

# SOUTHERN ILLINOIS UNIVERSITY EDWARDSVILLE

## DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

### Spring 24 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/>.

#### **ENG 200-001: Introduction to Literary Study**

**MW 1:30pm – 2:45pm**

**Heather Johnson**

This semester we'll be reading a series of works (including a novel or two, a play, a poetry collection, and a graphic memoir) centered on the theme of "War, Peace, and Something In Between." Our larger goal is 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—and the sometimes-thorny issues that they raise—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.

#### **ENG 200-002: Introduction to Literary Study**

**MW 1:30pm – 2:45pm**

**Instructor: TBA**

The aim of this course is to develop habits of reading, thinking, and writing at the expected level of English majors and minors. In addition to helping you do well in English (and other courses as well), learning the materials and modes of thinking taught in this course will increase your pleasure in reading works of literature throughout your life. I believe that enthusiasm for literature and acquired expertise in analyzing it should go hand-in-hand. There will also be ample opportunity in this class to work on your writing skills. English 200 emphasizes close reading, critical analysis, and recognition of literary genres and terms. We will often be asking the following questions: What is the role of literary form and structure in the creation of meaning? We will, through all the genres, pay close attention to the language of the text, exploring the plethora of meanings embedded in key words and phrases.

#### **ENG 201-001: Intermediate Composition**

**TR 12:30pm – 1:45pm**

**Brian Henderson**

English 201 is designed to enhance your ability to find, analyze and write texts for academic audiences. It builds on the research and argumentation skills you developed in earlier writing courses and places a heavy emphasis on academic reading strategies, revision, and writing as a process. Ideally, this course will help to demystify academic writing as we attend to differences between writing that is produced in the humanities, social sciences, and natural sciences. At its core, this course approaches all academic writing

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as part of a series of ongoing conversations, conversations that have different sets of rules, purposes, and audiences. Over the course of the semester, you will learn to identify distinctions between various academic genres through critical reading and analysis as well as through assignments that ask you to write different kinds of texts for different audiences.

### **ENG 201-002: Intermediate Composition**

**MW 1:30pm – 2:45pm**

**Rodaina Mousa**

English 201 is designed to enhance your ability to find, analyze, and write texts for academic audiences. It builds on the research and argumentation skills you developed in earlier writing courses and places emphasis on academic reading strategies, revision, and writing as a process. Ideally, this course will help to demystify academic writing: we will examine differences between writing for humanities, social sciences, and natural sciences audiences. At its core, this course approaches all academic writing as part of a series of ongoing conversations, conversations that have different sets of rules, purposes, and audiences. The ultimate aim of the course is to help you to participate in those conversations, understand their audiences, and negotiate their various conventions.

### **ENG 203-001: Studies in Poetry**

**MWF 11am – 11:50am**

**John Savoie**

We will learn to read poetry, classic and contemporary, for greater understanding and pleasure.

### **ENG 204-WS1 (Winter Session)**

**Online Asynchronous**

**Nancy Ruff**

In this fully online, asynchronous, intensive course (three weeks long), we will read, discuss, and write about short stories. The course will focus on the tools that fiction writers use and introduce you to some of the best writing in the genre.

### **ENG 206-001: Introduction to Film Genre**

**MW 12pm – 1:15pm Online Synchronous**

**Joshua Kryah**

This course will consider film history and theory, focusing on the creation and perpetuation of genre (action, comedy, romance, horror, etc.). No background in film studies is needed for this course. We will be asked, however, to consider film more critically than we may have in the past. Similar to literary analysis, we will be viewing each film critically to better understand both its aesthetic and market priorities. This will also include conversations about cultural interests and concerns (gender, sexuality, race, class, etc.).

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**ENG 209-001: Topics in Modern British Literature**

**TR 12:30pm – 1:45pm**

**John Pendergast**

We will read and discuss literature covering three time periods: Romantic, Victorian and Modern. These three eras cover the later eighteenth century through the early twentieth century. Our specific focus will be on the revolutionary changes which occurred during this time period and the impact such changes had on the literature of the era.

**ENG 211-001: Topics in Early American Literature**

**Creating American Culture**

**TR. 2:00 – 3:15pm**

**Jill Anderson**

When 21st-century Americans think back to the late 18th-century founding of the United States, they tend to note a few key dates and remember a few founding fathers—and then most leap onward to the Civil War and forward to the 20th and 21st centuries. Our collective memory tends toward wars and politics and leaves out the social debates and identity-building that was crucial to the development of early American culture. English 211 slows the pace of our historical imaginings by filling the gap between 1776 and 1860 when writers in the revolutionary, early national, and antebellum United States self-consciously constructed American literary texts. Early American writers explore contemporary social concerns while also reflecting on the paradoxical tensions brought about by such American foundational dichotomies as colonization and revolution, slavery and emancipation, tyranny and democracy, captivity and freedom, paranoia and optimism. These binaries point to anxieties about power-relations in early American contexts and, later, in a democratic republic “conceived in liberty, and dedicated to the proposition that all men are created equal,” as [Lincoln](#) so eloquently imagined the nation in 1863. By looking through the lens of their literary productions—that is, letters, narratives, essays, poems, plays, and novels—English 211 will consider what early Americans have to say about themselves and their culture.

**ENG 215-001: Topics in World Literature Renaissance to Modern**

**TR 3:30pm – 4:14pm**

**John Pendergast**

We will survey great books from Homer and Virgil through Dante and Milton that have inspired our culture and shaped how we think about life’s large and enduring questions.

**ENG 290-001: Introduction to Creative Writing**

**TR 11:30am – 12:15pm**

**Geoffrey Schmidt**

This course will introduce students to creative writing practices and procedures, paying particular attention to terminology, technique, and genre. Through a series of imitative assignments, students will become familiar with canonical and contemporary texts and authors. Students will also produce a portfolio of their own creative work.

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**ENG 290-002: Introduction to Creative Writing**

**MW 1:30pm – 2:45pm**

**Valerie Vogrin**

An introduction to the four genres of creative writing: fiction, poetry, creative nonfiction, and drama. Special emphasis placed on the creative processes and revision. Students will turn in a portfolio of creative work at the end of the semester.

**ENG 290-003: Introduction to Creative Writing**

**TR 2pm – 3:15pm**

**Instructor: TBA**

An introduction to the four genres of creative writing: fiction, poetry, creative nonfiction, and drama. Special emphasis placed on the creative processes and revision. Students will turn in a portfolio of creative work at the end of the semester.

**ENG 301-001: Introduction to Literary Theory and Criticism**

**MW 12:00pm – 1:15pm**

**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 310-001: Classical Mythology and Its Influence**

**TR 12 :30pm – 1 :45pm**

**Nancy Ruff**

In this course, we will read, discuss, and write about ancient Greek and Roman mythology and its influences on later literature and culture of the western world.

**ENG 332-001: Argument**

**TR 2pm – 3:15pm**

**Anushiya Ramaswamy**

In this course, we will critically investigate the history of argument – actual arguments, their historical contexts, and argumentative strategies and theories as they have developed over time. We will also be analyzing arguments (our own and those written/spoken by others) for their potential to persuade a

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particular audience in a specific context. While argument texts often focus on intended audience, we will also explore what happens when unintended audiences are reached, an intended audience is reached in an unintentional way, and how the context (time, place, speaker/writer, audience, and other circumstances) in which arguments are made have the potential to drastically affect their degrees of persuasiveness. Given that this is a writing course, we will, of course, be composing our own arguments. What's more, the focus of this course will be predominantly on academic argument making, in that we will challenge the exceedingly common binary argumentation (that is, the traditional "debate" style of argument that has only two sides) in order to reveal the complexity of even seemingly simple issues – which tend to be multifaceted upon closer examination. Yet while we focus on making academic arguments ourselves, to do so, we will be considering how argument works in law and in contemporary American culture.

### ENG 333-001: The Rhetoric of Video Games

TR 9:30am – 10:45am

Matthew S. Johnson

Yes, for sure, we *will* be playing videogames in this course. Also worth noting: before the now pervasive "videogame" came on the scene, scholars were investigating concepts of play (fun, amusement, recreation) and the games (rule-based behavioral systems) that facilitated these activities (and feelings). In the foreword of *Homo Ludens*, Johan Huizinga's 1950 study of play (based in part on lectures he delivered as early as 1933), Huizinga begins with "the conviction ... that civilization arises and unfolds in and as play." Lofty. In this course, we will investigate theories of game and play as they manifest in videogames, arguably the latest in a long line of media objects (that include television, film, and the novel) designed to both entertain and educate, that has been met with extreme disdain and amazing celebration. Specifically, we will analyze the rhetorical implications (that is, how and in what ways videogames uniquely *persuade* and *change* audiences) and effects of videogames, and the impact that they have, or are believed to have, on our culture. We will examine how videogames represent particular groups, and how they render (figuratively and literally) social structures and hierarchies. We will read about, write about, analyze, play, and create videogames, all while studying the culture and texts that surround them. *NO previous experience in videogaming, computers, consoles, software, or programming is necessary for this course!* (Hopefully this description is dry enough that you're convinced we'll be *working* in this class; but I don't mind repeating that we're going to be *playing* seriously, too. I mean, it's essential – am I right?!)

### ENG 334-500: Scientific Writing

M 12pm – 1:15pm + Online Asynchronous

Brian Henderson

We live in a world that depends heavily on scientific thinking and advancements for everything from the development of digital technologies that you use every day to NASA's experimental plasma propulsion systems to the production of medical tools, where science produces vaccines to protect public health and it produces the communications tools used by anti-vaccine fear-mongers. As Edward R. Murrow once said, "The speed of communication is tools is wondrous to behold. It is also true that speed can multiply the distribution of information that we know to be untrue." ENG 334 is, in part, an attempt to make sense of the role scientific research plays – or should play – in the contemporary world. This course is premised on the assertion that opinion and unverifiable anecdote are no substitute for peer-reviewed evidence and theorizing. Whether your path leads you to become a researcher, an educator, and/or a savvy reader of science, ENG 334 will help you develop tools you will need.

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**ENG 345-004: Black Parade: Topics in African American Poetry and Folklore**  
**TR 11am – 12:15pm**  
**Cindy Reed**

We will use contemporary African American poetry, from written verse to spoken word, as a way to explore and unpack various topics central to black identity and experiences in America.

**ENG 369-500: Grammatical Analysis**  
**MW 10:00am – 10:50am + Online Asynchronous**  
**Joel Hardman**

This course is meant to introduce students to basic tools for the analysis and understanding of the grammatical structure of English, with a particular focus on the relationship between grammatical structure and rhetorical effects. *Objectives:* 1) for students to know grammatical terminology relevant to understanding the structure of standard academic English; 2) for students to become aware of the differences between that grammar of English and other varieties of English, and the rhetorical effects of those differences; 3) for students to practice analyzing writing for the purpose of locating the problem areas of a writer; 4) for students to further investigate a particular grammatical topic or develop a pedagogical project that will creatively apply course concepts. Though this topic may seem 'dry' or 'boring' or 'worse than a root canal' to some of you, a hidden agenda of the course is to help you enjoy grammatical analysis – no easy task.

**ENG 392-001: Fiction Writing**  
**MW 4:30pm – 5:45pm**  
**Valerie Vogrin**

This course is designed to provide opportunities to deepen your understanding of and enrich your skills in the craft of fiction, focusing on the short story. In addition to reading plenty of contemporary stories, students will engage deeply in the writing process, culminating in the drafting and revising of their own stories, which will be workshopped in class.

**ENG 411-001: Internship in Writing**  
**Time: TBA**  
**Instructor: TBA**

Involvement in developing workplace writing. Supervised by selected faculty member and cooperating site. Prerequisite: ENG 102 with grade of C or better.

**ENG 416-001: Language and Society**  
**T 6pm – 8:50pm**  
**Seran Aktuna**

How does the way we talk reflect our geographical roots, socioeconomic status, ethnicity, and gender? When, why, and how do people develop special codes to communicate with each other? How does the way we communicate differ across cultures and subcultures? Can we be discriminated against on the

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basis of our speech patterns? And what is happening to the English language as more people learn and use it in different parts of the world? These are some of the main questions we will discuss in ENG 416. The goal of this course is to build your awareness of major topics in sociolinguistics and help you examine their applications/implications for solving problems in education, communication and other areas of life. No prerequisite needed.

### ENG 444-001: Creative Nonfiction

TR 2pm – 3:15pm

Geoffrey Schmidt

This section of Creative Nonfiction will allow you to explore several the writing of several genres of creative nonfiction, especially the personal essay, the lyric essay, experiential writing, cultural criticism, and travel/science writing. We'll also explore important notions about writing as a process, and working together to create safe spaces in which to share our work. Most importantly, we'll think hard about what it means to be creative, and why that might be important, and how to develop habits of mind that will sustain our creativity for much longer than the duration of a single class. TEXTBOOK: Monroe, *Creative Nonfiction*.

### ENG 468-001: Second Language Acquisition

W 6pm – 8:50pm

Joel Hardman

This course provides an introduction to Second Language Acquisition (SLA) theory and research, with a consideration of connections between developments in SLA and second language pedagogy. The course situates SLA within broader concerns of language acquisition (both first and beyond), language teaching and linguistic theory. The greater part of the course is spent on an examination of factors that affect SLA, introducing both internal (e.g., cognitive issues, motivation, anxiety, risk taking, affect) and external variables (e.g., social class, learning context, curriculum, input) influencing learning. *Objectives:* This course will give students a better understanding of the relationships between second language learning theory, research, and pedagogy. Secondary objectives are to develop the critical reasoning skills of students through careful readings of current research in SLA and, for graduate students who are taking this course, guidance in the preparation of research in an area of interest, possibly leading to thesis work.

### ENG 471-001: Provoking and Professing Shakespeare

MW 4:30pm – 5:45pm

Heather Johnson

In this course, we'll think about the considerable challenges of teaching Shakespeare in the 21<sup>st</sup> century classroom. We'll consider the provocative questions that Shakespeare's works raise and we'll pose new ones of our own. Participants in the course will re-read the classic "high school" standards and other plays with considerable cultural afterlives with an eye toward disrupting standard readings and uncovering those elements that are frequently buried or ignored in scenes of teaching. We'll tackle texts that may be alternately ridiculous, uncomfortable, painful, offensive, or brilliant, without shying-away or glossing-over. Ultimately, we'll ask why, after over 400 years, Shakespeare is still so present on our stages, in our classrooms, and in our media. Hopefully, we'll find ways of reading and teaching Shakespeare that are socially aware, thoughtful, active, outspoken, and exuberant. Students will be responsible for weekly

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responses as well as longer thesis-driven essays and lesson plans. Graduate students in the course will give an in-class presentation and complete a longer seminar paper.

### ENG 476-001: Practicum in English as a Second Language

Time: TBA

Joel Hardman

This course is designed for students who need to gain supervised experience teaching ESL for the purposes of the state ESL endorsement. Teaching placements can be made in a variety of settings. The instructor will work with the student and appropriate schools to find the setting that best suits each student's needs and interests. The teaching load will include a minimum of 100 hours *or* 3 months of regular instruction of ESL students. The student teacher will be observed by the instructor at least five times, and each student is required to meet with the instructor twice during the semester to discuss progress in teaching. Along with teaching, students will meet together once a week with the instructor for an hour to share experiences, lesson ideas, and materials.

### ENG 477-001: Toni Morrison and the Ecology of Community

MW 1:30pm – 2:45pm

Elizabeth Cali

Toni Morrison. In this class we will think about the fullness of Toni Morrison's life work, as an editor, as a novelist, as a public thinker, as an essayist, a critic, and more. Maybe you've read some of her fiction. Maybe you've seen a video interview with Morrison or a meme with a famous Morrison quote. Or maybe, you're just getting started with Morrison's work. No matter where you're at, in this class we will get deep with Morrison on the ways that language and storytelling work, how they sustain Black communities and individuals, and how she does this in *every avenue* of her work. Students will be encouraged to think about how one of the most prolific and vital authors of the 20<sup>th</sup> and 21<sup>st</sup> century uses language, novelistic structures, themes, and tropes to trace and build African American traditions and communities.

### ENG/WMST 478-001: Studies in Women, Language and Literature

TR 11am – 12:15pm

Nancy Ruff

This course examines the role of women as subject, author and audience of western literature written from 800 BC - 1500 AD, providing a broad view of the nature of women's lives, thoughts and accomplishments as seen through their writings as well as through those of others, both contemporary and modern. BHUM, DFAH, EUSC, IGR.

### ENG 490-001: Advanced Composition

TR 3:30pm – 4:45pm

Anushiya Ramaswamy

This is an advanced writing course designed for students to explore various rhetorical styles and techniques in academia. In the course of the semester, students will learn the various steps involved in writing in an engaged and scholarly fashion. We will begin with narrativized essays and move



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onto more formalized writing, identifying the choices we make in terms of diction, tone, organization, and subject matter.

### ENG 491-501: Technical and Business Writing

Online

Margaret Black

Designed to cater to students from a wide range of fields, this course aims to equip students with the necessary skills for proficient writing within professional contexts, including resume and writing, business documentation, oral presentations, and team collaboration. Through engaging modules, interactive assignments, team collaboration, and insightful discussions, students will emerge as proficient communicators ready to meet the diverse challenges of their professional careers.

### ENG 491-D01: Technical and Business Writing

Online

Margaret Black

Designed to cater to students from a wide range of fields, this course aims to equip students with the necessary skills for proficient writing within professional contexts, including resume and writing, business documentation, oral presentations, and team collaboration. Through engaging modules, interactive assignments, team collaboration, and insightful discussions, students will emerge as proficient communicators ready to meet the diverse challenges of their professional careers.

### ENG 492-001: Advanced Fiction Writing

TR 3:30pm – 4:45pm

Geoffrey Schmidt

This Advanced Fiction Writing will be a workshop dedicated to deepening your skills as a fiction writer, and as a reader of fiction. We'll also explore important notions about writing as a process, and working together to create safe spaces in which to share our work. Most importantly, we'll think hard about what it means to be creative, and why that might be important, and how to develop habits of mind that will sustain our creativity for much longer than the duration of a single class. Each student will workshop at least one story and write two, which will be revised for a final portfolio. TEXTBOOK: Williford and Martone. *The Scribner Anthology of Contemporary Short Fiction*.

### ENG 493-001: Advanced Poetry Writing

TR 12:30pm – 1:45pm

Joshua Kryah

This course is intended to trace the movement from traditional poetic forms to exploratory poetic forms. We will consider procedures and operations intended to create constraints in our writing practices: chance operations, found language, erasure, etc. Similar to traditional poetic forms, these procedures will provide the opportunity to create individual work while participating in larger theoretical questions, e.g. how are poems made and what are they intended for? Through a discussion of specific procedural practices, as well as a select group of texts, we will become more intimate with these forms and authors and participate

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in their operations within a workshop setting.

### ENG 497A-001: Senior Seminar Textual and Visual Adaptations MW 12pm – 1:15pm Valerie Vogrin

Adaptation: Literature into Film. This course focuses on the film adaptation of novels and short stories, paying special attention to similarities and differences in narrative technique, such as the manipulation of time and space, characterization, point of view, style, voice, and interpretation. Students will gain an understanding of adaptation theory as well as the challenges of adapting a work of literature to the screen. As a class and independently, students will examine various film adaptations. Students will undertake a semester-long capstone project focused on one or more adaptations of their choice; this research-based project will include a creative option.

### ENG 497A-002: Senior Seminar Ethnic American Fiction MW 12:00pm – 1:15pm Charles Berger

This class will read **selections** from a wide variety of American novels, memoirs, and short-story collections from the later 20th and early 21st century focusing on the culture, language, and historical experiences of ethnic Americans. We will explore representative texts written by Jewish-American, Native American, Chinese-American, Indian-American, Black, and Latina 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 paper of approximately 15 pages (5000 word minimum) to be submitted at the end of the semester, as well as participation in the Senior Colloquium, held at the end of the final week of class, just before Finals week begins. You will present a brief version of your final paper at that event in a format to be determined later on in the semester.

#### **Required Texts:**

(Available at Textbook Rental):

We will be reading **selections** from the following books:

Philip Roth, *Portnoy's Complaint*: 1969

Maxine Hong Kingston, *The Woman Warrior*: 1976

Louise Erdrich, *Love Medicine*: 1984, 1993 (Newly Revised and Expanded Edition)

Sandra Cisneros, *Caramelo*: 2002

Daniel Mendelson, *The Lost*: 2006

Jhumpa Lahiri, *Unaccustomed Earth*: 2008

Colson Whitehead, *The Nickel Boys*, 2019

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**ENG 499-001: Readings in English**

**Time: TBA**

**Instructor: TBA**

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 505-001: Topics in Forms and Genres**

**The Novel: *Moby-Dick* vs. the 19<sup>th</sup> Century**

**R 6:00pm – 8:50pm**

**Jill Anderson**

English 505 will feature a stand-off between Herman Melville's classic American novel *Moby-Dick* (1851) and three major 19th-century novels that cover the scope of the century: *Sense and Sensibility* by Jane Austen (British, 1813); *Fathers and Children* by Ivan Turgenev (Russian, 1862); and *Age of Innocence* by Edith Wharton (American, 1921). English 480 will chunk *Moby-Dick* into 10 reading sections spread over the course of the semester, so that we can look at Melville's work alongside the novels of Austen, Turgenev, and Wharton. We will consider why 20th- and 21st-century readers and scholars regard *Moby-Dick* as a masterpiece, even though the famous tale of the white whale flopped in its own time. The course will also explore the novel as an ever-developing genre and look at the four selected texts within their own social-cultural contexts.

Booklist:

*Moby-Dick* by Herman Melville (American, 1851 — [Norton ISBN: 978-0-393-28500-0](#))

*Sense and Sensibility* by Jane Austen (British, 1813 — [Norton ISBN: 978-0-393-97751-6](#))

*Fathers and Children* by Ivan Turgenev (Russian, 1862 — [Norton ISBN: 978-0-393-92797-9](#))

*Age of Innocence* by Edith Wharton (American, 1921 — [Norton ISBN: 978-0-393-96794-4](#))

**ENG 526-001: Studies in African American Texts**

**W 6:00pm – 8:50pm**

**Cindy Reed**

This course focuses on a broader range of texts and issues related to African Americans literary studies. We'll read short stories, essays, poems, and nonfiction that enrich our understanding of the field. We'll pay careful attention to key topics such as freedom, struggle, Black culture, and artistic production. We'll cover works by Zora Neale Hurston, Toni Morrison, Gwendolyn Brooks, Nafissa Thompson, and other leading Black writers.

**ENG 541-001: Graduate Research Methods**

**M 6pm – 8:50pm**

**Kristine Hildebrandt**

ENG 541 is a "research methods" class. What does that mean? In a research methods class, you will learn about, and will learn to use, a variety of strategies, techniques, protocols, and tools that can help you successfully carry out research projects that involve gathering, organizing, analyzing, and presenting your own data. Note: this is not specifically a course about teaching methods, or about

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classroom/teaching/learning assessment methods, although you will be able to find connections. Our graduate students already have a variety of classes to choose from for this area.

What can “your own data” be? In this course, we will work with different types of language data, including (English) spoken and written discourse (and also including ESL data for our TESL students in particular). We will cover such topics as ethics in research design and implementation, protocols for recording and working with another person’s speech, gathering language data from the Internet, and working with different types of pre-existing and freely available language corpora (collections of texts).

This course will be taught via an “applied approach”, meaning that topics (and projects) will be designed to investigate practical (real-world) topics and questions, including language use in society, language learning and language teaching, and literary discourse, to name just a few examples. We will survey, as a class, some well-known studies that have used these materials, and you will have the chance to build your own research project as well.

In this class you will also have the opportunity to learn about professionally valuable skillsets, including human subjects and informed consent requirements, qualitative interviews, case study techniques, and also a number of computational tools and approaches for both qualitative and quantitative examination, including concordance programs, transcribing and audio-text time-aligning tools, Excel/spreadsheets, and programs for basic nonparametric and parametric statistical analysis (patterns like averages, frequencies, norms and deviations, etc.) Don’t be afraid! No prior experience with any of these tools is necessary to succeed in this class! What is most important is that you attend class regularly (both in person when scheduled, and online), do the assigned readings and participate effectively in the class discussions, put honest effort into the assignments and the research project, and stay engaged and interactive throughout the semester.

### ENG 545-501: TESL Practicum

Online

Seran Aktuna

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 prospective teachers 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 581-001: Giving an Account of the Body: How to Teach Race, Class, and Gender

T 6:00pm – 8:50pm

Anushiya Ramaswamy

We will read – alongside other texts -- Toni Morrison’s first novel, *The Bluest Eye*, a powerful memoir of growing up black, poor, and female in Depression-era middle America. Published in 1970, the novel allows for conversations about generational poverty, structural racism, the unthinking violence of class, the cruelties of beauty values, familial memory, the social constructions of gender identities that differ along race and class lines, standards of masculinities, madness ... The novel is short but unrelenting in its refusal to allow us to turn away from the unsayable.

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We will as a class write and speak about beauty values in America. What has changed in the nation since Morrison wrote her novel about twelve-year-old Pecola and her desire to have blue eyes? In short, can we speak about the body?

**ENG 595-501: Professional Development Seminar in TESL**

**R 6pm – 8:50pm**

**Seran Aktuna**

This practicum-based course is designed to help prospective teachers integrate the theory and practice of TESL by engaging in supervised teaching, analysis and sharing of teaching experiences, and collaborative classroom-based research projects. The main objectives of the course are to help participants understand the relationship of pedagogical and linguistic theory to their professional lives, to enhance their awareness of themselves as TESOL professionals, to facilitate their generation of professional knowledge through reflective and research-based approaches, and to help them explore resources for professional development. The culminating course product is a portfolio of teaching practices and classroom-based research.