

Professor Ryan Netzley

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English 500

Fall 2017, M 5-7:30

Lycidas: How to Write an Essay about a Poem

Description

This seminar is about a single poem: John Milton's *Lycidas*. Part of the course will be a review of important critical work on *Lycidas*, literary precursors to and influences upon the poem, its contemporary influence on other poets, and the poem's bibliographic history (where it comes from, the different versions in Milton's lifetime, etc.). In short, a survey of the various scholarly approaches to this poem. This is also a course designed to train students to write professional, scholarly essays about the poem, what is often termed a "research methodology" seminar. This seminar will walk students through the various tasks and documents that go into producing worthwhile scholarship. Students will produce an initial abstract or paper proposal early in the term, followed by a conference paper (right around week nine), a literature review, substantive written comments on two of your classmates conference papers, a three-sentence elevator description, and finally an article-length seminar paper and revised abstract. The central assumption of this course is that essays change over the course of researching and writing them:

i.e., an argument develops through the reading that one does while writing it; one doesn't do the reading first, and then write. As a result, I will ask students to produce quite a lot of writing early in the term and to share this writing with others in the class. That also means that some class periods will have something of a workshop or writing-group feel to them, so plan accordingly.

Readings

Lycidas (in its various iterations and editions)

Important books and essays written about the poem

Other classical and contemporary pastorals and elegies that influenced Milton

Later poems influenced by Milton's elegy

The work of your scholarly comrades in the seminar

Examples of research notes provided by the instructor

Required Texts

The Library

Requirements

One paper proposal/abstract, one literature review and bibliography, one conference paper presentation, two series of comments on classmates' papers, one three-sentence elevator description of the project, and one article-length seminar paper (with revised abstract).

Professor Robert Elliot Fox

Fall 2017 course description

ENG 539: Seminar: Twenty-first Century American Fiction

We will undertake a rigorous study of some significant works of fiction published since the turn of the millennium.

We will read, analyze and discuss the following novels (though not necessarily in this order):

Richard Powers, *Plowing the Dark* (2000)
Edward P. Jones, *The Known World* (2003)
Philip Roth, *The Plot Against America* (2005)
Junot Diaz, *The Brief Wondrous Life of Oscar Wao* (2008)
William Gibson, *Zero History* (2010)
Thomas Pynchon, *Bleeding Edge* (2013)

Requirements: conscientious participation; two critical essays; research paper; final examination.

Pinckney Benedict

ENGL 592-001 Graduate Fiction Seminar

A workshop designed to equip students with the critical tools necessary for the creation and revision of original prose fiction. Students will create new work and critique one another's work. Students will submit for workshop appraisal a minimum of a dozen original writing packets (short story sections, novel chapters, vignettes, prose experiments) of approximately 2000 words each (the equivalent of four complete short stories over the course of the semester), and should expect to submit work for class consumption at each class meeting. The focus in this class will be on the production of prose that demands to be read, with an emphasis on plot and charismatic storytelling.

English 592-002: Graduate Workshop in Poetry (4 Credits)

INSTRUCTOR: Joseph

COURSE DESCRIPTION:

This workshop is open only to those students enrolled in the MFA Program in Creative Writing and is intended for those writers serious about both the craft and the art of writing poems. This workshop will provide a supportive and encouraging atmosphere for the creation of new poems and the revision of older poems, and for the discussion of issues of importance to poets.

COURSE REQUIREMENTS:

- Write eight to ten poems over the course of the semester, turning in poems for workshop discussion on a weekly basis.
- Revise that group of poems. Turn the revised versions into me (for my reading pleasure) at the end of the semester.
- Participate actively in class discussions regarding the work of your fellow writers. These poems are our texts--they are what we will question, learn from, challenge, praise, assess. In other words, what I'm looking for are fair, spirited readings--not battle plans. Read the poems as many times as you can before coming to class, write written comments on them.

ENGL 597-001, Fall 2017

Professor McClure

Composition Theory

Texts (Required of All Students)

Crusius, Timothy W. *Discourse: A Critique & a Synthesis of Major Theories*. NY: MLA, 1989.

ISBN-10: 0873521900

Elbow, Peter. *Writing with Power*. 2nd ed. NY: Oxford UP, 1998. **ISBN-10:**

0195120183

Emig, Janet. *The Web of Meaning: Essays on Writing, Teaching, Learning, and*

Thinking. Portsmouth: Boynton/Cook, 1983. **ISBN-10: 0867090472**

Kent, Thomas, ed. *Post-Process Theory: Beyond the Writing Process Paradigm*. Carbondale:

Southern Illinois University P, 1999. **ISBN-10: 0809322447**

Kinneavy, James L. *A Theory of Discourse: The Aims of Discourse*. 1971. NY: Norton, 1980.

ISBN-10: 039300919X

Moffett, James. *Teaching the Universe of Discourse*. 1968. Boston: Houghton, 1983.

Boynton/Cook Pub, 1987. **ISBN-10: 0867091819**

Villanueva, Victor, Jr., & Kristin L. Arola, eds. *Cross-Talk in Comp Theory*, 3rd ed. Urbana: NCTE, 2003. **ISBN-10: 0814109772**

Texts (Required of Assigned Groups or Individuals)

Beale, Walter H. *A Pragmatic Theory of Rhetoric*. Carbondale & Edwardsville: SIU Press, 1987. **ISBN-10: 0809313006**

Clark, Gregory. *Dialogue, Dialectic, and Conversation: A Social Perspective on the Function of Writing*. Carbondale & Edwardsville: SIU Press, 1990. **ISBN-10: 0809315793**

Couture, Barbara. *Toward a Phenomenological Rhetoric: Writing, Profession, and Altruism*. Carbondale: Southern Illinois University P, 1998. **ISBN-10: 0809320339**

Dobrin, Sidney I., J. A. Rice, & Michael Vastola, eds. *Beyond Postprocess*. Utah State UP, 2011. **ISBN-10: 0874218314**

Dobrin, Sidney I. *Post-Composition*. Southern Illinois UP, 2011. **ISBN-10: 0809330415**

Olson, Gary A., & Sidney I. Dobrin, eds. *Composition Theory for the Postmodern Classroom*. NY: SUNY Press, 1994. **ISBN-10: 0791423050**

Texts (Recommended)

Berthoff, Ann E. *The Making of Meaning; Metaphors, Models, and Maxims for Writing Teachers*. Montclair, NJ: Boynton/Cook, 1981. **ISBN-10: 0867090030**

Britton, James. *Language and Learning: The Importance of Speech in Children's Development*. Portsmouth, NH: Boynton/Cook, 1993. **ISBN-10: 0867093358**

D'Angelo, Frank J. *A Conceptual Theory of Rhetoric*. Cambridge: Winthrop, 1975.[not available for purchase] **ISBN-10: 0876261349**

Description: This course acquaints students with theories of composition in two ways: theories of discourse (i.e., attempts to systematically describe variables of human communication and how they interact) and theories of composing (attempts to systematically describe the ways people write). Students will read both primary and secondary texts of key figures in composition theory including Berthoff, Bizzell, Britton, Bruffee, Christensen, Coles, D'Angelo, Elbow, Emig, Flower, Heath, Kinneavy, Kroll, Lunsford, Moffett, Reither, Shaughnessy, and others. The approach to this course will be both historical and analytical. Assignments will include keeping a journal, two or three major projects, and a final examination. **Requirements:** Readings, series of major assignments (annotated bibliography, intro to theorist, bibliographic essay). Journal. Final examination. This course is required of Rhetoric & Composition majors and minors. [Email drilm1@siu.edu or drilm1@frontier.com for more information.]

Prof. Boulukos

598: Human Rights, Post-Colonialism, and Literary Theory

Book List

Required:

Equiano, *Interesting Narrative* Ed Carretta, Rev. Ed. 2003 (Penguin) (978-0142437162)

Mary Shelley, *Frankenstein*, 2nd Ed. (Norton) (978-0393927931)

Joseph Conrad, *Heart of Darkness* 4th edition (Norton) (978-0393926361)

Yaa Gyasi, *Homegoing* (Paperback, Vintage) (978-1101971062)

Recommended but not required:

Ashcroft, et al, eds. *The Post-Colonial Studies Reader* (978-0415345651)

NB: this is a provisional list; some items may change. Please check before purchasing.

NB2: Most of our key readings (in theory) will be available as PDF files on the course D2L site

Assignments will include: the presentation of an annotated bibliography on a chosen sub-topic of human rights/Post-colonial theory; a short paper and presentation applying human rights and/or postcolonial theory to a relevant work of your choosing, 6 2-3 page responses to criticism and theory, and a 20p seminar paper

Post-Colonialism has become a shorthand for approaches to literature that are concerned to address and to critique the legacies of racism, oppression, and underdevelopment that have been left in the wake of the fall of the European empires after the Second World War. “Human Rights” is the name for the shifting array of political approaches to remedying inequality and oppression throughout the world, and has become ever more central to world politics after WWII. However, the two ideas exist in an uneasy relationship. Indeed, recent post-colonial scholars have critiqued “human rights” as inscribing “Western” values and history the central reference point. And yet many post-colonial activists continue to find “human rights” to be their most potent political concept.

In this course, we will examine the relationship between post-colonial theory and concepts of human rights. We will trace histories of “human rights” as originating in the eighteenth-century year of revolution, in the post-WWII beginnings of the United Nations, and as beginning only under the Presidency of Jimmie Carter. We will consider theoretical models of rights as “biopolitics” from theorists including Foucault and Agamben. We will read classic statements of Post-Colonial critique by such scholars as Chinua Achebe, Edward Said, and Gayatri Spivak, recent contributions from Upendra Baxi, Joseph Slaughter, and Dipesh Chakrabarty, and some of the many internal critiques of post colonialism. We will read a short list of narratives that speak directly to the both “human rights” and “post-colonialism,” and will test the theories we are studying against them. We will consider how (and whether) to apply theories designed for a specific history moment to prior times and contexts.

Each student will also “sponsor” a relevant text, selected with the students research interests in mind, and will present on how to apply the theories we have studied to it.