



## DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

### FALL 2020 COURSE DESCRIPTIONS

**These course descriptions are subject to change:**

While we make every effort to keep these online course descriptions as current as possible, you are advised to check with the instructor of a particular course to verify the information below. Contact information for all English Department faculty is available via the English website at <http://www.siu.edu/artsandsciences/english/>. Check CougarNet for meeting times and locations for each class.

#### **ENG 200-01: Introduction to Literary Study**

**Catherine Seltzer**

This class is designed to prepare you to head into a major or minor in English with confidence, primarily by offering you regular opportunities to engage in close reading of primary and critical texts; to articulately discuss your responses to these works with your colleague/ classmates; and to write regular literary analyses, with special attention to the revision process. Throughout the semester, then, you will be introduced not only to a series of ideas and concepts that are foundational to the study of literature, but you will put into place the practices and habits that will help to make your academic career more successful.

We will be reading across multiple genres and periods, and those enrolled in the course should be prepared to dedicate time to nightly reading and writing assignments. Grades will be based primarily on three formal papers, a series of informal writing assignments, and regular quizzes.

Prerequisites: Grade of C or better in ENG 102. Required of English majors and minors; open to prospective English majors and minors.

#### **ENG 200-02: Introduction to Literary Study**

**Heather Johnson**

Students in English 200 will be introduced to the field of literary study; we will explore strategies for reading, discussing, and analyzing works from a variety of literary genres and periods. We will interrogate the practice of writing about and around texts, using composition as a tool for thinking. And we will think deeply about how speakers, readers and writers use language to shape and understand their worlds. By the end of the course, students should have an understanding of what it means to be a student of language and literature, how to approach a foreign text with confidence, and how to tackle the types of writing most frequently assigned in literature classes.

Prerequisites: Grade of C or better in ENG 102. Required of English majors and minors; open to prospective English majors and minors.

**ENG 201: Intermediate Composition****Lauren Gerber**

Builds upon skills developed in ENG 102. Useful for students across disciplines. Focuses on writing for the rhetorical demands of discipline-specific academic audiences and purposes.

**ENG 204: Studies in Fiction****John Pendergast**

Reading and discussion of selected major examples of modern fiction, the short story to the novel. Attention to themes and techniques.

**ENG 205-501: Introduction to African American Texts (Online)****Tisha Brooks**

This online survey course is designed to introduce you to a range of African American texts, including poetry, autobiography, short fiction, essays, as well as works from the oral tradition, such as songs and speeches. Our primary texts will span from the 18<sup>th</sup>-century through the late 20<sup>th</sup> century. In order to help ground our discussions and expand our exploration of African American literature beyond the written text, we will also engage critically with a variety of digital resources, which may include videos, historical artifacts, photographs, art, interviews, speeches, poetry readings, and musical performances. Expect to be actively engaged in this class, which includes a discussion leadership assignment, short writing assignments and a final digital project that you will share with your classmates. Given the online format of this course, all materials must be accessed online and assignments must be completed through Blackboard. A computer and reliable Internet access are required.

Attributes: Breadth-Humanities, Fine Arts & Humanities Distrib, Exp-United States Cultures, Intergroup Relations, Literature Course

**ENG 206: Introduction to Film Genre****Josh Kryah**

Introduces students to a variety of film genres and develops skills in film appreciation.

**ENG 207: Language Awareness****Seran Aktuna**

Description: Do you want to know how humans acquire language, how you can say something and mean something quite different, how you can be discriminated against on the basis of your speech, or whether women really do talk more than men? All of these topics and more about how languages work in and across communities are discussed in this non-technical introduction to language study. The overall goal of the course is to develop participants' awareness of different facets of linguistic behavior and their implications in various areas of life.

**ENG 208: Topics in Early British Literature: Beginnings****John Savoie**

The in-depth study of a variety of early British literary works. Topic varies.

### **ENG 212: Topics in Modern American Literature: Dreaming of America**

**Catherine Seltzer**

This semester, we'll be thinking about the American Dream in its broadest terms—in short, that Americans are invested in the belief that each generation's potential is not directly tethered to the one that preceded it. In this course, we'll look at literature from the end of the Civil War to the present day and consider how American writers have reflected on the ideas of individual progress and communal evolution in their work. We'll ask some big questions: What does it mean to be an American? How does our understating of national identity address (or elide) issues of race, gender, sexuality, class, and region? We'll end our semester by thinking about how contemporary writers are working to reflect a culture whose Dream is still in flux and remains the subject of artistic preoccupation.

We will read one novel and a variety of stories, plays, and poems over the course of the semester. Accordingly, students should be prepared to dedicate time to nightly reading assignments. Final grades will be based on two exams, a paper, regular quizzes, and informal writing assignments.

### **ENG 214: Topics in World Literature: Ancient to Medieval: Homer, Virgil, Dante**

**Nancy Ruff**

Starting with the earliest known work of literature in the Western world, we will read four early books upon which later Western literature is based. Although we will be reading these books in English translations, the reading is challenging because it comes from cultures long ago and far away. Exploring the cultures of ancient Greece and Rome and of medieval Italy will give students a richer understanding of Western literature in general.

### **ENG 290-01: Introduction to Creative Writing**

**Geoffrey Schmidt**

Provides an introduction to the basic genres of creative writing (fiction, poetry, drama, and creative non-fiction) with an emphasis on craft and the writing process.

### **ENG 290-02: Introduction to Creative Writing**

**Tiana Clark**

Provides an introduction to the basic genres of creative writing (fiction, poetry, drama, and creative non-fiction) with an emphasis on craft and the writing process.

### **ENG 290-03: Introduction to Creative Writing**

**Joshua Kryah**

Provides an introduction to the basic genres of creative writing (fiction, poetry, drama, and creative non-fiction) with an emphasis on craft and the writing process.

### **ENG 290-04: Introduction to Creative Writing**

**TBA**

Provides an introduction to the basic genres of creative writing (fiction, poetry, drama, and creative non-

fiction) with an emphasis on craft and the writing process.

### **ENG 301: Introduction to Literary Theory and Criticism**

**Helena Gurfinkel**

The study of theory is a truly eye-opening experience, and its reward is the acquisition of critical-thinking and writing skills that can be used both in, and far beyond, a literature classroom. Theoretical texts, though fascinating, are often quite complex and challenging, and the course format requires an intensive engagement with assigned readings. The course provides students with an overview of the principal schools of modern literary theory, both earlier ones, such as New Criticism, and contemporary ones, such as Animal Studies and Disability Studies. All students will acquire the skills to apply various theories to literary texts. Future English teachers will learn new strategies for engaging with literary texts in the classroom. We will accomplish these goals through reading, discussions, and the writing of analytical papers.

### **ENG 307: Introduction to Shakespeare**

**John Savoie**

Shakespeare's life, the Elizabethan theater, and representative plays and poems.

### **ENG 310: Classical Mythology and Its Influence**

**Nancy Ruff**

Major Greek and Roman myths: origin, nature, interpretations, and use in the modern world.

### **ENG 318: Language Endangerment and Death**

**Kristine Hildebrandt**

A language is said to be 'dead' or 'extinct' after the last living speaker has died without transmission of the language to future generations. Current estimates place over 90% of the approximately 6,000 current living languages of the world in danger of extinction in the next one hundred years. This phenomenon raises several important questions that form the basis of this course: What historical factors have led to the number and properties of current languages? Are the reasons for endangerment the same for all languages and are all languages dying at the same rate and in the same way? Does language endangerment happen in the U.S.A.? What exactly is lost when languages are lost? Is all language death bad, and is language endangerment the same thing as biodiversity or species endangerment? What can, or should, people (including students) do at a local level to impact this global phenomenon? This course will introduce students to the history and patterns of linguistic diversity in our world as well as the socio-political and economic factors behind historical and current threats to this diversity.

### **ENG 341: African American Women's Writing**

**Tisha Brooks**

In this class, we will consider the varying purposes for which black women have written in the face of tremendous obstacles and challenges. Spanning the 19th, 20th and 21st centuries, our exploration of black women's literature will focus primarily on the novel, though we will also read autobiography, a play and several critical essays to provide socio-historical and literary context for our study of African American women's writing. Primary authors may include Harriet Jacobs, Harriet Wilson, Nella Larsen,

Lorraine Hansberry, Toni Morrison, and Jacqueline Woodson.

### **ENG 343: Topics in African American Rhetoric and Oratory**

**TBA**

This course introduces students to essays; oratory; slave narratives; speeches and theories relative to abolitionism; captivity; religion; and civil-rights focused movements in African American texts. May be repeated up to 6 hours provided no topic is repeated.

### **ENG 369: Grammatical Analysis**

**Larry LaFond**

This course provides a basic introduction to the study of English grammar, sentence structure and word classes. In so doing, it provides important tools for identifying and analyzing the form, function and meaning of English sentences. In addition to these analytical skills, this course will expand your understanding of 'grammar' and invite you to recognize and reflect upon the intrinsic value of the diversity of human dialects. The primary focus of this course is on the grammar of a particular dialect – Standard American English at the beginning of the 21<sup>st</sup> Century – but the discussion of this dialect will take into account other English dialects, changes in language across time, and the concerns of those who plan to teach English professionally, to native or non-native English learners.

### **ENG 392: Fiction Writing**

**Valerie Vogrin**

In the field of creative writing, introductory fiction classes almost always focus on the short story. The short story form is ideal for such a class because it provides the opportunity for less experienced writers to focus on the interaction of the various elements of craft on a smaller scale. The skills you develop in this class will be applicable to all your future writing – academic or literary, mainstream or genre, a short story or a five-novel series.

For most of you, this class will involve some recalibration as you work to quickly familiarize yourself with the specific nature of the short story and the specific skills and strategies involved with writing a complete and compelling short story. Thus, we will be reviewing the elements of fiction in the context of the short story as well as reading numerous short stories that will serve as our models for writing. All course activities – reading the text, responding to freewriting prompts, brainstorming, and writing exercises – are part of the journey, moving you toward crafting, drafting, and revising a complete literary short story.

**ENG 393: Poetry Writing****Tiana Clark**

Writing of poetry and study of poetic fundamentals, including form, imagery, figurative language, and speaker. Workshop setting for critiques of student work.

**ENG 400: Principles of Linguistics****Larry LaFond**

This course will introduce you to linguistics, a broad and fascinating study of language. We can only touch the surface of this field in a single semester, so we will focus on the following components of language: sound production & systems (phonetics & phonology), word formation & lexicon (morphology), clause & sentence structure (syntax), meaning & usage norms in the world (semantics & pragmatics), language & society (sociolinguistics, linguistic anthropology), first and second language acquisition (including sign language & writing systems), animal vs. human communications systems, language change, language variation (typology and American dialects). By the end of the semester, you should have gained a new understanding and appreciation of human language, and should be able to apply the principles and issues of linguistics to further advanced study in your major.

**ENG 409: Syntactic Analysis****Larry LaFond**

This course is an extended examination of the structures underlying your knowledge of the word order and operation of sentences. Native speakers of any language know how words are put together to form sentences in their language, and they are able to quickly and easily make judgments about what is or is not a legitimate sentence in their language. This course explores our capacity to make these kinds of judgments, and in so doing, helps us make explicit what we already know implicitly. Among the sciences, syntax is still a relatively young field, but it has received extensive attention since the 1950s, particularly in the wake of Noam Chomsky's *Syntactic Structures*, a book that revolutionized linguistic theorizing and has led linguists to explore the richness, complexities, and subtleties of the system of language in the human mind. This theorizing has resulted in a complex field, replete with its own terminology and ways of thinking. This course will introduce you to that terminology and train you in the rudiments of syntactic argumentation and analysis.

**ENG 411: Internship in Writing****TBA: Individualized Learning**

Involvement in developing workplace writing. Supervised by selected faculty member and cooperating site. NOT FOR GRADUATE CREDIT.

**ENG 445: Young Adult Literature****Jill K. Anderson**

English 445 considers young adult novels from a variety of cultural perspectives through the voices embodied by the coming-of-age characters who define the genre. Beyond exploring the adolescent's developing sense of individuality, alienation, and cultural awareness, young adult literary texts cover all sorts of controversial topics, including drug use, sexuality, and violence. What, then, makes young adult literature different from children's literature or adult literature? How have the dividing lines of what is or is not appropriate or transgressive shaped this genre? In English 445, we will read a variety of YA

novels as we work toward a larger understanding of the contemporary YA literary scene. In addition, assignments include collaborative reading notes, discussion moderation, and a semester project.

### **ENG 446: Studies in African American Literature: Spiritual Perspectives in African American Literature**

**Tisha Brooks**

This course takes seriously the spiritual experience and legacy of black people in America, considering, through close analysis of a range of African American texts, the ways in which that spiritual experience has been shaped by and has offered a critical response to the realities of social difference, including race, class, gender and sexuality. Responding to the challenge of Black Feminist scholars that we consider the diversity of spiritual perspectives at work in African American literature, this class explores the ways in which these multiple spiritual trajectories shape African American texts in critical ways. While the study of African American literature will be our primary method of unearthing the spiritual practices of black people, this course is interdisciplinary in scope—including literary, historical, theological, and sociological readings. Though this course will include readings from the 19<sup>th</sup> century, most of the required texts will span the late 20<sup>th</sup> to the early 21<sup>st</sup> centuries and will include a mix of genres: autobiography, novels, short stories, poetry, and film.

### **ENG 463: Topics in Literary Periods: Christopher Marlowe**

**John Pendergast**

Reading and analysis of works drawn from one or more specific literary periods; authors and periods vary. May be repeated to a maximum of 9 hours as long as no topic is repeated. Junior standing or consent of instructor.

### **ENG 470: Methods & Materials For P-12 English as a Second Language and Bilingual Teaching**

**Joel Hardman**

This course is designed for students interested in teaching bilingual children who are learning English in multi-lingual settings in the United States. It will situate the topic within the broader context of ESL methodology, bilingual development, and second language acquisition theory. The course will examine:

- theories of bilingualism and academic achievement;
- literacy issues;
- materials for various levels;
- preK-12 US program models;
- the relationship between homes and schools in immigrant communities in the United States;
- the language of schooling in American classrooms

The objective is to prepare students with the methodological and theoretical background teachers of young English Language learners need to be successful.

### **ENG 475: Methods of Teaching Secondary English: Literature and Culture**

**Jill K. Anderson**

English 475 is a required course for secondary education teacher candidates that focuses on working

with literature and thinking about culture in high school English Language Arts environments. As we engage with various methods of teaching secondary English (while also addressing curricular concerns associated with the *Common Core State Standards for English Language Arts*), we will explore reading processes with the ultimate goal of developing useful strategies for teaching reading while considering multiple perspectives. English 475 includes two textbooks for learning about English pedagogy: Jim Burke's *The English Teacher's Companion* (2013) and Judith Hayn, Jeffrey Kaplan, and Karina Clemmons's *Teaching Young Adult Literature Today* (2017). The course will also investigate a diverse range of texts as case studies for future practice, including Elizabeth Acevedo's novel-in-verse *The Poet X* (2018); Art Spiegelman's graphic novel/biography *Maus: A Survivor's Tale* (1986, 1992); and various works of literary nonfiction. In addition, students will participate in collaborative literature circles centered on contemporary young adult novels. Over the course of the semester, English teacher candidates will learn about methods and materials for secondary English Language Arts teaching by maintaining reading logs, preparing lesson plans, presenting teaching demonstrations, and creating comprehensive units of instruction.

**ENG 476: Practicum in English as a Second Language**

**Joel Hardman, Individualized Learning**

This course is designed for students who need to gain supervised experience teaching English as a second language for the purposes of the state English as a second language enrollment.

**ENG 478: Studies in Women, Language, and Literature: The New Nasty Woman: Subversive Strategies in 20<sup>th</sup>/21<sup>st</sup> Century American Literature**

**Catherine Seltzer**

Relationships among society, gender, language, and literature; ways women are affected by and depicted in language and literature; literature written by women; and feminist criticism. Topic varies; may be repeated to a maximum of 6 hours so long as topic is not repeated.

**ENG 479: Major Authors: Shared Traditions: Hello Darkness My Old Friend: Poe and Hawthorne**

**John Savoie**

Reading and analysis of the works of two to four major authors who share an historical period; authors and topic vary. May be repeated up to a maximum of 6 hours as long as authors and topic are not repeated.

**ENG 490: Advanced Composition**

**Maggie Black**

Writing sophisticated expository prose. Review of grammatical matters as needed. Emphasis on clarity, organization, effectiveness, and flexibility. May be repeated once for a max of 6 hours with permission.

**ENG 491: Technical and Business Writing**

**Brian Henderson**

This course is designed to prepare you to understand and successfully negotiate the unique demands

of technical and business communication, which is distinct from academic writing. It will do this in large part by offering you experience in analyzing and drafting a variety of technical and professional texts common to the workplace as well as by calling attention to relevant ethical, rhetorical, and legal concerns.

More specifically, you will

- Become familiar with conventional forms of professional writing such as reports, letters, proposals, e-mails, and résumés;
- Examine ethical issues that emerge in connection with workplace writing, and gain practice in thinking about writing itself as an inherently ethical operation;
- Cultivate a sense of professionalism about your writing that you should continue to develop throughout your career;
- Gain experience in collaborative writing and offering and receiving revision notes as part of a team;
- Demonstrate an understanding of the importance of document design in making written communication more attractive and effective; and
- Build a “toolbox” of strategies and approaches for technical and business communication problems.

### **ENG 492: Advanced Fiction Writing**

**Geoffrey Schmidt**

Advanced seminar in short story writing. Includes readings in fiction and a study of the psychology of creativity, fiction markets, and experimental fiction. Workshop format.

### **ENG 494: Literary Editing**

**Valerie Vogrin**

This course involves students in the production of SIUE’s student literary magazine, *River Bluff Review*. Members of the class serve as the staff of the journal, participating in all aspects of its production, including the solicitation and evaluation of submissions, editing, design, proofreading, desktop publishing, and promotion. The course will also provide an overview of online and print literary magazines.

### **ENG 497a: Senior Seminar: Literature and the Body**

**Jessica DeSpain**

In this course, we will be plumbing the depths of what it means to be human by studying representations of the human body in literature and culture. We will read a broad corpus of literary and theoretical texts to study how they interpret the body as abled or disabled, beautiful or taboo, gendered, surveilled, raced, contained, and socially resistant. The course will cover a variety of topics including but not limited to fashion, technology, eating, sexuality, animality, medicine, and death. Students will have the opportunity to choose their own senior assignment project and texts to study. The first half of the course will be constituted by a series of shared readings, whereas the second half will be devoted to research, writing, workshopping, and presentation practice. **Open to senior English majors only.**

### ENG 497a: Senior Seminar: Ethnic American Fiction

Charles Berger

This class will read a variety of American novels from the later 20<sup>th</sup> and early 21<sup>st</sup> century focusing on the culture, language, and historical experiences of ethnic Americans. We will explore representative texts written by Jewish, Native American, Chinese-American, Indian-American, Black, and LatinX-American writers. What we mean when we use the term “ethnic” will be a central question posed throughout the class. We will also read a number of theoretical texts on the nature of ethnicity within American culture. The kaleidoscopic nature of American literary (and verbal) ethnicity will be apparent. We will also consider the pervasive influence of what I call the “ethnic carnivalesque” in popular culture. Central issues to be discussed will include: the interplay of gender and ethnicity; ethnic humor; the role of the ethnic mother; ethnic histories; ethnic geo-cultural identities; ethnic literary dialects; and other topics as well. The Senior Seminar (ENG 497a) requires a fifteen-page paper to be submitted at the end of the semester, as well as participation in the Senior Colloquium, held on the final Friday of classes, just before Finals Week. You will present a brief version of your final paper at that event – and, I guarantee, you will enjoy the experience! **Open to senior English majors only.**

### ENG 497a: Senior Seminar: Oscar Wilde

Helena Gurfinkel

A journey through the mind and heart of Oscar Wilde (1854-1900), a writer, scholar, rabble-rouser, celebrity, martyr, and believer. Students will read a sampling of his prose, poetry, essays, fairy tales, and plays, culminating in the famous novel *The Picture of Dorian Gray*. Requirements established by the English Department include a seminar paper, a presentation at the senior-assignment conference, and a senior portfolio. **Open to senior English majors only.**

### ENG 499: Readings in English

TBA: Individualized Learning

Independent study in specific area of interest. Extensive reading. For English students only; may be repeated to a maximum of 6 hours. Requires consent of department chair and instructor.

### ENG 501: Modern Literary Studies

Heather Johnson

In this course, students will be introduced to literature as a field of study and to the cooperative, community-fueled work undertaken by academics in the humanities. We'll think about what it means to be literary scholar, how work in the field and in the academy is conducted, and the fundamental questions that drive investigations into the life of language, literature, and culture. While much of the course will focus on literary theory, we will also think about contemporary issues in academia (particularly in the humanities). It would be impossible to cover all literary theories and academic issues in depth, but I hope we will achieve at least a nodding familiarity with a fair number of the many languages spoken by literary scholars. The ultimate goal is to construct a foundation of knowledge upon which later studies may be based—therefore, the course will partake in many of the qualities of a survey as we sample a variety of theoretical concepts and questions. Finally, we will practice writing with style, purpose, and responsibility.

**ENG 508: Major Author Studies: Whitman and Dickinson****Jessica DeSpain**

Walt Whitman and Emily Dickinson never met, yet they have been immortalized in literary history as the father and mother of American poetry because of their seemingly modernist leanings that at first glance are out of place in the mid-nineteenth century. In this course we will be extensively exploring the poetry of these two writers in context, examining their interactions with nineteenth-century American culture, and studying the influence they have continued to hold over the American poetic tradition. We will look extensively at the manuscripts and revisions of both writers to analyze their intense consideration of the physical appearance of their words on the page. Both authors have been foundational in the development of the digital humanities as a field; as such, the course's assignments will include digital methods and products.

**ENG 530: Writer in the World****Tiana Clark****ENG 533: Advanced Literary Editing****Valerie Vogrin**

Students in this course will serve as readers/associate editors for SIUE's prestigious literary journal, *Sou'wester*, actively participating in the editorial process, including evaluating and editing manuscripts, and other journal-related activities. The course will also provide an overview of publishing in the U.S., particularly literary journals, from the perspective of both the editor and the writer. Students will gain practice in desktop publishing and industry-standard design programs.

**ENG 541: Graduate Research Methods****Kristine Hildebrandt**

Students will learn to use strategies, techniques, protocols, and tools to successfully carry out research projects that involve gathering, analyzing, and presenting data.

**ENG 542: Methods for Teaching English as a Second Language****Seran Aktuna**

This course is a general introduction to the methodology of teaching second/foreign languages. It surveys historical and current approaches to L2 instruction with a focus on analyzing their theoretical foundations and techniques used in their classroom implementation. The course also examines variables that impact language teaching and learning, strategies for materials evaluation, and techniques for teaching different language skills. The overall goal is to enable prospective teachers of English as a second/international language to make theoretically informed and socio-culturally appropriate decisions regarding language teaching methodology and materials in different language teaching situations.

**ENG 545: TESL Practicum****Seran Aktuna: Individualized Learning**

This course is designed to provide MA TESL students an opportunity to observe and tutor a variety of English as a Second Language (ESL) learners in real-world classrooms. Students will engage in

focused observations of teachers and learners, work as volunteer tutors, and write reflective analyses of their experiences. The overall goal of the course is to help students gain an understanding of the teaching-learning process and connect the theoretical knowledge gained in their TESL/Linguistics classes with the practical aspects of second language teaching.

### **ENG 554: Composition Pedagogy (MTWRF 9:00A-4:00P, AUG 10th – 21st and TBA)**

#### **Matthew Johnson**

This section of ENG 554 is *exclusively* for new Teaching Assistants in the Department of English Language & Literature and is designed to support and enhance students' teaching of college-level, first-year writing courses. The course largely consists of training, demonstrations, and workshops (with a healthy dose of composition-rhetoric reading and discussion here and there) that focus on composition pedagogy, in general, and more specifically: writing as a process; invention strategies; syllabus and assignment design; class planning; classroom management; collaborative learning; grammar/mechanics instruction in college writing courses; reading, writing, and critical thinking (practices and motivations); visual and rhetorical analysis; assessment of students' academic work; conducting student conferences; discussion leading; university professionalism; and the teaching of writing with digital technologies.

Plan to dedicate each day in its entirety to the course from August 10<sup>th</sup>-August 21<sup>st</sup> (the two weeks immediately prior to classes starting for the Fall semester); also required will be subsequent course meetings throughout the Fall semester (schedule to be determined).

Required texts include:

Bean, John C. *Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom*, 2<sup>nd</sup> ed. (Jossey-Bass, 2011).

Dethier, Brock. *First Time Up: An Insider's Guide for New Composition Teachers* (Utah State UP, 2005).

Various other readings that will be made available via Blackboard

### **ENG 583: History of Rhetoric I - The Classical Period to the Renaissance**

#### **Brian Henderson**

Rhetoric has been a contentious concept since its inception in ancient Greece, often framed as one end of an irreconcilable argument regarding truth, reality, ethics, language, or power.

Scholars argue that the word "rhetoric" was in fact coined by Plato as a negative foil for his preferred term—"philosophy"—which was also a debated term at the time of its emergence. Over the years, some writers have seen rhetorical acumen as the prerequisite for good citizenship (often explicitly linked to a healthy democracy), while others have remained deeply suspicious of rhetoric. Similarly, some have seen it simply as a technical tool for argumentation, while others have seen it as a way of thinking complexly about language, politics, even the nature of being. The study of early rhetoric has certainly merited increased attention over the last several decades, and such study has led to new theoretical and pragmatic considerations for scholars.

This course will offer you a chance to examine an array of approaches to rhetoric beginning with the Sophists and traveling chronologically to key rhetoric texts from the Renaissance. At the same time, we will explore readings that help us think about the relationship of those early texts to their historical context as well as to contemporary scholarship and pedagogy. Of course, we will not be looking at rhetoric as a unitary term that must be defended or attacked *in toto*; rather, we will attempt to tease out

how rhetoric and rhetorical histories have been employed in different historical contexts for varying purposes in order to gain insights into both its historical and contemporary possibilities. Graduate students from related disciplines are welcome

**ENG 592: Fiction Writing**

**Geoffrey Schmidt**

Emphasis on fiction written by students. May be repeated to a maximum of 12 hours provided no topic is repeated. Requires consent of instructor.

**ENG 593: Poetry Writing**

**Joshua Kryah**

Emphasis on poetry written by students. May be repeated to a maximum of 12 hours provided no topic is repeated. Requires consent of instructor.

**ENG 596: Preparatory Reading/ Teaching of Writing**

**Catherine Seltzer: Individualized Learning**

Reading of relevant research and writing of three essays under supervision of committee. Restricted to MA candidates within one semester of fulfilling requirements for teaching of writing specialization.

**ENG 597: Readings in English Studies**

**TBA: Individualized Learning**

Individual readings in creative writing, linguistics, literature, Teaching English as a Second Language, or Teaching of Writing. May be repeated once for a maximum of 6 hours. Requires consent of instructor and advisor.

**ENG 598: Preparatory Reading**

**Catherine Seltzer: Individualized Learning**

MA candidates will prepare comprehensive reading lists and produce either three 20-page papers (3 credit hours max) or a scholarly exit project (6 credit hours max).

**ENG 599: Thesis**

**Catherine Seltzer: Individualized Learning**

May be repeated to a maximum of 6 hours.