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.
ENGL 102  ENGLISH COMPOSITION II

COURSE DIRECTOR:  Director of Writing Studies

REQUIRED TEXTS:


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

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

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

**PLACEMENT IN ENGLISH COMPOSITION II: ENGLISH 102**

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

**COURSE MATERIALS**

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

**COURSE GOALS**

English Composition II reinforces the rhetorical foundations that students acquired in English Composition I and uses these foundations to improve students’ academic discourse. After taking English Composition II, students will be able to:

• use an understanding of ethos, audience, subject matter, process, and context to identify and achieve complex rhetorical goals;
• engage in critical reading by applying various analytical techniques;
  employ the various stages of the writing process as ways of investigating and inventing, drafting, and revising and editing;
• conduct attentive and inquisitive library and field research;
  explain and employ the methods of argumentation and analysis valued in academic contexts;
• understand and use Edited American English and appropriate forms of documentation.

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

ENGL 119 INTRODUCTION TO CREATIVE WRITING

COURSE DIRECTOR: Staff

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.

Four sections will be offered – Instructors and required texts will be announced.

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.*  
Shakespeare. *Othello.* or *Henry V.* or *The Tempest.* or *Twelfth Night.*  
Voltaire. *Candide.* or *Austen.* *Pride and Prejudice.*  
Woolf. *A Room of One’s Own.*  
**Romantic verse:** Wordsworth, Coleridge, Byron, Shelley, Keats.

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 Morris Library Room 236 and Trueblood Hall Learning Resource Center) provide resources for all SIU-C students who want to improve their ability as writers. Students may be seen at 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 members at the Centers are graduate and undergraduate students trained in effective one-to-one teaching strategies. For more information, check out our website www.siu.edu/~write or contact: Dr. Jane Cogie, Director, Writing Center, Faner 2281, (618) 453-6846 or 453-1231.

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

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Textbooks</th>
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During subsequent weeks of the course, instructors will teach three or four works from the following lists:

<table>
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<th>Authors/Books</th>
<th>Publishers/ISBNS</th>
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<tbody>
<tr>
<td>Ginsberg. <em>Howl and Other Poems.</em> City Lights.</td>
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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

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**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.

**205 - 001 and 002**

**INSTRUCTOR: Jackson**

**REQUIRED TEXTS:**

- **Auch**
  - Ashes of Roses
  - 978-0440238515
  - Dell
- **Erdrich**
  - Beet Queen
  - 978-0553347234
  - Bantam
- **McCourt**
  - Angela’s Ashes
  - 978-0684872155
  - Simon & Schuster.
- **Rico**
  - American Mosaic, 3rd.
  - 978-0395886618
  - Houghton-Mifflin.
- **Villasenor**
  - Rain of Gold
  - 978-0385311779
  - Dell
- **Santiago, Esmeralda**
  - Almost a Woman (English trans ONLY)
  - 978-0375705212
  - Vintage(Random Hse)
- **Pietro di Donato**
  - Christ in Concrete
  - 0 451 52575 2
  - Signet (Penguin)
ENGL 210  INTRODUCTION TO FICTION  (3 CR)

210 - 001  INSTRUCTOR: Skaggs

This course introduces the novel and short story as literary form. Students are required to read and respond to literature with careful attention focused on character, plot, setting, dialogue, theme, and point of view. Central to this course is interpretive reading and shared discussion. Students will explore the world through the lens of storytellers and will be encouraged to analyze their findings through the lens of their own values.

REQUIRED TEXTS (Paperback copies acceptable on all ~ Additional Texts may be added):

- Seibold, Alice The Lovely Bones. 2004 ISBN: 978 0 316 16881 6 Little Brown Co

ENGL 290  INTERMEDIATE ANALYTICAL WRITING  (3 CR)

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:
 ISBN: 128286128

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 Morris Library Room 236 and Trueblood Hall Learning Resource Center) provide resources for all SIU-C students who want to improve their ability as writers. Students may be seen at 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 members at the Centers are graduate and undergraduate students trained in effective one-to-one teaching strategies. For more information, check out our website www.siu.edu/~write

or contact: Dr. Jane Cogie, Director, Writing Center, Faner 2281, (618) 453-6846 or 453-1231.

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

ENGL 300 INTRODUCTION TO LANGUAGE ANALYSIS (3 CR)

PREREQUISITES: Engl 102; or Engl 120; or equivalent

300 – 1 INSTRUCTOR: Voss

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’s 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

**REQUIRED TEXTS:**


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

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

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

**300 – 2 INSTRUCTOR:** Voss

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

**REQUIRED TEXTS:**


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

**ENGL 300 – 003: Introduction to Language Analysis**

**THIS SECTION RESTRICTED TO EDUCATION MAJORS ONLY**

**INSTRUCTOR:** Young

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

**REQUIRED TEXTS:**

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  INSTRUCTOR:  Molino

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

Required Texts:

301 – 2  INSTRUCTOR:  Dougherty

REQUIRED TEXTS:

301 – 3  INSTRUCTOR:  Klaver

REQUIRED TEXTS:

301 – 4  INSTRUCTOR:  t/b/a
ENGL 302A EARLY BRITIAN LITERARY HISTORY (3 CR)

PREREQUISITES: Engl 102; or Engl 120; or equivalent

302A – 001 INSTRUCTOR: Wiley

REQUIRED TEXTS:


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

302A – 002 INSTRUCTOR: Chandler

Assignments: Reading quizzes; three 3-5-page papers; midterm and final.

REQUIRED TEXTS:


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

302A – 003 INSTRUCTOR: Netzley

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.
**ENGL 302B MID BRITAIN LITERARY HISTORY (3 CR )**

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

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

**302B – 001 INSTRUCTOR:** Boulukos

**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


SPECIAL BUNDLE (Vol. C, D, E and Frankenstein) ISBN: 978-0 393 17141 9 W.W. Norton

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

303 – 001 and 002  INSTRUCTOR: Wells

This course provides an introduction to several important forms of literature characteristic of the United States prior to 1900. Because it is a survey course, it places an emphasis on variety. We will survey multiple genres, including novels, memoirs, poetry, and short stories. Along the way we will encounter several literary modes and styles, from the sentimentality that governs Catharine Maria Sedgwick’s Hope Leslie and the gothicism that defines Edgar Allan Poe’s stories to the transcendentalist optimism of such writers as Walt Whitman and Ralph Waldo Emerson and the dark realism of Herman Melville and Mark Twain. We will also encounter writers who write from a variety of subject positions, from Nathaniel Hawthorne, who could trace his ancestry to the Puritans who colonized Massachusetts in the 1630s, to Harriet Jacobs, whose ancestors arrived on slave ships. Among several of the authors we will read, these differing relationships to family will give rise to differing representations of American community and history. Hawthorne, who knew more about his great-great-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 is likely to include weekly reading quizzes, 2 short analytical papers, a take-home final exam, and vigorous participation in class discussion.
Required Texts:

- Sedgwick, Catharine "Hope Leslie" 978-813512220 Rutgers
- Whitman, Walt "Leaves of Grass (1855 ed.)" 978-140421998 Penguin
- Jacobs, Harriet "Incidents in the Life of a Slave Girl" 978-674002717 Harvard
- Stowe, Harriet Beecher "Uncle Tom’s Cabin" 978-39363039 Norton
- Mark Twain "Pudd’nhead Wilson" 978-140430407 Penguin
- (None) "Pearson Custom Anthology of American Literature" 978-0-558-1-8489-6 Pearson

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:

8 brief critical analyses (3 pages plus/10pts. ea./80 pts.); a midterm and final (quotation identification/ 10 quotations/ 20 pts ea./ 100 pts. ea./ 200 pts).

Required Texts:

- James "The Turn of the Screw" 0-486-266842 Dover
- Fitzgerald "The Great Gatsby" 0-684-80152-3 Scribner
- Ward, ed. "World War I British Poets" 1997 0486295680 Dover
- Woolf "Mrs. Dalloway" 0-15-662870-8 Harcourt
- Steinbeck "Cannery Row" 1994 978-0140187373 Penguin
- Shepard "True West" 1981 0573617287 Samuel French
- Mills "Explorers of a New Century" 9780156030786 Harcourt
- Wilson "Radio Golf" 1-559-36308-8 Theatre Comm Group
- Pinter "Betrayal" 1994 0-8021-3080-1 Grove Press
ENGL 305  MODERN BRIT/US LITERARY HISTORY (3 CR)

PREREQUISITES: Engl 102; or Engl 120; or equivalent

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

ENGL 307  FILM AS LITERARY ART (3 CR)

PREREQUISITES: Engl 102; or Engl 120; or equivalent

307i – 001  WILLIAMS  Topic: THE CINEMA OF HOWARD HAWKS

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

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

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

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

The sample film chosen for an introductory film analysis will be Delmer Daves’s adaptation of David Goodis’s DARK PASSAGE (1947) starring Humphrey Bogart and Lauren Bacall who also appear in Hawks’ TO HAVE AND HAVE NOT and THE BIG SLEEP. It will also reveal a different type of direction, literary adaptation, and star direction than the other films cited.

Assignments will be essays.

Required Texts:


ENGL 352 FORMS OF POETRY (3 CR)

PREREQUISITES: Engl 382a or consent of instructor.

This course will be equally divided between the study and practice of traditional form poetry and, for lack of a better term, open form poetry, sometimes referred to as free verse. The traditional forms section will include a study of scansion (meter) and the practice of writing in meter as well the study of and the practice of writing sonnets, villanelles, sestinas, and pantoums. We will also look at modern hybridizations of these forms. In the free verse section of the course, we will look at issues of craft or the formal features of the poems, for example, the words’ placement on the page, the syntax, narrative structure, punctuation, lineation, sentence length and complexity, ordering, diction, and tone. You will write approximately 8 poems in this class plus complete in-class and take home exercises. In addition to reading from 20 to 60 pages of poetry each week, we will also read a few short essays by contemporary poets.

Required Texts:

ENGL 365 SHAKESPEARE (3 CR)

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

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 (Penguin)
- Shakespeare *Winter’s Tale* ISBN: 978-0-451-52714-1 Signet (Penguin)
ENGL 381A  CREATIVE WRITING: BEGINNING FICTION (3 CR)

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

381A – 001  INSTRUCTOR: 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:

VanCleave & Pierce, ed.  
*Behind the Short Story: From First to Final Draft*  
1st 2007 0 321 11724 7 Pearson / Longman

381A – 002  INSTRUCTOR: Townsend

This course assumes that you have established enough of a familiarity with your imagination that we can "take it to the next level": we will zero in on issues of language, character, plot and structure to produce two works that are at or near publication quality. Accordingly, workshopping, at this level, will be the major part of this course--you will be reading your classmates' stories and offering them much in the way of constructive criticism. To that end, class participation will be a significant part of your grade. We will also be reading from a text to examine how established writers tackle specific issues of craft.

REQUIRED TEXTS:

*Best American Short Stories 2008*, Salman Rushdie, Editor, Mariner Books

- ISBN-10: 0618788778

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

Prerequisite: English 381A or permission of the instructor

381B – 001  INSTRUCTOR: Lordan

Briefly, the following are required:

1. Two short stories, each of which you will revise, one of which you will revise again.
2. Readings and writing exercises as assigned.
3. Three memorizations and recitations.
4. Class attendance.
6. Workshop participation, both written and oral.
REQUIRED TEXTS:

381B – 002  INSTRUCTOR: Benedict

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

REQUIRED TEXTS:
NO REQUIRED TEXTBOOKS

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

382-A – 001  INSTRUCTOR: Jordan

English 382A is an introduction level poetry writing class. No previous poetry writing classes are required but a willingness to learn and a desire to improve are absolute requirements. The class will mostly focus on craft and technique. There will be lectures on various craft issues beginning with the most basic craft of image moving on to assonance and alliteration and metaphor then continuing to meter and forms. We will study the technique of several contemporary poets and adapt those techniques to our own writing. 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. Students will also be required to present a short (10 minutes) oral report on a book of poetry and to attend at least one poetry reading during The Devils Kitchen Literary Festival. Your poems will be based on assignments. To see the assignments you can go to the following web site: http://mypage.siu.edu/puglove/poetry.htm

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 have managed to register but do not come to the first class, you will lose your position in the class to someone wishing to add in.

REQUIRED TEXTS:
Barker, Brian  *The Animal Gospels* 1 932 19527 0  Tupelo Press
Kimbrell, James  *The Gatehouse Heaven: Poems* 1 889 33014 0  Sarabande Books
Forche, Carolyn  *The Country Between Us* 0 060 90926 9  Harper Perennial
Dove, Rita  *Thomas and Beulah* 978-0887480215  Carnegie Mellon Univ

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

PREREQUISITE: English 382A, English 351
382 B - 001  INSTRUCTOR: Joseph

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

Class Requirements:

--A portfolio of ten (10) poems, written over the course of the semester from exercises in our text, revised by semester’s end (worth 50% of final grade)

--A book review of 300 words on a single author collection of poetry published in 2007, 2008 or 2009. This review will serve as a midterm and will be submitted for possible off-campus publication. (20% of grade)

--Participation in a class public poetry reading. You will read your work to an audience and will be judged on both the quality of your work and the effectiveness of your presentation. (20% of grade)

--Overall class participation (10%)

REQUIRED TEXTBOOKS:

Diane Thiel  
*Open Roads: Exercises in Writing Poetry.*  2004. 0321127609  Longman

ENGL  393  SPECIAL TOPICS: LITERATURE & LANGUAGE (3 CR)

393 - 001  INSTRUCTOR: Fox  TOPIC: Science Fiction

This course will focus on a representative sample of major works of science fiction from H.G. Wells down to the present.

REQUIREMENTS:

Regular attendance and conscientious participation. Two moderate-length essays; midterm and final examinations.

REQUIRED TEXTS:

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>ISBN</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>Wells, H.G.</td>
<td><em>The Time Machine</em></td>
<td>978-0-451-52855-7</td>
<td>Signet</td>
</tr>
<tr>
<td>Bester, Alfred</td>
<td><em>The Stars My Destination</em></td>
<td>978-0-679-76780-0</td>
<td>Vintage (Random Hse)</td>
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<td>Bradbury, Ray</td>
<td><em>Fahrenheit 451</em></td>
<td>978-0-345-34296-8</td>
<td>Ballantine (Random Hse)</td>
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<td>Brunner, John</td>
<td><em>The Sheep Look Up</em></td>
<td>2003 978-1-932-10044-0</td>
<td>Vintage (Random Hse)</td>
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<td>Delaney, Samuel R.</td>
<td><em>Nova</em></td>
<td>978-0-375-70670-7</td>
<td>Vintage (Random Hse)</td>
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<tr>
<td>Miller, Walter M</td>
<td><em>A Canticle for Leibowitz</em></td>
<td>2006 978-0-060-89299-9</td>
<td>Eos (Harper Collins)</td>
</tr>
<tr>
<td>Heinlein, Robert</td>
<td><em>The Moon is a Harsh Mistress</em></td>
<td>978-0-312-86355-5</td>
<td>Orb (MacMillan)</td>
</tr>
</tbody>
</table>
ENGL 413 – 1  Boulukos

Description:
The Restoration and Augustan eras are among the richest and most complex in British literature. On the one hand, they were great, classical ages of English literature and art; on the other, they took place during the most tumultuous times in British history culturally, politically, economically, and sexually. We will examine the tumult and contradictions of the age that saw the beginnings of modern culture, in the first emergence of a capitalist economy, politically influential public opinion, modern imperialism, modern feminism, and the philosophy of sexual libertinism. Crucially, these developments entailed the disruption of traditional family and gender roles and the entry of literature into a market-based economy. Nonetheless, the Augustan age is often characterized as the most conservative in British literature, noted for the beginnings of the novel, the greatest technical accomplishments in the history of British poetry, and the greatest British satire. We will explore the contradictions and continuities between these literary and cultural developments as we read poetry, prose, journalism, letters, fiction and plays by writers including Rochester, Behn, Dryden, Addison, Steele, Haywood, Defoe, Centlivre Pope, Swift, Lady Mary Wortley Montagu and Johnson

Requirements:
Undergrad: 5 2page Prep Papers; Midterm & Final Exam; 2 5pp papers
Grad: weekly criticism response papers; Midterm & Final Exam; 10-15p paper; annotated bibliography

Required Texts:

<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
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<th>Year</th>
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<th>Publisher</th>
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<tr>
<td>DeFoe</td>
<td>Robinson Crusoe</td>
<td>Penguin</td>
<td>978 0141439822</td>
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<tr>
<td>DeFoe</td>
<td>Special Bundle - Longman &amp; Crusoe - PEARSON - (Discounted) 0 205 80138 2</td>
<td>Pearson</td>
<td>978 0205655274</td>
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<td>Pearson</td>
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<tr>
<td>Lady Mary Wortley Montagu</td>
<td>Turkish Embassy Letters</td>
<td>Little Brown</td>
<td>1994</td>
<td>978 1853816796</td>
<td>Hachette</td>
</tr>
<tr>
<td>Voltaire</td>
<td>Candide</td>
<td>Dover</td>
<td>1991</td>
<td>978 0486266893</td>
<td>Dover</td>
</tr>
</tbody>
</table>
ENGL 427  AMERICAN POETRY: 1900 - Present

ENGL 427 – 1  Brunner

Course Description. This survey course introduces the work of American poetry in the twentieth century, looking with particular care at two eras in this time. One runs from 1910 to 1930, the other from 1955 to 1975. Both were twenty-year long periods in which poets were unusually innovative and highly productive. Each period has a number of strong individual poems that are recognized to be major works, and we will look at one or two of these each week in considerable detail. That same week, though, we will also examine a number of other poems that were written at the same time but are less well-known. Sometimes these other poems were overlooked because they were thought to be too “popular,” or too experimental, or somehow aberrant. Whatever the reason, we will select some to examine again. Each week, then, we will be dealing, at a minimum, with one or two “major” poems by such writers as Robert Frost, William Carlos Williams Williams, Langston Hughes, Ezra Pound, Marianne Moore, T. S. Eliot, Wallace Stevens, Hart Crane, Muriel Rukeyser, Robert Lowell, Gwendolyn Brooks, Elizabeth Bishop, Allen Ginsberg, Sylvia Plath, Frank O’Hara, John Ashbery and James Merrill, among others. We’ll also be considering poems by Vachel Lindsay, Edgar Lee Masters, Edna St Vincent Millay, Sterling A. Brown, Harry Crosby, Mona Van Duyn, Weldon Kees, Sherman Alexie, Robert Hass, Thyllas Moss, Sharon Olds and others.

Required Texts:
Support website: [http://www.english.uiuc.edu/maps/poets.htm](http://www.english.uiuc.edu/maps/poets.htm)

ENGL 445  CULTURAL BACKGROUND: WESTERN LITERATURE (3 CR)

ENGL 445 – 1  Humphries

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:
Wolfgang von Goethe by Peter Salm
Lawall Prevost, trans. by Leonard Tancock
Voltaire, trans. & ed by Robt. Adams
Von Strassburg
ENGL 448A IRISH LITERATURE SURVEY (3 CR)

ENGL 448A – 1 Wiley

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

Required Texts:

- Oliver Davies, *Celtic Spirituality*, 2000, 978-0809138944, Paulist Press

ENGL 455 MODERN CONTINENTAL FICTION (3 CR)

ENGL 455 – 1 Humphries

This course serves as an introduction to modern novels that document social, cultural, and historical conflicts across a variety of literary schools (Existentialism, Impressionism, Modernism, Post-Modernism, etc.), and examines how an author, responding to specific historical, political, psychological, and ontological situations, invites the reader to reconsider his/her understanding of the world and the human subject.

Required Texts:

- Malraux, Andre, *Man's Fate*, 0679725741, Vintage (Random House)
- Camus, Albert, *The Fall*, 0679720227, Vintage (Random House)
- Sartre, Jean-Paul, *No Exit and Three Other Plays*, 0679725164, Vintage (Random House)
- Kundera, Milan, *The Unbearable Lightness of Being*, 0060914653, Harper Collins
- Garcia-Marquez, One Hundred Years of Solitude, 0060740450, Harper Perennial

ENGL 459B AMERICAN FICTION SINCE 1960

ENGL 459B – 1 Fox

Intensive study of select major works of American fiction from 1960 to the present.

REQUIREMENTS:

Regular attendance and conscientious participation. Two moderate-length essays; midterm and final examinations.
## Required Texts:

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>ISBN</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>Kerouac, Jack</td>
<td>Big Sur</td>
<td>978 0 140 16812 5</td>
<td>Penguin</td>
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<td>Welch, James</td>
<td>Winter in the Blood</td>
<td>978 0 140 08644 7</td>
<td>Penguin</td>
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<td>Garcia, Cristina</td>
<td>Dreaming in Cuban</td>
<td>978 0 345 38143 2</td>
<td>Ballantine</td>
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<td>Pynchon, Thomas</td>
<td>Vineland</td>
<td>978 0 140 14511 7</td>
<td>Penguin</td>
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<td>Reed, Ishmael</td>
<td>Mumbo Jumbo</td>
<td>978 0 689 70730 4</td>
<td>Atheneum</td>
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<tr>
<td>DeLillo, Don</td>
<td>Americana</td>
<td>978 0 140 11948 0</td>
<td>Penguin</td>
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<tr>
<td>Proulx, Annie</td>
<td>Accordian Crimes</td>
<td>978 0 684 83154 1</td>
<td>Scribner</td>
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</tbody>
</table>
ENGL 469  CONTEMPORARY TOPICS IN DRAMA (3 CR)

469 – 1  Bogumil  Special Topics in Drama: The Permutations of Exile: Space, Place and Identity.

Objective: In this course we will apply various theories of identity politics by Czeslaw Milosz, Homi Bhabha, Edward Said, Henry Louis Gates and many others, to examine the trope of Exile and examine how the following British, Irish, Australian and American playwrights’ attempt todefine its social, cultural and psychological repercussive manifestations, broadly its permutations, in their plays.


Requirements:
For all students: 9 brief analyses (5 pages plus/15 pts. ea./135 pts.). For undergraduates: a midterm and final (quotation identification/ 10 quotations/ 20 pts ea./ 100 pts. ea./ 200 pts). For graduate students only: a mid-length annotated bibliography that entails a survey of critical responses to a particular playwright’s work and a twenty-minute presentation of that material to the class (1 format will be provided for your perusal), and a brief ten to twelve page conference paper re-presenting the material (100 pts.).

ENGL 472  SHAKESPEARE II (3 CR)

472 – 1  Lamb

Shakespeare’s complicated representations of love implicate issues of value and class status in what is called the “problem” comedies, *All’s Well That Ends Well, Measure for Measure, Troilus and Cressida,* in which he swerves from the conventional happy ending of comedy, defined by the union of two lovers at the end, to cast strong doubts on the viability of these marriages. What is the tone of these comedies? Is it alienation or cynicism? Is it something more deeply felt—despair, perhaps? Is it a spoof on cultural expectations? We consider these and other issues in two tragedies, *Othello and King Lear.* Like the problem comedies, *Othello* explores a marriage relationship. As King Lear becomes mad, he reveals a nihilistic vision of a world without meaning that follows out a theme of the problem comedies. Is this the final perspective of the play? Is there a redeeming hope—in love perhaps—that creates a sense of meaning or order? These are the questions that structure Shakespeare’s last plays or romances, which include *Cymbeline.* His romances end happily, but the endings often strain credibility. Are we meant to believe them? Grades will be based on two tests, one exam, and two papers, as well as work on each play—a quiz, a summary of a secondary source, and a response to a question.

Required Texts:
Shakespeare  *All’s Well That Ends Well*  978 0 451 53001 1  Signet Classics (Penguin)
ENGL 485A TEACHING WRITING AND LANGUAGE (3 CR)

485 A - 001 INSTRUCTOR: Voss

*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 non-print 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 (Thursday, April 1st, 2010), 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 comments to all blog prompts given. Each student will create one new blog thread containing a reading summary, to which the rest of the class will respond in a blog comment. You will sign up for a reading topic in the first two weeks of class.

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

Required Texts:


ENGL 485B  TEACHING READING AND LITERATURE  (3 CR)

485 B - 001  INSTRUCTOR: Jackson

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

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ENGL 489  ONE-TO-ONE TEACHING  (3 CR)

489 – 1  Cogie

**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:


<table>
<thead>
<tr>
<th>ENGL</th>
<th>492A</th>
<th>CREATIVE WRITING SEMINAR: FICTION (3 CR)</th>
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<tr>
<td>492A – 1</td>
<td>Lordan</td>
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Advanced Fiction Writing:

Restricted to advanced undergraduate fiction writers. Prerequisites: English 351 (Forms of Fiction), and English 381A and 381B (or equivalent), and permission of the instructor, which will be based on review of a writing sample from the student.

Rigorous seminar, including workshop of student stories and analysis of classic short stories.

**Writing requirement:** three new stories plus substantive revision of one; writing exercises as assigned.

**Required Texts:**

### ENGL 493  SPECIAL TOPICS IN LITERATURE AND LANGUAGE – TOPIC:  Literary Publishing (3 CR)

**493 – 1  Tribble**

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:**  2010 POET’S MARKET  or  2010 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 (3 CR)

**494 – 1  Williams**  

**CULTURAL ANALYSIS AND CINEMA – THE FILMS OF ORSON WELLES.**

Generally regarded as a failed genius whose first film represented the height of an achievement from which he rapidly declined, the significance and work of Orson Welles still remains grossly misunderstood. This class will examine the role of Orson Welles as director influenced both by the radical 1930s experiments in New Deal Theatre and a cinema having very little to do with the usual definitions of Hollywood narrative. Despite the fact that CITIZEN KANE was an RKO studio film, its structure was highly antithetical to the usual type of cinematic narrative. The course will examine the work of Welles both within his cultural context as well as his role as an alternative artist striving to combine educational and popular aspects of entertainment.

Films screened will include CITIZEN KANE, THE MAGNIFICENT AMBERSONS, THE LADY FROM SHANGHAI, MACBETH, OTHELLO, MR. ARKADIN, TOUCH OF EVIL, THE TRIAL, CHIMES OF MIDNIGHT, and F FOR FAKE as well as several examples of his television experiments such as THE FOUNTAIN OF YOUTH, FILMING OTHELLO, and many others.

Welles was an uncompromising filmmaker whose achievements still await appropriate recognition and this class will be highly demanding as befits its subject.

**REQUIRED TEXTS:**  
James Naremore, THE MAGIC WORLD OF ORSON WELLES. Southern Methodist University Press.  

**RECOMMENDED TEXTS:**  
ENGL 503  PROFESSIONAL DEVELOPMENT  (2 CR)

503 – 1  McEathron – NO TEXTBOOKS REQUIRED

ENGL 506  OLD & MIDDLE ENGLISH STUDIES  (3 CR)

506 – 1  Amos  Medieval Identities: Religion, Class, Gender

Although in today’s parlance one’s identity is “found,” in the literature of the Middle Ages we see a naturalization of the process through which identities are instead. Our historical (and critical) distance invites us to investigate the ways in which certain governing codes – especially gender, class, and religion – influence greatly representations of the knowledge, beliefs, and behaviors a medieval person could develop and exhibit. Normative presentations in each of these categories abound, and, as one might suspect, the ‘ideal’ medieval subject is male, aristocratic, and Christian: with an enthusiasm verging on bloodlust, the perfect knight unquestioningly defends his liege lord, exhibits a casual promiscuity with women, and performs his Christian devotion publicly. Indeed, the ubiquity of such presentations has led some (benighted) modern critics to envision actual homogeneity in medieval literature and society.

Sampling broadly from the most popular forms of medieval literature – including chivalric epic, courtly romance and *lays*, hagiography, drama, and fabliaux – we will examine each genre for its assumptions regarding the construction and display of identity, and also for its investigations of alternatives to those conventional presentations. One recurring focus of our explorations will be the interplay between these identities and their symbolic (and frequently literal) embodiments, for the discourse of the body is rich and multivalent in the Middle Ages. The body variously figures issues of textuality, subjectivity, sexuality, and the construction of identity, and these investigations are frequently staged through the apposition of opposites: male and female, sacred and profane, Christian and Jew.

**Archive**

While the focus of the course will be on a range of late-medieval literary materials, we will put these literary representations into conversation with their origins and their contemporary social manifestations, as given voice in relevant contemporary cultural materials (e.g. excerpts from medieval physiology, theology, sermons, handbooks, saint's lives and courtesy literature).

**Primary materials** will likely include Marie de France’s *Lais*, Heldris’s *Roman de Silence*, Malory’s *Morte D’Arthur*, *The Book of Margery Kempe*, the Croxton *Play of the Sacrament*, the York Crucifixion Play, and selections from medieval lyrics, Ovid’s *The Art of Love*, Augustine’s *Confessions*, Guillaume de Lorris and Jean de Meun’s *Roman de la Rose*, and Chaucer’s *Canterbury Tales*. Secondary materials will include current social and theological history and critical writings. [Interested students may influence the selection of primary or secondary texts by contacting the professor, the sooner the better.]

**Methodology**

We will ground our study in close readings of primary texts – usually one per week – all offered in present day English or heavily-glossed editions. Our examinations will deploy ancient, medieval, modern, and post–modern methods of critical reading, always remaining aware of the strengths and weaknesses of each approach.

Class time will be a lively confection of lecture, student presentations, and discussion, with an emphasis on the latter two. No prior experience with medieval languages or literatures is assumed, and non–specialists are encouraged to use this course as a gateway into this fascinating and rewarding literature.
Coursework

Students are expected to participate actively and informed-ly in weekly discussions, to produce a one-page response to an aspect of each week’s reading, to present and lead discussion on one of the course’s works, and to generate an article-length seminar paper (students not pursuing medieval studies may substitute two papers of shorter length).

REQUIRED TEXTS:

Heldris of Cornwall. Roche-Mahdi, ed. & tran. 

Cawley, A.C., ed. 
The Canterbury Tales 1994 0460870270 Everyman Paperback Classics

Kemp, M. Windeatt, trans. 
The Book of Margery Kempe 1986 0-14-043251 Penguin Classics

Malory Works 0-19-281217-3 Oxford University Press

Additional Suggested / Recommended Texts:

Benson, Jr., ed. 
The Riverside Chaucer Medieval English 3rd 0395290317 Houghton Mifflin

Garbáty, Thomas J., ed. 

Blamires, Alcuin, ed. 
Woman Defended. 1992 0198710399 Houghton Mifflin

C. David Bevington. 
Medieval Drama 1975 0395139155 Houghton Mifflin

Hieatt & Hieatt. 
The Canterbury Tales. 0553210823 Bantam

Davis, et al. 
A Chaucer Glossary 0198111711 Clarendon/Oxford UP

ENGL 516 RESTORATION & 18TH CENTURY STUDIES (3 CR)

516 – 1 CHANDLER Charlotte Smith, Poet and Novelist

The personal was political for Charlotte Smith (1749-1806), an educated gentlewoman whose disastrous marriage and numerous children made professional writing a necessity. Her career was bookended by collections of poetry which are considered keynote texts in early Romanticism. Equally skilled in lyric, narrative, and polemical poetry, she also brought these modes to bear in nine popular and well-regarded novels, which brilliantly hybridize sentimental, confessional, and Gothic impulses with older traditions of satire. Her fiction rebukes patriarchy in the era of the French Revolution, not only for women’s sake but for the sake of social justice and political reform more generally. She applied her lifelong interest in botany to several natural-history texts for children, joining Anna Letitia Barbauld, Maria Edgeworth, and others in the perception that scientific study was developmentally valuable. All of her works present an awareness of the natural environment, often heightened through travel, as crucial to personal formation.
To facilitate research on Smith as a synthesizing figure, I have included relevant works by contemporaries on the list of required texts. Political writings by Burke, Wollstonecraft, Paine, and others are excerpted in the Broadview editions specified below. Smith’s later works for children, and her short tales for adults, will need to be accessed online or via library reserve. Since her poetics will be in focus, we will also look at (photocopied) verse by Finch, Pope, Thomson, Gray, Cowper, and others.

Grades will be based on day-to-day participation; two research papers (combined total, 30+ pages); and ancillary reports on criticism and out-of-print works.

**REQUIRED TEXTS:**


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<tr>
<th>ENGL 530</th>
<th>19TH CENTURY ENGLISH LITERATURE (3 CR)</th>
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**530 – 1 Collins**

**Topic: Pictorial Realism in Theory and Practice, 1797-1860**

In this seminar we will explore some of the ways writers and painters working in the tradition of pictorial realism dealt with the tension—as they themselves evidently perceived it—between the technical virtuosity needed for the presentation of surface detail, and the artless innocence needed for the revelation of hidden truth. We will pursue both Romantic and Victorian versions of “transcendent naturalism,” mapping the extent to which painted, poetic, and prose landscapes comment upon each other and may be construed as aesthetically analogous. Selected interdisciplinary criticism will pose related questions involving the picturesque, the sublime, verbal signs in painting (codes, symbols, metaphors), painterly signs in literature (perspective, tone, color), and nationalistic trends in building up what counts as an “English” world and picture of the world.

The first part of the seminar will focus upon J. M. W. Turner’s Swiss watercolors, selected lyrics by William Wordsworth, Dorothy Wordsworth’s journals, and John Constable’s *English Landscape Scenery* as an expression of the Wordsworthian project of capturing on canvas the permanent transience of nature. We will then turn to Mary Shelley’s *Frankenstein*, a culmination and revision of this project. Turner’s Royal Academy lecture on “Backgrounds” will then lead us to the Victorians, the second part of the seminar, in which we will study John Ruskin’s defense of the Pre-Raphaelite Brotherhood and his magnificent vindication, in *Modern Painters*, of Turner’s art as “true to life.” We will end the semester with a close reading and discussion of the best known and most influential Victorian example of pictorial realism, George Eliot’s first novel, *Adam Bede*.

At all points in this seminar, the sketches, watercolors, and paintings under consideration—including the works cited in Constable’s essays, Turner’s lecture, *Modern Painters*, and *Adam Bede*—will be illustrated on screen by projection of museum-quality slides made directly from the originals. Many of these images are also available online from the art-works’ holding galleries, convenient for individual use in the required papers described below.
Supplementary readings include selections from criticism such as Nochlin’s *Realism* (1971), Barrell’s *Dark Side of the Landscape: The Rural Poor in English Painting, 1730-1840* (1980), Heffernan’s *Re-creation of Landscape* (1984), Armstrong’s *Fiction in the Age of Photography* (1999), and Lambert’s *John Constable and the Theory of Landscape Painting* (2004). Every student in the seminar must read all the supplementary selections (available online through Morris Library Reserves or other means), although one student may be assigned responsibility for summarizing and assessing the argument of a given selection.

In addition to regular attendance and full participation in class discussion, requirements include two papers, the second an augmentation of the first. (In length this second, composite paper should run around twenty pages.) The first paper must link one or both of the Wordsworths and/or Shelley to Constable and/or Turner, while the second must develop the argument of the first by forging another productive link to Ruskin and/or George Eliot.

**REQUIRED TEXTS:**


ENGL 533 AMERICAN LITERATURE BEFORE 1900 (3 CR)

**533 – 1 Anthony**

**TOPIC: Money and the Literary Imagination in America**

This course will revolve around two central issues: (a) the way in which literary representations of money give us access to broader social anxieties about capitalism in the 19th and 20th Centuries, and (b) the way in which changing understandings of money dramatically impact literature itself—the way characters are depicted (especially in terms of gender and race), the way desire is imagined, even the very nature of narrative itself. This means that the course will have two levels of investigation. First, we will seek to historicize writers such as Nathaniel Hawthorne, Herman Melville, and (later) Ernest Hemingway, and (later still) film makers such as Hitchcock and the Cohen Brothers. Second, we will try to wrap our brains around various theories of money offered by “Marxist” critics, “psychoanalytic” critics, and so on, and attempt to deploy this work in our interpretation of the above writers/film makers. In the main, however, our goal will be to spend a fair amount of time and energy unpacking the myriad moments in American fiction in which people are depicted exchanging and/or handling money in some fashion. These, we will discover, are complex and important moments, and my hope is that interpreting them will sharpen our analytic skills, as well as give us a better understanding of how money impacts our own lives today.

**REQUIRED TEXTS:**

Nathaniel Hawthorne, *The House of the Seven Gables*, Penguin, 0140390057
Herman Melville, *Moby-Dick*, Penguin, 0142437247
Stephen Mihm, *A Nation of Counterfeaters*, Harvard UP, 0674032446
REQUIREMENTS:
1 Annotated Bibliography;  1 short paper (5 pages);  1 longer term paper (25 pages)

ENGL  539  AMERICAN LITERATURE AFTER 1900  ( 3 CR )

539 – 1  Klaver  Topic:  Postmodernism

Postmodernism describes an artistic movement, a theoretical disposition, and an era, all of which can be loosely confined to the time span of the mid- to late- twentieth century. Though the revenant of postmodernism persists to this day, it should now be possible to cast an historical eye at postmodernism with a view to its contextualization. The course explores the rise of postmodernism in a number of venues, from architecture to literature to film and television, as well as the impact of European literary and cultural theory in the United States. Postmodernism is noteworthy as one of the few literary and cultural movements that was theorized during its lifetime. As such, the course will also attend to such postmodern critics as Jean-Francois Lyotard, Linda Hutcheon, and Fredric Jameson.

Course work: research essay, short essays, oral report

REQUIRED TEXTS:

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Year</th>
<th>ISBN</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dunn, Katherine</td>
<td><em>Geek Love</em></td>
<td>2002</td>
<td>0375713347</td>
<td>Vintage (Random Hse)</td>
</tr>
<tr>
<td>DeLillo, Don</td>
<td><em>Libra</em></td>
<td>1991</td>
<td>0140127119</td>
<td>Penguin</td>
</tr>
<tr>
<td>Chin, Frank</td>
<td><em>The Chicken coop Chinaman</em></td>
<td>2004</td>
<td>0295958330</td>
<td>Univ of Wash Press</td>
</tr>
<tr>
<td>Barth, John</td>
<td><em>Lost in the Funhouse</em></td>
<td>1998</td>
<td>0385240871</td>
<td>Anchor (Random Hse)</td>
</tr>
<tr>
<td>Pynchon, Thomas</td>
<td><em>The Crying of Lot 49</em></td>
<td>2009</td>
<td>0061849928</td>
<td>Harper Perennial</td>
</tr>
<tr>
<td>Russ, Joanna</td>
<td><em>The Female Man</em></td>
<td>200</td>
<td>0807062999</td>
<td>Beacon Press</td>
</tr>
<tr>
<td>Acker, Kathy</td>
<td><em>Great Expectations</em></td>
<td>1994</td>
<td>0802131553</td>
<td>Grove/Atlantic</td>
</tr>
<tr>
<td>Hwang, David Henry</td>
<td><em>M. butterfly</em></td>
<td>1998</td>
<td>0822207122</td>
<td>Dramatists Play Service</td>
</tr>
</tbody>
</table>

Poetry handout, film and television TBA

ENGL  555  IRISH STUDIES  ( 3 CR )

555 – 1  Dougherty  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*, Eilis Ni Dhuibhne
*The Dark*, John McGahern
*The Gathering*, Anne Enright
*The Last September*, Elizabeth Bowen

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**ENGL 592 CREATIVE WRITING SEMINAR (4 CR) TOPIC: Fiction**

PREREQUISITES: Admittance to the M.F.A. Program in Creative Writing

592 – 1 Benedict

Enrollment restricted to MFA candidates. This is a graduate fiction workshop in which students will submit five packets of approximately 3000 words each (short stories, novellas, novel sections, experimental forms). Large-hearted criticism of classmates’ work and full engagement in the conversational business of the class will play an important part in assessment of students’ achievement. Submission is on a regular three-week rotation, so students should be prepared to hit deadlines.

REQUIRED TEXTS: NONE

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**ENGL 592 CREATIVE WRITING SEMINAR (4 CR) TOPIC: Poetry**

PREREQUISITES: Admittance to the M.F.A. Program in Creative Writing

592 – 2 Joseph TOPIC: Poetry

This course is a workshop in poetry for those enrolled in the graduate program in creative writing. In this workshop, we will concentrate on close readings of new and revised poems written by class members. In-progress poems will be due from each class member each week for group discussion. Class members will be required to write eight to ten poems over the course of the semester, to participate actively in discussions on poems their classmates have written, and will also be expected to complete any assigned readings from *Best New Poets 2009*.

A portfolio of revised writing from the semester will be due at the course’s conclusion.
REQUIRED TEXTS:

ISBN: 097662964X University of Virginia Press

ENGL 593 SPECIAL TOPICS ~ Topic: POETRY PEDAGOGY (3 CR)

ENGL 593-1 Brunner (This Course Satisfies M.A. T. Requirements)

Teaching Poems: An Introductory Course to the Art of Poetry

What are the basic elements of a poem? How do they combine to make a work that lasts for generations? And if we want to share a poem’s achievement, what is best to emphasize to others – especially those not used to strong reading?

In answering those questions, this course will aim for several simultaneous results. It is, in effect, an introductory course to poetry – the kind of course that colleges and universities used to present to students just beginning to study literature – that covers the basics. Given recent tendencies in education, though, this may be the first time that many will have a chance to take such a course. At the same time, it is also a pedagogy-based course that addresses the practical problems of teaching poetry, and it will continually bring forward both likely problems and plausible solutions to obstacles to reading poetry that will arise in classrooms.

While these aims may seem contradictory – an introductory class that also develops expert advice about teaching? – in reality the two are closely conjoined. The questions that we develop in the process of working through the fundamentals of poetry can be a basis for identifying the problems that students in the classroom will have. The best way to learn a subject is to understand how to teach it. That involves us in a process of learning that we can build upon.

The poetry we will examine covers all time periods, and we will study both American and British poets. We will discuss major works and minor verse. We will read Shakespeare, Donne, Milton, Pope, Wordsworth, Blake, Keats, Tennyson, Eliot, Stevens, and anonymous verse, Phillis Wheatley, Langston Hughes, e. e. cummings, Mona Van Duyn, and the entire contents of a recent issue of *Poetry* magazine. We will consider the tiniest aspects of the poetic line and the grandest elements of the poetic tradition. We will comprehend such small-scale details as the line break and we will trace the lineage of such large-scale frameworks as the sonnet. It won’t be possible to answer each and every question about poetry, but the class will encourage the asking of every question possible about poetry.

We will develop an understanding of poetry through an accumulative approach. Each week’s meeting centers around an important aspect of the poem (vocabulary, line break, sentence-arrangement, meter, rhyme) that we will search for in examples of various kinds of poetry, from writers both major and minor. In a workshop setting, we will pool resources and test the tactics that could be used to present the basics of the poem as they appear in particular poems.

Our guidebook will be Shira Wolosky’s *The Art of Poetry: How to Read a Poem* (Oxford University Press, 2002), and our source material will come from Jay Parini’s *Wadsworth Anthology of Poetry* (Shorter Edition) (Wadsworth Publishing, 2006). Wolosky’s study introduces us to the elements of the poem, always using precise examples; her book includes chapters on “Individual Words,” “Metaphor and the Sonnet,” “Poetic Conventions,” “Gender and
Poetic Voice, “and “Poetic Rhythm: Meter,” among others. Parini’s anthology organizes a selection of poets from early English to the 21st century, and assembles these in clusters. It is actually a series of small anthologies that in one section present chronologically the development of such forms as the ode, the ballad, the sonnet, the sestina, and in another section organize poems by theme (family, love, war, politics, origins, nature, creatures, and poetry itself), and in a final section groups poems by their mood, as performative, meditative or dialogue-based. In addition, as an example of self-assessment, we will look at the most recent issue of Poetry magazine and evaluate selected work from it. Poetry is the most demanding forum for publishing in America at present, and its contents represent a cross-section of a writing of excellence as it currently exists.

The basis for evaluation will be a series of brief presentations that will propose various tactics for teaching individual poems, a paper that examines a sequence of poems that would be useful for introducing students to one or more of the basic elements of a poem, an essay that traces in three poems the influence that one poetic generation has on another, and an analysis of one poem selected from the most recent issue of Poetry. The take-home final will consist of essay-questions.

**Required Texts:**


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**ENGL 594 CONTEMPORARY LITERATURE SEMINAR (4 CR) Topic: FICTION**

594 – 1 Townsend  **TOPIC: Fiction**

Writers, of course, write, and some writers are fortunate enough to be able to workshop pieces long after they finish their graduate work. But all writers--at least the ones who make writing their life for years and decades--read. This course will teach you how to read critically, as a writer who can and must learn from the work of others in order to develop his own craft.

In the first part of this course, we will read the "short short" form and examine issues of both process and product. In the second part of this course, we will discuss voice, and all the elements that distinguish one voice from another.

**REQUIRED TEXTS:**


ENGL 594  CONTEMPORARY LITERATURE SEMINAR (4 CR) Topic: POETRY

594 – 2  Jones, R.  TOPIC: Poetry

This course will involve an examination of the use of syntax and idiom, line and sentence, of poets of six different eras. It will require close readings of each poet, with a special focus on syntax and its relation to sentence, poetic line, rhetoric, and idiom. Students will be expected to write exercises or treatments that relate to readings and class discussions and will also be expected to develop a theory of the relation of the written and spoken word, which will involve, in addition to reading, eavesdropping on and recording talk that they hear around them in a number of contexts.

REQUIRED TEXTS:

- Williams, William C  *Pictures from Brueghel* 1967  978 0811202348  New Directions
- Gluck, Louise  *First Four Books of Poems* 1990  978 0880014772  Ecco
- Marejka, Adrian  *Mixology* 2009  978 0143115830  Penguin

ENGL 596  LANGUAGE STUDIES (3 CR)

596 – 1  Dively  A Survey of Classical Rhetoric: The Sophists to St. Augustine

This survey of classical rhetoric will highlight primary texts by prominent philosophers and practitioners who have had lasting impact on the arts of speaking and composing, and it will do so against a backdrop of secondary materials that illuminate aspects of these primary texts from various perspectives across time. Beginning with “Fragments” of Gorgias (representative of sophistic rhetoric) and ending with excerpts from the work of Saint Augustine (identified with “the end of the ancient world” [Murphy et al.]), the course will focus inquiry on the authors’ theories about the relationship of rhetoric to reality, the nature of the emerging rhetorical canons, effective rhetorical strategy, the role of the rhetor in society, and rhetorical education. Historical contexts that gave life to these ideas will also be considered. Of particular interest to teachers, the course will provide opportunity to explore how these ancient rhetorics still influence contemporary discourse practices and composition pedagogy.

Coursework will include: 1) a short paper of 5-6 pages, along with a formal presentation on that paper’s content; 2) an article-length paper of 15-20 pages; 3) various pre-assigned and impromptu informal exercises/activities, some to be shared with the class; 4) a final examination.
REQUIRED TEXTS:


Various primary and secondary sources on e-reserve and on-line.

**ENGL 598 LITERARY THEORY (3 CR)**

598 – 1 Netzley TOPIC: Deleuze

**DESCRIPTION:**

“Every philosopher runs away when he or she hears someone say, ‘Let’s discuss this.’ … Philosophy has a horror of discussions. It always has something else to do.”


“Everything is always the same thing.”


Over the past four decades, both popular and academic discourses have characterized poststructuralism, deconstruction, and “theory” as a challenge to or subversion of traditional notions of meaning, tradition, identity, and unity. Literary studies in particular has translated Derrida’s central concern—how difference inhabits, constitutes, and infects unity—into a mechanism for undermining established entities, from imperialist master narratives to authentic identities. Deleuze, however, is not interested in revealing how difference is always already everywhere we look. Rather, his work—both his single-author work and that written with his frequent collaborator Félix Guattari—explores the productive possibilities of thought and literature, how they produce sameness and the new. The consequences of this theoretical shift are monumental for a modern literary study often focused on the value of subversion, transgression, and critique. In turning away from the project of showing that difference exists, Deleuze rejects critique and dialectical opposition—including that most prevalent of dialectics, the one between self and other. Yet if conversation, debate, and critique are not possible payoffs for Deleuze’s work, and if he describes an immanent unity of all things, of what possible use is Deleuze’s thought for modern literary studies?

This seminar maintains that his work offers a non-envious version of desire and thought that ultimately issues in an affirmation of the power of literary language. In other words, what ties Deleuze’s disparate thought together is the notion that language does what it claims to do: no longer are we locked in the self-loathing of representation, in which the real world, which really matters, is out of our reach. This seminar is organized, roughly, into three related topics: desire, the dialectic, and reading. We’ll begin with Deleuze’s critical engagement with psychoanalysis, the Lacanian structuralist tradition in particular. Then we’ll move to his underlying a-dialectical work, the attempt to evade the notion that history and change proceeds only via negation, the negation of negation, reaction, or resistance (aka Hegel). Finally, we’ll turn to Deleuze’s rejection of communication and interpretation—even pluralist interpretation—and the stifling fantasies of consensus that undergird them. In this last section of the course, we’ll examine two recent appropriations of and responses to Deleuze, from Žižek and Badiou.
READINGS:
Coldness and Cruelty
Anti-Oedipus
Nietzsche and Philosophy
What Is Philosophy?
Kafka: Toward a Minor Literature
Essays Critical and Clinical
A Thousand Plateaus
Alain Badiou, Saint Paul: The Foundations of Universalism
Slavoj Žižek, Organs without Bodies: On Deleuze and Consequences

REQUIREMENTS:
Four shorter analysis papers, one oral presentation, one seminar paper.

REQUIRED TEXTS:

Gilles Deleuze and Felix Guattari
*Anti-Oedipus*
978-0816612253
Univ. of Minnesota Press

Gilles Deleuze and Felix Guattari
*A Thousand Plateus*
1987
978-0816614028
Univ. of Minnesota Press

Gilles Deleuze and Felix Guattari
*What is Philosophy?*
1996
978-0231079891
Columbia UP

Gilles Deleuze and Felix Guattari
*Kafka: Toward a Minor Literature*
978-0816615155
Univ. of Minnesota Press

Gilles Deleuze
*Masochism: Coldness and Cruelty*
978-0942299557
Zone Books

Gilles Deleuze
*Essays Critical and Clinical*
1997
978-0816625697
Univ. of Minnesota Press

Gilles Deleuze
*Nietzsche and Philosophy*
2006
978-0231138772
Columbia UP

Gilles Deleuze
*The Logic of Sense*
978-0826477163
Continuum

Gilles Deleuze
*Negotiations*
978-0231075817
Columbia UP

Alain Badiou
*Saint Paul: The Foundation of Universalism*
978-0804744713
Stanford UP

Slavoj Žižek
*Organs Without Bodies: On Deleuze and Consequences*
2003
978-0415969215
Routledge
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