This pamphlet contains information submitted by the teaching faculty of the Department of English, SIUC, to inform students about courses being offered.

The format for each course/section description is as follows:
Course number and title
Texts (if no texts appear, they will be announced later)
Course objectives
General comments about assignments and grades
Course procedures

The English Department Writing Centers (located in Faner 2281, Lentz Hall Learning Resource Center, and Trueblood Hall Learning Resource Center) provide resources for all SIUC students who want to improve their ability as writers. Students may be seen at any of the three Centers for single-visit appointments, which can be made two days in advance, or for regular weekly appointments, which continue for as much of the semester as the student wishes. There is no charge for these visits. The staff of the Centers are graduate and undergraduate students trained in effective one-to-one teaching strategies. For more information, check out our website www.siu.edu/~write or contact: Dr. Jane Cogie, Director, Writing Center, Faner 2281, (618) 453-6863.

For explicit information on prerequisites, students should consult the Undergraduate Catalog. For further information about course offerings, please contact the Department of English.

ENGLISH 100 BASIC WRITING

Course Director—Director of Writing Studies

Required Texts:

[Readings on e-reserve.]

Designed for students who want extra help with their writing, this course teaches the processes and strategies students will need to succeed in English 101, 102, and at the University. Students in the course will be given many opportunities to draft, edit, and revise their writing; to discuss their writing with their instructor and peers; to address their specific writing needs; and to develop the confidence and enthusiasm for writing that can lead to success in future courses in which writing may be required. Some class discussion and readings focus on the function and scope of language and communication in personal contexts.

English 100 is the first course in SIUC’s Stretch Program. The Stretch Program is designed to help students develop the writing skills they will need to successfully complete the English Composition requirement and excel at the University. In the Stretch Program, students take English 100 and English 101 in consecutive semesters with the same instructor, using the same primary textbook for both courses and following a carefully sequenced curriculum. This allows both the instructor and student to spend time addressing specific writing needs at a pace and in
a sequence that will help students become better writers and readers. English 100 is offered for
degree credit (3 hours). English 101 and 102 also count as credit toward the Core Curriculum
requirement.

PLACEMENT IN ENGLISH 100
All students in English 100 will be given a diagnostic essay test on the first day of class. The
essay will be scored, and the results will be used to advise students whether to remain in
English 100/Stretch Program or enroll in an English 101 course. For further information, please
review “The Student’s Guide to Directed Self-Placement and the English 100/Stretch Program,”
which will also help you decide whether English 100 is the proper course with which to begin the
English Composition sequence.

STUDENT LEARNING OBJECTIVES
In English 100, students will become familiar with the writing demands of English 101 and of the
University; learn useful methods for producing and interpreting a variety of texts of familiar and
interesting subjects; learn processes for inventing and elaborating ideas, for shaping them into
purposeful and successful writing, for revising, and for editing; learn strategies for effectively
developing and organizing sentences and paragraphs; begin to appreciate, through dialogue
and reflection, the important role of language and communication in the students’ own writing
and reading, in college, and in the world; learn the appropriate use of Edited American English.

COURSEWORK
• Four Writing Projects (Each involving invention, drafting, revising, and editing; 70% of
grade)
• Writer’s Notebook (The notebook may include responses to readings, practice with
invention and style, peer responses, and a variety of other types of writing that exercise
students’ abilities to write clearly and analytically and to read and think critically; 20% of
grade)
• Final Examination (Students will have two hours to write an essay on a topic to be
announced; 10% of grade).

ENGLISH 101 ENGLISH COMPOSITION I
Course Director-- Director of Writing Studies

Required Texts:

[Mercury Reader. ~ Changes every academic year ~ check bookstore for current edition]

English Composition I--English 101 provides students with the rhetorical foundations that
prepare them for the demands of academic and professional writing. In this course, students will
learn and employ the strategies and processes that good writers use whenever they try to
accomplish a specific purpose. In college, these purposes include comprehending, instructing,
entertaining, persuading, investigating, problem-solving, evaluating, explaining, and refuting.
Each purpose can be addressed through impromptu writing, short-preparation writing, and long-
term writing projects. In addition to preparing students for academic communication, this core-
curriculum course prepares students to use writing to realize professional and personal goals.
Therefore, class discussion and readings will address the function of rhetoric and of the
composing process in a variety of contexts. To foster effective communication, the course will train students in the critical discussion of communication. During the semester, each student will learn to respond effectively to other authors’ writing and to use responses to his or her own writing as part of the composing process.

**PLACEMENT IN ENGLISH COMPOSITION I: ENGLISH 101**
To qualify for placement in English 101, students must have completed English 100 with a C or better or have elected to enroll in the course. Students should review “The Student’s Guide to Directed Self-Placement and the English 100/Stretch Program,” which will also help students identify the introductory composition course that corresponds to their interest in, training in, and facility with critical reading and writing. This information is available on the Internet at http://www.siu.edu/departments/english/writing/index.html, from your instructor, or from the Writing Studies office in Faner 2390.

**COURSE GOALS**
After taking English 101, students should be able to:

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

**COURSE MATERIALS**
A 3.5" computer disk or a rewritable data CD
Access to a computer that is connected to the Internet

**COURSEWORK**
During the semester, your instructor will require you to write frequently, for a variety of audiences and in variety of forms. Most of this work will serve as direct or indirect contributions to the primary project of English 101, the course Portfolio (explained below. The Portfolio will comprise revised versions of your major assignments (Unit Projects) and an analysis of your writing and your communicative development during the semester. During the semester you will do work that is equivalent to six major papers.

Unit Projects
English 101 is divided into four units, and at the end of each unit, you will produce a well developed text that is the equivalent of three to five double-spaced pages with one-inch margins and in twelve-point Times New Roman. For each unit, your instructor will post on the WebCT site detailed assignment guidelines (in the appropriate forum on the WebCT Discussion Board). Each of these texts (also called unit assignments, unit essays, or major assignments) will
emerge from a process approach to writing. In this process, you engage in invention activities, planning activities, drafting activities, and revision/editing activities (including peer review).

- **Unit One -- Application Packet**: For a professional audience, you will compose a letter of application and a resume in support of an application for employment. Mandatory inclusion in the Portfolio.
- **Unit Two -- Response Article**: For an academic audience, you will compose a critical response to an academic article that will be assigned by your instructor. Mandatory inclusion in the Portfolio.
- **Unit Three -- Analysis**: For a business audience, you will compose a technical report that evaluates a one-page advertisement (which appears in a magazine that will be assigned by your instructor). Mandatory inclusion in the Portfolio.
- **Unit Four -- Literature Review**: You will synthesize material from a variety of sources about one subject. Optional inclusion in the Portfolio.

**Small Assignments**
In some sense, each Unit Project will serve as a model for the Portfolio that you will submit near the end of the semester. Each Unit Project will gather your work during the unit as evidence of your rhetorical growth, just as the Portfolio will gather your work during the entire semester. During each unit, you will engage in work that will prepare the text that you will submit for review at the end of the unit. Often, these Small Assignments will be stages in the writing process, but they might be other documents such as quizzes and reading notes. Occasionally, your instructor will assign a more demanding assignment as a portion of this grade (for instance, a peer review of a classmate’s writing or a detailed summary of a reading); to such texts, the instructor will assign a greater value (the equivalent of three or five Small Assignments). During the semester, you will likely have one of these assignments due during each class. (Frequently, you will have to submit at the beginning of class one that you have composed at home and, then, compose another during class.) Though this course does not have a specific class participation grade, the Small Assignments will indicate your level of engagement.

**Portfolio**
This course has been designed to increase your ability to communicate, particularly in writing. It does so by encouraging you to develop and then exercise a rhetorical sensitivity by which you identify the constraints and opportunities of any communicative challenge and respond appropriately. To improve this ability (which you already possess), this course is structured around a portfolio system, in which a large portion of your grade (forty percent) is based on texts (Unit Projects) that you will be able to revise for much of the semester, drawing upon the rhetorical sensitivity that you develop, your instructor’s comments, your peers’ comments, and other resources that you might employ (for instance, the Writing Center). Near the end of the semester, you will submit your Portfolio by gathering work that you have done during the semester and polished to “presentation quality” text. You will present this work to your instructor in an appropriate fashion (for instance, in a three-ring binder, as a spiral-bound book, or as a webpage) as evidence of your ability to write and as evidence of your learning during the course of the semester. This presentation-quality project will be graded on the quality of the writing, not on effort. Nonetheless, the project’s subject is your enhanced understanding and improved ability to write.

**Exams**
In this class you will take a midterm and a final exam. The material that the exams will cover will be presented by the instructor later in the semester.

**Percentages**
- Small Assignments **20 %**
- Unit 1 (weeks 1-3) **5%**
- Unit 2 (weeks 4-7) **5%**

The schedule listed here is tentative and
• Unit 3 (weeks 9-11) 5% subject to some change.
• Unit 4 (weeks 14-15) 5%
• Portfolio (weeks 12-13) 40%
• Exams (week 8, finals week) 15%

ENGLISH 102 ENGLISH COMPOSITION II

Course Director-- Director of Writing Studies

Required Texts:

*These readings are from chapters ten through sixteen of The Aims of Argument. Therefore, a copy of the complete Aims of Argument (fifth edition!) is an acceptable alternative.

English Composition II prepares students to become better writers and readers at the college level. The course introduces students to the complex demands of academic literacy and trains students to respond to those demands successfully. Successful academic reading and writing requires the critical observation and production of personal and public knowledge. Students will study and perform such observation and production through (1) inquisitive reading and research (2) the formulation of hypotheses and research designs and the use of these designs to test hypotheses (3) the identification of new approaches to inquiry and (4) the persuasive communication of discoveries.

To ensure that students can contribute to this kind of academic discourse, English Composition II teaches students approaches to summary, paraphrase, analysis, interpretation, critical thinking, and documentation. Some class discussion and readings focus on the function and scope of language and communication in a variety of academic contexts.

PLACEMENT IN ENGLISH COMPOSITION II: ENGLISH 102
To qualify for enrollment in English 102, students must have completed English 101 or an approved equivalent with a C or better or have passed the Writing Studies’ English 101 proficiency exam.

COURSE MATERIALS
A 3.5” computer disk or a rewritable data CD
Access to a computer that is connected to the Internet

COURSE GOALS
English Composition II reinforces the rhetorical foundations that students acquired in English Composition I and uses these foundations to improve students’ academic discourse. After taking English Composition II, students will be able to:
- use an understanding of ethos, audience, subject matter, process, and context to identify and achieve complex rhetorical goals;
- engage in critical reading by applying various analytical techniques;
- employ the various stages of the writing process as ways of investigating and inventing, drafting, and revising and editing;
• conduct attentive and inquisitive library and field research; explain and employ the methods of argumentation and analysis valued in academic contexts;
• understand and use Edited American English and appropriate forms of documentation.

COURSEWORK
• Writing Projects 1 through 3 (Students will submit a writing project, each involving invention, planning, drafting, peer review, revising, and editing, at the end of a course unit. Each writing project must be submitted to the instructor as a typed or computer-generated document and kept as an electronic document in the file format that the instructor requests; 30% of grade).
• Writing Project 5: Research Portfolio (A collection of presentation-quality work will include a research paper and other texts completed and revised during the course of the semester; 35% of grade).
• Writer’s Notebook (Students will regularly compose small texts and preliminary texts in class and out of class in order to improve their reading and writing and to prepare the four writing projects. The notebook may include responses to readings, practice with invention and style, peer responses, and other kinds of writing and research that exercise students' abilities to read and think critically and write clearly and analytically; 20% of grade).
• Two Tests (students will take one test during a class period and a two-hour final examination. The topics will be announced by the instructor prior to the tests, which will require students to employ the critical reading and writing strategies that they have developed in the course, to explain rhetorical concepts, and to evidence an understanding of the conventions of academic writing; 15% of grade).

ENGLISH 119 INTRODUCTION TO CREATIVE WRITING

Course Director-- Staff

Required Texts:
Students should check textbook listing for specific sections at the bookstore.

This course offers an introduction to the art and craft of writing poetry and short fiction. Students read and analyze published poetry and fiction, write poems and stories, and read and discuss the work of their classmates.

ENGLISH 120 ADVANCED FRESHMAN COMPOSITION

Course Director-- Director of Writing Studies

Required Texts:
Students should check textbook listings for specific sections at the bookstore.

This course provides an opportunity for students in the top ten percent of the English section of ACT or with the qualifying score on the CLEP to fulfill the six-hour Foundation Skills requirement in Composition with an Advanced Freshman Composition course. The course offers a reading and analysis of five critically important books addressed to the general reader. The books represent the following categories: autobiography; eyewitness reporting; an intellectual discipline; politics and the public good; and a book of fiction. Writing assignments involve rigorous critiques of each of the assigned books.
ENGLISH 121 THE WESTERN LITERARY TRADITION

Course Director--Humphries

Required Reading:

*Students should check textbook listing for specific sections at the bookstore.

This course promotes an awareness of tradition as something formed and revised within particular historical contexts. As a body of beliefs, premises, and ideas, tradition does not persist through time merely by the inertia of its dead weight. Tradition is a function of intellectual and aesthetic preservation, and literary tradition continues because readers and writers have reasons--both good and bad--to keep it alive.

The course readings provide an opportunity to help students develop a rational view of the Western literary tradition by studying a variety of recurrent themes and forms. A few such themes may include innocence and divine justice (or punishment), love and sexuality, forbidden or tragic knowledge, and politics (not the least the politics involved in tradition itself). Formally, the readings can be arranged to pose questions about literary forms: epic, tragedy, comedy, parable, and the novel.

ENGLISH 204 LITERARY PERSPECTIVE ON THE MODERN WORLD

Course Director--Staff

Required Reading:

Students should check textbook listings for specific sections at the bookstore.

All sections will read the following texts during the opening weeks of the course:


During subsequent weeks of the course, instructors will teach three or four works from the following lists:
Ginsberg. *Howl and Other Poems*. City Lights.

Furthermore, instructors of individual sections may supplement the reading requirements listed above with one or two additional works of their own choosing relevant to the historical era and the “theme” of English 204.

**Student Learning Objectives**
Students should be able to: (a) use appropriate literary-critical vocabulary; (b) identify, analyze, and discuss key themes of modern literature; and (c) support interpretive readings with appropriate, coherently presented textual evidence.

**Course Description**
The literature of the 20th century depicts the modern world as a place of shifting perspectives and uncertain values. Many writers and critics refer to our time as one of dislocation. This description can be seen as positive or negative. On the one hand, the modern world is a place where the creativity of the artistic and technological imagination has brought us delight and comfort, along with considerable ethical and moral puzzlements. On the other hand, the modern world is a place of conflict and homelessness (from traditions, families, values and familiar narrative forms), a situation that can result in exhilaration and terror both. In the twentieth century, our capacity for genocidal warfare is precariously balanced against our awareness of the integrity of others different from ourselves and our responsibility for the world. These are the perspectives that define this course.

In English 204 students will be expected to participate in discussion and to practice critical and thoughtful reading and writing. Instructors will choose readings from 1900 to the end of century, giving balanced attention to each quarter of the century. Some sections may require attendance at films or dramatic productions outside of regular class sessions.

**Course Requirements and Grading**
Midterm and final examinations (essay)
Papers on topics inspired by texts and discussion

**ENGLISH 205-The American Mosaic in Literature**
The predominant theme for the American Mosaic in Literature is family life, since family life seems at once to isolate and preserve cultural differences and to provide some means, usually through self-discovery, to resolve conflicts arising from these differences in a reconciliation without loss of identity. Course units: First Encounters; Captivity, Slavery -- and Escape; Immigration and City Life; Cultures and Families in Transition.

**Sections 1 & 2--Professor Jackson**

**Required Texts:**
ENGLISH 290 INTERMEDIATE ANALYTICAL WRITING

Course Director-- Director of Writing Studies

Required Text:

Since individual instructors may select a reader, students should check listing for specific sections at the bookstore.

Intermediate Analytical Writing is designed for any student who wishes to improve his or her writing skills to meet the demands of academic writing across the disciplines and/or the demands of professions that value careful analysis and communication. The course emphasizes analytical writing, both as means of invention and a form of persuasion. Course readings and assignments will provide students with opportunities to study and practice the rhetorical forms used in their discipline, but attention to the persuasive nature of analysis will teach students the rhetorical foundations necessary for adapting writing to any situation.

Course Goals
After taking Intermediate Analytical Writing, students will be able to:
• investigate, identify, and explain the conventions, purposes, patterns of arrangement, forms of proof, and style appropriate to a particular discipline;
• analyze and conduct research in various forms;
• differentiate various analytical techniques and employ them to realize particular rhetorical goals;
• adapt to the demands of various rhetorical contexts in the students’ own disciplines and across disciplines;
• identify potential for the cross-disciplinary application of rhetorical forms and genres and adapt other disciplines’ rhetoric to the students’ own discipline;
• compose texts that are incisive, logical, persuasive, informative, and interesting;
• use an understanding of style, purpose, form, and situation to compose coherent texts that are characterized by their appealing texture, rhythm, and grade.

Coursework
• Four Writing Projects (Students will compose four writing projects (of five to ten pages), including one research-based text. These projects will emerge from a composition process in which students apply analytical techniques to invention, development, and revision. The process will also require students to explore potential applications of the writing projects to their disciplines. 70% of grade).
• Small Writing Assignments (Students will regularly compose brief texts and preliminary texts in class and out of class to improve their analytical skills and to prepare their writing projects. Regular small writing will include exercises in analysis, critical responses to readings, short-answer questions, and modeling exercises. The composing process for the
writing projects will require invention exercises, rough plans, drafts, and peer-reviews. As students will write in class every day, a portion of this notebook grade will contribute to the class-participation grade. 20% of grade).

- Final Examination (Students will engage in a final examination or project in which they will communicate the results of their analyses of text(s) chosen by the instructor; 10% of grade).

ENGLISH 291 INTERMEDIATE TECHNICAL WRITING

Course Director-- Director of Writing Studies

Required Texts:

This course provides students with a greater awareness of the demands of professional literacy. Students will assess rhetorical situations (context, purpose, audience and subject matter) that are typical of nonacademic settings, while fostering skills that are essential for academic literacy. Emphasis will be placed on writing as a process with particular focus on making the transition from academic to work world writing tasks: recursive writing, using group conflict for invention, synthesizing research and feedback, and confronting issues of authorship.

Course Goals
In English 291, students will:
- continue with the development of strategies for assessing and integrating the demands of context, purpose, audience and subject matter;
- write documents that address a variety of audiences;
- adapt form, style, and tone to enhance credibility;
- develop strategies for assertive and effective collaboration;
- analyze and synthesize research from various sources and of different genres;
- sharpen powers of observation and listening through dictation and interviewing;
- revise by synthesizing different levels and sources of feedback;
- develop tools for organization and readability such as visual display;
- reinforce usage of Edited American English.

Coursework
- Five Assignments (Each involving invention, drafting, revising, and editing; 50% of grade).
- In-Class Assignments (Includes assessing rhetorical situations, dictation, and responses to readings; 20% of grade).
- Collaborative Project 20%
- Final Examination (Students will have two hours to demonstrate their knowledge by choosing from a list of rhetorical situations, assessing the situation, and chronicling the process an individual or group would go through to produce the appropriate, final document; 10% of grade).

ENGLISH 300--INTRODUCTION TO LANGUAGE ANALYSIS

English 300 is concerned with the nature of language and linguistic inquiry. The course will begin with a brief review of the evolution and historical context of English. A general linguistic introduction will follow, which will include material on semantics, syntax, morphology, phonology
and dialect variation. Another area of interest will be language acquisition and development, both in children and non-native speakers of English. A strong emphasis will be placed on critical thinking skills, including recognition of the various purposes for which language is used and decoded, and the various ways that society, culture, economics and politics impact our language use. Concurrently, we will be studying elements of grammar and usage in Edited American English.

Because this is a required course for teacher training candidates, the course will contain both theoretical and applied pedagogical components. Students will have an opportunity to collaborate, as well as to develop and present their own “grammar lessons” to the class. To teach a subject well, one must gain a solid mastery of the subject matter—in this way, your teaching will facilitate your learning. This will culminate in an individual age-level-appropriate “teaching portfolio/textbook” of student-created and adapted materials. These textbooks can be modified to reflect your interests. For example, in addition to the required elements of the portfolio there are several optional assignments. Creative Writing students might choose to look at elements of language via reflective essays, poetry, and fiction. Students of literature might work on a stylistic and/or grammatical analysis of a favorite writer. Your textbook is meant to demonstrate your understanding and application of the content of the class—and how to position yourself as a co-creator of language among others.

Section 1—Professor Nelms

**Required Texts:**

Redd & Webb. *A Teacher's Introduction to African American English: What a Writing Teacher Should Know.* NCTE.
[Course pack of readings.]

Section 2—TBA

**Required Texts:**

TBA

**ENGLISH 301—INTRODUCTION TO LITERARY ANALYSIS**

Required of all English majors, English 301 is intended to be one of the first English courses a student takes. The emphasis is on writing based upon intensive rather than extensive reading, although selections are drawn from several major genres (poetry, fiction, drama, non-fiction). Students are introduced to basic terms and concepts of literary study and to different ways of approaching literary texts. Students are required to write and revise at least seven papers of various kinds, including a documented research paper.

Section 1—Professor Klaver

**Required Texts:**


Section 2—Professor Wiley
Required Texts:

Requirements: One paper on each genre, one research paper, two examinations, in-class presentations.

Section 3—Professor Molino

Required Texts:

Requirements: Two documented research papers (6-8 pages), several short literary analyses of assigned texts, summaries of library research, oral presentations of library research.

Section 4—Professor Dougherty

Required Texts:

Section 5—Professor Zimra

Required Texts:

Requirements (overall 500 points possible):
- 4 basic analyses (essays practicing various approaches / 5 pages each / 25 points each / 100 points total).
• 8 basic analyses (essays practicing various approaches / 5 pages each / 25 pts. Each / total 100 pts).
• Major critical analysis paper (in stages, as teams; focus on Conrad and Achebe /200 points).
• Final (submit class portfolio, with self-assessment (100 points).

ENGLISH 302A--LITERARY HISTORY OF BRITAIN, BEOWULF TO CIVIL WAR
This course surveys British literature from its beginnings through the work of Milton. Emphasis is upon close reading of major works by major authors, although the course also traces the chief lines of literary continuity from the Middle Ages to the Restoration.

Section 1—Professor Wiley

Required Texts:

We will cover the following authors and/or texts: Medieval (Bede, Beowulf, Judith, Gawain and the Green Knight, The Wakefield Second Shepard’s Play, Middle English Lyrics); The Sixteenth Century (Wyatt and Henry Howard, Spenser, Sidney, Marlowe, Shakespeare); The Seventeenth Century before 1660 (Donne, Jonson, Herbert, Vaughan, Herrick, Marvell, Milton).

Section 2—Professor Amos

Required Texts:

Recommended:

Requirements: active participation in class discussion, short essays, periodic preliminary examinations (no final examination).

ENGLISH 302B--LITERARY HISTORY OF BRITAIN, RESTORATION TO 1900
This course surveys British literature from 1660 to 1900. Roughly a third of the course is devoted each to Restoration and 18th - century literature, the Romantics, the Victorians. Emphasis is on an understanding of the literature itself, but students also consider works in relation to their historical eras and their social contexts.

Section 1—Professor McEathron

Required Texts:
*Alexander Pope, Essay on Man and Other Poems* (Dover).
Requirements: Three 3-5 pp. papers, two examinations.

Section 2—Professor Chandler

Required Texts:
Norton Anthology of English Literature, 8th ed., the following 3 volumes:
- Vol. E, The Victorian Age.

Requirements: Three 4-5-page papers, midterm, final.

ENGLISH 303—LITERARY HISTORY OF THE UNITED STATES BEFORE 1900
This course surveys American literature from its beginning to the end of the nineteenth century, with emphasis on selected major writers such as Hawthorne, Melville, Dickinson, Whitman, Stowe, and Twain, and cultural movements such as Puritanism, Romanticism and Realism as well as the writing of women and ethnic and minority groups.

Sections 1 & 2—Professor Anthony

Required Texts:
Foster. The Coquette. Oxford UP.

ENGLISH 305—MODERN BRITISH US LITERARY HISTORY
This course surveys literature in America and Great Britain from the beginning of the twentieth century to the present including the writings of women and minority and ethnic groups with an emphasis on comparing and contrasting significant writers in both countries and on the distinction between modernist works and postmodernist texts.

Section 1—Professor Bogumil

Required Texts:
World War One British Poets. Dover.
Shepard. True West. Samuel French.
Miller. A View from the Bridge. Dramatists Play Service.
Requirements: 8 critical analysis papers (5 pages plus/10 pts ea./total 80 pts); 2 tests (quotation identification and explication/10 quotations worth 10 pts ea/100 pts per test/total 200 pts.)

ENGLISH 307i—FILM AS LITERARY ART

Section 1—Professor Williams

Required Texts:

This Core Curriculum Fall class will examine the work of Irish-American Director John Ford (1894-1973). Although identified with the Western genre throughout his career, identification he ascribed to (“My name’s John Ford. I make westerns”), the director’s work actually encompasses key issues affecting American society throughout his lifetime. Beginning his career in silent film, Ford began to be identified as one of the most poetic or American film directors operating within the classical Hollywood system. As well as exhibiting a unique cinematic style, Ford’s work is notable for its interrogation of the viability of community within American society whether Irish, native-American, or military establishment. His films often raise issues but fail to resolve them as if recognizing a difference between American masculinity as well as those inner tensions that called the ideal into question.

The class will view selected examples of Ford’s work such as the rarely seen Pilgrimage (1934), Stagecoach (1939), They Were Expendable (1945), My Darling Clementine (1946), Fort Apache (1948), She Wore a Yellow Ribbon (1949), Wagonmaster (1950), The Quiet Man (1952), The Wings of Eagles (1957), Sergeant Rutledge (1960), The Man Who Shot Liberty Valance (1962), Donovan’s Reef (1963), and the director’s last completed film Seven Women (1966).

Since this class also represents an introduction to the discipline of film study, the first film chosen for analysis will be Ford’s classic western The Searchers (1956) which also represents an introduction to the issues within the director’s work that the class intends to examine.

Requirements: Four written papers, six pages and over.

ENGLISH 351—FORMS OF FICTION

Section 1—Professor Benedict

Required Texts:
Matheson. *I am Legend*. Tor Books/Tom Doherty.
ENGLISH 365—SHAKESPEARE
This course offers an introduction to Shakespeare through study and appreciation of six of his major plays. Along with an examination of staging and performance of the plays in films, lectures and discussions invite the students to measure their contemporary experience of plays against their literary and historical backgrounds.

Sections 1 & 2—Professor Netzley

Required Texts:

How do Shakespeare’s plays represent the relationships between and among violence, nationalism, and morality? How is the theater similar to surveillance, a mechanism for probing the interiority of characters like Hamlet? In what ways is such surveillance necessary to make persons free and autonomous? How do these plays represent desire and exchange, in both sexual and economic realms? This course serves as an introduction to Shakespeare’s plays via three separate but related conceptual issues: 1) violence and morality; 2) surveillance and selfhood; 3) the relationship between desire and its exchangeable objects. The goal of this topical organization is to provide you with a host of different ways to engage and respond to this gargantuan entity, “Shakespeare.” More generally, in this course, we’ll examine the historical circumstances in which Shakespeare’s plays appeared, recent appropriations, deployments, and parodies of “Shakespeare” from film and television, as well as the specifically literary aspects of these plays as texts. In addition to providing an introductory survey of Shakespeare’s work, the general goal of this course is to make you a sophisticated reader of and a critically engaged respondent to Shakespeare. That means that we’ll be examining how these plays mean and how they function, not just what they mean. Finally, since English 365 is a WAC (Writing Across the Curriculum) course, we will focus considerable attention on how to write intelligently, seriously, and thoughtfully about Shakespeare.

Readings: Moral Violence (*Titus Andronicus* and *Henry V*); Theater’s Surveillance (*Hamlet* and *Measure for Measure*); Desiring Exchange (*The Merchant of Venice* and *As You Like It*).

Requirements: One midterm essay exam (5-7 pages), one major paper (7-10 pages), six short analysis papers. Since this is a WAC course, all evaluation will be based on written work.

Sections 3 & 4—Professor Collins

Required Texts:

Lecture and discussion. Detailed study of seven plays: two tragedies (*Othello* and *Hamlet*); two comedies (*As You Like It* and *Twelfth Night*); one “problem play” (*The Merchant of Venice*); one history play (1 *Henry 4* or *Henry 5*); and a late romance (*The Tempest*).

Requirements: regular attendance and active participation; in-class writing and/or quizzes; five response papers (500 words each); three critical papers (1,250 words each); and mid-term and final examinations.

ENGLISH 381A—CREATIVE WRITING: BEGINNING FICTION
This is the first fiction workshop in a series intended for majors in Creative Writing. Students will be expected to read and respond to literature with careful attention focused on craft, language,
and form. In addition to the study of established writers, students will complete several writing exercises to strengthen their abilities within specific elements of the craft of fiction (point of view, scene, dialogue, etc.). Later in the semester, students will be expected to write one or two complete stories and participate in a workshop with the class.

Section 1—Professor Flamm-Costello

Required Texts:

Section 2—Professor Magnuson

Required Texts:

Section 3—Professor Townsend

Required Texts:

Workshopping is the major part of this course—you will be reading your classmates’ stories and offering them much in the way of constructive criticism. To that end, class participation will be a significant part of your grade. You will also be expected to read, aloud, in-class exercises focusing on specific craft elements. More important than anything, for your writing future, is that you read, and we will be discussing a wide variety of established writers. We will all be writing stories set in the same American town this semester.

**ENGLISH 381B—CREATIVE WRITING: INTERMEDIATE FICTION**

Section 1—Professor Benedict

Required Texts:
No texts requested.

Section 2—Professor Skaggs

Required Texts:

Section 3—Professor Townsend

Required Texts:

This course assumes that you have established enough of a familiarity with your imagination that we can “take it to the next level”: you will zero in on issues of language, character, plot and structure to produce two works that are at or near publication quality. Accordingly, workshopping, at this level, will be intense. We will also be reading from a text to examine how established writers tackle specific issues of craft.
ENGLISH 382A—CREATIVE WRITING: BEGINNING POETRY
English 382A is an introductory level-poetry writing class, taught in mostly workshop, rather than lecture, format. Prerequisite: English 101. This class is for those who seek to generate new poems and receive feedback on those poems. Previous poetry-writing experience is not required, but active class participation is. Each student will be required to turn in a poem every week, to participate in discussions on poems submitted by classmates, and to write written comments on those poems. There will be one test on poetic terminology, three quizzes, and in-class writing exercises as well. Each student will also choose a contemporary poet to study and will write a book review on that poet’s work. A final portfolio of 8 revised poems, with revisions, will be due at semester’s end.

Section 1—Professor Jones

Required Texts:
TBA

Section 2—Professor Jordan

Required Texts:
Waniek. The Homeplace. Louisiana State University.

ENGLISH 382B—CREATIVE WRITING: INTERMEDIATE POETRY
English 382B is an intermediate level poetry writing class with the prerequisite of English 382A. This class is designed for students with some poetry writing experience who wish to generate new poems while furthering their knowledge of craft and poetic technique. The class will focus equally on studying the technique of several contemporary poets and adapting those techniques to our own writing, writing and workshop of original poems, and learning and using poetic craft. Students will be expected to read many contemporary poems, write poems for workshop and participate fully in class discussions including putting written comments on their fellow poet’s poems submitted to workshop, to take and pass one test on the vocabulary of poetry, and to submit a final revised portfolio of approximately 10 poems. This class is taught with the assumption that only serious students of poetry take it; if you do not wish to learn and improve and are not willing to work, then it is highly recommended that you not take this class.

Section 1—TBA

Required Texts:
TBA

Section 2—Professor Joseph

Required Texts:

This intermediate-level poetry-writing workshop is designed for students with previous poetry-writing experience (English 382A is a prerequisite). We will write new poems, read and comment on one another’s poems, and continue learning about poetry’s formal elements. We will use our text as a basis for poetry discussions and as a source of poetry exercises. Each
student in class will be expected to duplicate copies of his or her poems for class discussion. All work handed in to class or to me must me typed.

Requirements:
- A portfolio of ten (10) poems, written over the course of the semester from exercises in our text, revised by semester’s end (50% of grade).
- A book review of 400 words on a book of poetry published in 2005 or 2006. This review will serve as a midterm and will be submitted for possible off-campus publication. (20% of the final grade).
- Participation in a public poetry reading for the class. You will read your work to an audience and will be judged on both the quality of your work and the effectiveness of your presentation (30% of grade).

ENGLISH 393—SPECIAL TOPICS IN LITERATURE AND LANGUAGE

Section 1/Topic: Beginning Irish Language—TBA (Fulbright)

Required Texts:
TBA

Section 2/Irish Culture & Conversation—TBA (New Irish)

Required Texts:
TBA
ENGLISH 403 -- HISTORY OF ENGLISH LANGUAGE

Section 1 -- Professor Wiley

TBA

ENGLISH 421—ENGLISH ROMANTIC LITERATURE

Section 1 — Professor McEathron

REQUIRED TEXTS:

This course offers a detailed study of the work of the major English Romantic poets, including William Blake, William Wordsworth, S.T. Coleridge, John Keats, Percy Shelley, and John Clare. The course is organized around two main circles or “families” of writers -- the Wordsworth & Coleridge circle, which extends to Dorothy Wordsworth, William Hazlitt, and Thomas DeQuincey, and the Shelley & Byron circle. Our work with this range of figures will allow us both to examine recurrent themes of the Romantic period (Revolution, Nature, Prophecy, Dreams & the Imagination, Individual Consciousness) and to observe the dynamics of friendship and rivalry which were so much a part of the era’s literary history. We will also discuss some ways in which Romanticism’s great ideal -- that of individual liberty -- has developed into a central tenet of our own culture.

COURSE REQUIREMENTS:
Undergraduates -- 3 Short Papers (3-5pp.); Midterm and Final
Graduate Students -- 2 Papers (8-10pp.); Midterm and Final

ENGLISH 425 -- MODERN CONTINENTAL POETRY

Section 1 Professor Fox

TBA

ENGLISH 436—MAJOR AMERICAN WRITERS

Section 1 - Professor Anthony

TBA
ENGLISH 445—CULTURAL BACKGROUNDS OF WESTERN LITERATURE

Section 1—Professor Humphries

Required Texts:

TBA

FROM FALL 2007:
This course provides a historical, thematic, and stylistic study of literary masterpieces by Homer, Aeschylus, Sophocles, Euripides, Plato, Aristotle, Virgil, Ovid, St. Augustine, Dante, Boccaccio, Petrarch, Gottfried, Rabelais, Cervantes, Voltaire, Abbé Prévost, and Goethe. Particular emphasis is on the influence of these authors’ works on later English, American, and European writers, all together establishing the Western literary and cultural tradition as we now know it.

Requirements: There will be a midterm and a final, each containing ID questions (covering the reading assignments) and a section requiring a short essay. Also, there will be a short term paper on a subject of a comparative nature. Graduate students are required to give in addition an oral report on an assigned subject. NOTE: Because of the substantial amount of reading required for this course, it is absolutely essential that students keep up with the daily reading as assigned in the syllabus.

ENGLISH 446 -- CARIBBEAN LITERATURE : Women Writers of the Caribbean

Section 1  Professor Zimra

Open to English majors and minors, this class fulfills the “continental literature” requirement. Also fits “Adolescent Literature” as well as “Women’s Studies” concentration.

In the first half of the semester, we follow the identity quest of very young female narrators coming of age as their country, in achieving political independence from Europe, must come of age too. We ask what of this conflicted adult world they understand; and how successfully they are able to navigate their own entry into it (Kincaid’s and Cliff’s, for example). In the second half, we follow them as adults who seek to figure out who they are and where they fit in their original community. To answer this, they leave the island in order to confront the wider world out there. This includes coming to terms with the relationship between Africa and its Caribbean diaspora, with special attention to those who have moved to the United States (Danticat’s and John’s, for example). Whichever way to knowledge they choose, they must renegotiate a larger human history often not of their own making. These Caribbean-grounded narrators face a tough ethical choice between self and community. Understanding them will thus require, on our part, a good deal of contextual research. Expect intensive close-reading, shared research resulting in team-presentations, followed by short position papers. The papers are individually written and individually graded (worth 40% of the class grade).

REQUIRED TEXTS:
Michelle CLIFF.  Abeng . Paperback. Plume
Paule MARSHALL.  *Praisesong for the Widow*. Plume.

**OBJECTIVES:**
- to examine the relationship between literary history, political history and social history
- to explore the role of gender in the modern novel and its use in literary analysis

What to expect:
If you have not had the opportunity to take a class on literary analysis, such as ENGL 301, now would be a good time to do so, since oral presentations are expected. Your presentations and position papers will need to demonstrate good analytical skills. If you have had other 400-level classes on modern topics (literature, history, sociology, anthropology, philosophy, political science), you are welcome to explore a comparative topic for your final project.

**COURSE REQUIREMENTS:**  Two in-class exams: 40%; One oral presentation on a particular writer, followed by an expanded written assessment of research (5 to 8pp essay): 40%  Final exam (or further expansion of the original follow-up into a research portfolio) 20%

**ENGLISH 448 — IRISH LITERATURE**

Section 1 — Professor Wiley

**Required Texts:**

TBA

**ENGLISH 452 — NINETEENTH-CENTURY ENGLISH FICTION**

Section 1  Professor Collins

**REQUIRED TEXTS:**

Reading and discussion of seven Victorian novels (1847-1874) chosen for their variety of subject and their beauty of language and form. We will place these novels within their cultural settings and explore, in particular, their treatment of social class, personal ambition, family relations, and erotic love.

**Requirements:**  Some lecture, but chiefly discussion requiring active, regular participation.
Two or three papers (50% of final grade), mid-term and final examinations (40%), and in-class writing and/or quizzes (10%). Graduate students’ final papers must show familiarity with recent criticism selected from sources on reserve.
English 462 -- English Restoration and Eighteenth-Century Drama

Section 1 Professor Boulukos

REQUIRED TEXTS:

The period of the mid-seventeenth century was one of the most turbulent in all of English history. Parliamentary and Puritan forces defeated the Royalists and took control of the country after the civil war, going so far as to execute the King, and even to close down the theater (due, of course, to its immorality). Perhaps naturally, when the Puritans could not maintain power after Cromwell’s death, both the royal court and the theater returned with a vengeance. For the first time, women were allowed on the stage, a development that did nothing to diminish the perception of the theater as transgressive and even sinful. Having been completely outlawed, playwrights now flaunted their immorality as a badge of honor, and the comedy of the period is distinguished by some of the bawdiest—and wittiest—plays ever written in English. Figures like the poet Lord Rochester, a notorious rake and libertine, the actress Nell Gwynn, who acknowledged herself to be “the King’s whore,” and the playwright Aphra Behn, one of the first women to support herself as a professional writer, seemed to typify the era. None of these developments did anything to placate the Puritans, and in 1698, Jeremy Collier launched an attack on “The Immorality and Profaneness of the English Stage.” The return of the King was often addressed through the metaphor of patriarchal power, and therefore gender relations and marriage became doubly important to dramatic plots. Furthermore, England’s emerging colonial ambitions, and its internal political strife, led to a strong interest in heroic and tragic roles. In the early eighteenth-century, the most popular plays followed the poetry of the age by turning to satire and even farce. This produced one of the most enduringly popular plays of all time in John Gay’s Beggar’s Opera, set in London’s criminal underworld, and drawing constant parallels to the political figures of the day. Finally, the best plays of the late century, such as Goldsmith’s She Stoops to Conquer and Sheridan’s School for Scandal self-consciously returned to the bawdy wit of the Restoration era. Theater was never as much fun again, at least not until Oscar Wilde wrote over one hundred years later.

In this course, we will examine the theater of the time in great detail, reading a dozen plays spanning the restoration and eighteenth century. We will pay close attention to the historical and cultural contexts of these plays, and to the contributions of female playwrights. Texts, in addition to those mentioned above, may include Behn’s The Rover, Wycherly’s Country Wife, Congreve’s Way of the World, Centlivre’s Bold Stroke for a Wife, Southerne’s Oroonoko, Otway’s Venice Preserved, Farquhar’s Beaux Stratagem, and Cowley’s Belle’s Stratagem.

Requirements:
ALL: Response papers, Midterm, Final Exam
Undergrad: 2 5pp papers Grad: Archival Research Paper (5-7pp); 15p paper with annotated bibliography.

This course fulfills the requirement for Restoration and 18th Century
ENGLISH 472 -- SHAKESPEARE II

Section 1 -- T/B/A

ENGLISH 485A—TEACHING WRITING AND LANGUAGE
The primary objectives for this course are 1) to help English education majors become critically reflective composition instructors and 2) to equip these aspiring educators with specific strategies for teaching language and writing at the secondary level. Significant emphasis will be placed on the roles that technology may assume in the contemporary composition classroom. Students will work toward developing a philosophy of integrated secondary Language Arts instruction that is consistent with various national, state, and district standards and guidelines.

Section 1 — T/B/A

ENGLISH 485B—TEACHING READING AND LITERATURE
This course will explore various approaches to teaching literature and critical reading skills at the secondary level, with special attention to strategies for motivating and supporting reluctant readers. Course topics will include: 1) principles of curriculum design, including the selection of appropriate literary works; 2) suggestions for devising and implementing a response-based literature program; 3) approaches to teaching young adult literature; 4) overview of professional resources concerning the teaching of literature in the secondary school. Students will work toward developing a philosophy of integrated secondary Language Arts instruction that is consistent with various national, state, and district standards and guidelines.

Section 1—Professor Jackson

T/B/A

ENGLISH 492A—CREATIVE WRITING SEMINAR: FICTION

Section 1—Professor Magnuson

REQUIRED TEXTS:

This course will follow the workshop format. Students will submit original fiction to the class for group critiquing.

The requirements for this course are a minimum of thirty pages of original fiction and several analytical essays.

ENGLISH 492B—CREATIVE WRITING SEMINAR: POETRY

Section 1 — Professor Jones

Required Texts:
ENGLISH 493—SPECIAL TOPICS IN LITERATURE AND LANGUAGE

Section 1  Professor Cogne  TOPIC: One-to-One Teaching: Practice and Theory

REQUIRED TEXTS:


COURSE DESCRIPTION & OBJECTIVES:
One-to-One Teaching: Practice and Theory will give students the opportunity for hands-on experience in tutoring writing and for learning theories that underpin that practice. This course should be of interest to future teachers and to individuals going into careers that demand strong writing and one-to-one conferencing skills. It is open to students from any department, though enrollment in the class requires a grade of A or B in English 101 and 102 and permission of the instructor. Upon completing the course, individuals who have done well are eligible to tutor for pay in the SIUC Writing Centers. Students interested in taking the course should contact the instructor (618-549-4673).

Students will spend three hours each week in the Writing Center (during hours determined by the students in consultation with the instructor), observing tutorials at first and then conducting their own tutoring sessions with student writers. (Usually the period of observation is around four weeks, though the instructor will confer with each of student to determine when she or he is ready to begin.) Experienced tutors will be assigned to mentor the English 493 students during the semester’s opening weeks as the students make the transition to tutoring on their own.

Class time (two fifty-minute class meetings per week) will involve discussion and application of theories central to writing center work, including theories of collaborative learning, the writing process, error analysis, and sociolinguistic dimensions of the student-tutor relationship. The course will also introduce students to theories and strategies for analyzing student essays and for working with particular student populations, such as English as a Second Language speakers, basic writers, and students with learning disabilities.

Classroom discussions will begin with an exploration of various definitions of the student-tutor relationship and ways in which the location of power and views of knowledge at work within that relationship can shape the learning possible for both tutor and student. Next, the class will practice analyzing student essays and discuss the nature of the writing process and the importance of the individual student’s writing process to determining the agenda for one-to-one sessions. In the final segment of the class, the focus will be specific student populations (including those noted above) and ways in which awareness of differences in culture can productively inform writing center sessions. The overall aim of this class is to allow the students enrolled to develop an in depth understanding of one-to-one collaboration through reading and discussion and through testing that understanding in hands-on Writing Center practice.

ENGLISH 493—SPECIAL TOPICS IN LITERATURE AND LANGUAGE

Section 2 - Professor Dougherty  TOPIC: IRISH WOMEN WRITERS
REQUIRED TEXTS:
Irish Women, Writing -- All paperbacks

*If unavailable:*  

Louise DeSalvo, *Short Fiction By Irish Women Writers*. Beacon  
*If unavailable:*  
Hans-Christian Oeser, *Cutting the Night in Two: Short Stories By Irish Women Writers*. New Island Books

Lady Gregory, *Selected Writings*. Penguin  
Edna O’Brien, *Down By The River*. Plume  
Frances Sheridan, *Three Oriental Tales*. Houghton Mifflin  

Alan Hayes, *Irish Women’s History Reader*. Routledge  
*Optional for students*

In this course, we will read and examine a number of works from the rich, but often overlooked, tradition of Irish women’s writing. We will discuss these works in a variety of contexts, especially critical, canonical, historical and sociological perspectives, focusing particular attention on the role of Irish women and their writing in the construction of Irish literary nationalism. Authors to be studied will include Eavan Boland, Edith Somerville, Elizabeth Bowen, Edna O’Brien, Eileen Dubh O’Connell, Éilís Ní Dhuibhne, Frances Sheridan, Marina Carr, Lady Gregory, and Nuala Ní Dhomhnaill.

COURSE REQUIREMENTS:
Graduate students will write a seminar paper of twenty pages or more.  
Undergraduates will write two papers and take a final at the end of the semester.

ENGLISH 493—SPECIAL TOPICS IN LITERATURE AND LANGUAGE

Section 3  Professor Molino  **TOPIC: Professional Development**  
*restricted to English Graduate students ONLY*

ENGLISH 494—CULTURAL ANALYSIS AND CINEMA

**TOPIC:**  
Section 1 — Professor Williams

REQUIRED TEXTS:

This class will examine relevant representations of the Vietnam War in books such as Graham Greene’s *THE QUIET AMERICAN* and critical studies such as Loren Baritz’s *BACKFIRE: HOW*
AMERICAN CULTURE GOT US INTO VIETNAM. It will screen films on DVD from America, France, South Korea, and the Socialist Republic of Vietnam, the latter area being sadly neglected in most studies. Possible films will be the two versions of THE QUIET AMERICAN, Pierre Schoendoerffer's THE 317TH PLATOOR, THE GREEN BERETS, FIRST BLOOD, WHEN THE TENTH MOON COMES, KARMA, THE ABANDONED FIELD, WHITE BADGE, and several others. Any parallels with a contemporary conflict are accidental and not intended to provoke questions concerning patriotism and the present policy of the White House administration.

COURSE REQUIREMENTS:
T/B/A

ENGLISH 502—Introduction to Graduate Study and Teaching College Composition

Section 1 AND Section 2 — Professor McClure

REQUIRED (TO BE PURCHASED BY STUDENTS):

REQUIRED TEXTS (PROVIDED FOR THOSE TEACHING IN THE WRITING STUDIES PROGRAMS):

RECOMMENDED

English 502 is designed to introduce graduate students in English to current theory, research, and practice in the teaching of college composition. This course will provide you with an opportunity to reflect on your experiences as teachers, to consider the purposes and goals of college writing classes, and to shape and revise current and future writing classes. Through reading and writing about theoretical and “practical” accounts of composition instruction, we will consider a set of interrelated questions: what are the responsibilities—intellectual and ethical—of a teacher? What are the functions of writing and the college writing course? How have different teachers/scholars approached the teaching of writing?

While this course necessarily focuses on teaching college composition, the overall goal of the course is to enable you to become a more informed and reflective teacher—whether of composition, creative writing, literature, or any other field—and to provide you the opportunities for reflection and professional development.

COURSE REQUIREMENTS:
Readings, writing assignments, reflection journal, daily assignments, teaching portfolio.
Martyrdom is, even at the most basic of etymological levels, a testimony or witness to the truth of a religious doctrine, position, or devotional allegiance. Yet the spectacular form of martyrdom can also, as Milton notes, cloak the obstinacy of the heretic: “if to die for the testimony of his own conscience, be enough to make him Martyr, what Heretic dying for direct blasphemie, as som have don constantly, may not boast a Martyrdom?” (*Eikonoklastes*).

Given the apparent similarities between steadfast faith and obdurate error, in both visual and narrative media, how can observers or readers ever separate true from false martyrdoms? As with all hermeneutic circles, it appears that one must understand in advance whether a given martyr or martyrology testifies to a religious truth or remains mired in religious error. In other words, following Augustine, Heidegger, and Gadamer, to interpret the event or text correctly, one must understand it, at least in part, beforehand. This seminar seeks to explore the ways in which early modern English audiences responded to this visual and textual conundrum during the Reformation, Civil War, Commonwealth, and Restoration periods and developed a variety of mechanisms for separating true and false martyrdoms. Unsurprisingly, these mechanisms are essentially reading programs, attempts to teach an audience or readership how to interpret correctly. As such, English martyrlogies and their dramatic and poetic appropriations ultimately impact our modern understandings of what it is and means to read a literary text aright. In addition to providing a pivotal battleground for competing hermeneutic programs, including disputes about the nature of evidence and experience, the polemical purpose of many martyrlogies also enjoins an examination of irony: the false martyr, after all, is the ultimate example of saying one thing while meaning its opposite. This seminar seeks to organize an admittedly disparate array of texts, which cover a wide-range of genres over more than a century of English religious and literary history, around the basic literary questions of what it means to read and interpret aright and, just as important, what would constitute adequate evidence or witness for correctness and truth, in both the literary and religious senses.

**Readings**

- John Foxe, *Actes and Monuments* (The Book of Martyrs)
- John Bale, *The Examination of Anne Askew*
- Elizabeth Cary, *The Tragedy of Mariam, the Fair Queen of Jewry*
- Thomas Dekker and Philip Massinger, *The Virgin Martyr*
- Robert Southwell, *Epistle of Comfort* and *Poems*
- John Donne, *Pseudo-Martyr, Ignatius His Conclave*, and *Divine Poems*
- Thomas Browne, *Religio Medici*
- Charles I, *Eikon Basilike*
- John Bunyan, *The Pilgrim’s Progress*
- Katharine Evans and Sarah Cheevers, *This Is a Short Relation of Some of the Cruel Sufferings* (for Truths sake) of Katharine Evans & Sarah Chevers
- John Milton, *Eikonoklastes*, *Samson Agonistes* and *Paradise Regained*
ENGLISH 516 -- RESTORATION AND 18TH CENTURY STUDIES

Section 1 Professor Chandler

TOPIC: STUDIES IN EIGHTEENTH-CENTURY LITERATURE:
Radcliffe, Godwin, Lewis, and Shelley

REQUIRED TEXTS:
Ann Radcliffe, The Italian – Oxford World’s Classics
William Godwin, Caleb Williams – Broadview Literary Texts
William Godwin, St. Leon – Broadview Literary Texts
Matthew G. Lewis, The Monk: A Romance – Broadview Literary Texts
Mary Shelley, Frankenstein – Broadview Literary Texts
Mary Shelley, The Last Man – Broadview Literary Texts

COURSE REQUIREMENTS:
In this seminar, we will strive to resist the overarching category of Gothicism that usually serves to define the work of these novelists, and that has sometimes limited inquiry by highlighting motifs of violence or transgression at the expense of the broader sociopolitical and aesthetic issues that are played out in the fiction. For example: while it is interesting to locate plot elements that allegorize the French Revolution, the Terror, or the repressive measures taken by the British government to stifle political radicalism, perhaps we could go further and try to figure out the underlying theories of governance and liberty, of socialization and subjectivity, or of narrative and nature, that emerge in the spaces between those thrilling confrontations.

The course is designed to balance deep consideration of each novelist, and of accompanying scholarship, with a larger sense of trends and mutual influences that we might be able to define anew for ourselves (since these writers are not often studied in this particular combination). Among other ways of getting outside the Gothic paradigm, we will try to assess how each novelist's efforts to play into a literary market might have coexisted with his/her more didactic, philosophic, or iconoclastic impulses.

COURSE REQUIREMENTS:
2 brief presentations, short bibliographic essay, and longer seminar paper.

ENGLISH 533—AMERICAN LITERATURE BEFORE 1900

Section 1 — Professor Wells

Topic: The 1890s

REQUIRED TEXTS:
Texts (not a final list, though I am likely to select from among these)

Stephen Crane, Maggie, A Girl of the Streets
Jacob Riis, How the Other Half Lives
Emily Dickinson, Poems
Walt Whitman, Leaves of Grass (“The Deathbed Edition”)
Joel Chandler Harris, Uncle Remus and His Friends
William Dean Howells, A Hazard of New Fortune
This seminar will be devoted to the literature and culture of the U.S. 1890s, the decade that, by official count, brought to an end the nineteenth century. Yet by unofficial measure—the sort the we may find in novels, personal narratives, collections of poetry, sociological studies, photographs, early films, and so on—the 1890s might be seen as involving a more radical break with the past than the decade that followed it. In the view of literary historian Larzer Ziff, the 1890s is comprised not of the final ten years of the nineteenth century but rather “the first ten years of the twentieth.”

This seminar will be devoted, in part, to testing Ziff’s hypothesis. So that we may do so with as much joint expertise as possible, it is my hope that the seminar attracts students who know the 19th century as well as those whose background and current work focuses more on the 20th and the rise, in the realm of literature, of what we have come to designate “modernist” and “postmodernist” forms and aesthetics. Does the U.S. literature of the 1890s seem to sound the last gasps of earlier modes of literary representation, Romanticism and Realism especially? Does it anticipate in real and perceivable ways Modernism and/or Postmodernism? How do we want to characterize its most noteworthy literary development, Naturalism? And what do we want to do with such texts as Emily Dickinson’s Poems (published in 1890 following the poet’s death but composed much earlier) and Herman Melville’s Billy Budd (which Melville was still working on at the time of his death in 1891 but would not be published until 1924)? What, in other words, do we want to designate “the literature of the 1890s”?

Our explorations of literary history will be deepened by excursions into cultural history, and students should be prepared to do independent research into and present upon such topics as the emergence of the “New Woman,” the rise of the corporation, the lynching crisis, the Battle of Wounded Knee, the rise of Populism, the invention of international copyright, the explosion of interest in ragtime and early jazz music, the Spanish-American War and the advent of the “New Imperialism,” and other milestone events and cultural shifts. How were these things written about during the decade, and how many they have shaped literary production in general?

COURSE REQUIREMENTS:
Graded work is likely to include a class presentation based on individual cultural/historical research, a mid-semester project based on research into an 1890s’ popular magazine, and a 20-25 pp. seminar paper that may be based (but is not required to be based) on these earlier, smaller research projects and presentations.

ENGLISH 539 — AMERICAN LITERATURE AFTER 1900
Section 1 — Professor Klaver TOPIC: Cultural Studies
ENGLISH 581—PROBLEMS IN TEACHING ENGLISH

Section 1  Professor  Nelms

Topic:  t/b/a

ENGLISH 592—CREATIVE WRITING SEMINAR

Section 1  Professor  Benedict  Topic:  Fiction

A workshop designed to equip students with the critical tools necessary for the creation and revision of original prose fiction.

No required texts.

COURSE REQUIREMENTS:

To be announced by instructor.
Section 2  Professor Joseph  Topic: Poetry

REQUIRED TEXTS:

Space Walk, Tom Sleigh (Houghton-Mifflin) Even the Hollow My Body Made Is Gone, Janice N. Harrington (BOA Editions) 
Beg No Pardon, Lynne Thompson (Perugia Press) 
Dean Young, Embryoyo (Believer Books/McSweeney's)

This workshop is open only to those students enrolled in the MFA Program in Creative Writing and is intended for those writers serious about both the craft and the art of writing poems. This workshop will provide a supportive and encouraging atmosphere for the creation of new poems and the revision of older poems, and for the discussion of issues of importance to poets.

Class Requirements:

--Write eight to ten poems over the course of the semester, turning in poems for workshop discussion on a weekly basis.

--Revise that group of poems. Turn the revised versions into me (for my reading pleasure) at the end of the semester.

--Participate actively in class discussions regarding the work of your fellow writers. These poems are our texts--they are what we will question, learn from, challenge, praise, assess. In other words, what I'm looking for are fair, spirited readings--not battle plans. Read the poems as many times as you can before coming to class, write written comments on them.

--Complete assigned readings. I've selected four recent collections of poetry for our reading/discussion pleasure.

ENGLISH 593—SPECIAL TOPICS IN LITERATURE AND LANGUAGE

Section 1  Professor Brunner  Topic: Pro-Seminar

REQUIRED TEXTS:

ENGLISH 596 -- LANGUAGE STUDIES

Section 1 — Professor Nelms

T / B / A

ENGLISH 598—STUDIES IN ISSUES OF LITERARY THEORY

T / B / A