ENGL 405 – 1 AMOS

As the greatest author to write in Middle English, Geoffrey Chaucer offers us a unique view of the early development of English literature. At the same time, his complex and delightful texts invite and reward investigation of a variety of topics of particular concern to our postmodern world, especially the construction and transmission of class, gender, and identity.

Our examination of Chaucer’s poetry will be trifocal: 1) we will explore those “universal” aspects of his poetry that have intrigued and irritated his readers for centuries, considering and critiquing the processes by which Chaucer has become canonized as the “father of English literature”; 2) we will situate Chaucer within the context of 14th and 15th century English letters by reading his works alongside his contemporaries; and 3) we will explore how the major cultural, social, political, and religious events of the time intersect with his writings.

This course assumes no knowledge of late medieval literature or of Middle English. Non-medievalists are strongly encouraged to enroll, especially as discussions and written assignments will be matched to the interests of class members. We’ll read as much of Chaucer’s writings in the original Middle English as we can – deploying and critiquing modernizations where necessary – starting slowly with an introduction to Middle English and gathering speed and expanding our interests as everyone gets comfortable with the language. For the work of other medieval authors we’ll use modern-English versions.

Undergraduate course requirements include analyses (midterm and final), interpretation (short responses and mid-length papers), and a student-selected mix of class contributions (discussion and web responses). Graduate course requirements include a seminar-length research paper or two shorter research papers matched to their research interests, and a student-selected mix of graduate-level class contributions. Students not majoring in things medieval will be encouraged to match their assignments to their non-medieval interests.

Required Texts:
OR Cawley, A.C., ed. The Canterbury Tales. Everyman Paperback Classics
Articles on e-reserve

Recommended Texts:
Audio recording from Chaucer Studio

Supplemental Texts:
Hieatt & Hieatt. The Canterbury Tales. Bantam
ENGL 414  NON-Dramatic Literature: Later than 18th Century

414 – 1  CHANDLER

COURSE DESCRIPTION
English 414 is an advanced survey of literary developments in later eighteenth-century Britain (late 1740s-1790s). In terms of literary movements, it takes us from the lingering influence of neoclassicism through the growing dominance of lyricism and sentiment, and finally to the Gothic and polemical idioms of the Revolutionary era. Along the way, we will see tides of opinion concerning the social and political functions of literature, as well as a growing awareness among writers and critics of the ever-wider audience they might reach. Often called the “Age of Johnson,” the later eighteenth century is also a rich era for the study of modernity, as people (including Samuel Johnson himself) began to grapple with that idea in the face of wars, industrial-commercial development, colonialism, and urbanization. In the 1780s-90s especially, writers forged debates on rights and liberty that remain relevant today.

The course is set up as lecture-and-discussion. Grade components are weighted somewhat differently for graduate and undergraduate students, but there is an across-the-board weekly writing requirement.

GRADE BREAKDOWN
Undergraduates: Weekly writings, 20%; two 5-7-page papers with limited research, 50%; midterm or final exam, 30%. Graduates: Weekly writings, 20%; two 10-12-page research papers, 60%; midterm or final exam, 20%.

REQUIRED TEXTS
Oliver Goldsmith, The Vicar of Wakefield (Dover)
Oliver Goldsmith, She Stoops to Conquer (Dover)
Edmund Burke, Reflections on the Revolution in France (Dover)
Thomas Paine, The Rights of Men (Dover)
Mary Wollstonecraft, Mary, a Fiction and Maria, or the Wrongs of Woman (Oxford World’s Classics)
ENGL 421 ENGLISH ROMANTIC LITERATURE (3 CR)

421 – 1 McEATHRON

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, Byron, P. B. Shelley, and the peasant poet 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 James Hogg, and the Shelley & Byron circle. The relatively narrow chronological confines of the period, the close personal relationships of many of its leading writers, and the extraordinary quality of the literature help make Romanticism a particularly vivid and rewarding field of study. Our work with this range of figures will allow us both to examine recurrent themes of the Romantic period (Revolution, Nature, Prophecy, the Imagination, Individual Consciousness and Subjectivity) and to observe the dynamics of friendship, aspiration, and rivalry which were so integral to 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.

Requirements

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

Texts


ENGL 422 VICTORIAN POETRY (3 CR)

422 – 1 COLLINS

This course will feature close readings of selected works by the major Victorian poets, including Alfred Tennyson, Robert Browning, Matthew Arnold, Christina Rossetti, Dante Gabriel Rossetti, Edward Fitzgerald, Algernon Swinburne, William Morris, Thomas Hardy, and Gerard Manley Hopkins. We will also consider some of the visual art and design important to these poets: Pre-Raphaelite and other Victorian paintings, Neo-Gothic architecture, and creations of the Aesthetic movement. Our focus will be upon the Victorians’ experiments in form and their visions of the roles of the poet and of poetry in an age of profound social, technological, and scientific change.

Requirements:

Undergraduates: three 5-page papers, a midterm examination, and a final examination
Graduates: two 10-page papers, a midterm examination, and a final examination

Required text:

ENGL 425  MODERN CONTINENTAL POETRY ( 3 CR)

425 – 1  FOX

This course will offer a detailed examination of the work of some significant modern European poets: Baudelaire, Rimbaud, Mayakovsky, Rilke, Lorca, Elytis, and a couple of others yet to be determined.

Requirements:
Regular attendance and conscientious participation; three essays (75% of grade); final examination (25% of grade).

Required Texts:  t/b/a

ENGL 436  MAJOR AMERICAN WRITERS ( 3 CR)

436 – 1  ANTHONY

TOPIC:  Hawthorne, Melville, Dickinson: “Nobody” in Nineteenth-Century American Fiction

In this course we will examine the big stars of nineteenth-century American fiction: Nathaniel Hawthorne, Herman Melville, and Emily Dickinson. Our central texts will be The Scarlet Letter, Moby-Dick, and selected poems from Dickinson. Our central question stems from Dickinson’s poem #260, entitled “I’m Nobody! Who are You?”: what does it mean to be “nobody” in early America (as opposed to “somebody”)? In other words, we will seek to understand what this fiction tells us about how one goes about occupying a space outside of normative, generally accepted American society. In doing so, we will explore the ways in which these authors engage with and thematize marginalized groups in early America, from women and Native Americans, to black slaves and sexual “deviants.”

Requirements:
Undergraduates: three papers of 4-5 pages.
Graduates: three papers of 10-12 pages.

Required Texts:  t/b/a
ENGL 448B IRISH LITERATURE (3 CR)

448 B – 1 DOUGHERTY

In this course we focus on Irish writing of the eighteenth-, nineteenth-, twentieth-, and twenty-first centuries: the course functions as the second half of the Irish Literature Survey. We will discuss plays by Richard Brinsley Sheridan, Dion Boucicault, Brian Friel, and Marina Carr, among others; poetry by authors such as Thomas Moore, William Butler Yeats, Patrick Kavanagh, and Seamus Heaney; short fiction by the likes of George Moore, James Joyce, Edna O’Brien, and Roddy Doyle; political writing by Jonathan Swift, Henry Grattan, Robert Emmet, Daniel O’Connell, and John Mitchel. Each piece of writing will be considered in the context of Irish history, and we will also apply a number of critical and theoretical perspectives to the works we read.

Undergraduate students will write two papers and sit for a midterm and a final; graduate students will write a seminar paper due at the end of the semester.

Required Texts: T/B/A

ENGL 453 MODERN BRITISH FICTION (3 CR)

453 – 1 MOLINO TOPIC: Representing the City

Description
The course focuses on novels, spanning the late nineteenth to the early twenty-first centuries, that present the city of London as a visual text and treat the city as a space to be experienced. The contrast between the material city of streets, buildings, and monuments with their attendant history and iconic status and what Michel de Certeau calls the “migrational, or metaphorical, city” affords intriguing ways of reading a city that at once possesses a distinct identity based on its status as the seat of, albeit fading, imperial power but also represents a sprawling metropolis comprised of districts, vestries, and virtually autonomous and unevenly governed areas and people that cannot be explained by what Certeau calls “a universal and autonomous subject which is the city itself.” These novelists bring different aspects of urbanization and urbanism into view—providing particular interpretations of the city’s events, architecture, geographic and urban configuration, history, class system, ethnicity, crime and terrorism, myth, and, of course, its array of citizens. This course will explore both aspects of urban life and design along with aesthetic practices of representation as they appear in various London novels.

Required Texts:
Virginia Woolf, Mrs. Dalloway; John Lanchester, Mr. Phillips; Andrea Levy, Small Island; Joseph Conrad, The Secret Agent; George Gissing, New Grub Street; Samuel Selvon, The Lonely Londoners; Iris Murdoch, Under the Net; Maureen Duffy, Capital: A Fiction; Zadie Smith, White Teeth; Ian McEwan, Saturday

Requirements
A critical/research paper (12-15 pages for undergraduates, 20-25 pages for graduate students), in class presentations, probably for graduate students and/or discussions of texts complementing those assigned to the entire class.
Out of the rich variety of American fiction from 1900 to the mid-century, this course selects novels, novellas and short stories by women and men from diverse backgrounds that together illustrate a half-century’s worth of modernist experiments, mainstream narratives, popular works in formulaic genres, and regionalist presentations. As a survey course, the emphasis will fall on wide coverage and thoughtful interpretations rather than investigating any particular theoretical approach, though the course takes note of the recurrence of certain themes and applies appropriate critical terminology. In the twentieth century, American prose fiction reflects

- A diversity of racial and ethnic viewpoints, along with a sharp sense of the problem of how to present them;
- a rapidly-modernizing country continually awash in new technologies, many of which challenge the superiority of print;
- a kind of voicing that draws attention to the limits of the narrator’s perspective, compelling us to experience a double consciousness (at least);
- a facility for undermining the authority of a unifying narrative, substituting storytelling techniques that rely on the fragmentary, the suggestive and the off-centered; and
- a readership comfortable with assembling details, assuming events, and devising plot-lines, to participate in extracting different meanings from texts.

At each meeting, we’ll base our reading around a series of what have been called “keywords” (after Raymond Williams’s influential 1976 study). These keywords allow us to approach the fiction with a set of concepts that help frame an initial discussion. Our final discussion may lead us away from these concepts, and the keywords may be, depending on the text, either reified or undermined by the writer. In any case, these keywords will be central to a segment of each class, and students will; be asked, at times, to write a brief comment on the day’s text in answer to a specific question or choice of questions. All key-words are available on e-reserve at the Morris library, and they are excerpted from New Keywords: A Revised Vocabulary of Culture and Society, edited by Tony Bennett, Lawrence Grossberg, and Meaghan Morris (Blackwell, 2005).

Your writing assignments will be

- a brief comment at the beginning of approximately one class session each week, drawing on the keywords in play for this particular work (out of several writing assignments, I’ll take the top ten grades, at 5% each for 50% of your grade)
- an analytic paper (10-15 pages) in which you contrast works by two of the authors we have read (20% of your grade) (due by the last week of the semester)
- an essay-based take-home final exam (30% of your grade)

At the end of this class you should be able to

- Write cogently on many examples of twentieth century American fiction, using analytical terms that are currently in circulation
- Discuss works as if they were informed by an effort to reach particular audiences and with an understanding of their social consequence
- Identify and interpret crucial passages in prose texts, providing thoughtful, detailed analyses in which you justify the importance of those passages
We’ll read the following fiction (in chronological order):

1. Kate Chopin, *A Vocation and a Voice* (1900)
2. Edith Wharton, *House of Mirth* (1905)
4. Jean Toomer, *Cane* (1923)
5. Scott Fitzgerald, *The Great Gatsby* (1925)
10. Raymond Chandler, *The Big Sleep* (1939)

ENGL 465 ENGLISH ROMANTIC LITERATURE (3 CR)

465 – 1 BOGUMIL

**Objective:**
In this course, we will read Continental (French, Norwegian, Russian, Spanish, and South African, Swedish, Czech and Croatian) playwrights. It will also include situating those plays within relevant historical, political, social, critical and literary contexts. In doing so, we will engage in a discussion about the power of cultural memory and how it becomes constructed through performance.

**Requirements:**
For all students, 8 brief analyses (5 pages plus./ 15 pts. ea./150 pts.); for undergraduates, a midterm and final (quotation identification/ 10 quotations/ 20 pts ea./ 100 pts ea./ 200 pts.); and, for graduate students only, a mid-length annotated bibliography including prefatory material plus presentation (100 pts.).

**Required texts:**
Stivicic Fragile Nick Hern Books ISBN 1854599902
ENGL 471  SHAKESPEARE I  (3 CR)

471 – 1  LAMB

SHAKESPEARE: THE EARLY PLAYS, HISTORIES, AND COMEDIES


This course explores Shakespeare’s plays before 1600, primarily comedies and histories. This fall we will read Sonnets, Love’s Labor’s Lost, Midsummer Night’s Dream, Merchant of Venice, Much Ado about Nothing, Richard 2, Henry 4 pt. 1. We will be reading Shakespeare’s sonnets as a way into a range of early modern representations of love relationships. In the early modern period, comedies were defined as plays ending in marriage rather than plays which are meant to make audiences laugh. Most of them are, however, pretty funny in places; most of them are also disturbing. As we read the comedies, we might want to consider which parts are funny. What is the source of the humor? Which parts are not at all funny? What kinds of issues appear in comedies to disturb us?

The history plays also include comic elements. The hijinks of Falstaff and the tavern group unsettle the more official world of kings Henry 4. Are these comic elements similar or different from the comic elements in the comedies? The history plays are engaged with issues of power and politics, often from a theatrical perspective. What are the implications of a “theatrical” view of history? It is said, “History is written by the winners.” Is this true also for history plays? Are there signs of strain or traces of alternative histories present in these texts?

Requirements:

Two papers, two hourly tests, and a final examination. There will also be quizzes, response paragraphs, and summaries of secondary material for each play. Graduate requirements may vary somewhat to include an extra assignment.
ENGL 473 MILTON (3 CR)

473 – 1 NETZLEY

Description

Do John Milton’s major poems advocate violent political revolution? Or are they the work of a poet who turns away from politics to the solace of art? Milton’s contention, in his theological treatise, The Christian Doctrine, that hatred of God’s enemies is a religious duty has frequently unnerved readers. In fact, several critics, both before and after the events of 11 September 2001, worried that Milton’s last major poem, Samson Agonistes, advocated terrorism and exonerated its violent protagonist. In contrast to these claims about the fundamentally political nature of Milton’s work, Samson Agonistes, Paradise Regained, and Paradise Lost have all, at one time or another, been interpreted as retreats from the world of politics and affairs of state. As a result of these widely disparate tendencies within Milton’s oeuvre, his poems are a particularly fruitful site for exploring the relationship between literature and politics. Does art serve a political or ethical function? Should it? Should we even expect literature to have a function? In the course of answering these broad questions, we’ll examine Milton’s conceptions of freedom, ethical action, religious devotion, and gender relationships, as well as his understanding of the function of poetry. In the first half of the class, we will read Samson Agonistes, Paradise Regained, some of the shorter poetry, and two important prose treatises, on freedom of the press and companionate marriage and divorce. We’ll devote the entire second half of the course to Paradise Lost. In addition, we’ll spend some class time discussing, in considerable detail, important literary critical arguments about Milton’s work and its place in literary history. The goal of exploring these arguments, and of a 400-level course more generally, is to give you the interpretive and critical tools to be not just a reader of, but also a sophisticated and engaged respondent to Milton’s work.

Readings
Samson Agonistes
Areopagitica
Paradise Regained
A Masque Presented at Ludlow Castle
selections from the shorter poetry
The Doctrine and Discipline of Divorce
Paradise Lost

Text

Requirements
Undergraduates: five short analysis papers, one midterm paper, and a final research paper.
Graduate students: five short analysis papers, one oral presentation, one seminar paper.
ENGL 485A  TEACHING WRITING AND LANGUAGE  (3 CR)

PREREQUISITES:  Admittance to Teacher Education Program through CoEHS

JACKSON

This course will give pre-service teachers the tools to become critically reflective about various approaches to teaching composition. Additionally, it will equip secondary education majors with specific strategies for successfully teaching writing and language in their future classrooms. Course content will also examine how technology is changing the ways we write and teach writing. 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.

Course Objectives:

The 485A student will:

• Become knowledgeable about language; oral, visual, and written literacy; print and nonprint media; technology; and research theory and findings and then demonstrate that knowledge in class discussions, written assignments, and practice teaching activities
• Gain an understanding of the state standards for language arts, particularly those that apply to writing and language
• Develop a variety of teaching methods appropriate to the age, interests, and ability level of students
• Create learning experiences that render the subject matter meaningful for students through use of appropriate materials or resources
• Develop a sensitivity toward diversity in language and culture as it relates to student performance
• Develop short- and long-term plans that are thematically coherent, practical, and consistent with stated goals/objectives
• Develop a variety of approaches to evaluate and assess student work in meaningful ways while contributing to student learning
• Become familiar with theories of writing and pedagogical approaches to teaching writing
• Understand, model, and teach strategies within the writing process that enable students to progress through the process (prewriting, drafting, revising, editing) to create documents for various and specific rhetorical situations (ISBE)
• Develop strategies for teaching with technology and for familiarizing students with its use in research and writing
• Develop a familiarity with pertinent research in the field of English education
• Develop familiarity with pertinent resources for professional development
• Become a reflective practitioner who continually evaluates the effects of his/her choices and actions on others and who actively seeks out opportunities to grow professionally

Course Requirements:

1)  Writing Portfolio (30%)—During the semester you will be asked to complete a portfolio of four essays. For each essay, you will receive a separate assignment prompt, and you will be required to participate in a variety of preliminary feedback opportunities. Beyond these activities, you will be encouraged to receive additional feedback at your own initiation and as many times as needed during the semester. The great advantage of portfolio assessment for students is that it enables them to continue revising their essays until they are required to submit the “finished” works for evaluation near the end of the semester. Please note that your 485a
portfolio should include all preliminary drafts and peer or instructor reviews for each of the three essay assignments you choose to include. You will receive more specific details about portfolio requirements and assessment criteria.

2) **Unit Plan** (15%)—Near the end of the semester, you will submit a five-day unit plan for teaching some aspect of composition to a class of secondary students. You will receive a more detailed prompt with assessment criteria at a later date.

3) **Miscellaneous Exercises** (20%)—Several times throughout the semester, you will be asked to participate in a variety of exercises. These may include formal and informal reflections, grading and responding to essays, and/or role-playing activities. In addition, timely completion of drafts and assignments will contribute to this grade.

4) **Micro-Teaching** (15%)—You will be asked to teach two different lessons during the course of the semester: a 5-minute grammar lesson and a 15-20 minute composition lesson. A detailed assignment prompt and assessment criteria will be provided for each.

5) **Class Participation: In-class and Online** (10%)—Your participation is vital to your success in this course. Much of the material we cover is complex and challenging, and your investment of time spent thinking and talking about these issues will drive your understanding of them. When you come to class, be prepared to ask questions and/or discuss your perspectives on the readings and how they apply to the classroom. In addition, you will respond to course readings, teaching scenarios, and/or issues addressed during class discussion on an online weblog. Your posts should be thoughtful reflections about readings and class discussions, and you must post at least 10 times during the semester.

**Final Exam** (10%)—This comprehensive exam will focus on various issues in writing instruction, theories, and classroom strategies we have studied throughout

**Required Texts:**


Selected Readings on e-reserve
TEACHING READING AND LITERATURE (3 CR)

PREREQUISITES: Admittance to Teacher Education Program through CoEHS

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.

Required Texts:

ISBN: 978 1571100894

Howard, Gary R. *We Can’t Teach What We Don’t Know: White Teachers, Multiracial Students*. Teachers College Press.
ISBN: 978 0807746653

Ericson, Bonnie. *Teaching Reading in High School English Classes*, 2nd ed. NCTE.
ISBN: 978 0814151860

Kaywell, Joan F. *Adolescent Literature as a Complement to the Classics, Vol. 4*. Christopher-Gordon Publishers, Inc.
ISBN: 978 1929024049
491 – 1  McClure  Topic: Advanced Technical Communication

For those interested in developing technical communication as an area of expertise, English 491 (Advanced Technical Writing), will introduce the processes, genres, and conventions of writing for the workplace. Students will produce a variety of written documents, including memos, reports, proposals, etc. and will reflect critically on the processes and conventions used to produce such texts. We will also address issues of collaboration, ethics, and technology as they relate to technical communications.

Assignments will vary depending on the individual student’s needs and interests; the first task will be to prepare, in negotiation with the professor, a contract of work to be completed during the semester.

Requirements: 5 or 6 contract assignments, 3 or 4 in-class impromptu writings, and a course portfolio (consisting of a corpus of work completed throughout the semester).

Required Texts:

*The preceding three “books” are package deal. ISBN: 0-312-56073-7 or 978-0-312-56073-7

Recommended Texts (for those with little background in document design, including on-line documents):

Recommended Texts (for those interested in teaching technical writing):
ENGL 492A  CREATIVE WRITING SEMINAR: FICTION

492 A – 1  TOWNSEND

This course will follow the workshop format, and is for those who have completed beginning and intermediate fiction writing classes.

We will read and discuss works from the text, and each student will submit three stories for workshopping; participation during workshop and class discussion is of paramount importance to your grade.

Required Texts:

t/b/a

ENGL 492B  CREATIVE WRITING SEMINAR: POETRY

492 B – 1  JOSEPH

Course Description:

English 492B is a creative writing workshop in poetry. Students will read, write, and comment upon poems written by their fellow classmates and by accomplished contemporary poets. All students in this class will be expected to complete a portfolio of ten poems (originals and revisions), to participate actively in class discussions, to present an oral report on a contemporary (living) poet to the class, and to participate in a public poetry reading put on by the class at the semester’s end.

Required Texts:

Ordinary Genius: Kim Addonizio, At the Drive in Volcano: Aimee Nezhukumatathil, My Index of Slightly Horrifying Knowledge, Paul Guest, Furious Lullaby, Oliver de La Paz.
ENGL 493 SPECIAL TOPICS: LITERATURE / LANGUAGE ( 3 CR)

493 – 1 COGIE TOPIC: One-To-One Teaching

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 (jcogie@siu.edu).

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.

Required Texts:


ENGL 493 SPECIAL TOPICS: LITERATURE / LANGUAGE ( 3 CR)

493 – 2 WILEY TOPIC: Welsh Literature

This course comprises a survey of the more important works of Welsh prose and poetry from its beginnings in the early Middle Ages through the fifteenth century. Special attention will be given to the works of Taliesin and Aneirin, the four branches of Y Maginogi, early Arthurian texts, the Life of St. David, and the poetry of Dafydd ap Gwilym. Some attention will also be given to the history of medieval Wales, the origins of its language, and its ties to other Celtic cultures. All readings will be available in English translation.

Required Texts: T/B/A
ENGL 493  SPECIAL TOPICS: LITERATURE / LANGUAGE ( 3 CR)

493 – 2  McEathron  TOPIC:  Professional Development

Required Texts:  t/b/a

ENGL 494  CULTURAL ANALYSIS AND CINEMA

ENGL 494 - 001  (WILLIAMS)  CULTURAL ANALYSIS AND CINEMA:
   Topic:  ANTHONY MANN: FILM NOIR AND THE WESTERN.

Course Description:

This 400 level class aims to analyze films against their relevant cultural and historical backgrounds and has nothing in common with the academic discipline known as cultural studies. Previous classes have focused on Vietnam Cinema, British Cinema, the British and American films of Alfred Hitchcock, the Western, Stanley Kubrick. Despite a respectable critical following, Anthony Mann has yet to achieve the type of critical following that Hitchcock, Hawks, Samuel Fuller, Robert Aldrich and other directors have received. However, despite this neglect, his films continue to attract attention and several have recently emerged on DVD. As well as working professionally in two standard genres of Hollywood cinema, the films of Anthony Mann attempt in different ways to apply Shakespearean themes to cinema as well as allegorically represent a crisis in masculinity that characterized the immediate post-war era.

This class will attempt to trace common themes in the film noir and western films of Anthony Mann within their appropriate cultural and historical context that led to his last great, still neglected western MAN OF THE WEST (1958) and his work in the epic genre.

It will open with film noirs such as T-MEN, RAW DEAL, SIDE STREET, THE FURIES, and then examine the 50s collaborations with James Stewart in WINCHESTER 73, BEND OF THE RIVER, THE FAR COUNTRY, THE NAKED SPUR, THE MAN FROM LARAMIE, as well as his contributions to The Korean War film MEN IN WAR, the adaptation of Erskine Caldwell’s GOD’S LITTLE ACRE, and the epics EL CID and THE FALL OF THE ROMAN EMPIRE.

REQUIREMENTS:  Assignments will be essays.

REQUIRED TEXTS:

RECOMMENDED TEXTBOOKS:
Corrigan, Timothy.  A Short Guide to Writing About Film.  ANY EDITION  Pearson / Longman

This book is recommended especially for non-film majors as a good introduction about analyzing films.
PREREQUISITES: Enrollment in an English degree program or consent of department.

502 – 1    NELMS

Course Description:

English 502 is designed to introduce graduate students in English to current practice and theory in the teaching of college composition. We will focus on the following topics: understanding rhetorical concepts, composing processes, and contextual norms; instructional roles and practices; teaching invention, research, and argumentation; the role of grammar in composition instruction; conducting day-to-day activities in the writing classroom; designing and sequencing writing assignments; evaluating (reading, responding to, assessing, and grading) student writing; collaborative activities; writing and difference; and technology and writing instruction. The goals of the course include the following: to help future college composition instructors become well-informed, reflective teachers and to provide a forum for addressing issues and concerns specific to the experience of teaching first-year composition at SIUC. Coursework will include readings in rhetoric and composition theory and pedagogy, two short, reflective papers; a longer researched paper; two take-home exams on course reading and discussion; an analysis of a peer’s responses to student texts; and miscellaneous exercises intended to offer students “hands-on,” problem-based experiences with the concepts addressed in the course readings.

Required Texts:

- Readings on e-Reserve of Morris Library.

502 – 2    DIVELEY

Course Description:

English 502 is a course designed to introduce you to current scholarship on the teaching of college composition and to help you learn to apply knowledge gained from that scholarship to your own teaching. Much of our attention this semester will focus on the following topics: various theories informing "best practices" in writing instruction; strategies for conducting daily activities in the writing classroom; principles for designing and sequencing writing assignments; and effective practice regarding response to and evaluation of student writing. Though the primary purpose of this course is to help you become well-informed and adept teachers of college writing in general, it also will provide a forum for addressing insights and concerns specific to the experience of teaching English 101 at SIUC.

Coursework will include readings on composition theory and pedagogy, formal and informal exercises intended to offer you “hands-on” experience with some of the concepts addressed in the course readings, an article-length paper on an issue relevant to composition pedagogy, and a research presentation.

Required Texts:  t/b/a
ENGL 510  RENAISSANCE STUDIES  (3 CR)

PREREQUISITES: Enrollment in an English degree program or consent of department.

510 – 1  LAMB

Shakespeare, Jonson, Dekker, Middleton and the Meanings of Goods

This course surveys some of the major theorists of consumer criticism (Jean Baudrillard, Pierre Bourdieu, Arjun Appadurai, T.H.Breen, Michel de Certeau) to think about the emergent meanings of goods in the early modern period. From the vantage point of the twenty-first century, it may be difficult to imagine the personal and social upheaval attending the emergence of capitalism in the late sixteenth and early seventeenth century. A myriad of goods--silks, jewels, spices, wines--streamed into London at an unparalleled rate; and forms of consumption once the privilege of the aristocracy were now increasingly available to the merchant and middling groups. The middling sort expanded beyond the sparse belongings of their parents to furnish themselves with linen, pins and knives, lace. Aristocrats depleted ancestral wealth to embark on a frenzy of extravagant building projects in the late sixteenth and early seventeenth centuries. As a contrasting response to this profusion of goods, those who followed Calvinist exhortations to moderate personal luxuries practiced an equally distinctive pattern of consumption, as this easy access to goods elevated abstention from the giddy indulgence in material things to a moral high ground. Thus, this expanding quantity of goods offered, or seemed to offer, unprecedented opportunities for choice: to select which goods to consume and, more broadly, to select a pattern of consumption relative to resources. In this way, emergent capitalism promised new ways, and a larger choice of ways, for early moderns to form themselves as subjects through the consumption, as well as through the production, of goods. These apparent choices, not only of goods but of selves expressed through goods, aroused exhilarations and anxieties all the more intense for the unfamiliarity of the lived experience of capitalism.

Taking off from Jean-Christophe Agnew’s description of plays as a laboratory by which early moderns could test out possible relationships with a market economy, this course considers plays by Shakespeare and others from the perspective of an emergent consumer economy. We will be reading Shakespeare’s Merchant of Venice, Henry IV pt. 1, Troilus and Cressida, Ben Jonson’s Bartholomew Faire, Thomas Dekker’s Shoemaker’s Holiday, and Francis Beaumont’s hilarious Knight of the Burning Pestle. From a consumerist approach, what and how did early moderns use goods to communicate a personal self? How did they learn to send and to read the social codes circulating around goods in their society? What was the relationship of goods to a construction of one’s own subjectivity? To one’s gender? To a sense of nationalism and politics? To the creation of value for a “middling sort” that did not depend on imitating social betters?

Students will be expected to have read Merchant of Venice and Henry IV pt. 1 by the beginning of the semester. This course may be used to satisfy either of two requirements in the graduate curriculum: either the Renaissance/17th century credit (as English 510) or the cultural studies credit (essentially as 598b). The final paper in this class will reflect which requirement the student wishes to fulfill.

Grades:
½: reports and evidence of consistent class preparation
   ¼: all the paragraphs due at the end of each unit, about one every three classes.
   ¼: first paper
   ¼: second paper turned in on date of exam
RESTORATION & 18TH CENTURY STUDIES ( 3 CR)

PREREQUISITES: Enrollment in an English degree program or consent of department.

516 – 1 BOULUKOS TOPIC: Writing the Modern Self

The eighteenth century—and particularly the British eighteenth-century—is often understood as a watershed in the emergence of modernity. The period is often said to have witnessed the rise of the middle class, the emergence of the novel, and the beginnings of capitalism. Indeed, many have claimed that this period saw the origin of “the modern individual” in terms of both lived experience and of new conceptions of the self.

In this course, we will read autobiographical texts (broadly conceived) of the period alongside the work in theory and history that announces the emergence of a modern self in the period, including cultural theory (Foucault’s *History of Sexuality*; Barker’s *Tremulous Modern Body*), histories of the genre of autobiography (Mascuch’s *Origins of the Individualist Self*; ) and social and intellectual histories (Alan Macfarlane’s *Origins of English Individualism*; Jerrod Seigel’s *Idea of the Self*), testing the theories they offer against the best literary evidence that we have.

We will read a large variety of texts, drawn primarily from British and American literature—we will cover classic autobiographies including Pepys’s Diaries, Bunyan’s *Grace Abounding*, Rousseau’s *Confessions*, Boswell’s *London Journal* and Ben Franklin’s *Autobiography* alongside slave narrative (Equiano’s *Interesting Narrative*), Captivity narratives (Rowlandson’s *Account*, Barbary slavery narratives), travel literature (Lady Mary’s *Turkish Embassy Letters*), Women’s “scandalous memoirs” (Laetitia Pilkington or Constantia Phillips) and accounts of cross-dressing lives spent as men (Hannah Snell’s *Female Soldier* and Charlotte Charke’s memoirs), and the unpublished memoirs of Thomas Hammond, an English stableboy. This will allow us to explore the broader culture of the eighteenth century and contextualize the emergence of the modern self with discourses of faith, class, gender, sexuality, race and empire.

Writing assignments will include a short paper and presentation on an autobiographical text not on our syllabus, 2-3 page responses to criticism and theory, and a 15p seminar paper.

Text List:
Pepys, *The Pepys Anthology* ed Latham (California UP)
*Piracy Slavery & Redemption*, eds Vitkus and Matar (Columbia UP)
The *Account of Mary Rowlandson and Other Indian Captivity Narratives* (Dover)
Boswell, *London Journal* (Yale)
Rousseau: *Confessions* (Oxford World Classics)
Equiano, *Interesting Narrative* (Penguin)
Franklin, *Autobiography of Benjamin Franklin* (2nd ed) (Yale)
Lady Mary Wortley Montagu, *Selected Letters* (Penguin)
Richard Holmes: *Dr Johnson & Mr Savage* (Vintage)

Critical, historical and theoretical readings (in selections), and Charke, Snell, Hammond, & Pilkington narratives will be made available as .pdf files.
PREREQUISITES: Enrollment in an English degree program or consent of department.

533 – 1 WELLS Topic: Postbellum, Pre-Harlem: African-American Literature, 1865-1930

“Negro writers no longer have any difficulty finding publishers,” wrote Charles Chesnutt in a 1931 essay, “Post-Bellum—Pre-Harlem,” that provides this course its subtitle. “Their race is no longer a detriment but a good selling point, and publishers are seeking their books, sometimes, I am inclined to think, with less regard for quality than in the case of white writers.” Having come of age as a writer during a period dominated by William Dean Howells and Henry James, Chesnutt had once himself sought to produce Realist fiction about U.S. race relations only to be chided by reviewers for being excessively dark and exceedingly, well, “realistic.” He was thus surprised when, three decades later, an oftentimes darker, more violent, and more sexually explicit brand of African-American writing seemed suddenly to have come into vogue. His comments provide a useful starting point for a consideration of African-American writings of the late nineteenth and early twentieth centuries, for they reflect both the writer’s happiness that African-American writing was finally finding a mass audience and his disappointment that an earlier generation of black writers, namely his, was already being forgotten. They reveal, in short, that African-American literature was far from monolithic during these decades.

Recent scholarship has sought to recover the writings of the postbellum, pre-Harlem period, an era in U.S. history and culture that goes by other names as well: the Gilded Age, the Jazz Age, the era of Realism and early Modernism, the period of Reconstruction and post-Reconstruction, the era of Jim Crow, the age of lynching, and—in light of these last two—the nadir. In this course we will survey African-American writers from throughout the period and think about how they understood themselves in relation to such terms. How did Elizabeth Keckley, Mary Todd Lincoln’s former seamstress, seek to contribute to reconstructing race relations by publishing a memoir in 1868? How did William Wells Brown write about the Gilded Age from outside of its gleam? How did mass lynchings shape the writings of figures ranging from Booker T. Washington and W.E.B. Du Bois to Nella Larsen and Langston Hughes? And might such writers as Paul Laurence Dunbar and James Weldon Johnson be seen as moving toward Modernism years before the term would catch on? Might they in some ways have instigated the movement in the United States?

These are among the questions we will pursue in this seminar as we seek to gain a grounding in the literature and, by way of it, the social history surrounding the African-American turn-of-the-century. Students may expect to participate vigorously in class discussion, lead one discussion with a presentation on some aspect of cultural history, and write a seminar-length (20-30 pp.) paper.
ENGL 539  AMERICAN LIT AFTER 1900 ( 3 CR)

PREREQUISITES: Enrollment in an English degree program or consent of department.

539–1  FOX

Seminar: TWENTY-FIRST CENTURY AMERICAN FICTION

An intensive examination of select works of fiction from the first decade of the current millennium.

Requirements: Conscientious attendance and participation; two substantive essays (60% of grade); one analytical paper (15%); final examination (25%).

Texts:
Don DeLillo, *Falling Man* (2007)
Helena Maria Viramontes, *Their Dogs Came With Them* (2007)
ENGL 581 PROBLEMS: TEACHING ENGLISH

PREREQUISITES: Enrollment in an English degree program or consent of department.

581 – 1 McClure

TOPIC: The Politics of Writing Program Administration

Graduates with Ph.D.s in Rhetoric & Composition who plan to teach at an American college or university should expect to serve a term or more as a campus Writing Program Administrator (WPA) at some point—probably sooner than later and probably sooner than is really appropriate (i.e., while untenured). Only recently has the position of WPA become commonly accepted and the demand for WPAs with training for the job is likely to exceed supply for some time to come. Unfortunately, not only is what WPAs do (manage writing programs) fraught with controversy, but also their professional survival (promotion, tenure, academic recognition) is tenuous. Connecting the theories undergirding rhetoric and composition, administration, and pedagogy to the practices common in American universities, this course will explore the professional and political role of the WPA in the modern university. Course Requirements: discussion journals, daily assignments/activities, seminar paper/article, oral presentation, class participation and exams. [For additional information, email the professor at dljm1@verizon.net or lisam@siu.edu]

Required Texts:

Required for Individual/Collaborative Projects (one per student or team, approval required):
Schell, Eileen. Gypsy Academics and Mother-Teachers: Gender, Contingent Labor, and Writing Instruction. Boynton/Cook, 1997

Recommended (depending on background and/or interests):


ENGL 592  CREATIVE WRITING SEMINAR:  Topic:  FICTION

PREREQUISITES:  Restricted to all students except those in the English MFA (Fiction) program.

592 – 1  LORDAN

Workshop this semester is short stories only; if you're working on a novel, great -- but we're not going to workshop chapters, nor will we workshop novellas (i.e., stories over 50 pages).  I expect a short story to run in the neighborhood of 15-20 pages (that is, short-shorts, like novels and novellas, are another genre).  Even if you have no intention of becoming a short-story writer, I promise you that what you learn about controlling language, scene, character development, and pacing from the discipline of the short story will help you write a better novel one day.

There will be three discrete elements to the workshop: The Marriage of Cadmus and Harmony, admired short story explication, and fiction workshop.  Each of you will be required to discuss the issues presented in Marriage, explicate the structure and prose of a short story you admire, write and workshop three short stories, and revise one of those stories.

Required Texts:

ENGL 592  CREATIVE WRITING SEMINAR:  Topic:  POETRY

PREREQUISITES:  Restricted to all students except those in the English MFA (Poetry) program.

592 – 1  JORDAN

Enrollment restricted to MFA candidates.  This is a graduate poetry workshop with a secondary emphasis on active reading of contemporary poetry with the goal of learning from the strategies of other writers.  Students will submit poems every other week or so and respond in writing to work of their fellow poets.  In addition, we will read poetry and critical essays by a number of contemporary poets.  At the end of the course, each student will turn in a portfolio of 6-10 revised poems.

I'm still working on a list of required books.  Thus far:

James Kimbrell, The Gatehouse Heaven

Brian Barker, The Animal Gospels

Eric Pankey, Cenotaph

Charles Wright, The World of Ten Thousand Things
ENGL 593 SPECIAL TOPICS: Topic: PRO-SEMINAR

593 – 1 McEATHRON

Rotated annually among literary areas, this course is required for all new doctoral students. This semester, the central text is William Wordsworth and Samuel Taylor Coleridge’s 1798 volume of poetry, *Lyrical Ballads*. The volume, as well as the commentaries and prefices immediately surrounding it, have become as viewed as landmark documents both within the local history of English Romanticism and within the broader discipline of English Studies.

After a review of research methodologies, this Pro-Seminar will focus on the scholarly and critical problems surrounding the composition, publication, reception, and critical history of the *Lyrical Ballads*. Special attention will be given to the retroactive and still-evolving sense of the volume’s appearance as marking an epoch in literary history.

Requirements will include an extensive research paper and several smaller in-class, and out-of-class, assignments.

ENGL 598 LITERARY THEORY (3 CR)

598 – 1 KLAVER TOPIC: Interdisciplinary Studies

The goal of the course is to acquaint students with the methods and practice of literary study using non-traditional disciplines such as sociology, political science, criminology, urban studies, and science. Guest speakers will include a pathologist, a criminologist, and a forensic anthropologist. The course is divided into three parts: theory of interdisciplinary studies; model of the approach; and, student investigation of a topic.

Part I: students will read about the history and theory of Interdisciplinary Studies from works by Joe Moran and Julie Thompson Klein;

Part II: students will study how this approach is used in the analysis of serial killer narratives;

Part III: students will research a literary subject open to such an approach, such as the medicalized body, disability, trauma, the urban, everyday life, queerness, and so on.

Work:

written journal report, written research report, short written assignments, oral reports

Tentative book list:


