-3 pages) on assigned texts. These papers will be due

the day the reading is due. Prep papers will require close analysis of a brief passage; this analysis must be related to the larger text as a whole.

Students will also be required to complete occasional in-class assignments to be completed in small groups. Unannounced quizzes will be added to the requirements if members of the class are not satisfactorily prepared.

Grade Breakdown:

3 exams, 1 per period: 60%

Prep Papers: 30%

Participation: 10%

### **English 303: Survey of American Literature**

David Anthony  
MWF 10-10:50am

“What is an American?” This is the question posed by a Frenchman named Hector St. Jean de Crevecoeur in a popular book published not long after America came into existence as a nation. In an attempt to answer this question, we’ll spend the semester reading a range of literary texts produced across a lengthy span of time, all of which have something to say about the uneven and

often vexed notion of American national identity. Early tales of Indian captivity; sentimental stories about the post-revolutionary era; gothic stories about murder and the supernatural; tales of escaped slaves and slave revolt; post-WWII stories about war and alien encounter; tales of racial passing and immigration—these and other narratives will give us a chance to see American culture telling itself a story about itself. We'll have to decide as a class what these stories mean, but you count on texts in which passion, desire, and the dark side of human nature play a large role. You can also expect narratives in which abstract notions such as citizenship, democracy, and state authority are both critiqued and affirmed for reading audiences. The one thing you shouldn't expect are tales with clear answers. American literature is notoriously ambiguous and open-ended. If this literature could speak in one voice, it would probably sound like the narrator of Walt Whitman's "Song of Myself"—whose narrator has been interpreted by many critics as the voice of American democracy itself. "Do I contradict myself?" the narrator asks. "Very well then, I contradict myself. I am large, I contain multitudes."

Texts for Purchase:

- Hannah Webster Foster, *The Coquette*
- Nella Larsen, *Passing*
- Kurt Vonnegut, *Slaughterhouse-Five*
- Tommy Orange, *There There*
- Art Spiegelman, *Maus II*
- William Faulkner, *As I Lay Dying*

## **ENGL. 307 i. DYSTOPIA IN LITERATURE AND FILM: THE SCIENTIFIC ROMANCES OF H.G. WELLS AND ROBERT LOUIS STEVENSON**

Williams  
T 5-7:30pm

It takes little imagination today to see that the concept of dystopia, as opposed to utopia associated with (19th Victorian ideas of progress and the so-called America Dream, is now a predominant part of American life. Yet issues in the modern day also occupied the minds of artists in previous generations and this class will examine the so-called "scientific romances" associated with Wells and Stevenson that also influenced British television writer Nigel Kneale (1922-2006) whose Quatermass trilogy was also very well known in America.

Following an introduction to critical film analysis and sample film for the benefit of students outside the discipline of Film Studies, the class will examine two key examples of Wells's scientific romances - THE TIME MACHINE (1895) and THE ISLAND OF DR. MOREAU in comparison with the 1960 and 1932 film versions. It will then focus on Stevenson's DR. JEKYLL AND MR. HYDE (1886) and the various film adaptations concluding with Nicholas Meyer's modern scientific romance TIME AFTER TIME (1979) where two contrasting (19th figures, Wells and Jack the Ripper confront each other in (20th San Francisco.

The class returns to Wells with WAR OF THE WOLDS (1896), the 1953 film version, and Jeff Wayne's musical adaptation performed on stage before concluding with a screening of Kneale's QUATERMASS AND THE PIT (1958-1959, either in the original 6 part TV series or the 1967 Hammer film version)

TEXT. Timothy Corrigan, A SHORT GUIDE TO WRITING ABOUT FILM (recent edition, though you may use any edition if cost matters).

All other readings will be from wikipedia due to public domain access and cost of textbooks, etc.

## REQUIREMENTS

Four papers (minimum page number 6 full pages) and Final Paper.

### **ENGL 325**

Black American Writers: James Baldwin

Fox

TR 11am-12:15pm

### **ENGL 381A Beginning Fiction**

Benedict

TW 11am-12:15pm

Whatever sorts of stories you like to tell, this course will help you to get better at telling them. The course will address a wide variety of forms our fiction can take, from oral tradition and conventional short stories and novels, to game narratives (tabletop RPGs and digital games) and virtual reality (360-degree video and spatialized audio), to podcasting, and to social media storytelling on TikTok, Instagram, Facebook, Twitch, and whatever new narrative platforms spring up between then and now. We'll make extensive use of the newly created Digital Humanities Lab, which boasts excellent facilities for learning about and creating in the many exciting modes available to contemporary narrative artists. No previous experience of fiction writing or digital media is required: just a desire to tell and engage with stories of many different kinds. This is a foundational course intended to introduce you to the booming world of up-to-date storytelling and to prepare you for pursuing your future, in college and in the world, as a fiction writer.

### **ENGL 382A**

Beginning Poetry

Class time: MW 3:00-4:15

Instructor: Allison Joseph

[aljoseph@siu.edu](mailto:aljoseph@siu.edu)

English 382A is a creative writing workshop in poetry. Students will read, write, and comment upon poems written by their fellow classmates and by accomplished contemporary poets. All students in this class will be expected to complete a portfolio of ten poems (originals and revisions), to participate actively in class discussions, to present an oral report on a contemporary (living) poet to the class, and to participate in a public poetry reading put on by the class at the semester's end.

### **English 393 — Undergraduate Seminar: Climate Fiction** Shapiro

TR 2-3:15

#### Course Description

One could argue that climate change (or, better, global warming) is the problem—the most important and pressing problem, the problem behind or connected to all of the other problems humanity faces today. In this undergraduate seminar, we will explore what fiction can teach us about climate change, about its consequences, and about what it demands of us. We will read and analyze a selection of cutting edge-novels and short stories from what is now called “climate fiction,” or “cli-fi,” a mode of speculative fiction wherein catastrophic environmental conditions stemming from climate change define the imagined world. Novels are likely to include: Octavia Butler’s *Parable of the Sower* (1993), T.C. Boyle’s *A Friend of the Earth* (2000), Paolo Bacigalupi’s *The Windup Girl* (2009), Claire Vaye Watkins’s *Gold Fame Citrus* (2015), Jenny Offill’s *Weather* (2020), and Kim Stanley Robinson’s *The Ministry of the Future* (2020). We will also watch a handful of “climate films.” We will aim to understand “cli-fi” as a genre—as a set of conventions and experiments with those conventions. Likewise, we will seek to understand the relationship between “cli-fi” and other discourses of climate change. To that end, we will also read selections from texts such as the United Nations Climate Reports, David Wallace-Wells’s *The Uninhabitable Earth*, and Greta Thunberg’s *No One is Too Small to Make a Difference*. Ultimately, we will try to make sense of the aesthetic and political facets of the literary genre of the problem.

#### Required Texts (this list is subject to change)

1. Octavia Butler, *Parable of the Sower* (1993)

ISBN-13: 978-1538732182

2. T.C. Boyle, *A Friend of the Earth* (2000)

ISBN-13: 978-0141002057

3. Paolo Bacigalupi, *The Windup Girl* (2009)

ISBN-13: 978-1597801584

4. Claire Vaye Watkins, *Gold Fame Citrus* (2015)

ISBN-13: 978-1594634246

5. *McSweeney's Issue 58: 2040 AD* (2019)

ISBN-13: 978-1944211707

6. Jenny Offill, *Weather* (2020)

ISBN-13: 978-0345806901

7. Kim Stanley Robinson, *The Ministry of the Future* (2020)

ISBN-13: 978-0316300131

### Course Requirements

Because ENGL393 is a seminar, each student in the course will be required to:

- deliver a number of semi-formal in-class presentations
- read “secondary” and theoretical texts in addition to primary literary works
- write a number of short analytic papers;
- write a research-based final paper (8-10 pages) on one or more of the novels studied in the course

### **English 462, Section 1**

*British Restoration and Eighteenth-Century Drama*

Dr. A. Chandler -- SIUC, Fall 2021 -- Tues. and Thurs. 3:35-4:50

Course Description: This lecture-and-discussion course introduces drama from 1660-1785, the period between the Renaissance and Romanticism. Plays from this period are often tragicomic, featuring ambitious protagonists who assume that social mobility is now “the way of the world” (a play title). Some of these schemers want money, power, or status; some rebel against traditional marriage. Playwrights provoked their audiences to wonder whether the new “way of the world” should be understood cynically, as purely self-interested behavior, or if it could mix in a code of fairness and tolerance. The same question can be asked today, and there’s additional interest in seeing what for most of us is an unfamiliar style of dramatic expression and characterization.

Note: 400-level courses are open to both graduate and undergraduate students. They are usually more specialized, with somewhat more challenging readings and more emphasis on historical timelines, than 300-level courses. My course lectures and assignments will often refer to scholarly articles, and some papers will require you to cite such articles.

Textbook:

There is only one text to buy for this course – but you must buy it, and you must bring it to class every day:

*The Broadview Anthology of Restoration and Early Eighteenth-Century Drama*, Concise Edition. Ed. Douglas J. Canfield and Maja-Lisa von Sneidern. \$62.95 (paper). ISBN 9781551115818. A used copy will be fine.

There will be a heavy emphasis on “table readings” in class. Your degree of readiness to read aloud from the print text on an ad-hoc basis will strongly impact your grade in the course.

## **English 464: Contemporary British Drama**

Instructor: Dr. Bogumil

Wednesdays 4:00 – 6:30 pm

Course Description: Our objective in this course is to read contemporary Black and Asian female British playwrights. Through our detailed discussions of these dramatists and their plays, we will explore the social and political environment surrounding the plays, the aesthetics of performance, and the trajectory of the critical reception from first productions to current productions. In other words, we will track the role of these playwrights, who represent diversity, in Britain’s currently changing theatrical landscape.

Course Requirements:

All Students: One thirty-minute presentation on the play of your choice replete with class outline and an abridged version of the annotated bibliography with the option to revise later (100 points); Six analyses (three pages plus/ 15 pts. each/ total 90 points). Three or more secondary sources are expected for graduate students and at least two for undergrads.

Undergraduates: One final paper, a modified version of an analysis, including at least five secondary sources, eight pages minimum in length (100 points).

Graduate students: One conference paper based upon your presentation or another play we have addressed in this class 12-15 pages in length (100 points total).

Required Texts:

Tanika Gupta *Fragile Land*: Oberon Books ISBN: 978-1840023671

Tanika Gupta *Sugar Mummies* Oberon Books ISBN: 978-1840026559

Bola Agbaje *Off the Endz* Methuen ISBN: 978-1408130131

Bola Agbaje *Gone Too Far!* Methuen ISBN: 978-0713686982

Debbie Tucker Green *Trade & Generations* Nick Hern Books ISBN: 978-1854599124

Debbie Tucker Green *Random* Nick Hern Books; Second ed. ISBN: 978-1848421059

Winsome Pinnock *Rockets and Blue Lights* Nick Hern Books ISBN: 978-1848429406

Winsome Pinnock *One Under* Faber & Faber ISBN: 978-0571358113

## **ENGL 485A Teaching Writing and Language in the Secondary School**

Class time: Tuesday, 5:30-8:00

Instructor: Renee Stites Kruep, PhD

[renee.kruep@siu.edu](mailto:renee.kruep@siu.edu)

Teaching Writing and Language in the Secondary School is about preparing future English teachers for the diverse writers in their classroom. Too often, teachers of writing create classroom spaces of formulaic processes where students are assigned writing and then proceed through a series of steps: prewriting, drafting, revising, editing, and publishing (by turning said writing into their teacher). Students are often denied the opportunity for authentic writing experiences, feedback, and sharing. This course aims to offer an alternative approach to the teaching of writing. We will study writing workshop as a model for classroom writing. You will play the role of both student and teacher: You will be a writer and participate in writing workshop activities and practices. You will be a teacher of writing and reflect on your workshop experiences, research the teaching of writing, and teach us using the workshop model. Ultimately, I hope you leave this class as both writers and teachers of writing.

In this class we will evaluate our own assumptions about adolescents(ce), consider how teenagers learn, and study best practices for supporting struggling and proficient teen writers.

### Course Requirements

Weekly reflections on course readings (15%)

Writing Invitation (5%)

Mini-lesson/teaching (15%)

Writing Unit (20%)

Independent Professional Research (10%)

Multigenre Research Project (MGRP) (and one-page reflection) (15%)

Personal Philosophy on Teaching Writing (20%)

### Possible Required Readings

Graff, Gerald, and Cathy Birkenstein. *They Say I Say: The Moves that Matter in Academic Writing*. 4<sup>th</sup> ed. Norton, 2018.

Kittle, Penny. *Write Beside Them*. Heinemann, 2008.

## **ENGL 492A Advanced Fiction**

Benedict

R 4-6:30pm

You've excelled in Beginning Fiction and now you're ready to take your writing to the next level. This course will prepare you for the world of the Master's of Fine Arts (MFA) Degree in fiction, or to pursue your own writing outside of academia. In addition to doing a lot of writing in conventional forms, we'll talk about the business of writing: self-publishing, magazine submissions, agents, editors, and publishers. We'll even meet face-to-face (or at least via Zoom) with at least one publisher, to explore what the publishing industry needs and wants from writers. We'll also equip you with the skills to begin creating stories across a variety of cutting-edge platforms: podcasting, game narrative, virtual reality, and more. We'll make extensive use of the newly created Digital Humanities Lab, which boasts state-of-the-art facilities for learning about and creating in the many modes available to contemporary narrative artists. No previous experience of digital media creation is required. You just need a love of fiction in all its possible incarnations.

## **Eng 493: Queering the Narrative**

Frumkin

TR 2-3:15pm

What does it mean for something to be "queer"? It's a subversion of the norm, a rejection of the average, an embrace of the weird. It can refer to preferences in gender and sexuality, or creative experimentation, or complete liberation from societal expectations. In this creative writing class, we'll learn what it means to read queer literature, and we'll do plenty of queer writing of our own. When you sign up for this class, you're signing up to learn about queer writing in the

broadest sense of the term: you'll read fiction, poetry, nonfiction, and digital media by LGBTQ+ authors; you'll learn what it means to hybridize a narrative (i.e. write a single piece that samples from a variety of genres); and you'll develop your voice as a writer through experimentation with form and content. Expect to complete this class with a finished portfolio of your best writing and full knowledge of the wild heights you can reach when you subvert the norm and embrace the weird.

## **English 500 — Pro-seminar: Melville's *Moby-Dick***

Shapiro

T 5-7:30pm

### Course Description

This course is required for all new doctoral students, and it is recommended for new M.A. students. It is a research methodology seminar, designed to teach graduate students how to produce scholarly—and worthwhile—critical writing through the in-depth study of a single text and significant approaches to that text. This semester our text will be Herman Melville's *Moby-Dick*, though we also read some supplementary 'primary' texts (for instance, selections from Frederick Douglass's *Narrative of the Life* [...]). The criticism will be eclectic. We will read some old, but influential—or, classic—criticism from the 1940s, '50s, and '60s. Doing so will grant us something of an institutional history of U.S. literary studies. The lion's share of our time will be devoted to analyzing and evaluating recent criticism of *Moby-Dick* (some chosen by students in the seminar), especially criticism that uses *Moby-Dick* to test out or defend a particular methodology or theoretical paradigm. We will also devote class time, increasingly so as the semester progresses, to discussing the writing of the seminar's members. We are interested in what counts as a good reading of *Moby-Dick*, and you will be asked to deliver your own reading of *Moby-Dick* in your final essay. Indeed, you will be asked to do the thing that we do, i.e., offer a fresh interpretation of a literary text, connect that text to other texts, and make clear how your interpretation relates to the critical heritage. What we're really interested in here, though, is not actually *Moby-Dick*, but that you learn how to assemble skillfully a range of materials in the service of your own interests, concerns, and questions, and that you enlarge your understanding of what you can do as a scholar and a critic of literature.

### Requirements

- 3 in-class presentations
- 3 criticism synopsis essays (~1 page each)
- critical review of a book-length study of Melville (~4 pages)
- final essay proposal/abstract + bibliography (~6 pages)
- final essay (~15 pages)

### Required Texts

- Herman Melville, *Moby-Dick* (Norton Critical Edition, 2017)  
ISBN-13: 978-0-393-28500-0
- supplementary readings on D2L/mycourses

## **ENGL 502 Teaching College Composition**

Class time: Friday, 4-6:30

Instructor: Enrique Paz

[enrique.paz@siu.edu](mailto:enrique.paz@siu.edu)

This course supports graduate teaching assistants as they teach college composition courses (ENGL101) for the first time at this institution. It will explore the theory, practice, and research of teaching writing at the college level. The course has 3 major goals. 1.) To provide a focused, practicum-style space to reflect on your teaching experience, 2.) To develop your knowledge of composition theory and research, 3.) To apply those reflections and new knowledge to the development of your current course. Each week, readings and discussion will explore key concepts from composition theory that connect to the ENGL101 curriculum and to the learning outcomes of composition courses more broadly, while reflecting on recent teaching and upcoming curricular concerns.

### **Eng 592: Modalities of Fiction**

Frumkin

T 5-8:30

This is a short story class, but it's not your average short story class. Yes, you will be writing and perfecting a single short story over the course of the semester, but you will be more than an author – you will be a translator between mediums, an experimenter in modes both prosaic and digital. The goal over the course of the term will be to write and workshop a short story which you will then translate into a digital medium: a Twine game, a Twitter thread, a YouTube video, a story bot, a wiki, a videogame, a podcast – even a PowerPoint (you'd be surprised what can be done in that medium). This class will focus on literary craft as well as form, content, and theory. We'll constantly be interrogating our work: Why do we make the structural choices we make on the page, and how do those choices best translate to digital media? By the end of the semester, you will have not just a well-crafted short story, but a dynamic digital work as well.

### **ENGL 592**

Creative Writing Seminar: Poetry

Class time: Wednesday 6:00-9:30

Instructor: Allison Joseph

[aljoseph@siu.edu](mailto:aljoseph@siu.edu)

English 592: Graduate Workshop in Poetry  
(enrollment limited to MFA students in Creative Writing)

**COURSE DESCRIPTION:**

This course is intended for students who possess a deep engagement in poetry, poetics, and contemporary poetry. It is intended for students who will continue to view writing poetry as an endeavor to pursue long after this particular course is completed.

**COURSE REQUIREMENTS:**

\*\*A final portfolio of 10 poems, submitted to the instructor, in their most polished and revised versions. (50 percent of your grade).

\*\*An oral report on a contemporary living poet (born 1950 or later, approved by the instructor). This oral report will be accompanied by a written project to demonstrate deep engagement on the student's part with the selected poet. (25 percent of grade)

\*\*Active, ongoing commitment to class participation. This class will depend heavily on student input, whether we are discussing poems from our selected texts or are examining work submitted for class discussion. In order for us to have a productive class experience, attendance is mandatory. Included in class participation is a final public reading at which each student in class will read from his or her work. (25 percent of grade).

**Engl. 593: Special Topics**

Humphries

M 5-7:30pm

*Odysseys*  
*Nostalgia and Homecoming*

Then resourceful Odysseus answered her and said:

"Mighty goddess, do not be angry with me for this. I know very well that  
wise Penelope is less impressive to look upon than you in looks and stature,  
for she is a mortal, while you are immortal and ageless. But even so

I wish and long day in and day out to reach my home and to see my day of return."

For seven years Calypso, "the one who covers over and keeps in hiding," kept Odysseus on her island of Ogygia, longing to dispel his memories of beloved Ithaca and deny him his "day of return." The literature (epics and philosophical meanderings) that will capture our thought this

semester will speak of departures and returns, of returns and departures. During the course of our study, we will return again and again to the most basic questions of self and home, the nascent questions a child might ask, rudimentary and born of naiveté, and, over time, easily forgotten—covered over and in hiding: What is home? What does it mean to be at home? Are we ever really at home? And what is this nostalgia that we experience as we grow older? Is return even a possibility? Such questions are now more important than ever; we live during a time when, as a nation and a people, we are consumed by nostalgia and the desire to restore a happier time. But a recess is in order. Now is not a time for restoration; now is a time for reflection. Hence, we will reflect upon three epics of the Western Literary Tradition (so-called) with a focus upon the concepts of homecoming and nostalgia, an endeavor that is ironically not unlike a return—a return to Homer's *Odyssey*, Virgil's *Aeneid*, and Dante's *Divine Comedy*. In addition, we will supplement these primary texts with readings of a more theoretical and critical nature (e.g., selections from Horkheimer and Adorno, Maurice Blanchot, Michel Foucault, Pietro Pucci, Svetlana Boym, and others).

### Primary Book List

Homer. *The Odyssey*. Trans. Robert Fagles with intro. by Bernard Knox. New York: Penguin Books, 1996.

Virgil. *The Aeneid*. Trans. Robert Fagles with intro. by Bernard Knox (Penguin Classics Deluxe Edition). New York: Penguin, 2006.

Dante. *The Inferno*. Trans. Robert Hollander and Jean Hollander (First Anchor Books Edition). New York: Random House, 2000.