For explicit information on prerequisites, students should consult the Undergraduate Catalog.

For further information about course offerings, please contact the Department of English.

ENGL 100 BASIC WRITING

COURSE DIRECTOR: Director of Writing Studies

REQUIRED TEXTS:

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

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

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

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

ENGL 101 ENGLISH COMPOSITION I

COURSE DIRECTOR: Director of Writing Studies

REQUIRED TEXTS:

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

PLACEMENT IN ENGLISH COMPOSITION I: ENGLISH 101
To qualify for placement in English 101, students must have completed English 100 with a C or better or have elected to enroll in the course. Students should review “The Student’s Guide to Directed Self-Placement and the English 100/Stretch Program,” which will also help students identify the introductory composition course that corresponds to their interest in, training in, and facility with critical reading and writing. This information is available on the Internet at http://www.siu.edu/departments/english/writing/index.html, from your instructor, or from the Writing Studies office in Faner 2390.
COURSE GOALS
After taking English 101, students should be able to:
• generate good writing using various methods for critical thought, for the development of ideas, for the arrangement of those ideas to achieve a specific rhetorical goal, for the application of an appropriate style, and for revision and editing;
• demonstrate understanding of the ways that language and communication shape experience, construct meaning, and foster community;
• analyze and describe rhetorical contexts and use such descriptions to increase the efficacy of communicative acts; analyze and use the forms and conventions of academic writing, particularly the forms and conventions of argumentative and analytical writing;
• produce texts that demonstrate an understanding of how purpose, process, subject matter, form, style, tone and diction are shaped by particular audiences and by specific communicative constraints and opportunities;
• understand the importance of research to writing, explain the kind of research required by different kinds of writing, and compose effective texts by judiciously using field research, library resources, and sources retrieved from electronic media;
• employ critical reading and listening as a form of invention, efficiently compose reading and lecture notes that are concise and clear, synthesize different and divergent information, and use the integration of information from multiple sources to engage in critical discourse;
• use Edited American English appropriately

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

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

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

Unit One  --  Application Packet: For a professional audience, you will compose a letter of application and a resume in support of an application for employment. Mandatory inclusion in the Portfolio.

Unit Two  --  Response Article: For an academic audience, you will compose a critical response to an academic article that will be assigned by your instructor. Mandatory inclusion in the Portfolio.
Unit Three -- Analysis: For a business audience, you will compose a technical report that evaluates a one-page advertisement (which appears in a magazine that will be assigned by your instructor). Mandatory inclusion in the Portfolio.

Unit Four -- Literature Review: You will synthesize material from a variety of sources about one subject. Optional inclusion in the Portfolio.

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

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

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

Percentages
Small Assignments  20 %
Unit 1 (weeks 1-3) 5%
Unit 2 (weeks 4-7) 5%
Unit 3 (weeks 9-11) 5%
Unit 4 (weeks 14-15) 10%
Portfolio (weeks 12-13) 40%
Exams (week 8, finals week) 15%

The schedule listed here is tentative and subject to change.

ENGLISH COMPOSITION II

COURSE DIRECTOR: Director of Writing Studies

REQUIRED TEXTS:


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

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

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

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

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

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

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

ENGL 119 INTRODUCTION TO CREATIVE WRITING

COURSE DIRECTOR: Staff

REQUIRED TEXTS:
Students should check textbook listing for specific sections at the bookstore.

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

ENGL 120 ADVANCED FRESHMAN COMPOSITION (3 CR)

COURSE DIRECTOR: Director of Writing Studies

PREREQUISITE: Top ten percent of the English section of ACT or the qualifying score on the CLEP test.
REQUIRED TEXTS:

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

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

ENGL 121 THE WESTERN LITERARY TRADITION (3 CR)

COURSE DIRECTOR: Dr. Michael Humphries

REQUIRED READINGS WILL BE SELECTED FROM THE FOLLOWING LIST: *

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

Sophocles. Oedipus the King. or Plato. Symposium.
The Bible (especially Job, Genesis, and the Gospels).
Dante. The Divine Comedy: The Inferno. or Milton. Paradise Lost.
Cervantes. Don Quixote. (selections) or Chaucer. The Canterbury Tales. (selections).
Shakespeare. Othello. or Henry V. or The Tempest. or Twelfth Night.
Voltaire. Candide. or Austen. Pride and Prejudice.
Franklin. Autobiography. or Melville. “Billy Budd.”
Woolf. A Room of One’s Own.


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

The course readings provide an opportunity to help students develop a rational view of the Western literary tradition by studying a variety of recurrent themes and forms. A few such themes may include innocence and divine justice (or punishment), love and sexuality, forbidden or tragic knowledge, and politics (not the least the politics involved in tradition itself). Formally, the readings can be arranged to pose questions about literary forms: epic, tragedy, comedy, parable, and the novel.
This pamphlet 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 Faner 2281, Lentz Hall Learning Resource Center, 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 any of the three Centers for single-visit appointments, which can be made two days in advance, or for regular weekly appointments, which continue for as much of the semester as the student wishes. There is no charge for these visits. Staff 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 2281, (618) 453-6863.

For explicit information on prerequisites, students should consult the Undergraduate Catalog.

For further information about course offerings, please contact the Department of English.

ENGL 204 LITERARY PERSPECTIVE ON THE MODERN WORLD (3 CR)

COURSE DIRECTOR: Director of Writing Studies

REQUIRED READINGS WILL BE SELECTED FROM THE FOLLOWING LIST: *

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

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

*(Toomer. Cane*. Liveright Publishing. ISBN: 0-871401517) may be substituted for *The Waste Land*

During subsequent weeks of the course, instructors will teach three or four works from the following lists:

Ginsberg. *Howl and Other Poems*. City Lights.
Furthermore, instructors of individual sections may supplement the reading requirements listed above with one or two additional works of their own choosing relevant to the historical era and the “theme” of ENGL 204.

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

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

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

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

**ENGL 205 THE AMERICAN MOSAIC IN LITERATURE**

The predominant theme for the American Mosaic in Literature is family life, since family life seems at once to isolate and preserve cultural differences and to provide some means, usually through self-discovery, to resolve conflicts arising from these differences in a reconciliation without loss of identity.

Course Units:  First Encounters;  Captivity, Slavery -- and Escape;  Immigration and City Life; Cultures and Families in Transition.

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

**ENGL 225 WOMEN IN LITERATURE (3 CR) Same as WMST 225**

Course information and requirements available through Women’s Studies.
COURSE DIRECTOR: Director of Writing Studies

Required Text:

*Individual instructors may select a reader; students should check specific section listings at the bookstore.*

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

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

Coursework
- Four Writing Projects (Students will compose four writing projects (of five to ten pages), including one research-based text. These projects will emerge from a composition process in which students apply analytical techniques to invention, development, and revision. The process will also require students to explore potential applications of the writing projects to their disciplines. 70% of grade).
- Small Writing Assignments (Students will regularly compose brief texts and preliminary texts in class and out of class to improve their analytical skills and to prepare their writing projects. Regular small writing will include exercises in analysis, critical responses to readings, short-answer questions, and modeling exercises. The composing process for the writing projects will require invention exercises, rough plans, drafts, and peer-reviews. As students will write in class every day, a portion of this notebook grade will contribute to the class-participation grade. 20% of grade).
- Final Examination (Students will engage in a final examination or project in which they will communicate the results of their analyses of text(s) chosen by the instructor; 10% of grade).
ENGL 291  INTERMEDIATE TECHNICAL WRITING  (3 CR)

NOTE: CHECK “SALUKI-NET” FOR OPEN DAYS AND MEETING TIMES

Course Director-- Director of Writing Studies

Required Texts:

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

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

Coursework
• Five Assignments (Each involving invention, drafting, revising, and editing; 50% of grade).
• In-Class Assignments (Includes assessing rhetorical situations, dictation, and responses to readings; 20% of grade).
• Collaborative Project 20%
• Final Examination (Students will have two hours to demonstrate their knowledge by choosing from a list of rhetorical situations, assessing the situation, and chronicling the process an individual or group would go through to produce the appropriate, final document; 10% of grade).
This pamphlet 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 Faner 2281, Lentz Hall Learning Resource Center, 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 any of the three Centers for single-visit appointments, which can be made two days in advance, or for regular weekly appointments, which continue for as much of the semester as the student wishes. There is no charge for these visits. Staff 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 2281, (618) 453-6863.

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

ENGL 300 INTRODUCTION TO LANGUAGE ANALYSIS (3 CR)

PREREQUISITES: Engl 102; or Engl 120; or equivalent

ENGL 300 – 1 VOSS

REQUIRED TEXTS:


Additional readings I will distribute in paper, or make available through email.

Course Description:

ENGL 300-001 (grammar for education majors) deals with the nature of language and linguistic inquiry. We will begin this course at the “wrong end” - instead of talking about good grammar or the history/development of grammar first, we will examine what we consider “wrong English”: We will learn why students often tend to write ENGFISH, we will talk about dialects and slang of certain groups of society, and investigate the characteristics of exceptional languages, such as African American English or “Ebonics,” “Chinglish,” etc. In this frame, we will discuss specific problems of minority students as L2 learners (ESL), and how they can be met by adequate teaching strategies or tutoring.

Then, we are going to delve into the language acquisition of children. In this context, we will also explore language learning of children with certain disabilities, such as Down Syndrome, autism, or Tourette syndrome. Remember that you might encounter students with one or the other of these characteristics during your career as teachers.
Having analyzed the perceived differences from Standard English, we will define what makes a good writer with regard to an academic audience. From here on, we will deal with a brief evolution and historical context of the English language, involving a general linguistic introduction to semantics, syntax, morphology, phonology, and etymology.

Then, we will evaluate our own writing styles, and calculate the “readability” of our products according to different scientific methods. For this exercise, we will analyze writing samples we have created in the course of the unit.

Throughout the course, we will improve our own grammar capabilities through mini lessons, activities, and quizzes. In lesson plans, we will show that we possess the necessary pedagogical and psychological means to convey our knowledge to our students (who might or might not enjoy the topic of grammar).

**Course Objectives according to NCATE standards (National Council for Accreditation of Teacher Education):**

ENGL 300-001 students will:

- Demonstrate and apply knowledge of basic linguistic concepts and terminology related to phonology, morphology, and syntax; NCTE/NCATE 3.1.7
- Recognize and analyze the constituents of a sentence and their grammatical functions; NCTE/NCATE 3.1.7
- Develop analytic competence in using the tools of grammatical analysis to improve abilities in other areas, such as critical thinking, writing, and editing; NCTE/NCATE 2.4
- Demonstrate knowledge of language including history and grammatical systems; acquisitions and development; and regional and ethnic dialects as expressions of cultural diversity in America; NCTE/NCATE 3.1.5, 3.1.3
- Reflect on the impact of cultural, economic, political, and social environments on language and demonstrate respect for speakers of subsequent variations; NCTE/NCATE 3.1.5, 3.1.3
- Demonstrate proficiency in developing lessons in grammar; NCTE/NCATE 4.1, 3.1.1

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

**PREREQUISITES:** Engl 102; or Engl 120; or equivalent

**300-2  VOSS**

**REQUIRED TEXTS:**


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

**Course Description:**

ENGL 300-002 (general grammar course) deals with the nature of language and linguistic inquiry. In contrast to ENGL 300-001 which is designed for education majors, this course does not focus that much on teaching methodology, but rather on the improvement and refinement of our own grammatical expressiveness.
We will begin this course at the “wrong end” - instead of talking about good grammar or the history/development of grammar first, we will examine what we consider “wrong English”: We will learn why students often tend to write ENGFISH, we will talk about dialects and slangs of certain groups of society, and investigate the characteristics of exceptional languages, such as African American English or “Ebonics,” “Chinglish,” etc. In this frame, we will discuss specific problems of minority students as L2 learners (ESL). We will also learn about the mission statement of the Writing Center, and the one-on-one work of tutors with students (editing unit).

Throughout the course, we will enhance our own grammar capacities through mini lessons, (online) quizzes, and lectures.

Then, we are briefly going deal with the language acquisition of children. In this context, we will explore language learning of children with certain disabilities, such as Down Syndrome, autism, or Tourette syndrome.

Having analyzed the perceived differences from Standard English, we will define what makes a good writer with regard to an academic audience. From here on, we will deal with a brief evolution and historical context of the English language, involving a general linguistic introduction to semantics, syntax, morphology, phonology, and etymology.

Then, we will evaluate our own writing styles, and calculate the “readability” of our products according to different scientific methods. For this exercise, we will analyze writing samples we have created in the course of the unit.

In a final research project, we will analyze a grammatical topic by administering an online survey to audiences of your choice as group projects, and then evaluate the findings from these shared data pools in a publishable and grammatically correct research essay (a different one per student).

Course Objectives:
ENGL 300-002 students will:

- Demonstrate and apply knowledge of basic linguistic concepts and terminology related to phonology, morphology, and syntax; NCTE/NCATE 3.1.7
- Recognize and analyze the constituents of a sentence and their grammatical functions; NCTE/NCATE 3.1.7
- Develop analytic competence in using the tools of grammatical analysis to improve abilities in other areas, such as critical thinking, writing, and editing; NCTE/NCATE 2.4
- Demonstrate knowledge of language including history and grammatical systems; acquisitions and development; and regional and ethnic dialects as expressions of cultural diversity in America; NCTE/NCATE 3.1.5, 3.1.3
- Reflect on the impact of cultural, economic, political, and social environments on language and demonstrate respect for speakers of subsequent variations; NCTE/NCATE 3.1.5, 3.1.3
ENGL 301 INTRODUCTION TO LITERARY ANALYSIS (3 CR)

PREREQUISITES: Engl 102; or Engl 120; or equivalent

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

301-001 - WILEY

Required Texts:

301-002 - MOLINO

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

Required Texts:

301-004 - DOUGHERTY

REQUIRED TEXTS:
ENGL 302A  EARLY BRIT LITERARY HISTORY (3 CR)

PREREQUISITES:  Engl 102; or Engl 120; or equivalent

302A – 001  COLLINS

Requirements include regular attendance, on-time submission of all papers, attentive reading and preparation of assigned material, and full participation in class discussion. Required writing includes three critical-analytic papers, each around five pages long (45% of final grade), plus occasional quizzes and in-class writing (10% of final grade). There will be three examinations (45% of final grade): one on the Middle Ages, one on the Sixteenth Century, and one on the Early Seventeenth Century.

REQUIRED TEXTS:


W.W. NORTON SPECIAL BUNDLE ISBN for Vol A and Vol B : 978-0393164008

302A – 002  NETZLEY  Literary History of Britain: Beowulf to the Civil War

Description:
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
   Andrew Marvell, Poems
   John Donne, Songs and Sonnets/Divine Poems
   Julian of Norwich, A Book of Showings
   Margery Kempe, The Book of Margery Kempe
   Aemelia Lanyer, Salve Deus Rex Judaeorum
   George Herbert, The Temple
   Richard Crashaw, Carmen Deo Nostro

Requirements:
Three major papers (5-7 pages), one on each unit, 10 reading quizzes, and one comprehensive final examination.

REQUIRED TEXTS:

W.W. Norton ISBN: SPECIAL BUNDLE - BOTH TEXTS:

ENGL 302B MID BRITAIN LITERARY HISTORY (3 CR )

PREREQUISITES: Engl 102; or Engl 120; or equivalent

302B – 001 CHANDLER

Required Texts:
The Norton Anthology of English Literature, Eighth Edition:
   Volume E, The Victorian Age ISBN: 0-393-92721-0
SPECIAL BUNDLE (All 3 volumes) ISBN: 978-0393164183

Assignments: Reading quizzes; three 3-5-page papers; midterm and final.
302B – 002   COLLINS

Requirements include regular attendance, on-time submission of all papers, attentive reading and preparation of assigned material, and full participation in class discussion. Required writing includes three critical-analytic papers, each around five pages long (45% of final grade), plus occasional quizzes and in-class writing (10% of final grade). There will be three examinations (45% of final grade): one on the Restoration and the Eighteenth Century, one on the Romantic Period, and one on the Victorian Age.

Required Texts:
The Norton Anthology of English Literature, Eighth Edition:
   Volume E, The Victorian Age ISBN: 0-393-92721-0
SPECIAL BUNDLE (All 3 volumes) ISBN: 978-0393164183

ENGL  303  EARLY US LITERARY HISTORY ( 3 CR )

PREREQUISITES:  Engl 102; or Engl 120; or equivalent

<table>
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<tr>
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<th>Time</th>
<th>Location</th>
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<td>Wells</td>
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This course provides an introduction to several important forms of literature characteristic of the 18th and 19th-century United States. 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.

Graded work will likely include weekly reading quizzes, two short papers, and a final exam. Participation and attendance will also figure into the final grade.
REQUIRED TEXTS:
- Sedgwick, Hope Leslie
- Whitman, Leaves of Grass (1855 ed.)
- Jacobs, Incidents in the Life of a Slave Girl
- Twain, Pudd’nhead Wilson
- Various, Anthology of American Literature (Special Ed for Prof. Wells)

All information provided on ILP web-site.

ENGL 304 i THE POLITICS OF EMPIRE (3 CR)
PREREQUISITES: Engl 102; or Engl 120; or equivalent

Textbooks will be announced when instructor is assigned

ENGL 305 LIT. HISTORY OF BRITAIN & THE U.S. - 1900 TO PRESENT (3 CR)
PREREQUISITES: Engl 102; or Engl 120; or equivalent

305 – 001 BOGUMIL

Objective:
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.

Requirements:
9 Analyses (3 pages plus/ 10 pts ea./ total 90 pts); 2 tests (quotation identification and explication/ 10 quotations worth 10 pts ea/ 100 pts per test/ total 200 pts.) ; (Total 290 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!

Required Texts:

Course packet of Notes is available at Copies and More.  Handout of Eliot’s “The Lovesong of J Alfred Prufrock” given. Some homework assignments are included exclusively in the course packet. You will be expected to bring the packet to class regularly.

**ENGL 305 MODERN BRIT/US LITERARY HISTORY (3 CR)**

**PREREQUISITES:**  Engl 102; or Engl 120; or equivalent

305 – 860  KLAYER  All information provided on ILP web-site.

**ENGL 307 I FILM AS LITERARY ART (3 CR)**

**PREREQUISITES:**  Engl 102; or Engl 120; or equivalent

307i – 001  WILLIAMS

**TOPIC:**  THE AMERICA OF JOHN FORD.

This class aims to examine the contributions of John Ford (1894-1973) to American Cinema. Often described as the "poet of cinema", Ford and his work span the period from Hollywood silent film to the beginning of the end of the studio system in a career lasting for nearly fifty years. Although usually described as a conservative talent, Ford's films really reveal the contradictions and tensions in his vision of America that cannot be simply categorized as moving from a positive to a negative vision. In many ways, his films offer a mirror upon American society in terms of the contrast between affirming the ideal and recognizing deep problems that will never be resolved in his time or ours.

Films screened on DVD will include relevant examples from his silent work to films such as PILGRIMAGE (1933), STAGECOACH (1939), THEY WERE EXPENDABLE (1945), MY DARLING CLEMENTINE (1947), FORT APACHE (1948), SHE WORE A YELLOW RIBBON (1949), THE QUIET MAN (1952), THE SUN SHINES BRIGHT (1953), THE SEARCHERS (1956), SERGEANT RUTLEDGE (1960), THE MAN WHO SHOT LIBERTY VALANCE (1962), and the rarely seen 7 WOMEN (1965).

**Course requirements** include four detailed papers.

**REQUIRED TEXTS:**

ENGL 325  BLACK AMERICAN WRITERS (3 CR)

PREREQUISITES: Engl 102; or Engl 120; or equivalent

325 - 1  FOX

Detailed examination of selected works of poetry, nonfiction, fiction and drama by major African American authors.

REQUIRED TEXTS:

McKay, Claude *Banjo* 1970 0-15-610675-2 Harvest
Wilson, August *Ma Rainey's Black Bottom* 1985 0-452-26113-9 Plume / New American Library
Hurston, Zora Neale *Jonah's Gourd Vine* 1990 0-06-091651-6 HarperPerennial
Morrison, Toni *Jazz* 1993 0-452-26965-2 Plume/Penguin

ENGL 352  FORMS OF POETRY (3 CR)

PREREQUISITES: Engl 382a or consent of instructor.

352 – 1  JOSEPH

Course Description:
In this class we will study formal poetic techniques in order to learn the fundamental principles that poets use to create poetry. We will practice those techniques in a series of exercises that will allow us to explore different forms of poetry from English, Italian, French, African-American, Asian, and Arabic traditions. This class will give you a basic understanding of poetic form, which you can draw upon as you continue to write poetry. Class Requirements: A portfolio of 12 poems, written over the course of the semester, (and in the following forms: blank verse, Italian sonnet, English sonnet, villanelle, sestina, pantoum or rondeau, blues poem, ghazal, haiku, syllabic poem or cinquain, free verse or prose poem, occasional verse poem), memorization and public recitation of a poem before the class, a two to three page paper on the poem you recited (due with portfolio), two quizzes, class participation.

REQUIRED TEXTS:

ENGL 365  SHAKESPEARE  ( 3 CR )

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

365 – 1, 2 and 3  LAMB

The texts for the term are the individual paperback Signet editions of the plays we will be reading: *Taming of the Shrew, Much Ado About Nothing, Henry V, Hamlet, Othello, Winter’s Tale.* These plays work roughly in pairs. The comedies *Taming* and *Much Ado* explore the situation of non-conforming women in early modern society. The history play *Henry V* and the tragedy *Hamlet* provide two very different versions of the male protagonist. The romance *Winter’s Tale* reworks the tragedy *Othello* to consider what might lie on the other side of a tragic perspective. After the first class, you are required to bring your text to class, since we will be working with specific passages. We will be averaging six classes per play. Films of these plays are also on reserve in the library, and we will be looking at short snippets of films in class as well.

There will be two tests, an exam, a paper, as well as quizzes and responses for each play.

REQUIRED TEXTS:

Shakespeare  *Taming of the Shrew*  ISBN: 978-0-451-52679-3  Signet
Shakespeare  *Othello*  ISBN: 978-0-451-52685-4  Signet
Shakespeare  *Winter’s Tale*  ISBN: 978-0-451-52714-1  Signet

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

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

381A – 001  SKAGGS

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 TEXTBOOKS:

Textbooks to be announced
381A – 002  TOWNSEND

This course is designed to get you past the “wet feet” stage and more toward the deep end of the pool. The process of creation can be a daunting one, but you should end this semester having become more comfortable in your artistic skin. Though we will read short stories by established writers, workshopping will be the major part of the course: the best learning is doing. We will visit with a different craft element each week.

REQUIRED TEXTS:

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

381B – 002  BENEDICT

A workshop designed to equip students at the intermediate level with the critical tools necessary for the creation and revision of original prose fiction. Students will create new work and critique one another’s work. In addition, students will undertake writing assignments and substantial revisions during the course of the workshop.

REQUIRED TEXTS:
Textbooks to be announced

ENGL  382A  CREATIVE WRITING: BEGINNING POETRY  ( 3 CR )

382-A – 001  SKAGGS

This course is an introductory level poetry writing class, taught in a mixture of discussion, workshop, and lecture format. Students will study various craft issues of importance to poets, learn the vocabulary to discuss poetry, and read contemporary poems carefully with the goal of learning craft techniques and adapting strategies for their own work. Students will generate new poems weekly, revise these poems, copy and recite published poems, and participate actively and fully in workshops and class discussion. A final portfolio, along with a mandatory teacher/student conference, will be due at the semester’s end.

REQUIRED TEXTBOOKS:
Textbooks to be announced

ENGL  382B  CREATIVE WRITING: INTERMEDIATE POETRY

382 B  JORDAN

English 382B is an intermediate level poetry writing class with the prerequisite of English 382A. This class is designed for students with some poetry writing experience who wish to generate new poems while furthering their knowledge of craft and poetic technique. The class will focus equally on studying the technique of several contemporary poets and adapting those techniques to our own writing, writing and workshop of original poems, and learning and using poetic craft. Students will be expected to read many contemporary poems, write poems for workshop and participate fully in
class discussions including putting written comments on their fellow poet’s poems submitted to workshop. This class always fills quickly. If you do not manage to add in, you must do two things: submit a portfolio of your best poetry to my mailbox no later than the first day of class and come to the first class.

*Pay close attention: If you do not come to the first class, you will lose your position in the class to someone wishing to add in.*

**REQUIRED TEXTBOOKS:**


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**ENGL 393 SPECIAL TOPICS: LITERATURE AND LANGUAGE**

**PREREQUISITES:** Department Approval

393 – 001 Ní Mhíocháín

**TOPIC:** IRISH LANGUAGE

“Is fearr Gaeilge bhriste ná Béarla cliste” – Irish saying

Irish is the first official language of Ireland. It is a Celtic language and one of the oldest written languages in the world. This course teaches the basics of the Irish language. It is directed at those who have little or no prior experience in learning Irish. The aim of the class is to develop basic speaking, reading, writing and listening comprehension skills in Irish. The focus of this class will be on *communicating* in the Irish language. Elements of Irish culture will also be explored during the semester.

If you have any queries about this class, please contact Alanna Ní Mhíocháin via email at nimhioca@siu.edu.

**REQUIRED TEXTBOOKS:**


**RECOMMENDED TEXTBOOKS:**


393 – 001 Ní Mhíocháín

**TOPIC:** CONTINUING IRISH

“Is fearr Gaeilge bhriste ná Béarla cliste” – Irish saying

This class is aimed at those who have some prior knowledge of the Irish language. This course will focus on *communicating* in the Irish language. Students will continue to develop their reading, writing, speaking and comprehension skills in the Irish language. Students will be given the opportunity to learn more complex sentence structures and expand their vocabulary. Elements of Irish culture will be addressed in class throughout the semester.

If you have any queries about this class, please contact Alanna Ní Mhíocháin via email at nimhioca@siu.edu.
REQUIRED TEXTBOOKS:

RECOMMENDED TEXTBOOKS:
English 401, Modern Grammars, is NOT a course simply in English grammar. The term grammar is used here in both its definitions—in its broader meaning of the system of rules that governs all aspects of the language and in its narrower meaning of syntax (sentence structure). English 401 will survey the field of linguistics (the study of language and its “grammar”) as it relates to the teaching of written communication in English, with special emphasis on syntax and punctuation. This survey will include brief discussions of phonology, morphology, and semantics. Language acquisition and emergent literacy will be discussed at greater length, as will sociolinguistics, especially African American English. The bulk of the course will focus on English syntax and punctuation and how to effectively teach English syntax and punctuation. We now have over a century of research that tells us in no uncertain terms that the teaching of formal grammar—that is, teaching standard English grammar rules in traditional ways—not only does not improve the quality of one’s writing, reading, or thinking; it can have detrimental effects. Yet, we also know that “errors”—that is, variations from Standard English—especially in formal writing situations, can “mark” the writer as inferior and diminish the effectiveness of her or his writing. So how, then, can we help writers improve their syntax and punctuation and avoid such marking? That will be one of the primary emphases of the course. And in order to understand how to do that, we will need to have a good (though not complete) understanding of English syntax and punctuation.

Course Objectives:
• To help you develop an understanding of the English language and the study of language.
• To help you understand the relationship between spoken language and written language.
• To provide you with a basic understanding of what we know about teaching grammar, punctuation, and spelling in relation to writing improvement.

Required Texts:
• A small course packet of readings and readings that can be found online.
ENGL 412 NON-DRAMATIC LITERATURE: THE RENAISSANCE (3 CR)

Love, Desire, and Faith in the Early Modern Lyric

Is “love poetry” a redundant phrase? That is, is poetry, unlike drama or narrative, always and everywhere about love and desire? This course examines some of the most affectively evocative and, simultaneously, technically complex poetry in the English language—seventeenth-century lyrics—in order to determine the relationship between lyrics and love. Are intensely felt sentiments like love and faith only inadequately approximated by poetry? Or does poetry do something to emotion other than represent it? Obviously then, this course will focus, to a certain extent, on readerly affect, but will also pay considerable attention to the formal and material elements of these poems and how they represent, produce, affect, and even undermine the love and faith that is their purported object. To this end, we will explore the deployment, revision, and function of carpe diem eroticism, Petrarchan sonneteering, and other lyric conventions in seventeenth-century English verse.

In addition to examining the love poetry of the seventeenth century, this course will focus on the use of identical tropes in religious poetry of the period. In other words, do desire and love remain the same when poetry translates these concepts out of the erotic realm and into the religious? Does it even make sense in this period to divide the sacred and the profane, eros and agape? Throughout the course, we will also read a few pivotal critical works on the nature of desire, mainly from Freudian, feminist, and poststructuralist traditions. Our aim in this respect will be to do more than simply apply these theories to early modern texts. Rather, this course will consistently ask how early modern desire reflects on, challenges, or even explicates modern conceptualizations.

Readings
Mary Wroth, *Pamphilia to Amphilanthus*  
Ben Jonson, *Poems*  
Robert Herrick, *Hesperides*  
Thomas Carew, *Poems*  
Andrew Marvell, *Poems*  
Margaret Cavendish, *Poems and Fancies*  

John Donne, *Songs and Sonnets/Divine Poems*  
Aemilia Lanyer, *Salve Deus Rex Judaeorum*  
Richard Crashaw, *Carmen Deo Nostro*  
George Herbert, *The Temple*

Required Texts:

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 445  CULTURAL BACKGROUND: WESTERN LITERATURE  (3 CR)

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:**
- Von Strassburg, Tristan, 1967 VP ISBN: 978-0-140-44098-0

ENGL 448  IRISH LITERATURE  (3 CR)

A survey of Irish literature from the late seventh through the twentieth centuries.

**Required Texts:**
- Thomas Kinsella (tr), *The Tain* (Oxford University Press, USA 2002)
ENGL 451 18TH CENTURY ENGLISH FICTION (3 CR)

451 1 MWF 02:00-02:50 Fanr 2205 Chandler

English 451 surveys the early development of the British novel, from the late seventeenth century through early Romanticism. This is a period in which several distinctive threads in prose narrative – romance, travelogue, crime biography, spiritual allegory, political satire, periodical essays, personal correspondence – came to be re-defined and intermingled, within a literary culture that was being shaped more and more by what Samuel Johnson called a “common” readership.

The first part of the course will show how self-consciously obtrusive fictional narration could be in the late seventeenth and early eighteenth centuries – paradoxically, many critics think, in the service of a new kind of realism, and a new attentiveness to personal experience. The second part will show how later novels refined these tendencies through Sentiment and Gothicism, two sets of aesthetic emphases that served also as theories of society and the psyche. Throughout the course, we will investigate how novelists might have been trying to make a difference in their society by influencing the political and/or moral thinking of their readers.

Required Texts:

ISBN 0192834606

ISBN 0140433139

Samuel Richardson, *Pamela; or, Virtue Rewarded*. Oxford World’s Classics, ed. Thomas Keymer and Alice Wakely.
ISBN 019953649X

ISBN 019283343X

ISBN 0192834703

ISBN 0393971589

ISBN 0192836668

ISBN 0140432566

ISBN 0451530845

Assignments:

For undergraduates – three 4-6-page papers, each requiring one secondary source; 10 brief response papers; midterm and final exams.

For graduates – two 10-12-page papers, each requiring several secondary sources; 10 brief response papers; midterm OR final exam.
This course will emphasize a detailed study of some exemplary 20th century European novels.

**Required Texts:**

**NOTE: THESE ARE THE REQUIRED EDITIONS - VERIFY ISBN BEFORE PURCHASE**

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<td>Rilke, Rainer Maria</td>
<td><em>The Notebooks of Malte Laurids Brigge.</em> 2008.</td>
<td>Dalkey Archive Press</td>
<td>1564784975</td>
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<td>Kafka, Franz</td>
<td><em>The Trial</em></td>
<td>Shocken/Random House</td>
<td>0-8052-0999-9</td>
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<td>Mann, Thomas</td>
<td><em>Doctor Faustus</em></td>
<td>Vintage</td>
<td>0-375-70116-8</td>
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<td>Pasternak, Boris</td>
<td><em>Doctor Zhivago</em></td>
<td>Pantheon/Random House</td>
<td>0-679-77438-6</td>
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<td><em>Snow</em></td>
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ENGL 459A  AMERICAN PROSE: 1900- MID-CENTURY

459A  1  R  06:00-08:30  Fanr 2206  Brunner

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. In the twentieth century, 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 readiness to encourage a readership comfortable with assembling details, assuming events, and devising plot-lines, to participate in extracting different meanings from texts.

REQUIRED TEXTS: These are the titles we will read:

Week 1 / Introduction / Kate Chopin “The Blind Man” (1900) ISBN: ??
Week 2 / Owen Wister, The Virginian (1902) Barnes & Noble. ISBN: 159 208 2363
Week 4 / Willa Cather, My Antonia (1918) Barnes & Noble. ISBN: 159 308 2029
Week 5 / Jean Toomer, Cane (1923) Boni & Liveright. ISBN: 087 140 1517

Your writing assignments will include a brief comment at the beginning of each class on the evening’s reading, a short paper (10-15 pages) in which you contrast works by two of the authors we have read, and an essay-based take-home final exam.
ENGL 464 MODERN BRITISH DRAMA (3 CR)

464 1 W 04:00-06:30 Fanr 1004 Bogumil

In this course, we will read British, Irish, Scottish and Australian playwrights. Our study of these plays will also include situating those texts within relevant historical, political, social, critical and literary contexts.

Requirements: For undergraduate and graduate students—9 analyses (5 pages plus/15 pts. Ea./total 135pts); For undergraduates only: 2 tests (Quotation identification and explication/10 quotations worth 10 pts. ea/100 pts. per test/total 200 pts.) For graduate students only: a mid-length annotated bibliography that entails a survey of a particular playwright’s work and presentation of findings (100 points). Only one absence is permitted, more than two will result in your grade being lowered unless suitable documentation is provided. Assignments—readings, analyses and papers—must be completed by the designated due date. Only types material is graded. Simply put, no late work will be accepted after the discussion of the text.

Required Texts:
Caryl Churchill Drunk Enough to Say I Love You? Theatre Communications 1-555936-311-8
Andrew Bovell After Dinner Currency Press 0868195189
Patrick Marber Closer Dramatists Play Service 0-8222-1722-8
Harold Pinter, Betrayal Grove Press 0802130808
Conor McPherson Four Plays Dramatists Play Service 0-8222-1707-4
Martin McDonagh The Pillowman Dramatist Play Service 0822221004
Bryony Lavery Frozen Dramatists Play Service 082221945X
David Hare, My Zinc Bed Faber 0571205747
Iain F. MacLeod, I was a Beautiful Day Theatre Communications/Nick Hern Books 1-854599135

ENGL 465 MODERN CONTINENTAL DRAMA (3 CR)

465 1 MW 03:00-04:15 Fanr 2205 Klaver

English 465 focuses on European plays of the twentieth century with a strong political component. The topic of the course might be described as “The Politics of Drama, the Drama of Politics.” Students will consider how drama interrogates political views as well as the issue of whether drama itself is a fundamentally political (or ideological), cultural institution. Work required: Undergraduates: 1 research essay (10 pages) (45%), 1 short oral response (5%), midterm (25%) and final (25%) exams. Graduates: 1 research essay (15 pages (MA), 20 pages (PhD)), 1 ten-minute oral presentation, 5 written journal reports.

Required Texts:
Brecht, Bertolt Mother Courage and Her Children Methuen ISBN: 978-0713684667
Ionesco, Eugene Rhinoceros and Other Plays Grove ISBN: 978-0802130983
Masteroff, Cabaret: Illustrated Book and Lyrics New Market ISBN: 978-1557043832
Frayn, Michael Copenhagen Anchor ISBN: 978-0385720793
ENGL 471 SHAKEASPEARE I (3 CR)

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The texts for the term are the Signet editions of the following plays: Richard II, Henry IV pt. 1, Henry VI pt 2, Taming of the Shrew, Merchant of Venice, 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? 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? 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 all concern social outsiders. How do these plays portray outsiders? How do they portray the societies that exclude them? 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:**

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Edition</th>
<th>ISBN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shakespeare</td>
<td>Henry IV pt I</td>
<td>Signet paper back</td>
<td>978-0-451-52711-0</td>
</tr>
<tr>
<td>Shakespeare</td>
<td>Henry VI</td>
<td>Signet paper back</td>
<td>978-0-451-52984-8</td>
</tr>
<tr>
<td>Shakespeare</td>
<td>Richard II</td>
<td>Signet paper back</td>
<td>978-0-451-52719-6</td>
</tr>
<tr>
<td>Shakespeare</td>
<td>Merry Wives of Windsor</td>
<td>Signet paper back</td>
<td>978-0-451-52996-1</td>
</tr>
<tr>
<td>Shakespeare</td>
<td>Taming of the Shrew</td>
<td>Signet paper back</td>
<td>978-0-451-52679-3</td>
</tr>
<tr>
<td>Shakespeare</td>
<td>Merchant of Venice</td>
<td>Signet paper back</td>
<td>978-0451-52986-2</td>
</tr>
<tr>
<td>Saccio, Peter</td>
<td>Shakespeare’s English Kings</td>
<td>Oxford University Press</td>
<td>0-19-512319-0</td>
</tr>
</tbody>
</table>
*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.

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
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

A workshop designed to equip students at the advanced level with the critical tools necessary for the creation and revision of original prose fiction. Students will create new work and critique one another’s work. In addition, students will undertake writing assignments and substantial revisions during the course of the workshop.

**Required Texts:**

NONE
**ENGL 493 SPECIAL TOPICS IN LITERATURE AND LANGUAGE**

<table>
<thead>
<tr>
<th>Course</th>
<th>Time</th>
<th>Location</th>
<th>Instructor</th>
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</thead>
<tbody>
<tr>
<td>ENGL 493</td>
<td>MWF 01:00-01:50</td>
<td>Fanr 2205</td>
<td>Klaver</td>
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</table>

**Topic: The Eighties**

*American Culture in the 1980s.* This course looks at American culture in the 1980s, a decade often described as the Reagan era. Though Reaganomics put its mark on the decade, much went on to make it a complex object of study. Often described as the height of the postmodern era (though not necessarily of postmodernist literature), the decade is noted for its concentration of the image, urban lifestyle, consumerism, and techno-culture. Yet it also produced the culture wars, performance art, televangelism, AIDS, and a rising focus on race, gender, and identity. While concentrating on literary production of the 1980s, the course will also examine film, television, and art.

**Work required:** Undergraduates: 1 research essay (10 pages) (45%), 1 short oral response (5%), midterm (25%) and final (25%) exams. Graduates: 1 research essay (15 pages (MA), 20 pages (PhD)), 1 ten-minute oral presentation, 5 written journal reports.

**Required Texts:**

- Wilson, August *Joe Turner's Come and Gone.* Plume Books ISBN: 978-0452260092
Topic: One-on-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 IN LITERATURE AND LANGUAGE

<table>
<thead>
<tr>
<th>ENGL</th>
<th>493</th>
<th>Topic: Literary Publishing</th>
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<td>493</td>
<td>3</td>
<td>F 02:00-04:30 Fanr 2204</td>
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</table>

This seminar will review several aspects of contemporary literary publishing, including: literary magazines and journals; small press and university press publishers; book reviews; and e-zines, e-books, and web publishing. The goal of the course is to prepare graduate student writers to move beyond workshops into the public sphere of publishing.

Students will review literary magazines and journals; sample recent publications from small press and university press publishers; read and write book reviews; review e-zines, e-books, and web publishing opportunities; and prepare work to submit for publication. Students will prepare reviews of publications and publishers and present these reviews to the instructor and other students in 5-10 page papers and as oral presentations. All students will present evidence of submitting work for publication by the end of the semester.

**Primary Text:** 2009 POET’S MARKET or 2009 NOVEL & SHORT STORY WRITER’S MARKET

**Secondary Texts:** Selected literary magazines and journals; recent titles from small press and university press publishers; samples of book reviews; e-zines, e-books, and web publications.

### ENGL 494
#### CULTURAL ANALYSIS AND CINEMA

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<thead>
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<td>R 06:30-10:00 Lwsn 0221</td>
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**CULTURAL ANALYSIS AND CINEMA: THE CINEMA OF POWELL AND PRESSBURGER.**

This class aims to examine the contributions of Michael Powell and Emeric Pressburger to the British cinema of their era. Previously neglected until the championship of Martin Scorsese and others in the late 1970s, the work of this talented director and scriptwriter not only interrogates aspects of British culture but also subjects the focus of their investigations to the influence of European and Hollywood cinema of the period.


Course requirements include four detailed papers.

**RECOMMENDED TEXTS (No Required Texts):**

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:**


This course will familiarize students with various research methodologies utilized in the field of composition studies. Coursework will include readings that explain these methodologies, written critique of published studies that illustrate various approaches to conducting research, and activities intended to help students apply focal concepts in the interest of preparing them for designing and executing their own research projects. Students will leave this course with a sense of the numerous and diverse possibilities for pursuing research in composition and with first-hand experience in formulating research questions, in determining viable means for answering those questions, in collecting and analyzing data, and in reporting results.

**Required Texts:**
Blakeslee, Ann M. *Becoming a Writing Researcher*. Lawrence Erlbaum Assoc. ISBN: 0805839968

Numerous articles on e-reserve

This course will examine the large outpouring of literature created 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.

This is a research course, so expect some of the more exciting critical works produced in the past ten years or so on this period in American literature—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:

Foster, Hannah W.  
*The Coquette*  
ISBN: 0195042395  
Oxford Univ Press

Rowson, Susanna  
*Charlotte Temple*  
ISBN: 0195042387  
Oxford Univ Press

Brown, Charles B.  
*Edgar Huntly*  
ISBN: 0140390626  
Penguin

Brown, Charles B.  
*Arthur Mervyn*  
ISBN: 0872209210  
Hackett Publishing

Equiano, Olaudah  
*The Interesting Narrative of the Life of Olaudah Equiano*  
ISBN: 0375761152  
Modern Library

Paine, Thomas  
*Common Sense*  
ISBN: 0140390162  
Dover Thrift

Burke, Edmund  
*Reflections on the Revolution in France*  
ISBN: 0192839780  
Oxford Univ Press

Fliegelman, Jay  
*Prodigals and Pilgrims*  
ISBN: 0521317266  
Cambridge Univ Press

Fliegelman, Jay  
*declaring Independence*  
ISBN: 0804720762  
Stanford Univ Press

Warner, Michael  
*Letters of the Republic*  
ISBN: 0674527860  
Harvard Univ Press

Davidson, Cathy  
*Revolution and the Word*  
ISBN: 0195148231  
Oxford Univ Press

Irving, Washington  
*The Legend of Sleepy Hollow and Other Stories from the Sketch Book*  
ISBN: 0451530128  
Signet Classics

<table>
<thead>
<tr>
<th>ENGL</th>
<th>539</th>
<th>AMERICAN LITERATURE AFTER 1900 ( 3 CR )</th>
</tr>
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<tbody>
<tr>
<td>539</td>
<td>1</td>
<td>TR 12:35-01:50 Fanr 2206 Brunner</td>
</tr>
</tbody>
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**Everyday Life, Trauma Studies and the Social Imaginary:**

Experimental Fiction, Extended Sequences and the Graphic Novel

Here we’ll examine writings of the last ten years with an eye toward locating interests they might have in common. Even though some appear in novel-like prose, others in the drawings of comics-art, and still others in lines of verse, the premise of the class is that these contemporary works, though usually perceived and often taught as separate kinds of productions, have much in common with each other, and may best be read as extensions and elaborations of each other.

What helps provide a basis for grouping works that seem unlike is an agreement among them as to what constitutes an occasion for writing. These texts engage with a similar problematic, no matter what form they take—whether novel, poem, or comic. What are the frameworks of understanding that clarify such interconnections? In the course of the semester, we’ll look at three areas in particular. Their concerns also overlap.

**Everyday Life.** One area centers on the tactics that we use to proceed through everyday life. “Everyday life,” Rita Felski wrote in 2002, “epitomizes the quintessential quality of taken-for-grantedness; it speaks to aspects of our behavior that seem to take place without conscious awareness.” At the same time, the everyday is “seen to harbor inchoate impulses and unconscious desires.” As these desires become more or less evident, the everyday while remaining uneventful is also swept with hidden possibilities, as we will see in essays by Walter Benjamin, Henri Lefebvre, Joan Bennett, and Jessica Benjamin. The texts we’ll use here are


**Trauma Studies.** A closely related area centers on the experience of loss and mourning as these have been redefined by Trauma Studies. Here we seek to look past the surface of everyday life, asking to what extent our culture is haunted
by disturbances it cannot acknowledge. Working with theories of mourning derived from Freud, modified by Soshana Felman and Dominick LaCapra, and amplified by Judith Butler and Jeffrey Alexander, we will consider ways to distinguish scenarios that obsessively revisit scenes of crime from procedures that provide thresholds that lead us beyond entrapment. This material is especially relevant after 9/11. Here we’ll examine:

- **Comics**: Chris Ware, *Jimmy Corrigan, The Smartest Kid on Earth* (2000)

**The Social Imaginary.** Our last area develops a site that allows for alternative and oppositional stances that purposely are designed to enable change. This approach rests on interdisciplinary research by Charles Taylor, Esther Leslie, and Michael Warner that seeks to question the social imaginary that passes for customary reality. We will look into the extent to which the media shapes that imaginary and develop alternate and oppositional histories that re-examine the cultural archive. The texts here include:

- **Poetry**: Mary Jo Bang, *Louise in Love* (2001)
- **Poetry**: *The Imaginary Poets*, ed. Alan Michael Parker (2005)

**Here is the way the weeks will unfold:**

Week 1 Introduction, begin novel by Baker
Week 2 Finish Baker’s novel, begin Gudding’s poem
Week 3 Finish Gudding’s poem
Week 4 Read Seth’s graphic art; student comment (“everyday living”) 
Week 5 Read Van Jordan’s poem
Week 6 Read Foer’s novel
Week 7 Read Torre’s graphic art; student comment (“9/11 and trauma”)
Week 8 Begin Collins’s poem
Week 9 Finish Collins’s poem; begin Ware’s graphic art
Week 10 Finish Ware’s graphic art; student comment (“cultural trauma”) 
Week 11 Read Deitch’s graphic art
Week 12 Read Bang’s poem; student comment (“alternate histories”) 
Week 13 Read Auster’s novel
Week 14 Read Parker’s anthology of poems
Week 15 Finish Parker’s anthology; student comment (“oppositional histories”)

**Requirements.** Each Tuesday will frame the week’s discussion with an essay or a chapter from a research book; all class members will write a brief (1-page) response to that framing work, and one class member will be responsible for a working summary of that text. The comment class will offer the chance for class members to present outlines of possible conference papers on the five areas we’ll be examining (note: these are only outlines, *not* finished papers). Finally, class members will have the option of submitting a finished paper derived from any of the five outlines, or to choose to answer questions in a take-home exam. Because our texts are drawn from different areas of English studies – from creative writing to postmodernist scholarship to cultural studies – the paper format will be open for modification according to the disciplinary area of each student.
REQUIRED TEXTS:

Collins, Martha  *Blue Front*  ISBN: 155597449x Gray Wolf Press
Keitch, Kim  *Boulevard of Broken Dreams*  ISBN: 0375421912 Pantheon
Gudding, Gabriel  *Rhode Island Notebook*  ISBN: 1564784797 Dalkey Archive
Seth  *It's A Good Life If You Don’t Weaken*  ISBN: 189659770x Drawn & Quarterly
Ware, Chris  *Jimmy Corrigan, The Smartest Kid On Earth*  ISBN: 0375714545 Pantheon

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<tr>
<th>ENGL</th>
<th>555</th>
<th>IRISH STUDIES</th>
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<td>555</td>
<td>1</td>
<td>TR 03:35-04:50 Fanr 2373 Dougherty</td>
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*Irish Maturation Narratives*

In the *Poblacht na hEireann*, the famous proclamation of independence of the 1916 Easter Rising rebels, it was declared that “Ireland, through us, summons her children to her flag and strikes for her freedom”; that same year, James Joyce published his Bildungsroman, *A Portrait of the Artist as a Young Man*, a depiction of childhood and adolescence foundational to the modern, and Modernist, coming-of-age narrative. The maturation narrative is arguably the dominant twentieth-century fiction genre of Ireland, as the newly-independent nation itself came of age. We will consider the links among discourses of colonial maturation, in which the maturation of the colonial subject is both necessary and impossible; nationalist exhortations to the children of Ireland to come of age; the primacy of the coming-of-age narrative in twentieth-century Irish fiction; the salience of gender to, and in, this most important Irish genre. In this course, then, we will examine the Irish maturation narrative genre, considering each text in its theoretical, historical, social, and political contexts.

REQUIRED TEXTS:

*The Wild Irish Girl*, Sydney Owenson, edited by Kathryn Kirkpatrick
*Phineas Finn*, Anthony Trollope, edited by Jack Berthoud
*The Picture of Dorian Gray*, Oscar Wilde, edited by Camille Cauti
*A Portrait of the Artist as a Young Man*, James Joyce, edited by Langdon Hammer
*The Country Girls*, Edna O’Brien
*Paddy Clarke Ha Ha Ha*, Roddy Doyle
*The Butcher Boy*, Patrick McCabe
*Down By The River*, Edna O’Brien
*Are You Somebody? The Accidental Memoir of a Dublin Woman*, Nuala O’Faolain
*The Dancers Dancing*, Ellis Ni Dhuibhne
*The Dark*, John McGahern
*The Gathering*, Anne Enright
*The Last September*, Elizabeth Bowen
ENGL 581 PROBLEMS: TEACHING ENGLISH

T/B/A

ENGL 589 READINGS IN LITERATURE AND LANGUAGE

589 700 To Be Arranged

ENGL 592 CREATIVE WRITING SEMINAR (4 CR)

592 1 W 06:00-09:30 Fanr 2205 Townsend

Topic: FICTION

This course is for students writing at the graduate level. We will workshop intensely, with an eye toward creating professional-level work

Required Texts: NONE

ENGL 592 CREATIVE WRITING SEMINAR (4 CR)

592 2 T 06:00-09:30 Fanr 2205 Jones, R.

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. Students will be expected to submit a poem a week to the workshop for discussion; to participate actively in workshop critiques; and to revise their poems throughout the course of the semester. At the end of the semester, students will submit a portfolio of ten finished poems.

Required Texts:

- Seamus Heaney North Faber & Faber ISBN: 978-0571108138
- Brigit Pegeen Kelly Orchard Boa Editions, Ltd. ISBN: 978-1929918485
- Campbell McGrath Pax Atomica Ecco ISBN: 978-0060758042
- James Tate Return to the City of White Donkeys Ecco ISBN: 978-0060750022
ENGL 594  CONTEMPORARY LITERATURE SEMINAR (4 CR)

594 1  TR  02:00-03:15  Fanr 2373  Lordan

**Topic: FICTION**

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, paragraph structures, etc.) of the fiction we read, in an effort to identify, become familiar with, and begin using the primary tools of the craft of fiction.

**Writing Requirements:** Twenty-two short (1-2 pages) analyses, twenty-two short (1-2 pages) emulations; one final essay (10 pages) incorporating analysis and emulation. Other requirements: Readings (below), attendance, participation.

**Required Texts:**

- Virginia Woolf  *To the Lighthouse*  1989  ISBN: 978-0156907392  Harvest

**Short Stories:** "Shower of Gold" and "Moon Lake" (from The Golden Apples) – Welty; "The Things They Carried" - O'Brien; "Sonny's Blues" – Baldwin; "A&P" – Updike; "Videotape" - DeLillo

Best American Short Stories 2008

**Forbidden Texts:** Any secondary sources, critical studies of these works, Cliff Notes, annotated editions, etc.

ENGL 594  CONTEMPORARY LITERATURE SEMINAR (4 CR)

594 2  W  03:00-06:30  Fanr 2373  Jordan

**Topic: POETRY**

This course operates on the philosophy that you must become a skilled critical reader of poetry in order to become a better writer of it. While this course will consider the study and practice of traditional form poetry, emphasis will be on, for lack of a better term, open form poetry, sometimes referred to as free verse. The traditional forms section will include the practice of writing in meter as well as the study of sonnets. While we will look at content and critical issues in the free verse poetry section, we will be more interested in the formal features of the poems—the words’ placement on the page, the syntax, narrative structure, punctuation, lineation, ordering, word choice, diction, tone—in order to become more familiar with craft techniques. In other words, instead of reading the poems for their meaning, we will examine meter, rhythm, line breaks, sentence length and complexity, breath, and movement. Our goal is to develop our knowledge and sensitivity to the varieties of poetic craft so we can identify them and use them in our own writing. To steal and paraphrase an army slogan, Free verse isn’t free. As poets we make choices. In this class we will discuss these choices and the implications of them.

We will also read some essays by contemporary poets and you will develop and present an aesthetics or poetics or personal motive for your own poetry. In other words, much like the writers of the essays, you will develop a self-defense, an argument, a manifesto, terms in which you wish to be understood, presenting your opinions, your defense of your own poems and what you think poetry should be doing, could be doing, has done in the past –where it has gone
right, where it has gone wrong—, and where it should and may be going in the future. In other words, this is a class as much about Poetics as it is Poetry. Expect a lot of reading—more than one book of poetry per week. You will be expected to participate in class discussion. You are expected to write from six to eight poems during this semester.

A note on grading in this course. I consider 'A' work to be exemplary. Your presence in class and completion of all assignments does not guarantee you an 'A'. An 'A' signifies improvement, effort and excellence. These qualities should be evident in your course work to receive an ‘A’ for the course.

**Required Texts:**

S. Stephenson *Family Matters: Homage to July the Slave Girl*  
B. Barker *The Gatehouse Heaven*  
A. Randolph *Cold Angel of Mercy*  
R. Randolph *Floating Girl*  
Eric Pankey *Reliquaries*  
Eric Pankey *Cenotaph*  
C. Wright *Country Music: Selected Early Poems*  
R. Wrigley *Earthly Meditations: New & Selected Poems*  
D. McCombs *Dismal Rock*

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
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<th>ISBN</th>
</tr>
</thead>
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<tr>
<td>S. Stephenson</td>
<td><em>Family Matters: Homage to July the Slave Girl</em></td>
<td>Bellday Books</td>
<td>0979337615</td>
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**ENGL 595 INDEPENDENT READINGS (1 - 9 CR)**

| CR | 700 | To Be Arranged |

**ENGL 597 COMPOSITION THEORY (3 CR)**

| CR | M  | 04:00-06:30 | Fanr 1006 | Nelms |

This seminar is intended to provide a theoretical background in theories related to written composition and the teaching of writing. The course will offer study in the following:

- “the process movement”: early theories of the writing process;
- Edward P. J. Corbett and classical rhetoric for modern composition studies;
- Peter Elbow and expressivism;
- Janet Emig and constructivism;
- Richard Young, Alton Becker, and Kenneth Pike and tagmemic rhetoric: an early social-epistemic rhetoric, based on Kenneth Pike’s tagmemic linguistics;
- Linda Flower and John Hayes and “cognitive rhetoric”;
- learning issues: motivation, self-efficacy, and knowledge transfer;
- social epistemic and collaborative writing theories;
- theories of audience;
- discourse theories;
- Linda Flower and social cognitive writing theory;
- activity and post-process theories; and
• post-structuralist theory.

The course also will include some writing assignments, yet to be determined.

**Required Texts:**

Modern Language Assoc ISBN: 978-0873521901


LeFevre, Karen Burke  Invention as a Social Act.  Studies in Writing and Rhetoric Series  1987
SIU Press ISBN: 978-0809313280

Villanueva, Victor, ed.  Cross-Talk in Comp Theory: A Reader.  2nd.  2003
National Council of Teachers of English (NCTE) ISBN: 978-0814109762

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