

Descriptions for Engl 100, 101, 102, 290 and 291 are available at

<http://cola.siu.edu/english/first-and-second-year-writing/courses-and-more.php>

## **ENGL 119**

### **Introduction to Creative Writing**

**INSTRUCTOR:** Staff

#### **COURSE DESCRIPTION**

ENGL 119 is an introductory creative writing course. We will cover the fundamental elements of fiction and poetry, and begin familiarizing ourselves with the critical workshop format

#### **COURSE REQUIREMENTS**

Over the course of the semester, students will submit for workshop one short story, one flash-fiction piece, and two poems. More writing will be required, but will not necessarily be shared with the class for workshop criticism. The final assignment will be a creative portfolio, consisting of the original workshopped manuscripts and the revised versions of said manuscripts. The portfolio will also contain one non-workshopped writing assignment, accompanied by a revised version and a short essay detailing the choices made in the revision processes. The aforementioned essay should make use of terms and concepts discussed in class.

#### **REQUIRED TEXTS**

All readings will be distributed via D2L. On discussion days, bring a copy of the reading(s) to class. You may bring a digital copy on your tablet or laptop, or a printed copy. Also, you must bring at least one printed-out discussion question that addresses either the content or the style of the text. Refer to the class schedule to see what texts are assigned for any given day.

#### ***Required Materials***

- Writing utensils (preferably pens)
- A college-ruled spiral notebook (specifically for ENGL 119)
- Access to the internet
- Access to a printer
- 1 simple file folder (I can provide folders if you'd rather not buy a new one)

## **ENGL 120H**

### **Honors Composition (3 CR)**

**TOPIC:** Education

**INSTRUCTOR:** Jackson

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

#### **COURSE DESCRIPTION**

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.

Course Resources:

I encourage you to make extensive use of the Writing Center, beginning early in the semester. Their URL is <http://www.siu.edu/~write/>

I am happy to make accommodations for students with documented learning disabilities. Students with disabilities who need accommodations must provide documentation from the Disabled Student Support center during the first two weeks of the course.

If you have any questions, comments or concerns, please do not hesitate to email me, or visit me during my office hours.

### **REQUIRED TEXTS**

- Darling-Hammond, Linda. *The Flat World and Education: How America's Commitment to Equity Will Determine Our Future*, 2nd ed., 2010. Teacher's College Press. ISBN 9780807749623
- Harvey, Michael. *The Nuts and Bolts of College Writing*. Indiana: Hackett, 2013. ISBN 9781603848985
- A variety of selected readings (books, journals) throughout the semester.

## **ENGL 120H**

### **Honors Composition (3 CR)**

**TOPIC:** Education Reform

**INSTRUCTOR:** Prof. Jane Elizabeth Dougherty

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

### **COURSE DESCRIPTION**

English 120H is an intensive theme-based rhetoric course that involves students in intensive study of a controversial issue in modern society. In this particular section of Honors Composition we will focus on education reform. Through discussions, course readings, and student research we will explore as many aspects of this issue as we can and seek to join the academic and popular conversation on education reform.

## **COURSE REQUIREMENTS**

Course Policies and Procedures:

Attendance, preparation, and participation are mandatory. You are allowed two free absences for any reason you wish, including car trouble, minor illness, beautiful spring days, or that big midterm for which you need to study. You may also have certain absences, for major illness, family emergencies, or sports participation, excused by speaking with me and presenting a note from the appropriate person; religious holidays are automatically excused. Any absences that are neither free nor excused will drop your final grade by 20 points for each absence. Too many accumulated absences could cause you to fail the course despite passing grades on your work.

Class participation counts for about ten percent of your grade and is essential to doing well in the course. I expect you to have the reading done for each class and will reserve the right to administer reading quizzes if I feel that students are coming to class unprepared.

Quite a bit of writing will be expected of you in this course.

### ***The points values of the papers are as follows:***

Personal response essay 25 points  
Statement of research interest 25 points  
Summary and critical engagement essay 50 points  
Annotated bibliography /research proposal 100 points  
Oral presentation 50 points  
Exploratory research essay 100 points  
Call-to-action 100 points  
Participation 50 points  
Effort and progress 20 points

TOTAL AVAILABLE 520 points

Final grades will be calculated as follows:

Above 460 points: A  
400-459 points: B  
340-399 points: C  
320-339 points: D  
Below 320 points: F

Please note that deliberately claiming the ideas of others as your own is grounds not only for failure of the course, but expulsion from the university. All students are required to sign up for TurnItIn.com (course ID 7508947, password pedagogy) by the third week of the semester, and to submit papers electronically as well as in hard copy.

## **REQUIRED TEXTS**

Goshert, John. *Entering the Academic Conversation: Strategies for Research Writing*.

Hirsch, E.D. *Cultural Literacy: What Every American Needs to Know*.

Maimon, Elaine, Janice H. Peritz and Kathleen Blake Yancey. *A Writer's Resource*. 3rd ed.

Rose, Mike. *Lives on the Boundary: A Moving Account of the Struggles and Achievements of America's Educationally Underprepared*.

## **ENGL 120H**

### **Honors Composition (3 CR)**

**TOPIC:** Six Good Books

**INSTRUCTOR:** Prof. K. K. Collins

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

### **Course Description**

Like any composition course, English 120H aims to foster good writing. This section of 120H does that, as a start, by requiring good reading: six very fine and very powerful books. We will analyze them carefully, asking why they are put together as they are, teasing out their subtleties, and figuring out ways to write suitable essays on them. Each student will submit six such essays, ranging from a personal response to a controlled research paper; improvement counts, as do helpful contributions to class discussion. In this section of 120H our slogan is *Read, respond, explain*. You will learn how to move smoothly from one stage to the next, and to account for your response to a text by writing on it clearly and logically, with evidence from the text itself.

We begin with nothing less than a founding document on love, Plato's *Symposium*. For comparison and contrast (mostly contrast), we then take up Sigmund Freud's *Civilization and Its Discontents*, a profound meditation on the psychic costs of social life. Freud's treatment of aggression will lead us back several centuries to *The Prince*, by Niccoló Machiavelli, an influential Renaissance handbook on getting and keeping power—also a subject (treated very differently) in our next book, *The Fire Next Time*, a Civil Rights masterpiece by James Baldwin. Keeping to the topic of power and powerlessness, we turn to Elie Wiesel's *Night*, about a boy's experiences in World War II German concentration camps. To finish the course we recap some leading themes from our first five books by tracking them in *Frankenstein*, supplementing it with critical, biographical, and scholarly works on Mary Shelley and this, her phenomenally famous creation.

**Course objectives:** (1) to impart close, specific knowledge of six important books of various styles, genres, and periods; (2) to increase your competence in interpreting these books by reference to their central literary, historical, and cultural contexts; (3) to improve your ability to discuss these books in an intelligent and logical fashion; and, most important, (4) to improve your ability to write about these books in logical, specific, and well-organized analytic prose, with appropriate attention to conventional English usage and to the support of claims with relevant evidence from the texts, and in the case of *Frankenstein* (and perhaps *The Prince*) to incorporate pertinent scholarship and criticism on the work, making room in your own analysis for the judgments of other writers.

## **COURSE REQUIREMENTS**

Timely and careful reading of all texts and any assigned supplementary material; regular attendance and active participation in class discussion; occasional in-class writing and/or quizzes; and six formal essays ranging in nature from personal response to critical analysis to controlled research paper.

## **REQUIRED TEXTS**

Plato, *The Symposium*, trans. Christopher Gill (Penguin Classics)

ISBN 9780140449273. Paperback retail (new) \$8.49–\$10.00.

Sigmund Freud, *Civilization and Its Discontents*, trans. James Strachey (Norton)

ISBN 9780393304510. Paperback retail (new) \$10.99–\$14.95.

Niccoló Machiavelli, *The Prince*, 2nd ed., trans. and ed. Robert M. Adams (Norton Critical)

ISBN 9780393962208. Paperback retail (new) \$14.00–\$17.50.

James Baldwin, *The Fire Next Time* (Vintage)

ISBN 9780679744726. Paperback retail (new) \$10.18–\$13.00

Elie Wiesel, *Night*, trans. Marion Wiesel (Hill and Wang)

ISBN 9780374500016. Paperback retail (new): \$5.11–\$9.95.

Mary Shelley, *Frankenstein*, 2nd ed., ed. J. Paul Hunter (Norton Critical)

ISBN 9780393927931. Paperback retail (new) \$10.00–\$15.00.

Please note that these texts, in these specific paperback editions, are required, not recommended. Electronic editions of these texts are not permitted in this course, and all electronic devices must be off and stowed for the duration of each class.

## **ENGL 120H**

### **Honors Composition (3 CR)**

**TOPIC:** Noir Literature and Film: Black Eyes and Super Dicks.

**INSTRUCTOR:** Prof. Tony Williams

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

## **COURSE DESCRIPTION**

This topic will concentrate on Noir Literature and Film in terms of the development of new ethnic and gender sensibilities from the era of the classical period to the late twentieth century. It will reveal how the fictional foundations set by Dashiell Hammett and Raymond Chandler develop into more "diverse" forms of sensibilities within the fiction of writers such as Donald E. Westlake, Chester Himes, Walter Mosely, and Sara Paretsky as well as direct and indirect cinematic representations.

Hammett's RED HARVEST reveals the blurring of boundaries between Western and Urban Noir that has influenced diverse forms of representations in other national cinemas such as Kurosawa's YOJIMBO and Leone's A FISTFUL OF DOLLARS with the Continental Op influencing later images such as Kurosawa's Sanjuro, Leone's The Man

with No Name, and Bruce Willis's "(Macho) Man for All (American) Seasons as seen in Walter Hill's LAST MAN STANDING. The period racism of the opening chapter of FAREWELL MY LOVELY is countered by the African-American work of authors such as Chester Himes and Walter Mosely with the former re-envisioning Chandler's Marlowe into Coffin Ed and Gravedigger Jones of the Harlem novels and Walter Mosely's Easy Rawlins in the post-war LA setting of DEVIL IN A BLUE DRESS. The 70s sees the explosion of black private eye films such as the Shaft series starring SIU alumnus Richard Roundtree and the significantly titled BLACK EYE starring Fred Williamson.

While no satisfactory film version has been made from the V.I. Warshawsky novels of Sara Paretsky, ECOUTE VOIR (1979) starring Catherine Deneuve as a female Marlowe will complement the selection of KILLING ORDERS where V.I.W. takes on the Allied forces of the Church and the Mob in Chicago.

### **COURSE REQUIREMENTS**

Since ENGL 120 H. is an Honors Composition class, writing assignments will be an essential aspect of the required work. No quizzes or tests will be given. Instead, you will be assigned five essay questions at the beginning of the class at the back of the syllabus that you are expected to answer, minimum length six full pages.

### **REQUIRED TEXTS**

Red Harvest, Farewell my Lovely, The Hunter, Cotton Comes to Harlem, Devil in a Blue Dress, Killing Orders.

## **Engl 121.02**

### **The Western Literary Tradition**

**Topic: Self, Society, Heroes, and Hell**

**INSTRUCTOR:** Prof. M. Addison Amos

### **COURSE DESCRIPTION**

#### ***Course narrative***

The influence of the western literary tradition on contemporary western culture is undeniable (though far from unproblematic); however, tracing the impact these European texts have had on the ways we view ourselves and our society is a less certain task. In this course we will read a number of the cornerstones of western literature not only for the structures and elements they have contributed to our literary tradition, but also for images and expectations that have escaped the realm of fiction and colored the way we define and view ourselves and the lives we lead. One particular point of examination will be representations and functions of Hell, both religious and secular, and its (necessary) binary, as they exist in ways real and imagined.

#### ***Focus***

Our focus will be trifocal: we will examine foundational texts in relationship to the development of fiction, 1) setting each within the context of the societies from and into which each was written, 2) examining the place each holds in the development of the

United State's current literary tradition, and 3) limning their impact on the direction and goals of our contemporary society. In examining the cultural work of these texts we will consider the roles that class and gender have and do play in our society's definitions of individuality and personhood. Thus our approach will be at once historical, literary and cultural. We will study works including the Bible, Homer's poetry, Dante's Inferno, Geoffrey Chaucer's Canterbury Tales, Shakespeare's drama, and Jean Paul Satre's No Exit.

Traditionally, the literary canon has excluded all but a handful of women authors—and those admitted only grudgingly—and so in our examination of Classical, Medieval, and Renaissance literatures, we will broaden our focus to include texts by women authors that, while circulated and read since their production, have only recently been considered for inclusion in the literary canon.

In short, the Western Literary Tradition offers a selection of texts that millennia have determined to be the very best Western literature has to offer and invites you to revel in their glories while unraveling their tensions.

### ***Course goals***

Reading and comprehension

Students will read and study major western literary works with the following goals:

- to trace the development of the current canon of western literature
- to gain a general understanding of several different literary genres
- to attain a working knowledge of the historical and cultural contexts in which these works were written, received, and evaluated, with especial attention to issues of class, identity, and gender
- to develop interpretive reading skills and a critical vocabulary for analyzing literature
- to organize and present material and analyses to others through planning and directing class sessions
- to sharpen writing skills, focussing on clear expository literary analysis
- to develop the ability to articulate arguments and analyses orally through regular participation in class discussion.

### ***Writing and comprehension***

Students will engage in writing projects with the following goals:

- to use writing as an empowering tool that involves them actively in learning the subject matter of the course
- to internalize modes of inquiry or ways of thinking about particular disciplines
- to practice formal and stylistic conventions of literary criticism and analysis
- to develop confidence in their ability to use writing as a means of participating in academic and public life.

### **COURSE REQUIREMENTS**

To provide a range of opportunities for involvement, assignments will be distributed among a variety of writing assignments and in-class presentations:

- short response essays and informal responses (20%)
- informal quizzes, formal exams, and a final exam (40%)
- two short, formal essays, may be expansions of response essays (20%)
- formal presentations and class participation, including contribution, recitation, and attendance (20%).

### **REQUIRED TEXTS**

The Norton Anthology of Western Literature, 9th edition, Volume 1, ISBN-10 0393925722

No Exit, Jean Paul Sartre, ISBN-10 0573613052, ISBN-13: 978-0573613050, or almost any edition

### **Engl 121.02**

**The Western Literary Tradition**

**Topic: What is Epic?**

**INSTRUCTOR:** Prof. P. McGrath

### **COURSE DESCRIPTION**

What is epic poetry and where does it come from? What does it mean to call something “epic”? What do epic poems say about the societies—their morals, values, religion, sexuality, social hierarchy, politics, history—that produce them? Why is it that certain genres of poetry disappear with time, but epic has remained a consistent feature of the Western literary tradition? What *is* it in epic that we can’t do without? To answer these questions, we’ll read examples of epic poems from the classical (the *Iliad*), medieval (*Beowulf*), and early modern (Shakespeare’s *Hamlet*, John Milton’s *Paradise Lost*) world. The class will ultimately consider how poems about warriors and gods performing extraordinary feats get transformed into stories about women and men doing ordinary—but somehow still no less epic—things.

### **COURSE REQUIREMENTS**

Two Exams

Three Papers (5 pages)

Class Participation

### **REQUIRED TEXTS**

Homer, *The Iliad*, translated by Richmond Lattimore ISBN 978-0226470498

*Beowulf*, translated by Seamus Heaney ISBN 978-0393320978

William Shakespeare, *Hamlet* (Folger Shakespeare Library Edition) 978-0743477123

John Milton, *Paradise Lost* ISBN 978-0140424393

### **ENGL 204-950** (online)

Literary Perspectives on the Modern World

**Topic:** Literature of War

**INSTRUCTOR:** Prof. Klaver

## **COURSE DESCRIPTION**

A course in the SIUC Core Curriculum, Engl 204 may be used as credit toward the Humanities in the Disciplinary Studies division. This particular version of the course, "Literature of War," aims to introduce students to the literature associated with the major wars of the twentieth century: World War I, World War II, and the Vietnam War. There are two units at the end of the course devoted to the Iraq War. The course offers the student British, American, and even German writings on the wars as well as the genres of poetry, fiction, drama, memoir, and film. It also introduces the student to important literary terminology and the historical context.

## **COURSE REQUIREMENTS**

Reading the assigned material.

Seven written assignments, worth 20% of the final grade.

Four Exams, worth 80% of final grade.

## **REQUIRED TEXTS**

Any edition of the following texts is allowed. However, the texts listed below correspond to the citations given in the Study Guide.

Hemingway, Ernest. *A Farewell to Arms*. New York: Scribner, 2003. 0743297334

Ionesco, Eugène. *Rhinoceros and Other Plays*. New York: Grove Press, 1960.  
0802130984

Kovic, Ron. *Born on the Fourth of July*. New York: Akashic Books, 2005. 1476764522

O'Brien, Tim. *The Things They Carried*. New York: Mariner Books, 2009. 0544309766

Vonnegut, Kurt. *Slaughterhouse-Five*. New York: Dial Press, 2009. 0385333846

There are five films in the course you will be asked to watch. You should be able to find them at a library, video store, or on-line.

*All Quiet on the Western Front*

*Das Boot*

*Born on the Fourth of July*

*The Hurt Locker*

*The Sands of Iwo Jima*

## **ENGL 205**

### **AMERICAN MOSIAC IN LITERATURE (3 CR)**

**INSTRUCTOR: Jackson**

**PREREQUISITES: Engl 102 or equivalent.**

## **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**

- Rico, B. & Mano, S. *AMERICAN MOSAIC MULTICULTURAL READINGS IN CONTEXT*. 3rd ed. Cengage, 2000. ISBN 9780395886618
- Erdrich, Louise. *THE BEET QUEEN*. Harper Perennial, 2006. ISBN 9780060835279
- Morrison, Toni. *THE BLUEST EYE*. Holt, Rinehart & Winston, 1970. ISBN 9780375411557
- Villasenor, Victor. *RAIN OF GOLD*. Delta, 1992. ISBN 9780385311779
- McCourt, Frank. *ANGELA'S ASHES*. Scribner, 1999. ISBN 9780684842677
- Auch, Mary Jane. *ASHES OF ROSES*. Laurel Leaf, 2004. ISBN 9780440238515
- [Santiago](#), Esmeralda. *ALMOST A WOMAN*. Turtleback, 1999. ISBN 9780613241410
- Donato, [Pietro di](#). *CHRIST IN CONCRETE*. Signet Classics, 1993. ISBN 9780451525758

## **ENGL209.1**

### **Introduction to Forms of Literature**

**TOPIC:** Representing Poverty in U.S. Literature

**INSTRUCTOR:** Prof. Shapiro

### **COURSE DESCRIPTION**

“The American is a new man,” J. Hector St. John de Crèvecoeur famously wrote in *Letters from an American Farmer* (1782). “From involuntary idleness, servile dependence, penury, and useless labor,” Crèvecoeur continues, “he has passed to toils of a very different nature, rewarded by ample subsistence. This is an American.” The

U.S., so the story often goes, is supposed to be—is destined to be—a country where poverty doesn't exist.

Yet, poverty does exist in the U.S., and the organizing theme of this version of ENGL 209 is U.S. literature's encounter with poverty. Indeed, many significant works of U.S. literature have taken up the challenge of making sense of U.S. poverty, and our goal in ENGL 209 will be in turn to make sense of how—and, crucially, with what consequences—U.S. writers have written about poverty. How, we will ask, has poverty shaped U.S. literature? And, how might the literary representation of poverty teach us something about poverty? In order to answer these questions, we will investigate a diverse range of representations of poverty and the poor from the late nineteenth century to the present, tracing the ways in which these representations have contributed to conversations about race, class, and gender in the United States.

Students in ENGL 209 will be introduced to different genres and modes of representing poverty, from non-fictional documentary prose and autobiography to short stories, novels, poems, and even films.

### **COURSE REQUIREMENTS**

Students will become familiar with the kinds of analysis, research, and critical writing that characterize college-level literary study. Students will also develop their writing skills in ENGL 209 by writing a series of short essays and a final research-based paper on the course's capstone text, Tillie Olsen's *Yonnondio: From the Thirties*.

### **REQUIRED TEXTS**

#### *Fiction*

Selected short stories by Herman Melville, Dorothy Allison, Pinckney Benedict, and Sandra Cisneros (handouts)

Horatio Alger, *Ragged Dick* (Signet, 2014—University Bookstore)

ISBN-13: 978-0451469595

Stephen Crane, *Maggie* (Penguin Classics, 2000—University Bookstore)

ISBN-13: 978-0140437973

Tillie Olsen, *Yonnondio: From the Thirties* (Bison Books, 2004—University Bookstore)

ISBN-13: 978-0803286214

Tomás Rivera, *...y no se lo tragó la tierra / ...And the Earth Did Not Devour Him* (Arte Publico, 2015)

ISBN-13: 978-1558858152

#### *Nonfiction*

Margaret Bourke-White and Erskine Caldwell, selections from *You Have Seen Their Faces* (University of Georgia Press, 1995—Morris E-Reserves)

Jacob Riis, *How the Other Half Lives* (Bedford/St. Martin's, 2010—University Bookstore)

ISBN-13: 978-0312574017

Richard Wright, *Black Boy* (Harper Perennial, 2007—University Bookstore)

ISBN-13: 978-0061130243

#### *Poetry*

selected poems by Langston Hughes, Edwin Markham, William Carlos Williams, Lola Ridge, Edwin Rolfe, and Genevieve Taggard (handouts)

*Films*

The Grapes of Wrath, dir. John Ford

Winter's Bone, dir. Debra Granik