

ENGL 101 – English Composition I

Instructors vary – Common syllabus - Course Objectives, Requirements, and Policies

DESCRIPTIVE OVERVIEW

English 101 will introduce you to the rhetorical foundations essential to addressing the demands of civic, professional, and academic writing. In this course, you will learn and practice the strategies and processes that successful writers employ to accomplish specific purposes in a variety of composing situations. These purposes include comprehension, entertainment, investigation, explanation, problem-resolution, evaluation, persuasion, and refutation. Throughout the semester, you will be asked to complete numerous readings on diverse subjects, to participate in whole-class and small-group discussions, and to respond to several informal and formal writing assignments. While working on the latter, you will learn to respond constructively to your peers' texts and to use peer responses (along with extensive instructor feedback) to improve the quality of your work.

** To receive Core Curriculum credit and to meet the prerequisite for English 102, you must earn a course grade of "C" or higher. Furthermore, you must earn a course grade of "C" or higher if you plan to transfer your English 101 credit hours to another institution via the Illinois Articulation Initiative.

COURSE GOALS

After taking English 101, you should be able to do the following:

- generate effective compositions using various methods for critical thought, for the development of ideas, for the arrangement of those ideas to achieve a specific rhetorical goal, for the application of an appropriate style, and for revision and editing;
- demonstrate understanding of the ways that language and communication can shape experience, construct meaning, and foster community;
- analyze and describe rhetorical contexts and use such knowledge to increase the efficacy of communicative acts;
- analyze and use the forms and conventions of academic writing, particularly the forms and conventions of argumentative and analytical writing;
- produce texts that demonstrate an understanding of how purpose, process, subject matter, form, style, tone, and diction are shaped by particular audiences and by specific communicative constraints and opportunities;
- understand the relationship that exists between research and writing, explain kinds of research required by different kinds of writing, and compose effective texts using field research, library resources, and sources retrieved from electronic media;
- employ critical reading and listening as strategies for invention;
- compose reading and lecture notes that are concise and clear;
- synthesize information from multiple sources to engage in critical discourse;
- use Standard American English appropriately.

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COURSE MATERIALS**Required Materials**

- *The Norton Field Guide to Writing*. 4th ed. (Hardcopy or digital version.)
- *Access: English Composition Reader*
- A standard file folder

Supplemental Readings

- *Portfolio Keeping*. 2nd ed. or higher

Technical Requirements and Recommended Materials

- Access to a computer with an internet connection
- Access to D2L
- An SIU email address (so that your instructor can contact you)
- A USB storage drive, OneDrive, Evernote, Dropbox, or other means of storing and retrieving class work

Technical Support

- D2L—<http://oit.siu.edu/salukitech>

COURSEWORK

You will be required to write frequently throughout the semester—for a variety of purposes, for a variety of audiences, and in a variety of forms. Most of this work will provide direct and/or indirect contributions to the culminating project of English 101, which is the course portfolio. The course portfolio will contain revised versions of most of your major assignments and an analysis of your experience/development as a writer this semester.

Unit Essays

English 101 is divided into five units. Each unit will culminate in a formal composition. Your instructor will provide detailed assignment guidelines for these major writing projects, which are described briefly below:

Unit One—Literacy Narrative: For an audience of your 101 class, you will narrate and address the significance of an experience in which you learned the literate practices of a given field or community and, as a result, gained access to that field or community.

Unit Two—Advertisement Analysis: For a business audience, you will compose a report that evaluates the effectiveness of a given advertisement relevant to the context in which it appears.

Unit Three—Rhetorical Analysis: For an academic audience, you will summarize an article to be assigned by your instructor, as well as critique the rhetorical strategies employed by that article's author.

Unit Four—Literature Review: For an academic audience, you will compose an essay that synthesizes information from various sources about a controversial or debatable issue as designated by your instructor.

Unit Five—Reflective Introduction for Course Portfolio: With attention to course readings and activities, as well as to the contents of your portfolio, you will compose an essay—targeted for readers in English 101—that discusses your experience and development as a writer during the semester.

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In preparing each of these compositions, you will engage in invention, planning, drafting, revision, and editing activities, including peer review.

Format of Unit Assignments: All drafts of major essays must be typed and submitted as both a hard copy and an electronic copy as directed by your instructor. The first page should be labeled with your name, the course and section number, date, and unit number; subsequent pages should be numbered and labeled with your last name. The pages should have one-inch margins. The text should appear in 12-point Times New Roman font. Multiple pages should be connected with a staple or a paper clip.

Working Folders

During each of the five units listed above, your instructor, on pre-determined due dates, will collect informal exercises (e.g., plans, drafts, peer comments) for purposes of providing you with feedback, and he or she will keep track of your attention to these exercises in his or her grade book. At the end of the unit, your instructor will collect some or all of this material again as part of a “working folder,” or a record of your effort and development during the unit. Consequently, it will be imperative that you retain all informal exercises produced in the context of the unit. Failure to submit your responses to such assignments in a timely and thorough fashion relevant to their original due dates will result in a deduction from the unit grade.

The working folder for each unit will also contain a draft of the major assignment or essay associated with that unit. The entire working folder contents for a given unit, then, will be assigned a grade that ultimately will account for 10% of your course grade. In addition, your essay draft will be assigned an “advisory grade,” or an indication of its quality at the time you submitted it. The advisory grades will not contribute to your final grade for the course since you will be able to revise most essays until the end of the term for submission in your portfolio; however, the unit drafts will be an integral part of the holistic working folder grade. Because you will need to consult the working folder contents for all units at the end of the semester as you are assembling your portfolio and composing your Reflective Introduction, you will need to keep all the working folder contents from previous units in a safe, readily accessible place as you embark on each subsequent unit.

Final Exam

You will be required to take a final exam during the officially scheduled exam period. The exam will ask you to generate an in-class essay that demonstrates your understanding and ability to utilize the strategies explicitly addressed in English 101. The subject matter will be announced near the end of the semester.

Weights of Assignments in Determining Course Grade

- Unit 1 Working Folder (including draft of Literacy Narrative) 10%
- Unit 2 Working Folder (including draft of Advertisement Analysis) 10%
- Unit 3 Working Folder (including draft of Rhetorical Analysis) 10%
- Unit 4 Working Folder (including draft of Literature Review) 10%
- Unit 5 Portfolio (including Reflective Introduction) 50%
- Final Exam 10%

COURSE POLICIES**Late Work Policy**

Working folders—if you know you will not be able to attend class on the day a working folder is due, make arrangements in advance with your instructor for a revised deadline and secure written approval of this deadline (which you must include in the folder). If your need to miss class is sudden, make sure that you have emailed your major essay assignment to the instructor in the specified format before the assignment is due. Late submissions of working folders without prior approval will be accepted, but submissions under these circumstances will result in a deduction to the unit grade. Any submission after the deadline on the same day will receive a 5% deduction of possible points to be earned. For each day following (with a day starting at midnight), the folder will receive a 5% deduction.

Informal assignments—late informal assignments for unexcused absences will not be accepted for any reason and cannot be made up. Excused extensions of informal assignments are allowed. However, you will be asked to provide documentation of the reason for your absence if you want your instructor to allow you to make up an informal assignment. Planned excused absences will require prior arrangements with your instructor as well as written approval from your instructor. Unplanned excused absences will require after-the-fact, official documentation of the reason for your absence before you will be allowed to make up missed work.

(Never submit an assignment by leaving it on your instructor's desk, giving it to your instructor's officemate, or slipping it under your instructor's door, as your instructor cannot be responsible for receiving such indirect submissions.)

Attendance Policy

Excessive unexcused absences will prevent you from passing this course. One day over three weeks of unexcused absences (consecutive or not) will result in automatic failure of the course. That's nine class periods for a MWF schedule; six class periods for a T/TR schedule. Additionally, some substantial negative effects of total unexcused absences under the three-week mark are listed below:

- No in-class work can be made up without providing official documentation of the reason for the absence. Unexcused absences will result in a zero for work that took place during the missed class period.
- Work that comes in after the due date as a result of an unexcused absence will receive a deduction in accordance with the English 101 late work policy.
- Lack of participation in classroom activities will negatively impact your level of preparedness for succeeding on the unit assignments and, ultimately, the portfolio.

If you miss over three weeks of class as a result of excused absences (e.g., those resulting from extended illness), you must obtain official documentation (e.g., a letter from a medical doctor) that establishes (1) the cause of the excessive absence and (2) the necessity for having to miss so many class periods.

If you are absent for an extended period of time as a result of illness or other personal crises, you should seek the assistance of SIUC's Transitional Services Office at (618) 453-7041. Furthermore, please note that early departures for holidays will not count as excused absences. Excused absences for weddings, funerals, court dates, and other clearly compelling matters must be pre-approved by your instructor. Procedures for making up missed work as a result of these absences must be pre-arranged with your instructor.

All absences that you wish to be designated as excused as a result of illness or an emergency must be officially documented. This documentation must be provided to your instructor no later than two weeks after the absence in order for the absence to be excused. If you are not feeling well enough to come to class and wish the absence to be excused, you will need to provide evidence/documentation from a healthcare professional.

Tardiness Policy

An unexcused tardy or early departure that exceeds ten minutes of class time, as well as chronic instances of tardiness or early departure, will count as disruptive behavior (see below). You will not be allowed to complete in-class assignments missed partially or in full as a result of being tardy or leaving early from class unless the tardiness or early departure is excused and approved by your instructor.

Disruptive Behavior Policy

Behavior that disrupts the educational environment in English 101 and that interferes with others' learning opportunities will not be tolerated. Disruptive behavior in the English 101 class includes, but may not be limited to:

- disrespectful treatment of your instructor or peers;
- patterns of tardiness or early departure;
- violations of the policy for responsible and considerate use of technology.

If it is determined that you are disrupting class, a report will be sent to the Director of Writing Studies, and you will be referred to the Writing Studies Office. You will not be allowed to return to class until the behavior has been identified and the consequences of repeating the behavior clarified. This will take place in a meeting with the Director of Writing Studies, and, in certain cases, with the instructor of the class.

If repeated acts of disruptive behavior are observed after this meeting, you will be referred to the Chair of the English Department, the Director of Student Judicial Affairs, and/or the Dean of the College of Liberal Arts. Consequences for repeated disruptive behavior could include suspension or expulsion from the course.

Technology Policy

The considerate use of cell phones and technological devices is expected in the classroom at all times. Although technological devices (i.e., cell phones, headphones, laptops, tablets, etc.) can be distracting and disruptive, they *can* be used as legitimate educational tools in the composition classroom. Therefore, devices should always be turned off or set to "silent" prior to the start of class. If students are allowed to use headphones during work periods, then the volume should be set low enough to ensure that they are not disturbing others. If a student is in the midst of some family crisis that requires him or her to keep a cell phone turned on, he or she must keep the ringer set to "silent" and alert the instructor before class about the situation. If students need to take an emergency call, they should quietly leave the classroom and find a place where their conversation will not disturb others. Students should also avoid using their cell phone or other device during class time for anything other than approved educational purposes related to the course content. Being mindful and considerate of other students and the instructor by adhering to these policies will minimize potential disruption to the rest of the class.

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Certain instructors may choose to further restrict the use of devices in their classroom. In these instances, the instructor will provide an addendum to this syllabus that clearly communicates to students their cell phone and/or device policy. The Writing Studies Office will support individual instructor's decisions regarding technological devices in the classroom. Lack of compliance with this or the instructor's policy will be regarded as disruptive behavior.

Plagiarism

Plagiarism is the use of another author's material and/or words in your own text without acknowledging that author's contribution. In academic environments, plagiarism is an ethical violation that carries serious consequences. Please read the sections on plagiarism in *The Norton Field Guide to Writing*. In addition to the standards regarding plagiarism addressed in this book, the instructor will hold you to the standards immediately following:

- First, you are responsible for learning how to write effectively at the college level; therefore, even *unintentional* use of another author's material will constitute plagiarism. You are responsible for understanding the standards taught in this class and abiding by them. If you are in doubt about a potential plagiarism problem, you should ask your instructor about the material before the assignment is due.
- Second, make no mistake about the fact that presenting even "unpublished" material written by someone else (e.g., a paper written by a friend for English 101 or another course) as if it were your own work is an act of plagiarism.
- Third, the use of texts in this class that you have written in the past or are writing during this semester for another course (the idea being to expand or rework them for submission in English 101) must receive written approval from your instructor. You should submit a copy of the text (or the assignment) to your instructor when you request permission. In the case of an assignment that is being composed in another class during this semester, your instructor will request permission from the other instructor.

Per the Student Conduct Code, violations of plagiarism standards will be referred by the instructor of record to the Office of Students' Rights and Responsibilities (SRR), the Writing Studies Director, the English Department Chair, and the Dean of Liberal Arts. The student will also be notified when such a referral is made, and he or she will have "five days to respond to the charges." Depending on the outcome of this exchange, a hearing may be scheduled. If so, "the Dean or designee will contact involved parties to arrange for a mutually convenient meeting time. The results of the hearing will be communicated to the student, instructor, the Writing Studies Director, the English Department Chair, and SRR within five days of the date of that hearing."

Substantiated accusations of plagiarism may result in a failing grade on the assignment; a failing grade for the class; or, for repeated violations, more severe disciplinary action. All cases of plagiarism—intentional or unintentional—once reported to SRR will be placed on file for reference relevant to any future violations of the Student Conduct Code.

Please also note that assisting others in the act of plagiarizing by providing them with your own work to turn in as their own—and/or submitting your work to online databases from which students can purchase papers to turn in as their own—could be interpreted as an act of academic dishonesty and may be subject to disciplinary action under the Student Conduct Code.

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Proficiency Examination

In accordance with the University's policy toward "academically talented students," the Writing Studies Program in the Department of English offers proficiency credit for English 101. The Writing Studies Program offers this credit to students who pass a nine-hour examination (spread across three testing periods), during which they must write in a variety of forms and thereby indicate that they have developed proficiency in the areas of written communication addressed in English 101, such as narration, self-reflection, analysis, and rhetorical criticism. To be eligible for this test, a student can never have enrolled in English 101 and received a grade (including a W, a PR, and an INC). Students interested in more details about proficiency examinations should consult the Undergraduate Catalog.

Students interested in taking the English 101 test must sit for three three-hour components. The three components will be administered on Tuesday, Wednesday, and Thursday during the first week of classes for the fall and spring semesters. For students who miss one of the first three sessions, a make-up exam can be scheduled by appointment (with the Writing Studies Office Manager) and must be started before 1:00 pm on Friday of the first week of classes. Students must arrive one half-hour before an examination period begins and may not enter the examination room after the exam start time. To the exam, students should bring two blue or black ink pens and their SIUC student identification card. Students are allowed to use a grammar handbook and a dictionary that meet the approval of the exam proctor. (Recommended texts are *The Norton Field Guide to Writing* and *Webster's Collegiate Dictionary*.) Specific dates, times, and locations for proficiency exams are available from the Writing Studies Office Manager who can be contacted at the following number: (618) 453-6811.

Incompletes

An "Incomplete" is a special end-of-course designation granted only to those students who have regularly attended class and who are in good standing relevant to coursework completed but who, for serious, officially documented reasons, are unable to finish a large portion of the required coursework. "Incompletes" will be granted by the instructor of record in consultation with the Director of Writing Studies, and subsequent completion of the course will be governed by a contract signed by the instructor and student to be approved by the Director of Writing Studies.

ENGL 102: English Composition II

Instructors vary – Common syllabus - Course Objectives, Requirements, and Policies

DESCRIPTIVE OVERVIEW

English 102 is the second course in the two-course composition sequence required of all students attending SIUC. Using culturally diverse reading materials, English 102 builds on strategies and skills learned in English 101, focusing more specifically on structuring arguments for specialized audiences and on conducting and reporting formal research. You can expect to compose several essays, typically longer and more complex than those written in English 101. As in English 101, English 102 will encourage you to capitalize on opportunities for revision based on feedback from both your instructor and your peers. Additional class work will include a research journal, reading assignments, and informal exercises in preparation for major writing projects, independent research, and participation in small-group activities and whole-class discussions.

** To enroll in English 102, you must have earned a “C” (75%) or better in English 101 or have passed the English 101 proficiency exam. To receive Core Curriculum credit for English 102, you must earn a course grade of “C” (75%) or higher; as well, you must earn a course grade of “C” or higher if you are planning to transfer your English 102 credit hours to another institution via the Illinois Articulation Initiative.

NOTE: Due to Covid-19 a “Pass” or “No Pass” grading system is available if a student does not wish to accept the letter grade received. Students should consult with their academic advisors before pursuing this option.

COURSE GOALS

English 102 reinforces rhetorical foundations acquired in English 101 and uses these foundations to improve your academic writing. After taking English 102, you should be able to:

- apply an understanding of ethos, audience, subject matter, process, and context to identify and achieve complex rhetorical goals;
- engage in critical reading by applying various analytical techniques;
- conduct attentive and inquisitive library research;
- explain and employ the methods of argumentation and analysis valued in specialized rhetorical contexts;
- understand and use Standard American English and appropriate forms of documentation.

COURSE MATERIALS**Required Materials**

- Seyler. *Read, Reason, Write*. 11th ed. McGraw Hill, 2015.
- Miller. *Acting Out Culture*. 4th ed. Bedford/St. Martin's, 2018.
- A standard file folder.
- A composition notebook.

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Technical Requirements and Recommended Materials

- Access to a computer with an internet connection
- An SIU email address (so that your instructor can contact you)
- A USB storage drive, OneDrive, Evernote, Dropbox, or other means of storing and retrieving class work

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COURSEWORK

English 102 is divided into four major essay projects and a final exam essay. For each course unit, you will produce a significant, formal composition. To document your work during a particular unit, you will submit that formal composition, as well as instructor-selected preliminary exercises involved in writing it. Essay projects will require you to write both a working draft and a final draft, which you will submit successively for the instructor to assess. In addition to the essay projects, you will be required to keep a process/research journal that documents your composing practices throughout the semester. For each essay project, the process/research journal, and the final exam essay, your instructor will distribute detailed assignment guidelines.

Unit Essays

For each of the five formal essays, you will engage in a process through which you will implement invention and planning strategies, draft rough material, review peers' work, have peers review your work, and then revise and edit your texts for submission to the instructor.

Essay One—Review: For an audience of your peers, you will review a product, performance, or place relevant to the class theme. Through research, you will establish evaluative criteria by which to judge the object under review.

Essay Two—Letter to the Editor: For a specific newspaper readership, you will respond to an editorial or article pertaining in some way to the class theme. Research of the conversation surrounding the topic will help you support your own position within that conversation.

Or

Essay Two—Opinion Editorial: For readers of a specific newspaper, magazine, or website, craft an Opinion Editorial—also known as an “Op-ed” piece—that addresses a controversial issue pertaining in some way to the class theme, and that is backed by appropriate and substantial evidence.

Essay Three—Proposal: For Essay Three, you will identify a topic relevant to the course theme (i.e., an issue raised in Unit One or Two) that you would like to investigate further through library and internet research. You will argue for the importance of exploring that topic in the context of the larger Unit Four assignment.

Essay Four—Extended Source-Based Argument: For a specialized audience, you will argue your own position concerning the topic you addressed in your Unit Three proposal. In this extended essay (nine-to-ten pages), you will define the issue at hand, including the sources of controversy surrounding it, and will then argue your own stance in response to it.

Essay Five—Reflective Essay: In order to gauge the progression of your reading, thinking, and writing practices across the semester, you will compose a handwritten, timed Reflective Essay for the final exam. More specifically, you will reveal some aspect of your development as a writer in the context of English 102 and will back these observations with evidence from the essays and informal exercises you have completed in the course. You will be able to prepare for the exam ahead of time and may bring an outline for the essay to the exam period. The Reflective Essay is intended for an audience of your 102 class.

Process/Research Journal

You will maintain a journal that documents and analyzes your research and writing processes, as well as the sources you plan to cite in your papers. This journal should record a variety of writing, such as descriptions of your composing practices, initial thoughts on the course theme, summaries of the sources you read, reactions to your sources and course readings, analyses of your research findings, reflections on your completed drafts, and ideas for future research. Your instructor will collect your journal at least twice during the semester.

COURSE GRADING

An addendum will be provided by your instructor with a detailed explanation of the percentage of the course grade attributed to major essay assignments and other course components.

COURSE POLICIES

Late Work Policy

- **Informal Assignments**—Informal assignments that are late for unexcused reasons will not be accepted and cannot be made up. If your reason for missing an exercise is excused (see attendance policy below), you may be allowed to make it up; however, you will be asked to provide documentation of the reason for the absence. Planned excused absences will require prior arrangements with and written approval from your instructor. Unplanned excused absences will require after-the-fact, official documentation of the reason for the absence before you will be allowed to make up missed work.

- **Submission of Rough Drafts and Final Drafts**—Late submission of rough and final drafts will accrue a 5% deduction for each day that the essay is late. If you know you will not be able to attend class on the day an essay is due, make arrangements for submitting it in advance with your instructor. If you need to miss class suddenly, email your instructor with the essay in the correct format before the end of class and bring a hard copy of the essay upon your return.

▪ Working Folders [for portfolio courses only]—If you know you will not be able to attend class on the day a working folder is due, you should make arrangements in advance with your instructor for a revised deadline and receive written approval of this deadline (which you must include in the folder). If the need to miss class is sudden, you should e-mail the major essay assignment to the instructor in the specified format before the assignment is due. Late submissions of working folders without prior approval will be accepted, but submissions under these circumstances will result in a deduction to the unit grade. Any submission after the deadline on the same day will receive a 5% deduction of possible points to be earned. For each day following (with a day starting at midnight), the folder will receive a 5% deduction.

(Please Note: You should never submit an assignment by leaving it on your instructor's desk, giving it to your instructor's officemate, or slipping it under your instructor's door, as your instructor cannot be responsible for receiving such indirect submissions.)

Attendance Policy

Excessive unexcused absences will prevent students from passing this course. One day over three weeks of unexcused absences (consecutive or not) will result in automatic failure of the course. That's nine class periods for a MWF schedule, six class periods for a T/R schedule. Additionally, some substantial negative effects of total unexcused absences under the three-week mark are listed immediately below:

- No in-class work can be made up without providing official documentation of the reason for the absence. Unexcused absences will result in a zero for work that took place during the missed class period.
- Work that comes in after the due date as a result of an unexcused absence will receive a deduction in accordance with the English 102 late work policy.
- Lack of participation in classroom activities will negatively impact your level of preparedness for succeeding on the unit assignments.

If you miss over three weeks of class as a result of excused absences (e.g., those resulting from extended illness), you must obtain official documentation (e.g., a letter from a medical doctor) that establishes: (1) the cause of the excessive absence and (2) the necessity for having to miss so many class periods.

If you are absent for an extended period of time as a result of illness or other personal crises, you should seek the assistance of SIUC's Withdrawals and Petitions Office at (618) 453-7041. Furthermore, please note that early departures for holidays will not count as excused absences. Excused absences for weddings, funerals, court dates, and other clearly compelling matters must be pre-approved by your instructor. Procedures for making up missed work as a result of these absences must be pre-arranged with your instructor.

All absences that you wish to be designated as excused as a result of illness or an emergency must be officially documented. This documentation must be provided to your instructor no later than two weeks

after the absence in order for the absence to be excused. If you are not feeling well enough to come to class and wish the absence to be excused, you will need to provide evidence/documentation from a health care professional.

Tardiness Policy

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Disruptive Behavior Policy

Behavior that disrupts the educational environment in English 102 and that interferes with others' learning opportunities will not be tolerated. Disruptive behavior in the English 102 class includes, but may not be limited to:

- disrespectful treatment of your instructor or peers;
- patterns of tardiness or early departure;
- violations of the policy for responsible and considerate use of technology.

If it is determined that you are disrupting class, you will be referred to the Writing Studies Office. You will not be allowed to return to class until the behavior has been identified and the consequences of repeating the behavior clarified. This discussion will take place in a meeting with a Writing Studies Assistant or the Director of Writing Studies and, in certain cases, with the instructor of the class.

If repeated acts of disruptive behavior are observed after this meeting, you will be referred to the Director of Writing Studies, the Chair of the English Department, the Director of Student Judicial Affairs, and/or the Dean of the College of Liberal Arts. Consequences for repeated disruptive behavior could include suspension or expulsion from the course.

Technology Policy

The considerate use of cell phones and technological devices is expected in the classroom at all times. Although technological devices (i.e., cell phones, headphones, laptops, tablets, etc.) can be distracting and disruptive, they *can* be used as legitimate educational tools in the composition classroom. Regardless, devices should always be turned off or set to "silent" prior to the start of class. If students are allowed to use headphones during work periods, then the volume should be set low enough to ensure that they are not disturbing others. If a student is in the midst of some family crisis that requires him/her to keep a cell phone turned on, he/she must keep the ringer set to "silent" and alert the instructor before class about the situation. If students need to take an emergency call, they should quietly leave the classroom and find a place where

their conversation will not disturb others. Students should also avoid using their cell phones or other devices during class time for anything other than approved educational purposes related to the course content. Being mindful and considerate of other students and the instructor by adhering to these policies will minimize potential disruption to the rest of the class.

Certain instructors may choose to further restrict the use of devices in their classroom. In these instances, the instructor will provide an addendum to this syllabus that clearly communicates to students his/her cell phone and/or device policy. The Writing Studies Office will support an individual instructor's decisions regarding technological devices in the classroom.

Lack of compliance with the Writing Program or the individual instructor's policy will be regarded as disruptive behavior.

Plagiarism Policy

Plagiarism is the use of another author's material and/or words in your own text without acknowledging that author's contribution. In academic environments, plagiarism is an ethical violation that carries serious consequences. Please read the sections on plagiarism in *Read, Reason, Write*. In addition to the standards regarding plagiarism addressed in this book, the instructor will hold you to the standards immediately following:

- First, you are responsible for learning how to write effectively at the college level; therefore, even *unintentional* use of another author's material will constitute plagiarism. You are responsible for understanding the standards taught in this class and abiding by them. If you are in doubt about a potential plagiarism problem, you should ask your instructor about the material before the assignment is due.
- Second, make no mistake about the fact that presenting even "unpublished" material written by someone else (e.g., a paper written by a friend for English 102 or another course) as if it were your own work is an act of plagiarism.
- Third, the use of texts in this class that you have written in the past or are writing during this semester for another course (the idea being to expand or rework them for submission in English 102) must receive written approval from your instructor. You should submit a copy of the text (or the assignment) to your instructor when you request permission. In the case of an assignment that is being composed in another class during this semester, your instructor will request permission from the other instructor.

Per the Student Conduct Code, violations of plagiarism standards will be referred by the instructor of record to the Director of Writing Studies, the English Department Chair, the Office of Students' Rights and Responsibilities (SRR), and ultimately the Dean of Liberal Arts. The student will also be notified when such a referral is made, and he or she will have "five days to respond to the charges." Depending on the outcome of this exchange, a hearing may be scheduled. If so, "the Dean or designee will contact involved

parties to arrange for a mutually convenient meeting time. The results of the hearing will be communicated to the student, instructor, Writing Studies Director, the English Department Chair, and SRR within five days of the date of that hearing.”

Substantiated accusations of plagiarism may result in a failing grade on the assignment; a failing grade for the class; or, for repeated violations, more severe disciplinary action. All cases of plagiarism—intentional or unintentional—once reported to SRR will be placed on file for reference relevant to any future violations of the Student Conduct Code.

Please also note that assisting others in the act of plagiarizing by providing them with your own work to turn in as their own—and/or submitting your work to online databases from which students can purchase papers to turn in as their own—could be interpreted as an act of academic dishonesty and may be subject to disciplinary action under the Student Conduct Code.

Proficiency Examination

In accordance with the University’s policy regarding “academically talented students,” the Writing Studies Program in the Department of English offers proficiency credit for English 102. The Writing Studies Program offers this credit to students who pass a three-hour examination designed to reveal whether or not they have developed proficiency in the areas of written communication addressed in English 102. To be eligible for this test, a student can never have enrolled in English 102 and received a grade (including a W or an INC). Students interested in more details about proficiency examinations should consult the Undergraduate Catalog.

Students who wish to take the 102 proficiency exam should contact the Writing Studies Office Manager, Joyce Schemonia, at the following number: (618) 453-6811. She will schedule a specific time and place for the test to be administered during the first week of a current 102 course (or near the end of the semester in preparation for projected enrollment during a subsequent semester). To the exam, students should bring a pen and their SIUC identification card. Students are allowed to use a grammar handbook and a dictionary that meet the approval of the exam proctor. (Recommended texts are the *Penguin Handbook* and *Webster’s Collegiate Dictionary*.)

Incompletes

An “Incomplete” is a special end-of-course designation granted only to those students who have regularly attended class and who are in good standing relevant to coursework completed but who, for serious, officially documented reasons, are unable to finish a large portion of the required coursework. “Incompletes” will be granted by the instructor of record in consultation with the Director of Writing Studies, and subsequent completion of the course will be governed by a contract signed by the instructor and student to be approved by the Director of Writing Studies.

119-3 Introduction to Creative Writing.

Instructors vary – Most do not require textbooks

(University Core Curriculum) This course offers an introduction to the art and craft of writing poetry and short fiction. Requirements will include writing exercises, reading and analyzing published poetry and fiction, conferences, and the creation of a portfolio of original poetry and fiction. There may be examinations, journal writing, and/or compilation of an anthology of published or original works.

ENGLISH 120H-002 Honors Composition

Class time: TR 2:00–3:15 Lawson 0101

Instructor: Dr. Bogumil mbogumil@siu.edu Office Hours: via zoom TBD

COURSE 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 writers to detect how each uses language within critical, cultural, political, and gender-related contexts.

COURSE POLICIES

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).

COURSEWORK

Six brief critical essays, two pages, with two or more secondary sources (500 words/ 10 points ea. /60 pts. Total).

One annotated bibliography (10 pts).

One final paper 6 to 8 pages in length on the text of your choice (100 pts). The final paper is composed in the MLA format and due during our designated final examination time (1500–2000 words). Total points for the course: 170 points.

Homework prompts and formats for essays will be provided. Think of these in-class discussion homework prompts as brief critical scaffolding assignments where some may be eventually incorporated into the final paper. Secondary Source material e.g. scholarly journals, newspapers or magazines, or the internet.

Assigned readings, in-class discussion homework prompts and papers are to be completed by the date listed on the syllabus, even on those days you are absent. Please check D2L for grading rubric. Remember to upload a copy of each assignment in the designated D2L drop box by the due date.

COURSE MATERIALS (Required)

Ian McEwan, *Nutshell* (Anchor) ISBN: 9780525431947

Deborah Levy, *Black Vodka: Ten Stories* (Bloomsbury) ISBN: 978163286911

Donal Ryan, *The Spinning Heart* (Steerforth) ISBN: 9781586422240

Ling Ma, *Severance* (Picador) ISBN:9781250214997

David Mitchell, *Slade House* (Random House) ISBN: 9780812988079

Kevin Barry *Night Boat to Tangier* (Anchor) ISBN: 9781101911341

English 121: The Western Literary Tradition TOPIC: Everything Old Is New Again

Dr. Amos

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. We will also analyze modern versions / adaptations / treatments of these classical texts, plumbing how they (re)construct these foundational texts.

This course introduces the student to some of the literary, philosophical and religious texts which became major sources of assumption about the nature of the universe and mankind's place within it and which continue to underlie the characteristically Western sense of things to this day. In particular, we will study closely texts from two broad ranges of texts, those of ancient Greece and some major texts of the Judeo-Christian tradition, which rivals the tradition of the ancient world and in many ways contests with it.

Methodology

With only a few meetings as exceptions, this course will be conducted entirely online, and almost exclusively synchronous. Students are required to attend scheduled classes.

Texts

We will assuredly cover a goodly number of the following pairs of classical texts and modern adaptations.

Classical text	Modern Adaptation
Aesop, <i>Fables</i>	
Alighieri, Dante. <i>The Divine Comedy: Inferno</i> (1320)	
Anonymous, <i>Beowulf</i> (c. 800)	Neil Gaiman and Roger Avary, <i>Beowulf</i> (2007) 3D computer-animated fantasy action film directed and co-produced by Robert Zemecki
Austen, Jane. <i>Emma</i> (1816)	<i>Clueless</i> , 1995 film
Chaucer, Geoffrey <i>Canterbury Tales</i> (1386)	Hip hop, claymation <i>Canterbury Tales</i>
Homer. <i>Iliad & Odyssey</i>	<i>Troy</i> , 2004 film
Ovid, <i>Metamorphoses</i>	Kafka, Franz. <i>The Metamorphosis</i>
Anonymous, <i>Lysistrata</i>	<i>Chi-raq</i> , 2015 film by Spike Lee
Old and New Testaments and Medieval cycle plays	<i>Hail Mary</i> , 1985 film directed by Jean-Luc Godard
Shakespeare, William. <i>The Tempest</i>	<i>Prospero's Books</i> : 1991 film by Peter Greenaway
Sophocles. <i>Oedipus the King</i>	

Coursework

Students will demonstrate their mastery of the material through a variety of exercises including quizzes, short papers, and informal responses.

English 290: Intermediate Analytical Writing

Instructors vary – Common syllabus - Course Objectives, Requirements, and Policies

DESCRIPTIVE OVERVIEW

This course is designed for any student who wishes to improve his or her writing skills to meet the demands of academic writing across the disciplines and/or the demands of professions that value careful analysis and communication. The course emphasizes analytical writing, both as a means of invention and as a form of persuasion. Course readings and assignments will provide you with opportunities to study and to practice rhetorical forms and strategies used in your discipline, while attention to the persuasive nature of analysis will provide you with the rhetorical foundations necessary to adapt your writing to many different situations.

COURSE GOALS

After taking this course, you should be able to:

- investigate, identify, and explain the conventions, purposes, patterns of arrangement, forms of proof, and style appropriate to a particular discipline;
- analyze and conduct research in various forms;
- differentiate various analytical techniques and employ them in order to realize particular rhetorical goals;
- adapt to the demands of various rhetorical contexts in your own discipline and across disciplines;
- identify the potential for cross-disciplinary application of rhetorical forms and genres and adapt to the various rhetorical conventions of multiple disciplines;
- compose texts that are incisive, logical, persuasive, informative, and interesting; and
- use an understanding of style, purpose, form, and situation to compose coherent texts.

COURSE MATERIALS**Required Materials**

- Thonney, Teresa. *Academic Writing: Concepts and Connections*. Oxford UP, 2016.
- Access to a computer with internet capabilities
- SIU email address

Recommended Materials

- A portable or desktop file case or an accordion folder
- A portable USB storage device
- A college-level dictionary

(Continued on next page)

COURSEWORK**Unit Assignments**

1) **Interview Summary and Issue Analysis:** Relevant to readings or other resources addressing a subject related to your major area of study, interview a professor or professional working in that area to learn more about that subject. Then write a two-page summary of the interview and a three-page Issue Analysis. The Issue Analysis involves locating a focused topic originating from your initial research (including the interview) and examining that topic from multiple perspectives. Since you will be researching this issue all semester, you should select a topic that you find especially interesting.

***Annotated Bibliography:**

The Annotated Bibliography will serve as a record of your citations, summaries, and evaluations of sources beginning with those addressed for the Issue Analysis and continuing throughout the semester as your project evolves. This document should include at least ten annotations, each of which should be a minimum of a one-half, double-spaced, typed page. Each entry should summarize the content of the source in question and evaluate it in terms of its usefulness for your project.

2) **Forum Analysis:** Select a reputable peer-reviewed journal in your field of study and read a representative number of articles from it. In your four-to-five-page Forum Analysis, discuss the conventions of the journal that scholars who might wish to publish in that particular venue should observe, including those relevant to form, style, tone, etc. You may also wish to discuss common topics of interest emerging from those articles.

3) **Proposal and Annotated Bibliography:** Review the criteria for the Discipline-Specific Scholarly Article (Unit 5), and write a three-to-four-page Proposal for that project. In this proposal, you will want to indicate your focus; discuss how you became interested in the topic; provide background information or context essential for characterizing it; identify the genre appropriate for the manner in which you will address the topic (Problem/ Solution paper, Synthesis/Discovery paper, or Position paper); explain how you will use the sources that you have found so far; and project the kinds of sources you still need to locate. The Annotated Bibliography introduced during Unit 1 should be submitted in finished form with the Unit 3 Proposal.

* Although the Annotated Bibliography is not due until Unit 3, your instructor will likely collect a draft earlier in the course.

4) **Extended Definition of Key Term:** Identify a specialized term or terms that you will be using in the Unit 5 Discipline-Specific Scholarly Article. This four-to-five-page assignment requires that you define the term or terms that you have selected in an extended manner, with the goal being to establish a working definition for your Unit 5 paper. In doing so, you should discuss why it is important to use the specific connotation or denotation that you are creating for your research purposes. You might also want to explore how the term is different from words that carry similar meanings, and/or you might want to discuss other meanings typically associated with the term—clarifying, in either instance, how your definition is different and why.

5) **Discipline-Specific Scholarly Article:** Write a twelve-to-fifteen-page article targeted for your discourse community that in some manner addresses the issue that you have been studying all semester. This article, which should be supported by external research (e.g., peer-reviewed journal articles, books, documentaries, interviews), can take any of the following forms:

- (a) **Problem/Solution Paper:** identifies and analyzes a problem in your area of study or future career and offers a solution; or
- (b) **Synthesis/Discovery Paper:** explores the nature of a specific phenomenon and in some way elucidates it or offers a fresh perspective; or
- (c) **Position Paper:** crafts an argument intended to persuade an audience comprised of those in the same discourse community and offers counterarguments that anticipate opposing views or contentions.

Final Exam: Design an eight-to-ten-minute presentation of the findings presented in your Unit 5 paper, employing various media to support your purpose. Consider how your findings fit within the larger academic conversation surrounding your topic.

Format of Unit Assignments: All drafts of major essays for the course must be computer generated and submitted as both a hard copy and an electronic copy as directed by your instructor. The first page should be labeled with your name, the course and section number, the date, and the unit number; subsequent pages should be numbered and labeled with your last name. The pages should have one-inch margins. The text should appear in 12-point Times New Roman font. Multiple pages should be connected with a staple or a paper clip.

COURSE GRADING

Your instructor will provide an addendum with a detailed explanation of the percentage of the course grade attributed to major essay assignments and other course components.

COURSE POLICIES

Late Work Policy

- **Informal Assignments**—Informal assignments that are late for unexcused reasons will not be accepted and cannot be made up. If your reason for missing an exercise is excused (see attendance policy below), you may be allowed to make it up; however, you will be asked to provide documentation of the reason for the absence. Planned excused absences will require prior arrangements with and written approval from your instructor. Unplanned excused absences will require after-the-fact, official documentation of the reason for the absence before you will be allowed to make up missed work.
- **Submission of Rough Drafts and Final Drafts**—Late submission of rough and final drafts will accrue a 5% deduction for each day that the essay is late. If you know you will not be able to attend class on the day an essay is due, make arrangements in advance with your instructor. If you need to miss class suddenly,

email your instructor with the essay in the correct format before the end of class and bring a hard copy of the essay upon your return.

(Never submit an assignment by leaving it on your instructor's desk, giving it to your instructor's officemate, or slipping it under your instructor's door, as your instructor cannot be responsible for receiving such indirect submissions.

Attendance Policy

Excessive unexcused absences will prevent you from passing this course. One day over three weeks of unexcused absences (consecutive or not) will result in automatic failure of the course. That is up to nine class periods for a MWF schedule and six class periods for a T/TR schedule. Additionally, some substantial negative effects of total unexcused absences under the three-week mark are listed immediately below:

- No in-class work can be made up without providing official documentation of the reason for the absence. Unexcused absences will result in a zero for work that took place during the missed class period.
- Work that comes in after the due date as a result of an unexcused absence will receive a deduction in accordance with the English 290 late work policy.
- Lack of participation in classroom activities will negatively impact your level of preparedness for succeeding on the unit assignments.

If you miss over three weeks of class as a result of excused absences (e.g., those resulting from extended illness), you must obtain official documentation (e.g., a letter from a medical doctor) that establishes (1) the cause of the excessive absence and (2) the necessity for having to miss so many class periods.

If you are absent for an extended period of time as a result of illness or other personal crises, you should seek the assistance of SIUC's Transitional Programs Office at 618-453-7041. Furthermore, please note that early departures for holidays will not count as excused absences. Excused absences for weddings, funerals, court dates, and other clearly compelling matters must be preapproved by your instructor. Procedures for making up missed work as a result of these absences must be pre-arranged with your instructor.

All absences that you wish to be designated as excused as a result of illness or an emergency must be officially documented. This documentation must be provided to your instructor no later than two weeks after the absence in order for the absence to be excused. If you are not feeling well enough to come to class and wish the absence to be excused, you will need to provide evidence/documentation from a health care professional.

Tardiness Policy

An unexcused tardy or early departure that exceeds ten minutes of class time, as well as chronic instances of tardiness or early departure, will count as disruptive behavior (see below). You will not be allowed to complete in-class assignments missed partially or in full as a result of being tardy or leaving early from class unless the tardiness or early departure is excused and approved by your instructor.

Disruptive Behavior Policy

Behavior that disrupts the educational environment in English 290 and that interferes with others' learning opportunities will not be tolerated. Disruptive behavior in the English 290 class includes, but may not be limited to:

- disrespectful treatment of your instructor or peers;
- patterns of tardiness or early departure;
- violations of the policy for responsible and considerate use of technology.

If it is determined that you are disrupting class, you will be referred to the Writing Studies Office. You will not be allowed to return to class until the behavior has been identified and the consequences of repeating the behavior clarified. This discussion will take place in a meeting with a Writing Studies Assistant or the Director of Writing Studies and, in certain cases, with the instructor of the class.

If repeated acts of disruptive behavior are observed after this meeting, you will be referred to the Director of Writing Studies, the Chair of the English Department, the Director of Student Judicial Affairs, and/or the Dean of the College of Liberal Arts. Consequences for repeated disruptive behavior could include suspension or expulsion from the course.

Technology Policy

The considerate use of cell phones and technological devices is expected in the classroom at all times. Although technological devices (i.e., cell phones, headphones, laptops, tablets, etc.) can be distracting and disruptive, they *can* be used as legitimate educational tools in the composition classroom. Regardless, devices should always be turned off or set to "silent" prior to the start of class. If students are allowed to use headphones during work periods, then the volume should be set low enough to ensure that they are not disturbing others. If a student is in the midst of some family crisis that requires him/her to keep a cell phone turned on, he/she must keep the ringer set to "silent" and alert the instructor before class about the situation. If students need to take an emergency call, they should quietly leave the classroom and find a place where their conversation will not disturb others. Students should also avoid using their cell phones or other devices during class time for anything other than approved educational purposes related to the course content. Being mindful and considerate of other students and the instructor by adhering to these policies will minimize potential disruption to the rest of the class.

Certain instructors may choose to further restrict the use of devices in their classroom. In these instances, the instructor will provide an addendum to this syllabus that clearly communicates to students his/her cell phone and/or device policy. The Writing Studies Office will support an individual instructor's decisions regarding technological devices in the classroom.

Lack of compliance with the Writing Program or the individual instructor's policy will be regarded as disruptive behavior.

Plagiarism Policy

Plagiarism is the use of another author's material and/or words in your own text without acknowledging that author's contribution. In academic environments, plagiarism is an ethical violation that carries serious consequences. Please read the sections on plagiarism in *Academic Writing*. In addition to the standards regarding plagiarism addressed in this book, the instructor will hold you to the standards immediately following:

- First, you are responsible for learning how to write effectively at the college level; therefore, even *unintentional* use of another author's material will constitute plagiarism. You are responsible for understanding the standards taught in this class and abiding by them. If you are in doubt about a potential plagiarism problem, you should ask your instructor about the material before the assignment is due.
- Second, make no mistake about the fact that presenting even “unpublished” material written by someone else (e.g., a paper written by a friend for English 290 or another course) as if it were your own work is an act of plagiarism.
- Third, the use of texts in this class that you have written in the past or are writing during this semester for another course (the idea being to expand or rework them for submission in English 290) must receive written approval from your instructor. You should submit a copy of the text (or the assignment) to your instructor when you request permission. In the case of an assignment that is being composed in another class during this semester, your instructor will request permission from the other instructor.

Per the Student Conduct Code, violations of plagiarism standards will be referred by the instructor of record to the Writing Studies Director, the English Department Chair, the Office of Students' Rights and Responsibilities (SRR), and ultimately the Dean of Liberal Arts. The student will also be notified when such a referral is made, and he or she will have “five days to respond to the charges.” Depending on the outcome of this exchange, a hearing may be scheduled. If so, “the Dean or designee will contact involved parties to arrange for a mutually convenient meeting time. The results of the hearing will be communicated to the student, instructor, Writing Studies Director, the English Department Chair, and SRR within five days of the date of that hearing.”

Substantiated accusations of plagiarism may result in a failing grade on the assignment; a failing grade for the class; or, for repeated violations, more severe disciplinary action. All cases of plagiarism—intentional or unintentional—once reported to SRR will be placed on file for reference relevant to any future violations of the Student Conduct Code.

Please also note that assisting others in the act of plagiarizing by providing them with your own work to turn in as their own—and/or submitting your work to online databases from which students can purchase papers to turn in as their own—could be interpreted as an act of academic dishonesty and may be subject to disciplinary action under the Student Conduct Code.

Incompletes

An “Incomplete” is a special end-of-course designation granted only to those students who have regularly attended class and who are in good standing relevant to coursework completed but who, for serious, officially documented reasons, are unable to finish a large portion of the required coursework. “Incompletes” will be granted by the instructor of record in consultation with the Director of Writing Studies, and subsequent completion of the course will be governed by a contract signed by the instructor and student to be approved by the Director of Writing Studies.

English 291: Intermediate Technical Writing

Instructors vary – Common syllabus -

Course Objectives, Requirements, and Policies**DESCRIPTIVE OVERVIEW**

English 291 provides students with resourceful and creative “reader-centered” strategies to develop technical communication skills that will be useful in a wide array of real-world situations that professionals encounter throughout their careers. This course has been designed to increase students’ ability to communicate effectively in professional environments by encouraging them to (1) recognize the type of communication required for a given rhetorical situation; (2) research and analyze the target audience; (3) analyze the constraints and opportunities present in the communicative challenge; (4) determine appropriate composing strategies for the rhetorical situation; and (5) develop a document that will be effective in achieving its intended purpose.

ACTIVE LEARNING ENVIRONMENT

English 291 will be taught in an active learning environment wherein preparation through reading and class participation is crucial to success. The instructor’s primary role will be to highlight central concepts and explain, as needed, those issues about which students raise questions or concerns in the context of writing workshops. Course activities will be designed to assist students in incorporating concepts and strategies addressed in the course textbooks into their own documents.

COURSE GOALS

After taking English 291, students should be able to:

- understand the differences between communication within an academic community and a professional setting;
- analyze and use the forms and conventions of business, technical, and professional writing;
- produce résumés and application letters that are shaped by audience and opportunity;
- demonstrate their ability to employ organizational patterns in professional communications;
- create and understand graphics, including tables, charts, and drawings;
- employ research skills and integrate research materials into their communication process;
- develop a reader-centered approach in both written and oral communications;
- draft career-related communications in ways that meet their readers' needs while also achieving their own goals.

COURSE MATERIALS**Required Materials**

- Anderson, Paul V. *Technical Communication: A Reader-Centered Approach*. Ninth Edition. Boston: Thomson/Wadsworth, 2016. ISBN: 9781337548601
- Maimon, Elaine P. *A Writer's Resource: A Handbook for Writing and Research*. **or**
- Ramage, John D., et al. *The Allyn & Bacon Guide to Writing* (including Penguin Excerpts).
- Access to a computer with internet capabilities
- SIU email address
- Standard 1" three-ring binder

Recommended Materials

- A two-pocket folder
- A portable USB storage device
- A college-level dictionary

COURSEWORK

During the semester, you will be required to write in a variety of forms, for a variety of purposes, for a professional audience.

Unit Projects

Unit One—Résumé and Application Letter: The writing task for Unit One is to prepare a résumé and a job application letter for a job for which you may apply in the future. Your résumé and letter should stress the ways in which you are an appropriate candidate for the job, while also highlighting the qualities that will make you an asset to the company.

Unit Two—Instructions: The writing task for Unit Two is to prepare a set of instructions for a procedure that includes at least twenty-four steps. For this assignment, you should find a topic of interest to you. The procedure could be anything from operating a piece of equipment in your major to completing a task the general public may want to know.

Unit Three—Unsolicited Recommendation Letter: The writing task for Unit Three is to compose an unsolicited recommendation concerning some environmental or sustainable issue at SIUC. Your unsolicited recommendation will be a business letter addressed to the appropriate person.

Unit Four—Project Proposal: The writing task for Unit Four is to compose a project proposal to address one of the issues of sustainability you raised in your unsolicited recommendation. Your task here is to propose a project and tell how you would do it.

Unit Five—Alternative Media (with Visuals) or Reader-Centered Webpage: The writing task for Unit Five is to create an informational document using one of the targeted formats: an informational web site; a brochure; a PowerPoint Presentation; or an instructional video. Regardless of which form of media or communication you choose, the purpose of this document is to be informative. Therefore, you are to use visuals to carry and enhance the written information you present.

Unit Six Final Exam—Progress Report: The writing task for Unit Six is to prepare a progress report on the work you have completed thus far in ENGL 291, and report on the ways in which you have progressed as a writer.

Each of these texts will emerge from a process approach to writing, in which you engage in invention activities, planning activities, drafting activities, and revision/editing activities (including peer review).

Format of Unit Assignments: All final drafts of texts for each unit must be computer generated and submitted as both a hard copy in class and in an electronic Microsoft Word file to the instructor. Each electronic file should be titled with your last name, first initial, unit number, and document. For example, the résumé for John Smith would be: SmithJ-Unit1-Résumé. All pages of the document should be labeled with your name and the page number in the header. The pages should have one-inch margins, and the text should appear in 12-point Times New Roman font. Multiple pages should be connected with a staple or a paper clip.

Submission of Unit Assignments: During each of the units listed below, the instructor will collect preliminary informal exercises (idea sheets, plans, drafts, outlines, peer comments) and will keep track of your timely and engaged attention to these exercises. Failure to submit responses to such assignments in a timely and thorough fashion will result in a deduction of the unit grade.

If you know you will not be able to attend class on the day an assignment is due, make arrangements in advance for a revised deadline. If your need to miss class is sudden, make sure that, at least, you have e-mailed your major assignment to your instructor in the specified format before the assignment is due. Never submit an assignment by leaving it in your instructor's office. Your instructor will not be responsible for submissions if they are left in his or her office and are lost.

Late submissions of assignments without prior approval will be accepted, but submissions under these circumstances will result in a 5% deduction to the unit grade per week day.

Informal Exercises

During each unit, you will engage in work that will assist in preparing the text that you will submit for review at the end of the unit. Often, these small assignments will constitute stages in your own writing process for a particular major assignment, but they might include other documents, such as a peer review of a classmate's work or a detailed summary of a reading.

Late informal assignments for unexcused absences will not be accepted for any reason and cannot be made up. Excused extensions of informal assignments are allowed. However, you will be asked to provide documentation of the reason for your absence if you want your instructor to allow you to make up an informal assignment. Planned excused absences will require prior arrangements with your instructor as well as written approval from your instructor. Unplanned excused absences will require after-the-fact, official documentation of the reason for your absence before you will be allowed to make up missed work.

Unless you are given other guidelines in class, the informal exercises should be computer generated. The first page of the assignment should be labeled with your name, the course and section number, the date, the unit number, and a brief assignment title (such as “Peer Review,” “Idea Sheet,” or “Page 10 Questions”). Multiple pages should be connected with a staple or a paper clip.

COURSE GRADING

Your instructor will provide an addendum with a detailed explanation of the percentage of the course grade attributed to major essay assignments and other course components.

COURSE POLICIES

Plagiarism Policy

Plagiarism is the use of another author’s material and/or words in your own text without acknowledging that author’s contribution. In academic environments, plagiarism is an ethical violation that carries serious consequences. Your instructor will hold you to the following standards:

- First, you are responsible for learning how to write effectively at the college level; therefore, even *unintentional* use of another author’s material will constitute plagiarism. You are responsible for understanding the standards taught in this class and abiding by them. If you are in doubt about a potential plagiarism problem, you should ask your instructor about the material before the assignment is due.
- Second, make no mistake about the fact that presenting even “unpublished” material written by someone else (e.g., a paper written by a friend for English 291 or another course) as if it were your own work is an act of plagiarism.
- Third, the use of texts in this class that you have written in the past or are writing during this semester for another course (the idea being to expand or rework them for submission in English 291) must receive written approval from your instructor. You should submit a copy of the text (or the assignment) to your instructor when you request permission. In the case of an assignment that is being composed in another class during this semester, your instructor will request permission from the other instructor.

Per the Student Conduct Code, violations of plagiarism standards will be referred by the instructor of record to the Writing Studies Director, the English Department Chair, the Office of Students’ Rights and Responsibilities (SRR), and ultimately the Dean of Liberal Arts,. The student will also be notified when

such a referral is made, and he or she will have “five days to respond to the charges.” Depending on the outcome of this exchange, a hearing may be scheduled. If so, “the Dean or designee will contact involved parties to arrange for a mutually convenient meeting time. The results of the hearing will be communicated to the student, instructor, Writing Studies Director, the English Department Chair, and SRR within five days of the date of that hearing.”

Substantiated accusations of plagiarism may result in a failing grade on the assignment; a failing grade for the class; or, for repeated violations, more severe disciplinary action. All cases of plagiarism—intentional or unintentional—once reported to SRR will be placed on file for reference relevant to any future violations of the Student Conduct Code.

Please also note that assisting others in the act of plagiarizing by providing them with your own work to turn in as their own—and/or submitting your work to online databases from which students can purchase papers to turn in as their own—could be interpreted as an act of academic dishonesty and may be subject to disciplinary action under the Student Conduct Code.

Course Attendance Policy

Excessive unexcused absences will prevent students from passing this course. Students who miss more than a total of three weeks of class (9 class periods of a MWF schedule, 6 class periods of a T/TR schedule) as a result of **unexcused** absences will be assigned an “F” for the course. Even if the total unexcused absences do not reach the automatic failure mark, be advised that the negative effect of multiple unexcused absences inevitably will be substantial in that:

- no in-class work can be made up without providing official documentation of the reason for the absence (unexcused absences will result in a “zero” for work completed during the missed class period);
- work that comes in after the due date as a result of an unexcused absence will receive a deduction in accordance with the course’s late work policy; and
- lack of participation in classroom activities will negatively impact one’s level of preparedness for succeeding on the unit assignments.

If you are absent for an extended period of time as a result of illness or other personal crises, you should seek the assistance of SIUC’s Transitional Services Office at (618) 453-7041. Furthermore, please note that early departures for holidays will not count as excused absences. Excused absences for weddings, funerals, court dates, and other clearly compelling matters must be pre-approved by your instructor. Procedures for making up missed work as a result of these absences must be pre-arranged with your instructor.

Tardiness Policy

An unexcused tardy or early departure that exceeds ten minutes of class time, as well as chronic instances of tardiness or early departure, will count as disruptive behavior (see below). You will not be allowed to complete in-class assignments missed partially or in full as a result of being tardy or leaving early from class unless the tardiness or early departure is excused and approved by your instructor.

Technology Policy

The considerate use of cell phones and technological devices is expected in the classroom at all times. Although technological devices (i.e., cell phones, headphones, laptops, tablets, etc.) can be distracting and disruptive, they *can* be used as legitimate educational tools in the composition classroom. Regardless, devices should always be turned off or set to “silent” prior to the start of class. If students are allowed to use headphones during work periods, then the volume should be set low enough to ensure that they are not disturbing others. If a student is in the midst of some family crisis that requires him/her to keep a cell phone turned on, he/she must keep the ringer set to “silent” and alert the instructor before class about the situation. If students need to take an emergency call, they should quietly leave the classroom and find a place where their conversation will not disturb others. Students should also avoid using their cell phones or other devices during class time for anything other than approved educational purposes related to the course content. Being mindful and considerate of other students and the instructor by adhering to these policies will minimize potential disruption to the rest of the class.

Certain instructors may choose to further restrict the use of devices in their classroom. In these instances, the instructor will provide an addendum to this syllabus that clearly communicates to students his/her cell phone and/or device policy. The Writing Studies Office will support an individual instructor’s decisions regarding technological devices in the classroom.

Lack of compliance with the Writing Program or the individual instructor’s policy will be regarded as disruptive behavior.

Disruptive Behavior Policy

Behavior that disrupts the educational environment in English 291 and that, therefore, interferes with others’ learning opportunities will not be tolerated. Disruptive behavior in the context of the English 291 classroom includes, but may not be limited to:

- disrespectful treatment of your instructor or peers;
- patterns of tardiness; and
- violations of the policy for responsible and considerate use of technology.

If it is determined that you are disrupting class, you will be referred to the Writing Studies Office. You will not be allowed to return to class until the behavior has been identified and the consequences of repeating the behavior clarified. This discussion will take place in a meeting with a Writing Studies Assistant or the Director of Writing Studies and, in certain cases, with the instructor of the class.

If repeated acts of disruptive behavior are observed after this meeting, you will be referred to the Director of Writing Studies, the Chair of the English Department, the Director of Student Judicial Affairs, and/or the Dean of the College of Liberal Arts. Consequences for repeated disruptive behavior could include suspension or expulsion from the course.

Incompletes

An “Incomplete” is a special end-of-course designation granted only to those students who have regularly attended class and who are in good standing relevant to coursework completed but who, for serious, officially documented reasons, are unable to finish a large portion of the required coursework. “Incompletes” will be granted by the instructor of record in consultation with the Director of Writing Studies, and subsequent completion of the course will be governed by a contract signed by the instructor and student to be approved by the Director of Writing Studies.

English 301-001: Introduction to Literary Analysis

Dr. McEathron

COURSE OVERVIEW

This course is dedicated to introducing the basic methods of literary study: the idea is to move beyond content issues (“what happens in this book?”) and toward analytical ones. It is also hoped that with greater knowledge and consciousness will come greater enjoyment. We will pursue these goals through readings of a variety of quality literary texts: poetry and prose, British and American, old and new.

REQUIRED TEXTS

Christina Rossetti, Goblin Market and Other Poems. Dover Thrift Editions (paperback).

Thomas Hardy, Collected Poems. Ed. Robert Mezey. Penguin (paperback).

Kent Haruf, Plainsong. Vintage (paperback).

Edith Wharton, The Ghost Stories of Edith Wharton. Scribner (paperback).

English 301-002: Introduction to Literary Analysis

Dr. Shapiro

DESCRIPTIVE OVERVIEW

ENGL303 is a survey of U.S. literature from the late eighteenth century to the present day. We will read a wide variety of literary works and genres, from ‘classic’ works by Herman Melville, Frederick Douglass, and Emily Dickinson to twentieth- and twenty-first-century ‘experimental’ works by Octavia Butler, Tommy Orange, and Nana Kwame Adjei-Brenyah. By examining the complex ways that U.S. writers have responded to the dilemmas and conflicts that shaped their respective moments, students in this course will be exploring how U.S. writers have participated in an on-going conversation about the very idea of the United States—about the inequalities that structure life in the United States, about what the United States is and what it can and should be. Students in ENGL303 will thus frequently have occasion to take up questions about how we value literary works and how literary works may (or may not) help us to navigate our murky present.

COURSE REQUIREMENTS

- a number of short essays
- two ‘take-home’ exams (midterm and final)

REQUIRED MATERIALS (subject to change):

- Butler, Octavia. *Kindred*. Beacon Press. ISBN-13: 978-0807083697
- Crane, Stephen. *Maggie: A Girl of the Streets and Other Stories*. Bantam, 1986. ISBN-13: 978-0553213553
- Levine, Robert et. al., eds. *The Norton Anthology of American Literature, Ninth Edition, Volume B*. W.W. Norton & Co., 2017. ISBN-13: 978-0393264470
- Steinbeck, John. *In Dubious Battle*. Penguin Classics, ISBN-13: 978-0143039631
- *additional texts will be made available to students electronically via MyCourses/D2L*

ENGLISH 302A-001 Early Brit Literary History

Dr. Boulukos

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

REQUIRED TEXT

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

Further readings may be assigned via D2L.

COURSE 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 302B-001 Later British Literary History

Dr. A. Chandler

COURSE DESCRIPTION

This survey course will cover the Romantic, Victorian, and Modern Periods in British literature – i.e., from about 1785 through the mid-twentieth century.

Class sessions, as scheduled, will take place over Zoom. Course format is lecture-and-discussion. Formal assignments: three 4-5-page papers and three exams.

Please feel free to email me with questions: a.chandler@siu.edu.

REQUIRED TEXT

Get the following “**Major Authors**” anthology. It will be available, USED, online and at the Univ. Bookstore.

The Norton Anthology of English Literature: The Major Authors, Volume 2: The Romantic, Victorian, and Modern Periods. Ninth Edition. Stephen Greenblatt, ed. ISBN: 03939 1965X or 978-0393919653

Engl. 307i-001 Film as Literary Art Topic: The Dystopian World in Film

Dr. Humphries

DESCRIPTIVE OVERVIEW

The dystopian world customarily manifests itself as a futuristic, imagined universe in which oppressive societal control and the illusion of a perfect society are maintained through corporate, bureaucratic, technological, moral, or totalitarian control. Simultaneously, it suggests that dystopia is not a deferred future, but a reflection of the present in which we live: global warming, economic inequality, gender inequality, racism, xenophobia, poverty, hunger and, of course, as we have seen in the recent past and present, nuclear devastation and genocide. Thus, the value of the dystopian genre, notwithstanding commonplace entertainment, resides in its ability to awaken a recognition of the state of things, and thereby open up a space for cultural, social, and political critique in the present. This course will therefore explore the worlds of dystopia as presented in film, with a view to generating awareness and critical engagement with our world here and now. A sampling of the films we will consider include the following: *Metropolis*, *Fahrenheit 451*, *A Clockwork Orange*, *Planet of the Apes*, *Blade Runner*, *Children of Men*, *Hunger Games*, *Snowpiercer*, *Mad Max*, et al.

English 352-001: Forms of Poetry TOPIC: Popular Culture

Professor Joseph

DESCRIPTIVE OVERVIEW

This course will examine traditional poetic forms such as the sonnet, sestina, and villanelle through the lens of popular culture. Students will learn to write poems in these traditional forms while at the same time engaging such subtopics as

- poetry and music
- poetry and film
- poetry and television
- poetry and psychology
- poetry and fashion
- poetry and food
- poetry and politics/race relations
- poetry and marriage

COURSE OBJECTIVE

The class will allow students to learn such fundamentals of poetic craft as meter and rhyme, alongside discussions of why poets engage popular culture as subject matter. Each poet in the class will write poems based on these poetic forms and the subtopics connected with them.

REQUIRED TEXTS

- Any rhyming dictionary
- The Essential Poet's Glossary, Edward Hirsch

ENGLISH 355B: SURVEY OF AFRICAN AMERICAN LITERATURE SINCE 1945

Same as AFR 355B-001

Dr. Fox

DESCRIPTIVE OVERVIEW

We will be examining significant works of African American literature (fiction, poetry, drama, essay) from the past seventy-five years (the end of World War Two to the present). Some specific texts await final determination, but major figures such as Ralph Ellison, James Baldwin, Amiri Baraka, August Wilson and Ta-nehisi Coates are in the mix. Topics for discussion will include the Black Power and Black Arts movements of the 1960s, the present-day Black Lives Matter movement, the ongoing reaction against what could be considered the second Reconstruction, and Afrofuturism.

COURSE REQUIREMENTS

Conscientious participation, two critical essays, final examination.

English 365: Introduction to Shakespeare

Dr. McGrath

COURSE DESCRIPTION

How is it that over 400 years ago an obscure young man from rural England, who possessed the equivalent of a high school education and whose parents could not even write, composed at least 36 plays whose intellectual depth, moral complexity, humanity, and linguistic virtuosity effectively changed the course of Western culture? We'll try to answer this question—and question some of the assumptions it makes—through rigorous close reading of five of Shakespeare's most remarkable achievements: *Richard III*, *A Midsummer Night's Dream*, *Hamlet*, *King Lear*, and *The Tempest*. How does a mind like Shakespeare's work? What accounts for the richness and difficulty of Shakespearean language? What makes Shakespeare's exploration of common themes such as power, sexuality, gender, madness, and evil unique? *Is Shakespeare really that good?*

COURSE REQUIREMENTS

Participation (10% of final grade)

Five Essays (essays 1-4, 3 pages, each 15% of final grade; essay 5, 5 pages, 20% of final grade; essays are 80% of final grade)

Reading Quizzes (10% of final grade)

REQUIRED TEXTS

All plays are from the Folger Shakespeare Library series and are published by Simon & Schuster (yes, you need these editions).

William Shakespeare, *Richard III*. ISBN-13: 978-0743482844

A Midsummer Night's Dream. ISBN-13: 978-0743477543

Hamlet. ISBN-13: 978-0743477123

King Lear. ISBN-13: 978-0743482769

The Tempest. ISBN-13: 978-074348283

English 381: Beginning Fiction Writing

Professor Frumkin

DESCRIPTIVE OVERVIEW

In this class we're going to be getting serious about making things up. Have a short story idea that's been brewing in your head for the past three years? Get ready to start thinking about structure, plot, dialogue, and character. Already written half a novel? Get ready to write that second half with a careful eye for craft and a whole lot of exciting plot twists. Don't have any ideas or anything written but just think fiction might be interesting? Come join us! In this class we will study the craft of fiction by writing and workshopping it, and we'll get to explore some different forms of fiction, too. Ever made a podcast about the apocalypse? Or an Instagram story about a kidnapped zebra? Or a Twitter novel about World War II? You can do any of that – and more – in this beginning fiction class. All genres welcome.

English 382B – INTERMEDIATE POETRY

Professor Jordan

DESCRIPTIVE OVERVIEW

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 your 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 and to submit a final revised portfolio of approximately 5 poems.

There will be a lot of emphasis on the basic craft of writing a beautiful sentence as well as attention to the careful choice of words.

English 393-001 Undergraduate Seminar TOPIC: Divided Selves

Dr. A. Chandler

DESCRIPTIVE OVERVIEW

In how many senses, or dimensions, can one person's identity feel fragmented? Under what circumstances do multiple selves seem to fuse into one, or to operate symbiotically?

Here we will study several fictions of self-division, and one memoir. The goal in each case will be to take artistry and social context, as well as psychology, into account. The idea of the divided self can get people thinking about threats to social cohesion. It can also spur reflection on the creative process.

Class sessions and office hours will take place via Zoom.

(If you are also taking my 302B course, you can save a little money by using the Stevenson and Wilde texts that are included in the Norton Anthology. In that course I am using the 9th edition of the Norton Anthology of English Literature, "Major Authors" edition, labeled "Volume 2" and covering the Romantic, Victorian, and Modern Periods. ISBN: 03939 1965X or 978-0393919653)

Please feel free to email me with questions at a.chandler@siu.edu.

REQUIRED TEXTS

- Jeff VanderMeer, *Annihilation*. Farrar, Straus & Giroux. ISBN 978-0374537159
- William Godwin, *Caleb Williams*. Oxford World's Classics. ISBN 978-0199232062
- Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*. Dover Thrift Edition. ISBN 978-0486266886
- Oscar Wilde, *The Importance of Being Earnest*. Dover Thrift Edition. ISBN 978-1680922059
- Ann Patchett, *Truth and Beauty: A Friendship*. Harper Perennial. ISBN 978-0060572150
- Virginia Woolf, *The Waves*. Harvest/HBJ. ISBN 978-0156949606

English 421: British Romantic Poets

Dr. McEathron

DESCRIPTIVE OVERVIEW

This course examines in detail the literature of the British Romantic period, with a focus on poetry. The relatively narrow chronological confines of the period, the close personal relationships of many of its leading writers, and the extraordinary quality of the literature help make Romanticism a particularly vivid and rewarding field of study. In offering an account of the two main “genealogies” of Romantic literature, the course seeks to:

- ❖ examine the styles, intellectual concerns, and literary lives of the era’s most important poets
- ❖ provide a larger aesthetic and cultural context in which to locate the poetry
- ❖ introduce competing definitions and theories of Romanticism, and suggest some ways in which Romanticism can be classified as a coherent literary movement
- ❖ enhance and develop skills in interpretation and close reading

(POTENTIALLY) REQUIRED TEXTS

The Norton Anthology of English Literature. Volume D: The Romantic Period
(8th, 9th or 10th Edition, Paperback)

Jon Krakauer. Into the Wild.

One literary biography to be selected by the student, which will be the basis of a midterm in-class writing.

English 436 Major American Writers

Dr. Anthony

TOPIC: Emily Dickinson and Her World

COURSE OVERVIEW

This course will focus on the work and life of Emily Dickinson. Famously private, unwilling to publish her work, never married, and fiercely resistant to the demands and seductions of the modern world (“renunciation is a piercing virtue” she says in one poem), Dickinson is a fascinating test case for how modern selfhood was being shaped in the nineteenth century. What is the “proper” role of women in American society? Is there an individual “self” apart from capitalism and consumer culture? What does spiritual life look like if it’s separate from orthodox religion? In exploring these and other questions, we’ll read through a number of the almost 1,800 poems Dickinson wrote over the course of her lifetime. But in order to get a sense of context for her work, we’ll also read a range of related texts by other authors, and do some research into the period’s magazines and political writings.

REQUIRED TEXT

The Complete Poems of Emily Dickinson [Edited by R.W. Franklin] ISBN# 0-674-01824-9

English 468-001: American Drama

Dr. Bogumil (mbogumil@siu.edu)
Tuesdays 4:00 – 6:30 Lawson 0121
Office Hours: via zoom TBD

COURSE DESCRIPTION

Although the history of American drama dates from pre-Revolutionary days, recognition of American drama came after WWI with Eugene O'Neill, known as one of the most notable playwrights for the American stage. During the 1920s and 1930s, other prominent playwrights' works appeared on the American stage: Maxwell Anderson, Elmer Rice, George S Kaufman and Moss Hart, Robert E. Sherwood, Lillian Hellman, Clifford Odets, Thornton Wilder, Langston Hughes, Lorraine Hansberry, and James Baldwin. Later, after WWII, playwrights such as Tennessee Williams, Arthur Miller and Edward Albee, like their predecessors, continued to address the social complexity of American life: its individualism, capitalism, regionalism, classism, racism, sexism, ageism and so forth. Currently, many playwrights still continue to dramatize these perplexing issues in their plays. In this course, we will examine a selection of texts by contemporary American playwrights from diverse backgrounds who employ the stage to give voice to these "political" issues from an "American" perspective.

COURSE REQUIREMENTS

For all students: 5 analyses (three pages plus/ 15 pts. each/ total 75 points). At least two secondary sources are expected for undergrads and three or more for graduate students. One 30 minute presentation on the play of your choice replete with class outline and an abridged version of the annotated bibliography to be revised later (100 points). Format will be provided.

Undergraduates: One final paper, a modified version of an analysis, including at least five secondary sources, eight pages minimum in length (100 points). Total for course: 275 points.

Graduate Students: One conference paper based upon material in the course twelve to fifteen pages in length (100 points total). Total for course: 275 points.

Attendance: One absence is permitted. Further absences require proper documentation.

Assignments: All readings, analyses, oral presentations, annotated bibliographies and papers must be completed by the designated due dates. Only typed material is graded. No late work is accepted, and will be given a "0." Upload a copy of each assignment in the designated D2L drop box. Class participation is encouraged!

REQUIRED TEXTS

Velina Hasu Houston *Tea* (Dramatists Play Service) 9780822221036

David Henry Hwang *Chinglish* (Dramatists Play Service) 9780822225959

Matthew Lopez *The Inheritance* (Dramatists Play Service) 9780822240778

August Wilson *Jitney* (Samuel French) 9780573627958

Lynn Nottage *Sweat* (Dramatists Play Service) 9780822237648

Ayad Akhtar *Disgraced* (Bay Back Books) 9780316324465

Stephen Karam *The Humans* (Dramatists Play Service) 9780822235279

John Patrick Shanley *Outside Mullingar* (Dramatists Play Service) 97882231639

English 485B: Teaching Reading and Literature in Secondary School

INSTRUCTOR: Stites Kruep

Per the 2020-2021 Academic Catalog: Introduction to strategies for teaching English in the secondary school with emphasis on critical reading skills and various genres of literature, including contemporary adolescent literature. Introduction to assessment of reading perception and skills. Assessment and tutoring of child from the community in reading. Ideally course should be taken the semester prior to student teaching. Restricted to: Admittance to Teacher Education Program through CoEHS.

Teaching Reading and Literature in the Secondary School is about preparing future English teachers for the diverse readers in their classroom. 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 readers. We will examine the complexity of young adult literature using the Youth Lens critique and determine its merit for the secondary classroom. We will discuss student choice and methods for promoting literacy to develop lifelong readers. We will explore methods for responding to texts, assessing reading and literature, and using technology resources into our teaching. This course will challenge us to think critically about defining literature and text, incorporating multimodal literacy, and differentiating instruction. We will leave this course better readers, better teachers of reading and literature, and better members of the professional community.

Required Texts:

Ahmed, Samira. *Internment*. Little, Brown and Co., 2019. ISBN: 978-0-316-52270-0

Kittle, Penny. *Book Love: Developing Depth, Stamina, and Passion for Adolescent Readers*. Heinemann, 2013. ISBN: 978-0325042954

Serravallo, Jennifer. *The Reading Strategies Book*. Heinemann, 2015. ISBN: 978-0-325-07433-

There will also be several articles and chapters assigned/shared through D2L.

English 489 One-to-One Teaching

Dr. Paz

DESCRIPTIVE OVERVIEW

This course applies theories of learning, teaching, and consulting to the practice of individualized support for writing. Students in this course develop skills in writing strategies, leadership, communication, teamwork and collaboration, and creativity and adaptability. Drawing from knowledge in writing studies, education, and professional consulting, we explore best practices for writing consulting, including building rapport with students, structuring productive conversations, responding to writing, and developing reflective mindsets for learning and teaching. Course activities include experiential learning through assignments in the SIU Writing Center. Students may apply skills developed in this course to teaching in all educational contexts, professional writing and communication, and professional consulting and problem-solving.

Completion of this course is a prerequisite for employment at the SIU Writing Center as a writing consultant (applies to undergraduate student workers).

English 516: The Emergence of Human Rights in the Age of Revolution

Dr. Boulukos

DESCRIPTIVE OVERVIEW

Scholars of human rights disagree on almost everything else, but concur in seeing the eighteenth century as crucial in the formation of the concept. Human rights have been closely associated with the American, French & Haitian revolutions, Enlightenment philosophy, literary sentimentalism, and abolitionism. Even this view has been questioned recently, as Samuel Moyn contends that such rights acquired their most crucial aspects only in the 1970s.

In this course we will carefully examine literary and philosophical texts from the period, alongside current critical and theoretical works to establish if, how, where, and why "human rights" are imagined and invoked in eighteenth-century literature. We will focus on works engaging with exploration and encounter, captivity and subjection, colonialism and indigenous resistance, slavery and rebellion, and the trope of the foreign visitor. We will cover a wide range of genres, including novels, poems, plays, oriental tales, travel & captivity narratives, and essays and philosophical tracts. A number of female authors will put these questions in relation to women's subjection by men. We will also draw on works by theorists, historians, and literary critics on the nature and development of concepts of human rights, the rights theories of the "era of revolution," and the gaps between the two.

COURSE ASSIGNMENTS

Research Paper (15-20 pages)
Annotated Bibliography (12 or more items)
Archival Paper (5-7pp)
In class presentation

COURSE TEXTS & KEY READINGS

In addition to books listed, we will read a number of texts in PDF via D2L; they will be supplemented with additional readings, including context and criticism, via D2L. Changes may be made before the course begins due to availability of editions and for purposes of course content. Please check with professor before ordering! Items without publication information will be provided electronically if proper editions cannot be located.

Plays

John Dryden--*The Indian Emperor*
Thomas Southerne: *Oroonoko*
Inchbald--*Such Things Are*
Sheridan-- *Pizarro* (Broadview) 9781554811540

(Continued on next page)

Novels

Daniel Defoe--*Captain Singleton* (Broadview) 978-1554813414

de Graffigny--*Letters of a Peruvian Woman* (Oxford) 978-0199208173

Unca Eliza Winkfield--*The Female American*, 2nd ed (Broadview) 978-1554810963

Eliza Hamilton--*Translation of the Letters of a Hindoo Raja* (Broadview) 978-1551111759

Non-Fiction Texts (Travel, Captivity, Polemics)

Mary Rowlandson: *Narrative of the Captivity and Restoration of Mary Rowlandson*

Narratives of Ukasaw Gronniosaw, John Marrant, & Samson Occam

Cugoano & Clarkson: *Essays on the Slavery and Commerce of the Human Species* (Broadview) 978-1551113388

Mungo Park, *Travels in the Interior Districts of Africa* (Wordsworth Classics) ISBN-13: 978-1840226010

DO NOT substitute alternative editions or ebooks. Order only these exact editions by ISBN where provided. Check with Prof before making orders, as some items may change.

English 533 – American Lit before 1900 TOPIC: The Economic Novel in the Long Gilded Age

Dr. Shapiro

DESCRIPTIVE OVERVIEW

Between the end of the Civil War and WWI (or, as Leon Fink calls this era, “The Long Gilded Age”), the takeoff of industrial capitalism—and an attendant takeoff in finance capitalism—reshaped the U.S. These years were witness to the invention of unprecedented technologies, to the expansion of immigration, to new economic opportunities for young women, and to rising standards of living. These years were also witness to the creation of corporate trusts, to the deepening of economic inequality, to the emergence of new forms of racism and racial inequity, and to the intensification of labor conflicts.

This advanced seminar investigates how U.S. novelists responded to these developments. We will read a range of “economic novels,” that is, novels in which economic issues, from individual greed and consumerism to financial crises and strikes, are central thematic concerns. Our goal will be to understand the relationship between (literary) form and (political) content in these economic novels.

Students in this seminar will become familiar with a significant episode in the history of the U.S. novel, but they will also explore research questions and methods for the study of the U.S. novel more broadly.

COURSE REQUIREMENTS

Multiple in-class presentations

Critical review of a book-length study (~5 pages)

Bibliographic essay (~7 pages)

Final essay (15-20 pages)

(Continued on next page)

REQUIRED TEXTS (subject to change):

William Dean Howells, *The Rise of Silas Lapham* (Signet, 2014). ISBN-13: 978-0451471451

María Amparo Ruiz de Burton, *The Squatter and the Don* (Modern Library, 2004).

ISBN-13: 978-0812972894

Edward Bellamy, *Looking Backward* (Oxford, 2009). ISBN-13: 978-0199552573

Theodore Dreiser, *Sister Carrie* (Norton Critical, 2006). ISBN-13: 978-0393927733

Frank Norris, *The Pit* (Penguin, 1994). ISBN-13: 978-0140187588

Edith Wharton, *The House of Mirth* (Penguin, 1993). ISBN-13: 978-0140187298

Upton Sinclair, *The Jungle* (Norton Critical, 2002). ISBN-13: 978-0393977790

Jack London, *The Iron Heel* (Penguin, 2006). ISBN-13: 978-0143039716

W.E.B. Du Bois, *The Quest of the Silver Fleece* (Harlem Moon Classics/Broadway Books, 2012).

ISBN-13: 978-0307823212

Ernest Poole, *The Harbor* (Penguin, 2011). ISBN-13: 978-0143106449

English 592-001: Creative Writing Seminar Topic: Poetry

Professor Jordan

COURSE OVERVIEW

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.

COURSE REQUIREMENTS

Students will submit two to four poems per month and respond in writing to work of their fellow poets. In addition, we will as a class read and discuss four books of poetry. On weeks in which there is not an assigned book of poetry, you will select and read on your own from a provided list two books of poetry and submit a short (paragraph) response to that book. There will also be regular craft lectures.

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. I do not want to hear an analyses of what you think the poem means. 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. Your goal is to write poems which work on many levels, from a simple, reading of place and action to a deeper more symbolic meaning. 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 their implications.

(Continued on next page)

REQUIRED TEXTS

- *Thomas and Beulah* by Rita Dove
- *The Country Between Us* by Carolyn Forché
- *Gatehouse Heaven* by James Kimbrell
- one more text tba

English 592-002: Creative Writing Seminar Topic: The Novel

Professor Frumkin

DESCRIPTIVE OVERVIEW

In this class, we will learn the art of the novel. Whether you're halfway through a novel draft, have completed a draft, or just have an idea you're kicking around in your head, this class is designed to guide you in the development of character, plot, and structure through rigorous study of the contemporary novel. You will become an architect of longform fiction, building a manuscript from the ground up. You will be expected to workshop at least one novel chapter (ideally as many as three) as well as plot and character outlines. It's important to note that this class is friendly to all media and genres, not just words-on-pulp literary fiction. Whether you want to workshop a more traditional manuscript or a Twine noir or a Wiki western, you are welcome in this class. The only prerequisite is your willingness to begin (or continue, or end) the project of writing a novel.

No textbook requirements.

English 594: Contemporary Literature TOPIC: Poetry as Pedagogy and Social Action

Professor Joseph

DESCRIPTIVE OVERVIEW

This class is intended for MFA students focusing on poetry and for anyone else who believes in the importance of writing and teaching poetry. This class will cover the teaching of poetry, both within the university setting and in the non-academic community, (we will look at independent writing courses, both for profit and nonprofit ones). The class will also look at the publishing of poetry in both academia and in the "real world." Each student in the class will outline a publishing project that involves poetry (for example, compiling and editing an anthology) and will write a proposal for that project. Students will also invent pedagogical exercises in poetry connected to traditional poetic forms (sonnet, villanelle, sestina, etc). Class will also discuss the ethics of poetry contests, submission of poems for publication, and will look at how political and social conditions (COVID-19, environmental emergencies, gun violence) influence/impact the teaching of poetry.

No textbook requirements.