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

The English Department Writing Centers (located in Morris Library Room 236 and Trueblood Hall Learning Resource Center) provide resources for all SIU-C students who want to improve their ability as writers. Students may be seen at either Center 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. Staff members at 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 2283, (618) 453-6846 or 453-1231.

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

**ENGL 300 INTRODUCTION TO LANGUAGE ANALYSIS (3 CR)**

**PREREQUISITES:** Engl 101 and Engl 102 respectively or Engl 120 with a grade of C or better.

**300 – 001 and 002 INSTRUCTOR:** Voss

**COURSE DESCRIPTION**
General grammar course, with components especially designed for journalists, deal with the nature of language and linguistic inquiry. In contrast to ENG300-3, which is designed for education majors, these courses do not focus on teaching methodology, but rather on the improvement and refinement of our own grammatical expressiveness.

**REQUIRED TEXTS**

Additional readings will be distributed in class, or made available through email.

**ENGL 300 INTRODUCTION TO LANGUAGE ANALYSIS (3 CR)**

**PREREQUISITES:** Engl 101 and Engl 102 respectively or Engl 120 with a grade of C or better.

(Reserved for Education Majors)

**300 – 003 INSTRUCTOR:** TBA
COURSE DESCRIPTION
English 300 offers an introduction to the nature of language and linguistic inquiry and analysis. We will begin with an overview of the development and historical context of English and linguistics, including an analysis of semantics, syntax, and etymology. Much of our time will be devoted to the study of grammar, mechanics, and usage, and we will utilize this knowledge in defining what makes an effective writer for an academic audience. Because students may elect to take this course as part of their teacher training, the course contains both theoretical and applied pedagogical components.

REQUIRED TEXTS

<table>
<thead>
<tr>
<th>ENGL 301</th>
<th>INTRODUCTION TO LITERARY ANALYSIS (3 CR)</th>
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</thead>
</table>

PREREQUISITES: Engl 101 or Engl 120 or equivalent.

301 – 001 INSTRUCTOR: TBA

COURSE DESCRIPTION

REQUIRED TEXTS

<table>
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<tr>
<th>ENGL 301</th>
<th>INTRODUCTION TO LITERARY ANALYSIS (3 CR)</th>
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</table>

PREREQUISITES: Engl 101 or Engl 120 or equivalent.

301 – 002 INSTRUCTOR: Dougherty

COURSE DESCRIPTION

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.

COURSE REQUIREMENTS

Students are required to write and revise at least seven papers of various kinds, including a documented research paper.

REQUIRED TEXTS

Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*
Modern Language Association of America, 6th ed. ISBN 0873529863


**ENGL 301 INTRODUCTION TO LITERARY ANALYSIS (3 CR)**

**PREREQUISITES:** Engl 101 or Engl 120 or equivalent.

**301 – 003 INSTRUCTOR:** Klaver

**COURSE DESCRIPTION**
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.

**COURSE REQUIREMENTS**
Students are required to write and revise at least seven papers of various kinds, including a documented research paper.

**REQUIRED TEXTS**

**ENGL 302A INTRODUCTION TO LITERARY ANALYSIS (3 CR)**

**PREREQUISITES:** Engl 101 or Engl 120 or equivalent.

**302A – 001 INSTRUCTOR:** TBA

**COURSE DESCRIPTION**

**REQUIRED TEXTS**
302A – 002 INSTRUCTOR: Boulukos

COURSE DESCRIPTION

TOPIC: LITERARY HISTORY OF BRITAIN, MEDIEVAL AND RENAISSANCE PERIODS
The primary goal of this course will be to give students a clear sense of the history of British literature in the Medieval and Renaissance Periods. We will also develop students’ analytical skills and give an introduction to English as a discipline by foregrounding interpretive strategies. In particular, we will place an emphasis on close reading as a basis on which to build interpretive arguments, and on “cultural studies” as a method for drawing attention to ways that literature functions in culture.

REQUIREMENTS
Exams: Two hour exams and a final
Prep Papers: 6 short papers (2-3 pages) on assigned texts.
Long Paper: 1 long analytical paper (5-7 pages)
Regular attendance, careful preparation, and participation in class

REQUIRED TEXTS
Norton Anthology of English Literature, 8th ed, Vol A (Medieval) and Vol B (Renaissance), 9780393164008
Shakespeare, Romeo & Juliet, Signet Edition, 9780451526861

ENGL 302A INTRODUCTION TO LITERARY ANALYSIS (3 CR)

PREREQUISITES: Engl 101 or Engl 120 or equivalent.

302A – 003 INSTRUCTOR: Netzley

COURSE DESCRIPTION

TOPIC: LITERARY HISTORY OF BRITAIN: BEOWULF TO THE CIVIL WAR
This course is a survey of British literature from the first major epic, Beowulf (8th-10th centuries), to the last, John Milton’s Paradise Lost (1674). Its primary aim is to give students a clear sense of the history of British literature from its origins in the early medieval period through the end of the English Renaissance. As opposed to the tried and true chronological march through this long period, however, we will read works from the medieval and Renaissance period in three thematic sets: epic evil; satire and the social; lyric love, desire, and faith. The rationale here is that by reading medieval and Renaissance works, in a variety of genres, on similar themes, students will be better able to discern the differences between the literatures of these two broad periods. In addition to providing an introductory survey of early British literature, the primary goal of this course is to make you a sophisticated reader of and a critically engaged respondent to literature. That means that we’ll be examining how these texts mean and how they function, not just what they mean. Finally, since I am committed to the proposition that understanding literature requires that one be able to write thoughtfully about it, we will focus considerable attention on how to write intelligently and seriously about early British literature.
READINGS

Epic Evil
*Beowulf*
Christopher Marlowe, *Doctor Faustus*
John Milton, *Paradise Lost*

Satire and the Social
*Sir Gawain and the Green Knight*
Geoffrey Chaucer, *The Canterbury Tales*
Thomas More, *Utopia*
Ben Jonson, *Volpone*

Lyric Love, Desire, and Faith
Philip Sidney, *Astrophil and Stella*
Mary Wroth, *Pamphilia to Amphilanthus*
Robert Herrick, *Hesperides*
John Donne, *Songs and Sonnets/Divine Poems*
Julian of Norwich, *A Book of Showings*
Margery Kempe, *The Book of Margery Kempe*
Thomas Carew, *Poems*
Aemilia Lanyer’s and Ben Jonson’s country-house poems
George Herbert, *The Temple*
Richard Crashaw, *Carmen Deo Nostro*

REQUIREMENTS
Six short analysis papers, one major paper, and one comprehensive final examination.

REQUIRED TEXTS


ENGL 302B INTRODUCTION TO LITERARY ANALYSIS (3 CR)

PREREQUISITES: Engl 101 or Engl 120 or equivalent.

302B – 001 INSTRUCTOR: McEathron

COURSE DESCRIPTION

TOPIC: MID BRITAIN LITERARY HISTORY
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.

COURSE REQUIREMENTS
Two 4-5 page papers; three 1-hour exams.

REQUIRED TEXTS

ENGL 302B INTRODUCTION TO LITERARY ANALYSIS (3 CR)

PREREQUISITES: Engl 101 or Engl 120 or equivalent.

302B – 002 INSTRUCTOR: Chandler

COURSE DESCRIPTION
TOCIP: MID BRITAIN LITERARY HISTORY
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.

COURSE REQUIREMENTS
Reading quizzes and in-class writings; midterm and final; three 4-5-page papers.

REQUIRED TEXTS
*Norton Anthology of English Literature, 8th edition:*
  Vol. C, *The Restoration and the Eighteenth Century*
  Vol. E, *The Victorian Age*

ENGL 303 INTRODUCTION TO LITERARY ANALYSIS (3 CR)

PREREQUISITES: Engl 101 or Engl 120 or equivalent.

303 – 001 and 002 INSTRUCTOR: Wells

COURSE DESCRIPTION
TOCIP: EARLY US LITERARY HISTORY
This course provides an introduction to several important forms of literature characteristic of the United States prior to 1900. Because it is a survey course, it places an emphasis on variety. We will survey multiple genres, including novels, memoirs, poetry, and short stories. Along the way we will encounter
several literary modes and styles, from the sentimentality that governs Catharine Maria Sedgwick’s /Hope Leslie/ and the gothicism that defines Edgar Allan Poe’s stories to the transcendentalist optimism of such writers as Walt Whitman and Ralph Waldo Emerson and the dark realism of Herman Melville and Mark Twain. We will also encounter writers who write from a variety of subject positions, from Nathaniel Hawthorne, who could trace his ancestry to the Puritans who colonized Massachusetts in the 1630s, to Harriet Jacobs, whose ancestors arrived on slave ships. Among several of the authors we will read, these differing relationships to family will give rise to differing representations of American community and history. Hawthorne, who knew more about his great-great-grandfather than Jacobs did about her own father and mother, wrote about his native Salem with a sense of “sensuous sympathy of dust for dust.” Jacobs, who had to escape her native North Carolina before she could ever write her own story, wrote with a sense of permanent displacement, a “sad feeling” of being “afraid of one’s native country.”

To give some coherence to this varied set of authors and texts, we will think about how each writer sought to imagine “America” and to articulate a relationship with the country’s present and past. We will explore how a fantasy of belonging to a nation with a deep past and promising future is written into the very words of the Constitution, which envisions a “We the people” bound together by a responsibility “to form a more perfect union” and “secure the blessings of liberty for ourselves and our posterity.” This fantasy of belonging has proven seductive to some, alienating to others. We will encounter many examples of both in this course, providing, I hope, not only an introduction to early American literature but also to ways of conceptualizing the relationships that link literary texts, national histories, and ourselves.

REQUIRED TEXTS

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<thead>
<tr>
<th>Author/Series</th>
<th>Title</th>
<th>ISBN</th>
<th>Publisher</th>
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</thead>
<tbody>
<tr>
<td>Sedgwick, Catharine</td>
<td>Hope Leslie</td>
<td>978-813512220</td>
<td>Rutgers</td>
</tr>
<tr>
<td>Whitman, Walt</td>
<td>Leaves of Grass (1855 ed.)</td>
<td>978-140421998</td>
<td>Penguin</td>
</tr>
<tr>
<td>Jacobs, Harriet</td>
<td>Incidents in the Life of a Slave Girl</td>
<td>978-674002717</td>
<td>Harvard</td>
</tr>
<tr>
<td>Stowe, Harriet Beecher</td>
<td>Uncle Tom’s Cabin</td>
<td>978-393963039</td>
<td>Norton</td>
</tr>
<tr>
<td>Mark Twain</td>
<td>Pudd’nhead Wilson</td>
<td>978-140430407</td>
<td>Penguin</td>
</tr>
<tr>
<td>Pearson Custom Anthology of American Literature</td>
<td></td>
<td>978-0-5581-8489-6</td>
<td>Pearson</td>
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</tbody>
</table>

ENGL 305 INTRODUCTION TO LITERARY ANALYSIS (3 CR)

PREREQUISITES: Engl 101 or Engl 120 or equivalent.

305 – 001 INSTRUCTOR: TBA

COURSE DESCRIPTION

REQUIRED TEXTS

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<th>Author/Series</th>
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ENGL 305 INTRODUCTION TO LITERARY ANALYSIS (3 CR)
PREREQUISITES: Engl 101 or Engl 120 or equivalent.

305 – 002 INSTRUCTOR: Bogumil

COURSE DESCRIPTION

TOPIC: MODERN BRITISH US LITERARY HISTORY
This course entails an examination of literature of British and American modernist and postmodernist writers, writers and poets from 20th to the present, who attempt to explore such problematic issues as culture, class, race, history, and memory in their works.

COURSE REQUIREMENTS
8 Analyses (3 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.) ; (Total 280 pts. for the preceding). Two absences are permitted; more than three will result in your grade being lowered (e.g. B to B-). All absences beyond two require documentation. Assignments—readings, analyses and paper—must be completed by the designated due dates. Only typed material is graded. Simply put, no late work will be accepted after the discussion of the text analyses. If you are absent, have someone place it under my door or turn it into the English office. Computer problems are not an acceptable reason for late work. Although our class is rather large, class participation is also encouraged!

Course packet of Notes is available at Copies and More: Some homework assignments are included exclusively in the course packet. You will be expected to bring the packet to class regularly.

REQUIRED TEXTS
Chopin, The Awakening Dover ISBN#0-486-27786-0
World War One: British Poets Dover ISBN# 0-486-29568-0
Eliot, “The Love Song of J. Alfred Prufrock” (Handout)
Woolf, Mrs. Dalloway Harvest/Harcourt ISBN# 0-15-662870-8
Suzan-Lori Parks, Venus Theatre Communications Group ISBN#1559361352
McDonagh, The Cripple of Inishmaan Dramatists Play Service ISBN#0-8222-1 663-9
Shepard, Fool for Love Dramatists Play Service ISBN# 0822204150

ENGL 307i INTRODUCTION TO LITERARY ANALYSIS (3 CR)

PREREQUISITES: Enrollment restricted to juniors and seniors. Open to sophomores only by instructor’s permission.
COURSE DESCRIPTION

TOPIC: FILM AS LITERARY ART: THE CINEMA OF HOWARD HAWKS

This Core Curriculum class aims to introduce the student to the techniques of analyzing a film with specific reference to the work of certain directors. The Fall Semester class will concentrate on the work of Howard Hawks (1896-1977). Indelibly associated with the classical Hollywood system of representation, Hawks began his career in the silent era and continued making films after the end of the traditional studio system. In his own words, as a director he wished to “tell a good story” and his techniques involved character interrogation, linear narration, and editing devices designed to conceal narrative devices rather than reveal them to the viewer.

However, despite their deceptive surface simplicity, the films of this director reveal a conscious search for authorship representation utilizing a varied number of cinematic genres which he made his own. Cahiers du Cinema in France and Movie in England immediately recognized Hawks as a key element of the authorship theory that motivated cinema studies in the late 50s and early 60s where the director was first recognized as a visual artist in Europe long before he achieved such recognition in America.

What is the nature of Hawks’s idea of authorship and how does his type of narration parallel that of classical literature. He was known for filming adaptations of novels by Raymond Chandler and Ernest Hemingway as well as various plays.

After a two week introductory session of learning how to analyze film, especially designed towards the needs of non-film major students, the class will move on to screening his first sound film, THE DAWN PATROL (1930) and then examine diverse works such as THE CRIMINAL CODE (1931), SCARFACE (1932), TWENTIETH CENTURY (1935), BRINGING UP BABY (1938), ONLY ANGELS HAVE WINGS (1939), HIS GIRL FRIDAY (1940), TO HAVE AND HAVE NOT (1944), THE BIG SLEEP (1946), RED RIVER (1948), GENTLEMEN PREFER BLONDES (1953), RIO BRAVO (1959), and EL DORADO (1966).

The sample film chosen for an introductory film analysis will be Fritz Lang’s THE BIG HEAT (1952)It will also reveal a different type of direction, literary adaptation, and star direction than the other films cited. Assignments will be essays.

REQUIRED TEXTS

Timothy Corrigan: A Short Guide to Writing about Film (7th edition)

ENGL 351 FORMS OF FICTION (3 CR)

PREREQUISITES: Engl 381a or consent of instructor.

COURSE DESCRIPTION
The purpose of this course is to learn to read as writers. Scant attention will be given to other critical, political, and historical issues in or of the fiction we’ll read, important though they are. A great deal of attention will be given to formal features (point of view, narrative structure, imagistic pattern, diction, punctuation, typography, sentence structures) of the fiction we read, in an effort to identify, become familiar with, and begin using the primary tools of the craft of fiction. What I’m looking for in an analysis is a carefully supported explication of how a well-defined formal element is being employed to a specific metaphoric (rather than simply mimetic) end; what I’m looking for in an emulation is a clear statement of what element was used to what end in the studied fiction, and to what metaphoric end you’re using it in your emulation, and then, in the emulation itself, a clear use of that element to that end. Quality of your fiction itself doesn’t affect the grade. Each time we meet, we’ll discuss the story/novel you’ve just done an analysis for, your analyses, and possible emulation statements. We won’t workshop emulations.

REQUIRED TEXTS
Housekeeping, Marilynne Robinson, Picador, 9780312424091
Ironweed, William Kennedy, Penguin 0140070206
To the Lighthouse, Virginia Woolf, Harcourt 0156907399
The Falling Boy, David Long, Plume 0452279976
Three Famous Short Novels, William Faulkner (we’ll read Old Man), Vintage 0394701496
Beloved, Toni Morrison, Plume 0452264464
The Story and Its Writer, Ann Charters, 7th or most recent compact ed.

FORBIDDEN TEXTS
Any secondary sources, critical studies of these works, Cliff Notes, annotated editions, etc.

WRITING REQUIREMENTS
Seventeen short (1-2 pages) analyses, fifteen short (1-2 pages) emulations; one final essay (10 pages) incorporating analysis and emulation.

OTHER REQUIREMENTS
Readings (above), attendance, participation.
This semester we will be reading six plays: *As You Like It, Twelfth Night, Henry IV pt. 1, Hamlet, King Lear, Tempest*. Students are required to obtain individual copies of these plays in the inexpensive Signet paperback edition. One topic that emerges from these plays is fools and fool-talk. Employed to entertain, fools could say anything they wished, usually without fear of punishment. Shakespeare’s plays often use fools to tell truths other characters would not dare, or did not know. It might be said in a sense that Shakespeare’s plays are themselves “fool-talk.” Depending on box office receipts, Shakespeare’s company was required to entertain in order to stay in business; the plays also often move towards some of the more profound truths of any literature. Other topics will also emerge.

**COURSE REQUIREMENTS**

There will be two papers of 5-7 pages in length, two tests and a final exam, as well as quizzes and responses due on each play.

**REQUIRED TEXTS**

**Signets (Penguin)**

William Shakespeare, *As You Like It*, 9780451526786  
William Shakespeare, *Twelfth Night*, 9780451526762  
William Shakespeare, *Henry IV pt. 1*, 0451521307  
William Shakespeare, *Hamlet*, 9780451526922  
William Shakespeare, *King Lear*, 0451526937  
William Shakespeare, *Tempest*, 9780451527127

**ENGL 365 SHAQUESPEARE (3 CR)**

**PREREQUISITES:** Engl 101 and 102; or Engl 120; or equivalent.

**365 – 002 INSTRUCTOR:** Collins

**COURSE DESCRIPTION**

Lecture and discussion. Close study of six plays, including two tragedies, two comedies, a history play, and a late romance. Our focus will be on strategies for reading Shakespeare’s verse with understanding, and on the ways he embodies thought in characters in conflict.

**COURSE REQUIREMENTS**

Timely and thorough reading of the plays themselves; regular attendance and active participation in discussions; in-class writing and/or quizzes; four response papers (500 words each); two longer papers (at least 2,000 words each); and mid-term and final examinations.

**REQUIRED TEXTS**


### ENGL 381A CREATIVE WRITING: BEGINNING FICTION (3 CR)

**PREREQUISITES:** Engl 102 or 120; or consent of instructor.

**381A – 001 INSTRUCTOR: Skaggs**

**COURSE DESCRIPTION**
This course requires reading and responding to literature with careful attention focused on craft, language, and form. Students will study established writers and complete daily writing exercises to strengthen their abilities within specific elements of the craft of fiction (character, plot, point of view, summary and scene, setting, dialogue). Students will be required to write one complete short story with its revision as well as participate in a workshop, critiquing each other's work.

**REQUIRED TEXTS**
TBD

### ENGL 381A CREATIVE WRITING: BEGINNING FICTION (3 CR)

**PREREQUISITES:** Engl 102 or 120; or consent of instructor.

**381A – 002 INSTRUCTOR: Benedict**

**COURSE DESCRIPTION**
This is an introductory workshop designed to equip students with the critical tools necessary for the creation and revision of original prose fiction.

**REQUIRED TEXTS**
None

### ENGL 381B CREATIVE WRITING: INTERMEDIATE FICTION (3 CR)

**PREREQUISITES:** Engl 351, 381a or consent of instructor.

**381B – 001 INSTRUCTOR: Skaggs**

**COURSE DESCRIPTION**
Intermediate fiction continues the development of the art and craft of fiction writing, concentrating on attention to language and the forms of contemporary and classic short stories. Intermediate fiction is
intended for students with prior background and familiarity with the elements of fiction, although we will cover these matters on a more sophisticated level.

**REQUIRED TEXTS**
TBD

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<thead>
<tr>
<th>ENGL</th>
<th>381B</th>
<th>CREATIVE WRITING: INTERMEDIATE FICTION (3 CR)</th>
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<td><strong>PREREQUISITES:</strong> Engl 351, 381a or consent of instructor.</td>
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<td><strong>381B – 002</strong></td>
<td><strong>INSTRUCTOR:</strong> Benedict</td>
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<td><strong>COURSE DESCRIPTION</strong></td>
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This is an intermediate workshop designed to equip students with the critical tools necessary for the creation and revision of original prose fiction.

**REQUIRED TEXTS**
None

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<th>ENGL</th>
<th>382A</th>
<th>CREATIVE WRITING: BEGINNING POETRY (3 CR)</th>
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<td><strong>PREREQUISITES:</strong> Engl 102 or 120; or consent of instructor.</td>
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<tr>
<td><strong>382A – 001</strong></td>
<td><strong>INSTRUCTOR:</strong> Joseph</td>
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<td><strong>COURSE DESCRIPTION</strong></td>
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This is an entry-level creative writing course focusing on the writing and reading of poetry. Students enrolling in this course need not have previous poetry-writing experience, but should be actively interested in reading, writing and studying poetry and in learning poetic terms.

**COURSE REQUIREMENTS**
Portfolio of *8* original poems written over the course of the semester and revised by semester's end, active and thoughtful participation in class discussions, one major exam on poetic terminology and two smaller quizzes.

**REQUIRED TEXTS**

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<th>ENGL</th>
<th>382A</th>
<th>CREATIVE WRITING: BEGINNING POETRY (3 CR)</th>
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<tbody>
<tr>
<td><strong>PREREQUISITES:</strong> Engl 102 or 120; or consent of instructor.</td>
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382A – 002 INSTRUCTOR: Jordan

COURSE DESCRIPTION
This is an introduction level poetry writing class. No previous poetry writing classes are required but a willingness to learn and a desire to improve are absolute requirements. The class will mostly focus on craft and technique. There will be lectures on various craft issues beginning with the most basic craft of image moving on to assonance and alliteration and metaphor then continuing to meter and forms. We will study the technique of several contemporary poets and adapt those techniques to our own writing.

First let me say what this class is NOT: It is not slam poetry. It is not performance poetry. It is not Def Poetry Jam. There is a class entitled The Performance of Poetry taught through the Communications Dept. If you wish to perform poetry, then that is the class for you.

It is also not a class in which you get to use excuses such as “That’s how I felt” or “Poetry is a matter of taste” or “Being creative means doing what I want” or “But it really happened that way” The reader doesn’t care what the writer feels. What is important is how the writer made the reader feel and the writer does that using elements of craft. This is a class in which you will be given the basics of how to write in all genres effectively using craft, the agreed upon techniques of all good writing.

Rhyming poetry is not allowed. You will be taught elements of music such as assonance, alliteration, internal rhyme, and what is called off rhyme or near rhyme or slant rhyme but exact rhyme at the end of the line is not allowed.

This is not a class in which you get to argue with me about the techniques of craft. I am a professional, experienced writer with two advanced degrees in creative writing—one in poetry and one in fiction—as well as published books. I am an expert in the field. While I recognize that taste (the poems you personally like) is subjective, the techniques of craft are objective just as basic math is objective. In this class, we will learn those techniques of craft just as an artist learns the techniques of dabbing and scumbling and various brush strokes. What you choose to do with those techniques outside of the class is up to you.

It is also not a class in which you get to complain about the reading choices. The reading assignments are chosen to illustrate elements of craft and to teach you craft. Neither your nor my personal taste in poetry is relevant. You don’t get to choose the reading list in other literature classes so why should the Poetry class be any different?

It is not a class in which you get to not do the reading. I have devised ways to make you do the reading. If you don’t like reading, I highly recommend that you don’t take any English/Literature classes. It is not a class in which you will receive an easy A. This class is taught as a contemporary literature class in which we will not analyze what is happening in the poem but will study the elements which make the poem a well-crafted piece of art, elements which you are then expected to use in your own poems. It may be poetry class but it is still a 300 level University class and is taught as such. Attending class and completing all assignments will not guarantee you an A. You must show effort, excellence, and most
It is not a class in which you get to throw down easy abstractions and expect that to be accepted as poetry. Abstractions such as: I love. I felt sad. I was angry. I was disappointed. I was confused. will not be accepted. The elements of writing good poetry are the same as the elements of writing good essays, nonfiction, and fiction. That includes replacing abstraction with concrete image.

While not everyone taking the class wishes to continue in writing or wishes to enter a graduate program in writing, the class is geared toward those students who do wish to obtain MFA’s in creative writing and who do wish to publish. With that in mind, the class will focus on the elements of craft which result in publishable writing, writing which works on the page, not performance or slam or Def Poetry Jam, which a lot like songs, must be performed to really be appreciated.

Elementary School Education Majors: There is nothing in this course to help you teach elementary school students. This is an adult class taught to adults about how to write for other adults. You are welcome in this class if you are here to improve your own writing. But if you are hoping to glean something for an elementary school poetry course, I recommend that you use the MANY internet sites on this subject.

This class always fills quickly. If you do not manage to add in, you must come to the first class if you wish to add in.

Pay close attention: If you have managed to register but do not come to the first class, you will lose your position in the class to someone wishing to add in. If this were a job, then you would be expected to come to your first scheduled day of work. Why should a University class be any different?

**COURSE REQUIREMENTS**

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. You will write six poems. Your poems may or may not be workshopped. Students will also be required to present a short (10 minutes) oral report on a book of poetry and to attend at least one poetry reading. Your poems will be based on assignments. To see the assignments you can go to the following web site: [http://mypage.siu.edu/puglove/poetry.htm](http://mypage.siu.edu/puglove/poetry.htm)

**REQUIRED TEXTS**

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>ISBN</th>
<th>Publisher</th>
</tr>
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<tr>
<td>Barker, Brian</td>
<td>The Animal Gospels</td>
<td>1 932 19527 0</td>
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<td>Kimbrell, James</td>
<td>The Gatehouse Heaven: Poems</td>
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<td>Forche, Carolyn</td>
<td>The Country Between Us</td>
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<td>Harper Perennial</td>
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<tr>
<td>Dove, Rita</td>
<td>Thomas and Beulah</td>
<td>978-0887480215</td>
<td>Carnegie Mellon Univ</td>
</tr>
</tbody>
</table>

**ENGL 382B  CREATIVE WRITING: INTERMEDIATE POETRY (3 CR)**

**382B – 001**  INSTRUCTOR: Jones
COURSE DESCRIPTION
This course will be lecture and workshop, with an emphasis on craft, on the poetic image, and on the forms of free verse and traditional poetry. Special emphasis will be given to reading contemporary poetry and how to critique poems.

COURSE REQUIREMENTS
Each week students will submit a poem to the workshop for discussion and will be expected to take from these workshops strategies for revision. At the end of the semester, students will submit a portfolio of ten finished poems.

REQUIRED TEXTS
The Ghost Soldiers, James Tate, Ecco (pb)  ISBN-13 978-978-0061756078

ENGL 401 MODERN ENGLISH GRAMMERS (3 CR)

401 – 001 INSTRUCTOR: Cogie

COURSE DESCRIPTION
As James Gee suggests in his article “What is Literacy?” even students whose home languages most closely resemble Standard Written English face literacy challenges—not only in acquiring the accepted common school grammar but also in learning its rules and techniques for applying them effectively for a variety of purposes and audiences. This course, then, is shaped to prepare you to approach the teaching of grammar so as to meet the linguistic and sociolinguistic challenges faced by students. More specifically, the course readings, activities, and written assignments are designed to help you understand the basic principles of linguistics, sociolinguistics, and English grammar relevant to providing diverse student populations with the control of language needed to take advantage of the choices that should be open to them.

In sum, the aim of this course is to increase your understanding of the workings of English grammar and syntax and introduce you to teaching strategies that foster productive student learning.

COURSE REQUIREMENTS
The major assignments for this class will include ongoing analyses of your own writing, several informal and formal essays, a presentation and handout related to the sociolinguistic issues and language of a specific group of speakers, and two essay examinations.

REQUIRED TEXTS

Course pack of readings

**ENGL 405 MIDDLE ENGLISH LITERATURE: CHAUCER (3 CR)**

405 – 001 INSTRUCTOR: Wiley

**COURSE DESCRIPTION**

This course comprises an introduction to Middle English through a close study of the prose and poetry of Geoffrey Chaucer. Special attention will be given to Middle English grammar and pronunciation, Chaucer’s biography and major works, as well as fourteenth-century English history and culture. No prior knowledge of Middle English is required.

**REQUIRED TEXTS**


**ENGL 421 ENGLISH ROMANTIC LITERATURE (3 CR)**

421 – 001 INSTRUCTOR: McEathron

**COURSE DESCRIPTION**

This course offers a detailed study of the work of the major English Romantic poets, including William Wordsworth, S.T. Coleridge, John Keats, Lord 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.

**COURSE REQUIREMENTS**

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

**REQUIRED TEXTS**

TBD
ENGL 436  MAJOR AMERICAN WRITERS (3 CR)

436 – 001  INSTRUCTOR: Klaver

COURSE DESCRIPTION

TOPIC: LITERATURE AND THE CITY

The topic for English 436 places literature within the context of twentieth-century American urbanization, in particular the three largest American cities, New York, Chicago, and Los Angeles. The course will consider the effect of urbanization, with its increase in technology, industrialization, noise, crowding, immigration, etc, on the individual, the citizen, class structure, and nationalism. Students read novels, plays, and poems that span the twentieth and into the twenty-first centuries.

COURSE REQUIREMENTS

Undergraduates: research essay (10 pages), midterm and final exams;
Graduates: research essay (15-20 pages), article reports

REQUIRED TEXTS


ENGL 445  CULTURAL BACKGROUNDS OF WESTERN LITERATURE (3 CR)

445 – 001  INSTRUCTOR: Humphries

COURSE DESCRIPTION

This course provides an historical and literary critical reading of the literary masterpieces by Homer, Aeschylus, Sophocles, Euripides, Aristophanes, Plato, Virgil, Ovid, Augustine, Dante, Erasmus, Gottfried von Strassburg, Rabelais, Cervantes, Voltaire, Abbé Prévost, Goethe, and others. The primary objective is to acquire a familiarity with content, literary form, and cultural background as a means to help the student better understand and recognize the influence of these works on the development of the Western literary tradition.

REQUIRED TEXTS


### ENGL 447 AFRICAN LITERATURE (3 CR)

**447 – 001**  
**INSTRUCTOR:** Fox

**COURSE DESCRIPTION**
This course is intended as an introduction to the literature of the African continent. This semester we will be focusing on important works of fiction by some of Africa’s most formidable authors.

**COURSE REQUIREMENTS**
Conscientious attendance and participation
Two substantive essays
Midterm and final examinations

**REQUIRED TEXTS**
- *Arrow of God* by Chinua Achebe, Anchor  ISBN 0385014805
- *The Beautiful Ones Are Not Yet Born* by Ayi Kwei Armah, Heinemann ISBN 00435905406
- *Matagari* by Ngugi wa Thiong’o, Heinemann ISBN 0435905465
- *Sardines* by Nuruddin Farah, Graywolf ISBN 155597161X
- *The Famished Road* by Ben Okri, Anchor ISBN 0385425131
- *Graceland* by Chris Abani, Picador ISBN 0312425287

### ENGL 448A IRISH LITERATURE SURVEY (3 CR)

**448A – 001**  
**INSTRUCTOR:** Wiley

**COURSE DESCRIPTION**
This course comprises a survey of Irish literature from its medieval beginnings through the seventeenth century. Special attention will be given to the major genres of early Irish literature, especially the saga texts, hagiography, and poetry, as well as to important historical and cultural information. All works are read in translation.

**REQUIRED TEXTS**
Ann Dooley and Harry Roe (trans.), *Tales of the Elders of Ireland* (Oxford University Press, 2008).

Oliver Davies (ed.), *Celtic Spirituality* (Paulist Press, 2000).

Course Packet (Kopies & More)

**ENGL 452** NINETEENTH CENTURY ENGLISH FICTION (3 CR)

452 – 001  INSTRUCTOR: Collins

**COURSE DESCRIPTION**
Close reading and discussion of six Victorian novels (1853-1874) chosen for their variety of subjects 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 romantic love.

**COURSE REQUIREMENTS**
Some lecture, but chiefly discussion requiring careful, timely reading and 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 some familiarity with recent criticism selected from sources on reserves.

**REQUIRED TEXTS**

**ENGL 459A** AMERICAN PROSE 1900 MID-CENTURY (3 CR)

459A – 001  INSTRUCTOR: Brunner

**COURSE DESCRIPTION**
**TOPIC:** 20th CENTURY AMERICAN FICTION: THE MODERN AGE
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.

Your writing assignments will be

a brief one-page (250- or 300-word) comment paper for the first eleven weeks. I’ll take the top six grades for 50% of your grade)

an analytic paper (10-15 pages) in which you contrast works by two of the authors we have read OR you may choose to rewrite and expand two of your one-page comment papers (20% of your grade). This paper is due at the end of the semester.

an essay-based take-home final exam (30% of your grade)

We’ll read these works of fiction in relation to brief essays by scholars on various aspects of American culture, drawn from a collection edited by Bruce Burgett and Glenn Hendler, Keywords for American Cultural Studies (New York: New York U Press, 2007). The one-page comment papers will select a keyword from this collection and link the week’s text to it.

REQUIRED TEXTS
These are the following texts we’ll read:

2. Willa Cather, O Pioneers! (1918) Oxford: 978-0199552320
3. Jean Toomer, Cane (1923) Liveright: 978-0871401519
5. William Faulkner, As I Lay Dying (1929) Vintage: 978-0679732259
6. Nathaniel West, Miss Lonelyhearts (1929) New Directions: 978-0811292152

ENGL 462 ENGLISH RESTORATION AND 18TH CENTURY DRAMA (3 CR)

462 – 001 INSTRUCTOR: Chandler

COURSE DESCRIPTION
If “the news of the day is what people say,” then the drama of the 1660s through the 1780s – a period that saw the first flourishing of print journalism and opinion writing – is especially interesting for the ways it channeled sociopolitical issues through stylized dialogue. When we study this body of work, we have to consider not only who’s talking to whom, but what is being put into dialogue with what: for example, the ways in which social mobility is supposed to “speak to” courtship conventions. We will be looking, in particular, for ways to describe how humor – the structure of jokes, the perceived justice of certain kinds of humiliation, and plot lines involving deception and subversive deals – evolved over the course of a century. We will also think about how stage conventions were in dialogue with key developments in fiction and poetry, and about how literary commentators of the period – Dryden, Fielding, Johnson, Goldsmith, and others – perceived those relationships.

The required anthology will be supplemented with texts on reserve. A short, inexpensive novel by Goldsmith, one of the playwrights we’ll be studying, is included for its relevance to stage conventions.

COURSE REQUIREMENTS
Undergraduate students: Weekly response papers and in-class writings; midterm and final; two 6-8-page papers.
Graduate students: same requirements but with two conference-length papers.

REQUIRED TEXTS

TOPIC: MODERN AMERICAN DRAMA
Although the history of American drama dates from pre-Revolutionary days, recognition of American drama came after WWI with Eugene O’Neill, known as one of the most notable playwrights writing for the American stage. After WWII, Tennessee Williams Arthur Miller, and Edward Albee continued to address the social complexity of American life: its individualism, capitalism, regionalism, classism, racism, sexism, ageism and so forth. Therefore, this course entails an examination of these three American dramatists who attempt to employ the stage to give voice to these “political” issues from a distinctly “American” perspective.

COURSE REQUIREMENTS
All students: 12 Analyses (3 pages plus/ 15 pts.ea./ total 180 pts)
Undergraduates: One final paper, a modified version of an analysis, including at least 5 secondary sources, 10 pages minimum in length (100 pts).

Graduate students: One mid-length annotated bibliography, one twenty minute presentation on the play of your choice replete with class outline and an abridged version of the annotated bibliography and a conference paper 12 to 15 pages in length (100 pts. total).

Two absences are permitted; more than three will result in your grade being lowered (e.g. B to B-). All absences beyond two require documentation.

Assignments—readings, analyses and paper—must be completed by the designated due dates. Only typed material is graded. Simply put, no late work will be accepted after the discussion of the text analyses. If you are absent, have someone place it under my door or turn it into the English office. Computer problems are not an acceptable reason for late work. Although our class is rather large, class participation is also encouraged!

REQUIRED TEXTS
Eugene O’Neill
Anna Christie Dover ISBN: 0-486-29985-6

Tennessee Williams
A Streetcar Named Desire Dramatists Play Service ISBN: 0-8222-1089
Suddenly Last Summer Dramatists Play Service ISBN 0-8222-1094-0

Arthur Miller
A View from the Bridge Dramatists Play Service ISBN:0-8222-1209-9
After the Fall Dramatists Play Service ISBN 0-8222-0010-4

Edward Albee
Three Tall Women, Dramatists Play Service ISBN# 978-0-8222-1420-5
The Goat, or who is Sylvia? Dramatists Play Service ISBN# 978-8222-1976-7
ENGL 471  SHAKESPEARE I (3 CR)

471 – 001  INSTRUCTOR: Lamb

COURSE DESCRIPTION

TOPIC:  THE EARLY PLAYS, HISTORIES AND COMEDIES
The texts for the term are the Signet editions of the following plays: Richard II, Henry IV pt. 1, Henry VI pt 2, Comedy of Errors, Twelfth Night, Merry Wives of Windsor. For the history plays, you will also need Peter Saccio’s Shakespeare English Kings. The history plays trace the evolution of a nation from a stable, feudal hierarchy to a more modern political world where power depends on the consensus of the governed, gained through the charisma (more than the legal right) of the king. The history plays explore power and politics from a theatrical perspective. What are the implications of a “theatrical” view of history? These plays also explore class structure, especially through Falstaff and Jack Cade. How are the lower classes represented in these plays? In the early modern period, comedies were defined as plays ending in marriage rather than plays meant to make audiences laugh. The comedies we are reading also all concern issues of class structure. What does status depend on? What are the relationships between employers and employees (ie “servants”)? What do these relationships reveal about their societies?

COURSE REQUIREMENTS
There will be two tests and a final exam, two papers of about 7-10 pp. in length, and for each play there will be a quiz, a summary of an essay on reserve, and a response.

REQUIRED TEXTS
Signet editions of the following plays:
William Shakespeare, Richard II, 0451527194
William Shakespeare, Henry IV pt. 1, 0451521307
William Shakespeare, Henry VI pt 2, 0451529847
William Shakespeare, Comedy of Errors, 0451528395
William Shakespeare, Twelfth Night, 9780451526762
William Shakespeare, Merry Wives of Windsor, 9780451529961
Saccio, Peter, Shakespeare English Kings, 0195123190 (for the history plays)

ENGL 485A  TEACHING WRITING AND LANGUAGE IN THE SECONDARY SCHOOL (3 CR)

PREREQUISITES:  *Important! If you have not yet been admitted into the TEP program, you need to drop this class and wait to enroll until you have been accepted into the program.

485A – 001  INSTRUCTOR:  Voss

COURSE DESCRIPTION
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.

REQUIRED TEXTS

Selected readings distributed as hard copies or made available online at your LiveText account as Picasa slide shows or pdf files:


ENGL 485B  TEACHING READING AND LITERATURE IN THE SECONDARY SCHOOL (3 CR)

PREREQUISITES: Admittance to Teacher Education Program through CoEHS.

485B – 001      INSTRUCTOR: Jackson

COURSE DESCRIPTION
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
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.
ENGL 492A  CREATIVE WRITING SEMINAR: FICTION (3 CR)

PREREQUISITES: Engl 382 A and B; or consent of instructor

492A – 001  INSTRUCTOR: Townsend

COURSE DESCRIPTION
This course assumes that you have established enough of a familiarity with your imagination that we can “take it to the next level”: we 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.

REQUIRED TEXTS
None

ENGL 492B  CREATIVE WRITING SEMINAR: POETRY (3 CR)

PREREQUISITES: Engl 382 A and B; or consent of instructor

492B – 001  INSTRUCTOR: Jordan

COURSE DESCRIPTION
This is an advanced level poetry writing class designed for students with poetry writing experience who wish to generate new poems while furthering their knowledge of craft and poetic technique.

As you should have already taken Introduction and Intermediate Poetry Writing, this class will focus mostly on writing and workshopping poems in which students will demonstrate effective writing, writing of a quality which will result in the student being accepted into an MFA Graduate program. However the class will also study the technique of several contemporary poets and students will be expected to adapt those techniques to their writing. This class also works under the assumption that good writers read widely and enjoy reading thus students in this class will be expected to read many contemporary poems and books of poetry.

REQUIRED TEXTS
TBD

ENGL 493  SPECIAL TOPICS - THE BEAT GENERATION (3 CR)
COURSE DESCRIPTION
We will be undertaking an intensive examination of some of the most significant writings of this famous and controversial group of American authors.

COURSE REQUIREMENTS
Conscientious attendance and participation
Two substantive essays
Midterm and final examinations

REQUIRED TEXTS
Riprap and Cold Mountain Poems by Gary Snyder, Counterpoint ISBN 1593760159
The Dharma Bums by Jack Kerouac, Penguin ISBN 0140042520
Cranial Guitar by Bob Kaufman, Coffee House Press ISBN 1566890381

And selected handouts

ENGL 493 SPECIAL TOPICS - IRISH WOMEN WRITERS (3 CR)

COURSE DESCRIPTION
This course is designed to give you an overview of writing by, and about, Irish women. Through an examination of works by key authors such as Maria Edgeworth, Somerville and Ross, Elizabeth Bowen, Eavan Boland, Edna O’Brien, and Nuala Ní Dhomhnaill, we will explore issues of family, nationalism, sexuality, the body, feminism, language, religion, and class.

REQUIRED TEXTS
Peggy O’Brien, ed. Wake Forest Book of Irish Women’s Poetry
Publisher: Wake Forest University Press (September 1999)

Maria Edgeworth. Castle Rackrent
Publisher: Oxford University Press, USA; New edition (July 15, 2009)

Louise deSalvo, ed. A Green and Mortal Sound
Publisher: Beacon Press (September 10, 2001)

Elizabeth Bowen. The Last September
Edna O’Brien. *Down By The River*
**Publisher:** Plume (March 1, 1998)
**ISBN-10:** 0452278775, **ISBN-13:** 978-0452278776

Éilís Ní Dhuibhne. *The Dancers Dancing*
**Publisher:** Blackstaff Pr; 2 edition (December 31, 2007)
**ISBN-10:** 0856408069, **ISBN-13:** 978-0856408069

Alan Richardson, ed. *Three Oriental Tales*
**Publisher:** Wadsworth Publishing; 1 edition (January 2002)
**ISBN-10:** 0618107312, **ISBN-13:** 978-0618107315

Edith Somerville and Martin Ross. *The Real Charlotte*
**Publisher:** BiblioBazaar (November 11, 2009)
**ISBN-10:** 1116464225, **ISBN-13:** 978-1116464221

**Reserve:** Work of Eibhlín Dubh Ní Chonaill, Mary Leadbeater, Asenath Nicholson, nineteenth-century nationalist poets, Lady Gregory, Marie Jones, Marina Carr (do not need to order)

**ENGL 494 CULTURAL ANALYSIS AND CINEMA (3 CR)**

**494 – 001 INSTRUCTOR: Williams**

**COURSE DESCRIPTION**

**TOPIC: STYLE AND MEANING IN FRENCH AND HONG KONG GANGSTER FILMS**

Following the tradition of the previous Eng. 494 class on the British Gangster film, this class intends to examine the stylistic elements comprising the work of Jean-Pierre Melville (1917-1973) and its influence on the Hong Kong films of Johnnie To (1955– ). Although never officially a part of the French New Wave, Melville’s work influenced not only a new group of French directors but also Americans such as Walter Hill in his 1978 FILM DRIVER co-starring Ryan O’Neal, Isabelle Adjani, and Bruce Dern but also Hong Kong directors such as John Woo and Johnnie To. Although John Woo has frequently expressed his interested in making a version of Melville’s classic gangster film THE RED CIRCLE, it now seems more likely that Johnnie To will film it especially since his 2009 film VENGEANCE stars Johnny Hallyday in a role originally intended for Melville’s key star player Alain Delon.

The class will begin by screening TWO of the key 1950s gangster films by Jacques Becker TOUCHEZ PAS AU GRISBI (1954) and Jules Dassin (RIFIFI, 1955) before moving on to a diverse number of Melville films such as LA SILENCE DE LA MER (1949), BOB LE FLAMBEUR (1956), LE DOLOUS (1962), LE DEUXIEME SOUFFLE, (1966) LE SAMOURAI (1967) L’ARMEE DES OMBRES (1969), LE CERCLE ROUGE (1970), and UN FLIC (1972) before comparing to several films by the Milkyway Production Company of Johnnie such as
THE MISSION (1999), PTU (2003), ELECTION (2005), and EXILED (2006). The list may be changed especially if To’s expected version of LE CERCLE ROUGE appears this year.

Assignments will be written essays. Several handouts will be distributed in class.

REQUIRED TEXT

RECOMMENDED TEXT
Timothy Corrigan, A SHORT GUIDE TO WRITING ABOUT FILM. Any edition.

ENGL 495 A SURVEY OF LITERARY CRITICISM (3 CR)

495 – 001 INSTRUCTOR: Humphries

COURSE DESCRIPTION
This course is intended to build a solid textual grounding in current issues of literary criticism, their historical origins, development, and application. It is designed to encourage students to become self-aware and self-critical in their own approach to the analysis of a literary text. The course will proceed along two lines of study: Historical and Analytical. The historical portion of the course will examine the emergence of critical concepts and methods of approach in their cultural context. The analytical portion will move to applied criticism and examine how and why these concepts have been claimed, attacked and/or transformed by successive schools from New Criticism to Post-structuralism.

REQUIRED TEXTS
TBD

ENGL 498 INTERNSHIPS (3 – 9 CR)

PREREQUISITES: Written approval from department and academic unit and enrollment in English degree program or consent of department.

498 7-- Students should use their Instructor’s “700” number for this section.

ENGL 499 READINGS IN LITERATURE AND LANGUAGE (1 - 3 CR)

PREREQUISITES: Prior written departmental approval required. Enrollment in English degree program or consent of department.

499 7-- Students should use their Instructor’s “700” number for this section.
ENGL 500 PROSEMINAR (3 CR)

500 – 001 INSTRUCTOR: D. Anthony

COURSE DESCRIPTION
TOPIC: “LITERATURE AND CULTURE OF THE EARLY REPUBLICAN PERIOD: THE 1790s”
This course will introduce students to the sorts of research methodologies and critical approaches required for doctoral work. However, this course also has a specific focus, the idea here being that a specific topic area will provide us with the necessary traction for pursuing our methodological and critical work.

Here we will examine the large outpouring of literature produced in the wake of the American Revolution. In the main, we will be viewing this material through the lens of the Constitutional Convention in 1787, which is to say that we will be reading this material as a series of allegories about the new political entity “democracy.” Thus, for example, we will read popular narratives about the rake and libertine as stories about the potentially dangerous seductions of democracy, especially as the concept was imported from France in the wake of its own struggles with democracy and revolution. Similarly, we will read early American narratives about the family as allegories for the “national family”—families that are staged in genres such as the gothic novel and the sentimental novel as either failing and imploding via murder and incest, or succeeding and prospering via the creation of an emotionally powerful nuclear family.

Students can expect to encounter some of the more exciting critical works produced in the past ten years or so on nationhood and identity—a body of work that has been influenced by the dramatic changes in today’s post-9/11 political environment. But student can also count on an opportunity to take advantage of dramatic recent changes in electronic resources, and conduct genuinely original research as a compliment to the more canonical material on the syllabus.

REQUIRED TEXTS
TBD

ENGL 502 TEACHING COLLEGE WRITING (3 CR)

502 – 001 INSTRUCTOR: McClure

COURSE DESCRIPTION
This course is designed to introduce graduate students in English to current theory, research, and practice in the teaching of college composition. It 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**
- Participation (Readings, In-class Activities, Reflections)
- Writing Tasks in Multiple Drafts (Writing Profile; Good Teacher)
- Teaching Portfolio w/ Transmittal Letter (Includes Teaching Philosophy)
- Essay on Teaching Writing
- Exams (midterm and final)

**REQUIRED TEXTS**

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

**RECOMMENDED TEXTS:**

**ENGL 502 TEACHING COLLEGE WRITING (3 CR)**

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

**502 – 002 INSTRUCTOR:** Dively

**COURSE DESCRIPTION**
This course is 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.

COURSE REQUIREMENTS
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
Various articles on e-reserve through Morris Library.

** The following are already provided for those who teach in the Writing Studies Program**

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<tr>
<th>ENGL 503</th>
<th>PROFESSIONAL DEVELOPMENT FOR NEW GAs (2 CR)</th>
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<tr>
<td>503 – 001</td>
<td>INSTRUCTOR: McEathron</td>
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<tr>
<th>ENGL 510</th>
<th>RENAISSANCE STUDIES (3 CR)</th>
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<td>510 – 001</td>
<td>INSTRUCTOR: Netzley</td>
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COURSE DESCRIPTION
TOPIC: WHAT HAPPENS IN LYRICS?: 1588-1688
What happens in lyrics? Starting with Jonathan Culler’s contention, revised from Alice Fulton’s, that “narrative is about what happens next; lyric is about what happens now,” this seminar examines how lyric poetry imagines events—in history and in poetry—in order to get at the most basic of literary questions: what does lyric poetry do? Certainly, part of our discussion will revolve around lyric as a form: what formal features distinguish it from other types of verse? Does lyric possess a special relationship, even an a-signifying one, to sound or music? In addition, this seminar will examine whether our modern critical tools accurately represent what these poems attempt. For example, are lyrics even the enunciation of a speaking subject, however fictionalized? Or rather, do they demand that we imagine poetry as issuing from something other than a person, subject, subjectivity? In short, do we install an anachronistic model of the event in lyric when we imagine it as the enunciation of a subject or fictional
This seminar then explores the intersection between these basic formal determinations and lyrics’ presentation of events, happenings, occurrences, and history in early modernity.

The century under consideration here is dotted with pivotal, catastrophic turning points, from the defeat of the Armada, to the Gunpowder Plot, to the beheading of Charles I, to the Restoration, to the Great Fire, to the “Glorious” Revolution. Thus, although one should certainly hear echoes of Alain Badiou, Blanchot, and Deleuze in this seminar’s focus on the concept of the event, it is primarily concerned with how early modern religious verse imagines cataclysmic, catastrophic, dramatic, or pivotal events—and whether these events can even by said to “happen” in these lyrics. To this end, we will read the entire lyric output of six authors—Mary Wroth, John Donne, Ben Jonson, George Herbert, Robert Herrick, John Milton, and Andrew Marvell—as well as a smattering of other lyricists from the seventeenth century, most notably Thomas Carew, Margaret Cavendish, Richard Crashaw, and Thomas Traherne. Critical readings for the course will focus on formal engagements with lyric and accounts of poetry’s relationship to, use of, and conceptual resistance to historical events.

**COURSE REQUIREMENTS**

Four short analysis papers, one oral presentation, one seminar paper.

**REQUIRED TEXTS**


**ENGL 539  AMERICAN LITERATURE AFTER 1900  (3 CR)**

**539 – 001  INSTRUCTOR: Brunner**

**COURSE DESCRIPTION**

**TOPIC: BLUES, NOIR, DOCUMENTARY: INDIGENOUS FORMS IN AMERICAN CULTURAL STUDIES**

Certain ways of presenting material are so quickly and easily understood that they have become forms that are virtually invisible. We all understand what the blues is about, we know how to follow the crime story that has a noir twist, and we trust the information presented to us in a documentary. These three appear, as much as anything can in our time, as “indigenous” forms – forms so clearly rooted in our relationship with everyday experience, with popular art, and with the general culture that they are powerful tools to think with. Yet as familiar as they are, each one also has its own set of expectations; each one directs its users to move along certain lines. This allows each form to flex itself, even to break from its rules and act transgressively – an activity that only increases its usefulness.
In short, these are the very forms we might well be studying. We should have a sense of where they originated, of why some writers championed them, of how they were modified by later writers, and what their great moments were. We should seek out and pay attention to any texts that combine two or more of them, for such texts would perhaps acquire special value in a future where later generations may look back to the twentieth century to see how such powerful mechanisms first evolved (much as we examine the early Renaissance in Italy for the origin of the sonnet, or the romantic poets from the beginnings of first-person autobiographical verse). And these forms seem especially pertinent in a time of cultural studies. As the 2008 President of the American Studies Association Philip Deloria noted in his Presidential Address, “Broadway and Main: Crossroads, Ghost Roads and the Paths to an American Studies Future,” texts that cross over, that move between areas, act as shuttles or relays for shaping and conveying new understandings. (Not coincidentally, Deloria introduces his talk with the example of blues master Robert Johnson whose startling sense of “intersections and crossroads” make them places to meet one’s own devils and vanquish them.)

I don’t expect to be conjuring devils at midnight in this course – what students do in their spare time is, of course, up to them – but I want to set it up so that we have an equal amount of time to understand the origin and evolution of each of these forms, and also study some texts that seem to me to bring aspects of all three together. Those three writings reflect each of the main impulses in traditional literary thought even as each one unfolds against a backdrop of twentieth century history: Tony Kirchner’s Angels in America Part I (1992) is a work of drama that is also an elegiac narrative that reveals a series of cover-ups and exposes the stories that cannot be told in a time of immense danger; Colson Whitehead’s John Henry Days (2007) imagines how the past has been packaged, what has been lost in that process, and what might still be retrieved from it; and Natasha Tretheway’s Belloq’s Ophelia (2000) is an extended poetic sequence set in the brothels of New Orleans that mingles turn of the century photography with the sonnet sequence and celebrates a modernist triumph over traditional roles for women. All three texts operate, it seems to me, by drawing on elements of the blues, noir and documentary; the more we understand these texts as crossroad-pieces that relay information and shuttle it into powerful new formations, the more impressive they become as groundbreaking works.

At its simplest, the seminar prepares us to read just those three texts. In the process, of course, we also read a number of other works by other writers, and we also examine art in other media and assemble a basic knowledge of these forms as they evolve over the decades. Some of the other pieces we read or examine or research are listed below according to each category. (We won’t read all these pieces, but class members will examine and report on some of them to the class, according to their own interests.)

Blues. We’ll listen to early blues performances such as Mamie Smith’s 1920 “Crazy Blues” that was a surprise hit (selling 75,000 records in one month). We’ll read Adam Gussow’s analysis of the Smith song in Seem Like Murder Here and follow the story of blues recordings in William Kenney’s Recorded Music in American Life. We’ll look with care at Langston Hughes’s blues poems as pioneering works in establishing blues form. Kevin Young’s recent anthology, Blues, is a brief but remarkably diverse collection of writings with work by Jack Kerouac, Marilyn Chin, Billy Collins, Sonia Sanchez, and Yusef Komunyakaa. We’ll consider two short novels that work through brief chapters of lyrical prose – both much-neglected writings: Gwendolyn Brooks’s Maud Martha (1952) and Evan S. Connell’s Mrs Bridge (1959). We’ll consider political characterizations of the blues by Angela Davis and formalist descriptions by Steven Tracy; we’ll place the blues in context through recent research that shows the historical
tendency to criminalize the African American, and we’ll ask if the blues is related to the “ugly feelings” that Sianne Ngai argues reveal symptoms of political distress.

Noir: We’ll locate origins of noir in the hard-boiled detective tales of Dashiell Hammett in Black Mask and read Erin Smith’s analysis of their working-class roots. We’ll admire the new sophistication Raymond Chandler brought to the form and compare James Cain’s Double Indemnity with Chandler’s movie script (along with examining the movie). With James Naremore’s More than Night as an invaluable guide, we’ll watch noir evolve in striking directions after World War II, viewing Phantom Lady as one example from many. We’ll read Patricia Highsmith’s short stories. We’ll track noir in poetry as it moves from the 1930s (Kenneth Fearing) to the 1950s (Wendell Kees) to the 1980s (Lynda Hull) to the 1990s (Kevin Young). We’ll carefully consider a postmodern variant, Paul Auster’s City of Glass as adapted as a graphic novel by Paul Mazzuchelli. We’ll consider recent depictions of noir that originated as graphic novels, such as A History of Violence. And we’ll close with a nod toward fiction in Michael Chabon’s The Yiddish Policeman’s Union (2007) and a contemporary poetic sequence, I Have to Go Back to 1994 and Kill a Girl, Karyn McGlynn’s 2009 debut collection of poetry.

Documentary. We’ll consider the early days of photography as the breeding-ground for documentary, including works by Jacob Riis and Paul Strand; we’ll contrast Walker Evans’s dispassionate analysis with Margaret Bourke-White’s emotional record. We’ll read William Stott’s seminal 1970 study of documentary realism in the 1930s, but work largely with Paula Rabinowitz’s 2002 study entitled Black & White & Noir: America’s Pulp Modernism, an analysis that weaves threads between noir and documentary. We’ll consider Muriel Rukeyser’s pioneering documentary poem, The Book of the Dead but also work with examples of fictional nonfiction that expand the scope of the documentary, such as Truman Capote’s In Cold Blood.

REQUIRED TEXTS
We’ll work, as much as possible, with writings available on e-reserve, but the following should be acquired, as we’ll use them intensely. They are listed alphabetically.


ENGL 550 MODERN BRITISH FICTION: REPRESENTING THE CITY (3 CR)

550 – 001 INSTRUCTOR: Molino

COURSE 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 the 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. Our careful reading of each of these novels will be enhanced by readings by critics and theorists as varied as de Certeau, Henri Lefebvre, V.S. Naipaul, Raymond Williams, Peter Ackroyd, Peter Farrell, Ford Maddox Ford, and Stuart Hall.

COURSE REQUIREMENTS
A critical/research paper (20-25 pages), in class presentations, and/or discussions of texts complementing those assigned to the entire class.

REQUIRED TEXTS
Virginia Woolf, *Mrs. Dalloway* (Harcourt 0151009988)
John Lanchester, *Mr. Phillips* (Penguin 0140298363)
Andrea Levy, *Small Island* (Picador 0312424671)
George Gissing, *New Grub Street* (Oxford 0199538298)
Samuel Selvon, *The Lonely Londoners* (Longman 0582642647)
Iris Murdoch, *Under the Net* (Penguin 01400014454)
Maureen Duffy, *Capital: A Fiction* (Random House 1860468306)
Zadie Smith, *White Teeth* (Vintage 0375703861)
Ian McEwan, *Saturday* (Anchor 1400076196)

ENGL 589 READINGS IN LITERATURE AND LANGUAGE (3 – 12 CR)

PREREQUISITE: Prior written departmental approval required. Enrollment in an English degree program or consent of department.

589 7-- Students should use their Instructor’s "700" number for the section.

ENGL 592 CREATIVE WRITING SEMINAR (4 CR)

592 – 001 INSTRUCTOR: Townsend
COURSE DESCRIPTION

TOPIC: FICTION
This course will follow the workshop format.

REQUIRED TEXTS
None

<table>
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<tr>
<th>ENGL 592</th>
<th>CREATIVE WRITING SEMINAR (4 CR)</th>
</tr>
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<tbody>
<tr>
<td>592 – 002</td>
<td>INSTRUCTOR: Jones</td>
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COURSE DESCRIPTION

TOPIC: POETRY
This course will be a workshop that will involve both the study and practice of poetry writing, with a special emphasis on voice, craft, and imagination.

COURSE REQUIREMENTS
Each week students will be expected to submit a poem to the workshop for discussion, to participate actively in workshop critiques, and to revise their poems throughout the semester.

At the end of the semester students will be expected to submit a portfolio of ten finished poems.

REQUIRED TEXTS
Notes from The Divided Country, Suji Kwock Kim, Louisiana State Univ. Press ISBN-13 978-0807128732

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<th>ENGL 595</th>
<th>INDEPENDENT READINGS (1 – 9 CR)</th>
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PREREQUISITES: Twenty-four (24) classroom credit hours beyond M.A., exclusive of audits and readings. Enrollment in an English degree program or consent of department.

595 7-- Students should use their Dissertation Director's "700" number for the section.

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<tr>
<th>ENGL 597</th>
<th>COMPOSITION THEORY (3 CR)</th>
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<td>597 – 001</td>
<td>INSTRUCTOR: McClure</td>
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COURSE DESCRIPTION
This course acquaints students with theories of composition in two ways: theories of discourse (i.e., attempts to systematically describe variables of human communication and how they interact) and
theories of composing (attempts to systematically describe the ways people write). Students will read both primary and secondary texts of key figures in composition theory including Berthoff, Bizzell, Britton, Bruffee, Christensen, Coles, D'Angelo, Elbow, Emig, Flower, Heath, Kinneavy, Kroll, Lunsford, Moffett, Reither, Shaughnessy, and others. The approach to this course will be both historical and analytical. Assignments will include keeping a journal, two or three major projects, and a final examination.

COURSE REQUIREMENTS
Readings
A series of major assignments (annotated bibliography, dialogue, major paper).
Journal
Final examination
This course is required of Rhetoric & Composition majors

REQUIRED TEXTS
Texts (Required of All Students)

Texts (Required of Assigned Groups)

Texts (Highly Recommended)

Texts (Additional)
In this course, we will delve deeply into a key concept in studies of the novel, asking a series of probing questions: What was “the rise of the novel”? When and where did it occur? What was its social & economic context? How is the modern novel to be distinguished from earlier forms of fiction, especially romance and the epic? Did “the rise of the novel” ever, in fact, take place?

We will focus on histories and theories that take the eighteenth-century British novel as a point of origin and definition; to further this investigation, we will read a handful of novels and short fictional texts. We will pay close attention to the idea that the novel as a modern form is produced by, or reflective of, a new middle class that itself arose in eighteenth-century England. We will also attend to the ways in which the novel was understood and canonized in the eighteenth and nineteenth centuries. We will also consider the application of the concept of the “rise of the novel” to the American and the post-colonial novel. And we will test twentieth- and twenty-first century theories of the novel against the conceptions of and fears about the novel that dominated discussions of the new form in the eighteenth century itself.

We will read Ian Watt’s *Rise of the Novel* carefully, and we will read a number of texts that provide its intellectual context: Weber’s *Protestant Ethic* and some of Marx’s writings on the transformation of the English economy and society in from feudalism to capitalism. We will consider the works of other major theorists of the novel and its origins such as Lukacs, Bakhtin, Benjamin, Moretti, and Jameson. In considering attempts to construct a “post-Watt” theory of the novel, one that escapes or reshapes his influence, we will explore, among other things, gender and female authorship, literary translation, human rights, tragic models of justice, the institutional history of English studies, and the development of theories of character, as alternate paradigms for understanding the novel, its novelty, and its emergence. We will also read a number of works in PDF form via e-reserves and/or blackboard.

**COURSE REQUIREMENTS**
Assignments will include a short paper and presentation on a theory of the novel not on our syllabus, 6 2-3 page responses to criticism and theory, and a 20p seminar paper.
REQUIRED TEXTS
Michael McKeon, Theory of the Novel (Johns Hopkins) 080186397X
Cheryl Nixon, ed., Novel Definitions: An Anthology of Commentary on the Novel (Broadview)
  978-1-55111-646-4
Ian Watt Rise of the Novel (California) 0520230698
Deidre Lynch The Economy of Character (Chicago) 0226498204
Max Weber The Protestant Ethic and the Spirit of Capitalism (Dover rpt of Scribner edition) 048642703X
Samuel Richardson, Pamela ed Keymer (Oxford) 019953649X
Laurence Sterne, Sentimental Journey, ed. Tim Parnell (Oxford) 0199537186
Jane Austen, Northanger Abbey ed Johnson & Davie (Oxford) 019953554X

This is a provisional list; some items may change. Please check before purchasing.

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<th>ENGL</th>
<th>599</th>
<th>THESIS (3 CR)</th>
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PREREQUISITES: Successful completion of 15 hours of graduate work on the Master's degree and consent of the thesis director. Enrollment in an English degree program or consent of department.

| 599 | 7-- | Students should use their Thesis Director’s “700” number for this section. |

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<tr>
<th>ENGL</th>
<th>600</th>
<th>THESIS (1-36 CR)</th>
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<th>ENGL</th>
<th>600</th>
<th>CONTINUING ENROLLMENT (1 CR)</th>
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| 601 | 724 | ALL students will register under this section. |

3/11/10