Spring 2027 Course Descriptions
(Prepared by Cindy N. Reed, DUS)

UNDERGRADUATE

ENG 200-0001: Introduction to Literary Study
MW 12 - 1:15 p.m.
Heather Johnson
English 200 is discussion-driven course is focused on helping prospective English majors and minors to interact with literature (and each other!) in pleasurable and productive ways. Students will learn strategies for reading and analyzing works from a variety of literary genres and periods. We'll review some of the central concepts and terms that underpin more complex scholarly discussions of literature. Future teachers will be encouraged to think about how they will teach literature in their own classrooms. By the end of the course, students should have an understanding of the basic strategies used in writing about literature, what it means to be a student of literature, and how to approach an unfamiliar text with confidence.

ENG 201-0001: **Intermediate Composition**
TR 11 a.m. - 12:15 p.m.
Kimberly Sutherland
Prerequisite(s): ENG 102 Minimum Grade of C OR ENG 102N Minimum Grade of C.
English 201 delves deeper into the fascinating world of rhetoric and writing. It builds on the research and argumentation skills developed in earlier writing courses, and places emphasis on academic reading strategies, analysis, and critical thinking as keys to the writing process. We will work collaboratively to examine rhetoric as an art form and engage with a variety of texts as a means to analyze and solve problems. At its core, this course approaches all academic writing as part of a series of ongoing conversations that have different sets of rules, purposes, and audiences. The ultimate aim of the course is to equip students to participate in those conversations, understand their audiences, and navigate their various conventions.

ENG 201-0002: **Intermediate Composition**
MW 12 - 1:15 p.m.
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 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 204-WS1: Studies in Fiction
ONLINE
Nancy Ruff
Reading and discussion of selected major examples of modern fiction, the short story to the novel. Attention to themes and techniques. IAI Course H3 901.

ENG 205-0501: Introduction to African American Texts
ONLINE
Jalen White
This online, asynchronous course explores African American literature as a vital tradition of storytelling, cultural expression, and intellectual inquiry. Through close reading of major Black writers and literary movements, students will examine how this literature engages questions of identity, history, race, and resistance. Ultimately, students will develop the critical frameworks necessary to analyze these works and understand their lasting impact on American culture.

ENG 206-0001: Introduction to Film Genre
TR 11 a.m. - 12:15 p.m.
Joshua Kryah
This course will consider film history and theory, focusing on the creation and perpetuation of genre in cinema. No background in film studies is needed. We'll be asked, however, to consider film more critically than we may have in the past. Similar to literary analysis, we'll be viewing films objectively and critically to better understand both their aesthetic and market priorities. There will be the opportunity to address genre through creative assignments as well as in-class exercises that work specifically with the creation of genre.

ENG 209-001: Modern British Literature: Humanity and (In)humanity
MW 3 - 4:15 p.m.
Helena Gurfinkel
We will read and discuss selected works of British literature, from the late 18th to the 21st century. The selection is diverse thematically, culturally, and generically. We will seek to understand both the historical context of these works and their enduring relevance today. One of our foci will be the idea of human vs inhuman. Assignments will be appropriate for a 200-level general-education course.

ENG 212-0001: Medicine, Power, and Literature
TR 12:30 – 1:45 p.m.
Laura Soderberg
What does it mean to be healthy? What does it mean to heal? In this class, we'll read about the interconnected forces of medicine and American literature – including stories of healthcare and healing, attempts to create or challenge the idea of a "normal" American body, and intersections between medical science and creativity. We will examine this question through several periods of literary history, such as realism and the rise of modernism, emphasizing the work of Black and Native authors. We'll also consider literary intersections with fields in and adjacent to medicine, like psychology and anthropology.

ENG 215-0001: Topics in World Literature: Renaissance to Modern: Travel and Journeys

TR 3:30 – 4:45 p.m.
John Pendergast
Prerequisite(s): ENG 102 Minimum Grade of C OR ENG 102N Minimum Grade of C.
The in-depth study of a variety of works in Renaissance through modern world literatures. Topic varies.

ENG 290-0001: Introduction to Creative Writing
MWF 11 – 11:50 a.m.
Daniel Ising
Prerequisite(s): ENG 102 Minimum Grade of C OR ENG 102N Minimum Grade of C.
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 290-0002: Introduction to Creative Writing
MW 12 – 1:55 p.m.
Adam Cleary
Prerequisite(s): ENG 102 Minimum Grade of C OR ENG 102N Minimum Grade of C.
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 290-0003: Introduction to Creative Writing
TR 12:30 – 1:45 p.m.
Treasure Redmond
Prerequisite(s): ENG 102 Minimum Grade of C OR ENG 102N Minimum Grade of C.
English 290 is an introduction to the four genres of creative writing: fiction, poetry, creative non-fiction, and drama. A special emphasis is placed on craft and on revision as a part of the creative process. Students will be asked to write both poetry and prose, and to provide critical feedback to their peers' work. At the end of the semester, students will turn in a portfolio of the creative work they have generated.

ENG 301-001: Introduction to Literary Theory and Criticism
MW 12 – 1:15 p.m.
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 332-0001: ARGUMENT
TR 2:00 - 3:15 p.m.
MATTHEW S. S. JOHNSON

In this course, we will investigate arguments – sure, at the level of bickering siblings, and crying "shotgun" first if you want the front seat; also at the level of the very structures of our society – for instance, whether certain rights such as life, liberty, and the pursuit of happiness are actually unalienable. We will engage, make, and analyze actual arguments, examine their historical contexts, and learn strategies and theories of argumentation as they have developed over time. When we think about arguments, we tend to focus on intended audience; we will also explore what happens when unintended audiences are reached. We tend to think about the purpose of the arguers, their intention; we will also consider the unintended purposes (and consequences) of argumentation. And we'll study how context (time, place, "political climate") and medium have the potential to drastically affect particular arguments' persuasive possibility. Given that this is a writing course, we will, of course, be composing our own analytical arguments; but nobody will need to do a formal oral argument – how's that? The course challenges the notion that contemporary argument is "debate" – only two-sided – to reveal the complexity of even seemingly simple contentions. We will see how argument works, and equally as importantly, doesn't work, in law, technology, science, art, politics, and education. Promises to be a trip

ENG 334-0500: Scientific Writing
M 1:30 - 2:45 p.m.
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 communication tools used by anti-vaccine fear-mongers. As Edward R. Murrow once said, "The speed of communication 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.

ENG 341-0001: Writing Liberation: African American Women's Writing
TR 2 – 3:15 p.m.
Cindy Reed
What does it mean to be free? What does liberation look like for Black women writers speaking back to and against centuries of oppression based on race, gender, class, and more? In this course, we will seek to answer these questions by engaging with various genres of African American women's writing and the theories that unpack them. We will sit at the feet of Black women writers, as they imagine and journey toward myriad visions of liberated identities.

Eng 342-0501: Topics in African American Literature: Black Autobiography
ONLINE
Donavan Ramon
This fully online course will introduce students to memoirs and autobiographies written by African Americans, from the 18th century to the present. Black folks have been writing about their lives for over three centuries now, and our class will help us to understand why. Readings

will include the life stories of Frederick Douglass, Harriet Jacobs, Assata Shakur, Maya Angelou, and Barack Obama, among many others.

ENG 343-0001: Talking Black: Topics in African American Rhetoric and Oratory
TR 12:30 – 1:45 p.m.
Cindy Reed
Call and response, signifying, oral storytelling, performance, and vernacular do's and don'ts. These are the kinds of African American speech and rhetorical traditions that students will examine to discern how Black speakers and writers recognize linguistic dexterity as a pathway to freedom. Drawing from speeches, sketches, poetry, music, literature, and audio recordings, students will investigate how Black language is a tool for resistance, survival, persuasion, imagination, and indeed, liberation.

ENG 345-0001: The Art of Rap
MW 12 – 1:15 p.m.
Jeremiah Carter
This course explores the craft and creativity of lyricism, also known as the art of rap, considering how verbal stylists use language and performance to create one of the most influential cultural forms of our time. We'll examine how rappers develop distinctive voices, experiment with rhyme and flow, tell stories, and turn everyday language into memorable expression. Featured artists will include Benny The Butcher, Doechii, Pusha T, JID, and, of course, Kendrick.

ENG 392-0001: Fiction Writing
MW 1:30 – 2:45 p.m.
Nikki Schmidt
This course emphasizes the elements of fiction and the writing process, focusing on the literary short story. We will read and discuss short stories, we will collaborate informally on writing exercises and activities and small workshops, and students will work on writing assignments to help them deepen their understanding of the craft of fiction. By the end of the semester, each student will develop, draft, and revise a complete short story.

UNDERGRADUATE & GRADUATE

ENG 400-0001: Principles of Linguistics
MW 12 – 1:15 p.m.
Larry LaFond
Ever wonder why languages work the way they do?

ENG 400 introduces you to the scientific study of language and the fascinating systems behind the way we communicate. You'll explore how speech sounds are produced and organized, how words and sentences are structured, how meaning is created, and how language varies across speakers, communities, and time. Along the way, we'll consider questions such as: Why do people have accents? How do new words enter a language? Why do languages change? What makes a sentence grammatical? How do children acquire language? And what can language tell us about culture, identity, and society?

No previous coursework in linguistics is required. The course is especially useful for students interested in English, education, writing, communication, languages, psychology, anthropology, or anyone simply curious about how language works.

ENG 412-0001 DIGITAL LITERACIES
TR 11:00 a.m. - 12:15 p.m.
MATTHEW S. S. JOHNSON
In this course, we will investigate digital technologies, the communication methods they enable, and the electronic environments in which that communication takes place. Meaning what, now? Sure! Glad you asked. We'll be analyzing various digital objects and concepts, including avatars and other online personae, anonymous and pseudonymous communication, virtual worlds and cyberspaces, videogames, social media, electronic devices, virtual reality (VR), and artificial intelligence (AI). "Literacy" is closely associated with one's ability to read and write, and has been for a long, long time. "Literacy" has always been closely tied to identity, which in turn is shaped by one's context (environment, time, cultural practices and beliefs), perspective (one's own and that of others), and use of and exposure to language and various discourses. When the "electronic" or "digital" age emerged, "digital literacy," like traditional literacy, began to describe an ability – to locate, access, comprehend, assess, and create information, identities, and environments. But this time, it was by using digital tools (devices, the Internet) and methods (email, texting, social media posting). Studying "digital literacy" quickly reveals that communication itself is inseparable from the medium in which it takes place. Should be pretty interesting.

ENG 420-0001: Topics in Film Studies: Black Vampires
TR 3:30 – 4:45 p.m.
Treasure Redmond
This course will explore the vampire film genre that features African, African descended and Black vampires. We'll learn historical contexts via Black vampires in French, Caribbean, and African American literature and film.

ENG 444-0001: Creative Nonfiction
MW 3 – 4:15 p.m.
Valerie Vogrin
This class is designed as an immersion into the art and craft of writing creative nonfiction—an expansive, vibrant genre. Students will examine and write pieces in a variety of subjects and modes, such as memoir, personal essay, and lyric essay.

ENG 471-0001: Provoking and Professing Shakespeare
MW 3 - 4:15 p.m.
Heather Johnson
In this course, we'll think about the considerable challenges of teaching Shakespeare in the 21st century classroom. Participants will re-read classic "high school" standards and other plays with vibrant cultural afterlives with an eye toward disrupting standard readings and uncovering elements that are frequently buried or ignored in scenes of teaching. We'll ask and answer provocative questions. We'll tackle texts that may be alternately ridiculous, uncomfortable, painful, offensive, or brilliant, without shying away from the disturbing or glossing over the silly. 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 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 477-0001: Toni Morrison
MW 12 – 1:15 p.m.
Angel Dye
Explore the works of major author Toni Morrison, including the likes of *The Bluest Eye*, *Sula*, and *Beloved*. Attention will also be given to Morrison's work as an editor at Random House and to her nonfiction writing and interviews to discover a full, dynamic picture of the larger-than-life literary figure of the 20th and 21st centuries and her ongoing impact on literature, culture, and the world.

ENG 478-0001: Studies in Women, Language, and Literature: Ancient and Medieval
TR 12:30 – 1:45 p.m.
Nancy Ruff
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. Same as WMST 478.

ENG 479-001: Major Authors: Moby-Dick vs. the 19th Century
M 6 - 8:50 p.m.
Jill Anderson
You need to read *Moby-Dick*! Not only is it funny and weird, but it's also a gorgeous and poetic fever dream of a novel. English 479 features a stand-off between Herman Melville's 1851 whale tale and three classic novels that cross the scope of the 19th century: *Sense and Sensibility* by Jane Austen (British, 1813); *Fathers and Children* by Ivan Turgenev (Russian, 1862); and *House of Mirth* by Edith Wharton (American, 1905). On a practical level, we will chunk *Moby-Dick* into ten sections to spread the reading over the semester, so that we can look at Melville's work alongside Austen's, Turgenev's, and Wharton's more realistic socio-cultural texts. We will explore the novel as an ever-developing genre and ultimately consider why twentieth- and twenty-first-century readers and scholars regard *Moby-Dick* as a masterpiece, even though the famous tale of the white whale flopped in its own time. *Thar she blows!*

ENG 491-0501: Technical and Business Writing
ONLINE
Maggie Black
In this class, we'll explore many kinds of workplace writing (including emails, resumes, proposals, reports) as well as instruction and practice in writing style and document design. This course is intended for English majors as well as majors in engineering, business, nursing, basic and applied sciences, social sciences, public administration, and all professional schools with the aim of preparing students for writing in professional settings as distinct from academic settings.

Because this is an online course, students must have reliable internet access on a daily basis. The course will be conducted primarily through Blackboard, SIUE's course management system. It is assumed that students will be familiar with Bb and seek assistance as necessary before the course begins. Support for using Blackboard is available by calling 618-650-5500. A "course check-in" will happen via SIUE email on (or just before!) the first day of regular classes. Prerequisites: 102, junior standing.

ENG 491-D01: Technical and Business Writing
ONLINE
Maggie Black
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"course check-in" will happen via SIUE email on (or just before!) the first day of regular classes. Prerequisites: 102, junior standing.

ENG 492-0001: Advanced Fiction
MW 4:30 – 5:45 p.m.
Valerie Vogrin
Students will gain further practice implementing the elements of craft covered in ENG 392, such as characterization, scene-building, and point of view. Reading and writing assignments will encourage the bending and subversion of short story conventions, including the adoption of multiple points of view, omniscient narrators, and innovative structures. Students will regularly share their work in small-group and full-class workshops.

ENG 493-0001: Advanced Poetry Writing
TR 12:30 – 1:45 p.m.
Joshua Kryah
The focus of this creative writing course is on procedure, how we come to create the imaginative work we imagine for ourselves in our poems. To do this, we'll trace the movement in 20th century poetry from conventional forms (like the sonnet) to more exploratory forms (like erasure). At the same time, we'll consider procedures and operations intended to create self-induced constraints in our writing: chance operations, found language, etc. Like traditional poetic forms, these procedures will help us create individual work while participating in larger theoretical questions, e.g. how are poems made and what are they intended for? Though we'll consider recent advances in technology as they relate to writing, we'll be expected to create our own poetry during the semester, without the aid of AI generated assistance.

ENG 497A-0001: Senior Seminar: The Quest
MW 1:30 – 2:45 p.m.
John Savoie
We will survey quest stories from Gilgamesh and the Odyssey to The Hobbit and Cold Mountain. Students will pursue their own term-long projects, based on our common reading or a quest tale of their own choosing, including a proposal, bibliography, annotated bibliography, oral presentation, and final essay.

GRADUATE

ENG 505-0001: Topics in Forms and Genres: Revenge Tragedies
R 6 – 8:50 p.m.
John Pendergast
The course will address a range of topics relevant to literary forms and genres. May cross periods and geographies.

ENG 521: Becoming Literary Journalists
W 6 – 8:50 p.m.
Howard Rambsy II
Let's figure out how to tell compelling stories about Black writers, publishing, literary history, readers, awards, adaptations, controversies, and other forces that shape African American literature. Along the way, we'll study literary journalists, cultural critics, and digital-first approaches to storytelling while learning how to research, interview, investigate, explain, and write about Black literary culture for audiences beyond the university. By the end of the semester, we'll know how to turn what we discover about Black books into stories worth telling.

ENG 558-0001: Writing Teaching and Practice
T 6 – 8:50 p.m.
Brian Henderson
This course sits on the line between practice and theory and is designed to help prepare graduate students who plan to work as teachers of writing. In it, we will examine historical, theoretical, and practical aspects of the field of Rhetoric and Composition that should prove valuable to the college level writing teacher. We will draw on a loosely Foucauldian approach to consider some of the many challenges that face reflective teachers of writing and might touch on grading practices, assessment tools, assignment design, pedagogical assumptions from both teacher and institutional perspectives (which aren't always aligned), syllabi design (from both bureaucratic and pedagogical perspectives), contested spaces of knowledge, and a host of micro-topics raised by the serendipitous collection of people engaged in our weekly discussions.