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

The English Department Writing Centers (located in Morris Library Room 236 and Trueblood Hall Learning Resource Center) provide resources for all SIUC students who want to improve their ability as writers. Appointments can be made two days in advance for either a single appointment or a weekly appointment throughout the semester. There is no charge for appointments. Graduate and undergraduate students trained in effective one-to-one teaching strategies staff both centers. For more information, go to www.siu.edu/~write or contact: Dr. Jane Cogie, Writing Center Director, Faner 2283, (618) 453-6846 or 453-1231.

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

<table>
<thead>
<tr>
<th>ENGL 300</th>
<th>INTRODUCTION TO LANGUAGE ANALYSIS</th>
<th>(3 CR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PREREQUISITES: Engl 101 and Engl 102 respectively or Engl 120 with a grade of C or better.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>300 – 001 and 002</td>
<td>INSTRUCTOR: Voss</td>
<td></td>
</tr>
</tbody>
</table>

COURSE DESCRIPTION
General grammar course, with components especially designed for journalists, deal with the nature of language and linguistic inquiry. In contrast to Engl 300-3, which is designed for education majors, these courses do not focus on teaching methodology, but rather on the improvement and refinement of our own grammatical expressiveness.

REQUIRED TEXTS

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

<table>
<thead>
<tr>
<th>ENGL 300</th>
<th>INTRODUCTION TO LANGUAGE ANALYSIS</th>
<th>(3 CR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PREREQUISITES: Engl 101 and Engl 102 respectively or Engl 120 with a grade of C or better. (Reserved for Education Majors)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>300 – 003</td>
<td>INSTRUCTOR: Scholes Young</td>
<td></td>
</tr>
</tbody>
</table>

COURSE DESCRIPTION
This course 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
Grammar for Grammarians. ISBN-10: 0976718014

ENGL 301 INTRODUCTION TO LITERARY ANALYSIS (3 CR)

PREREQUISITES: Engl 102 or Engl 120 or equivalent. Restricted to English majors and
minors and Elementary Education majors.

301 – 002 INSTRUCTOR: Dougherty

COURSE DESCRIPTION
Required of all English majors, Engl 301 is intended to be one of the first English courses a
student takes. The emphasis is on writing based upon intensive rather than extensive reading,
although selections are drawn from several major genres (poetry, fiction, drama, non-fiction).
Students are introduced to basic terms and concepts of literary study and to different ways of
approaching literary texts.

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

REQUIRED TEXTS
William Blake, Songs of Innocence and Experience.
Olaudah Equiano, The Interesting Narrative and Other Writings, edited by Vincent Carretta.
Joseph Gibaldi, MLA Handbook for Writers of Research Papers
Jeffrey Nealon and Susan Searle Giroux, The Theory Toolbox: Critical Concepts for the
Humanities, Arts and Social Sciences., Rowman and Littlefield Publishers, 2003,
ISBN: 0742519945
ENGL 301 INTRODUCTION TO LITERARY ANALYSIS (3 CR)

PREREQUISITES: Engl 102 or Engl 120 or equivalent. Restricted to English majors and minors and Elementary Education majors.

301 – 003 INSTRUCTOR: Bogumil

COURSE DESCRIPTION
Required of all English majors, Engl 301 is intended to be one of the first English courses a student takes. The emphasis is on writing based upon intensive rather than extensive reading, although selections are drawn from several major genres (poetry, fiction, drama, non-fiction). Students are introduced to basic terms and concepts of literary study and to different ways of approaching literary texts.

COURSE REQUIREMENTS
8 Analyses (3 pages plus/ 10 pts. ea./ total 80 pts); 2 tests (quotation identification and explication/ 20 quotations worth 5 pts. ea/ 100 pts. per test/ total 200 pts.) ; Critical Analysis Paper (10 pts. for draft/ 50 pts for paper/ 60 pts. total); (Total 340 pts. for the preceding). Two absences are permitted; more than three will result in your grade being lowered. All absences beyond two require documentation. Assignments—readings, analyses and paper—must be completed by the designated due dates. Only typed material is graded. Simply put, no late work will be accepted after the discussion of the text. If you are absent, have someone place it under my door or turn it into the English office. Computer problems are not an acceptable reason for late work. Class participation is also encouraged!

REQUIRED TEXTS
Shakespeare, Macbeth
Cain, Equivocation (handout)
Joyce, The Dubliners
Woolf, To the Lighthouse
McPherson, Port Authority
Mamet, Oleanna
Wilson, Radio Golf
Mills, The Restraint of Beasts
An assortment of selected poems from modern and contemporary poets (handouts)

A course packet of notes is available at Copies and More. Some homework assignments are included exclusively in the course packet. Bring the packet to class regularly.
ENGL 302A  LITERARY HISTORY OF BRITAIN: BEOWULF TO THE CIVIL WAR (3 CR)

PREREQUISITES: Engl 102 or Engl 120 or equivalent.

302A – 001  INSTRUCTOR: Netzley

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

READINGS

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

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

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

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

**REQUIRED TEXTS**


---

**ENGL 302B LITERARY HISTORY OF BRITAIN, RESTORATION TO 1900 (3 CR)**

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

**302B – 001 INSTRUCTOR:** Boulukos

**COURSE DESCRIPTION**
The primary goal of this course will be to give students a clear sense of the history of British literature from the Restoration of the Monarchy (1660) to the end of the Victorian era and the nineteenth century (1900). We will also develop students’ analytical skills and give an introduction to English as a discipline by foregrounding interpretive strategies. In particular, we will place an emphasis on close reading as a basis on which to build interpretive arguments, and on “cultural studies” as a method for drawing attention to ways that literature functions in culture.

**COURSE REQUIREMENTS**
3 exams; 5 prep papers (2-3pp); 1 long paper (6pp).

**REQUIRED TEXTS**
Vol c: The Restoration and Eighteenth Century
Vol d: The Romantic Period
Vol e: The Victorian Age

<table>
<thead>
<tr>
<th>ENGL 302B</th>
<th>LITERARY HISTORY OF BRITAIN, RESTORATION TO 1900 (3 CR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PREREQUISITES: Engl 102 or Engl 120 or equivalent.</td>
<td></td>
</tr>
</tbody>
</table>

302B – 002 INSTRUCTOR: Chandler

COURSE DESCRIPTION

TOPIC: Mid Britain Literary History

A survey covering the late 1600s through the late 1800s, 302B examines three periods of British literary history: 1) the Restoration and Eighteenth Century; 2) the Romantic Period; and 3) the Victorian Age. Through lecture and discussion, the course introduces representative writers and key developments of these three periods.

COURSE REQUIREMENTS

Frequent reading quizzes, 3 critical essays, midterm exam, and final exam.

REQUIRED TEXTS

Vol c: The Restoration and Eighteenth Century
Vol d: The Romantic Period
Vol e: The Victorian Age
LITERARY HISTORY OF THE UNITED STATES BEFORE 1900 (3 CR)

PREREQUISITES: Engl 102 or Engl 120 or equivalent.

INSTRUCTOR: Brunner

SCRIPTION

What constitutes an American literature from its earliest years up to 1900? Such a literature reveals several overlapping and interconnecting projects:

- An American literature, to be distinctive, would try to distinguish America from Europe, separating this country from the traditions and customs of the European nations most of its settlers came.
- An American literature, to be relevant, would try to engage with current social issues and problems, especially in works designed to circulate widely in popular culture, and an American literature, to be tolerant, would try to support writers with a penchant or the idiosyncratic and innovative, in keeping with its self-description as a liberal democracy.

This course builds toward a novel that attempts to satisfy all three of the categories noted above, and, or so, is still capable of arousing strong controversy: Mark Twain’s Adventures of Huckleberry Finn. Twain’s novel of exploration and discovery rewrites the coming-of-age novel, relying a distinctively American landscape. At the same time, the friendship developing between Huck and Jim confronts the problems of racism in a growing democracy. And throughout, Twain is also affirming the extravagant vitality of an American dialect composed of slang, local talk and regional inventions.

This course is designed as a comprehensive overview of American literature from its origins to 1900. We begin by studying writings by explorers, Puritans and Quakers whose definitions of what constitutes a community pulled the early colonies in opposite directions. We will go on to consider works by writers to be considered “classic” texts – short stories by Washington Irving, Edgar Allan Poe, Hawthorne, and Herman Melville, and poems by Walt Whitman and Emily Dickinson. But an important part of the course is a focus on two of the social issues that dominated nineteenth-century literature: the identity and future role of the Native American at a time when the nation was expanding its territory, and the moral problem of a nation whose economy was heavily dependent on African slavery. For those social issues we will turn to works that were popular in their day. These widely-circulated and much-recited poems by Longfellow, Bryant, Wheatley, Sigourney and thine course also examines five works of drama that were extremely popular in their time: War-era comedy that introduced the figure of the “Yankee,” an 1808 musical comedy that deliberately echoes Shakespeare’s The Tempest, an on-stage version of Uncle Tom’s Cabin (one of dozens), a tragic love story that wonders whether desire can escape racial categories, and a temperance play that offers melodramatic reasons for never touching booze.
To understand conditions that led to the Civil War, we will consider “confessional” autobiographies by African Americans that used scandalous stories to galvanize their audience. We will examine poetry leading up to and commenting on the Civil War by Whitman, Melville, Longfellow and Whittier among others. In one sense, Twain’s Huckleberry Finn is a postwar novel about pre-war conditions: published in 1881, it is set in the years before the 1861-1865 Civil War. If Twain looks back, he also looks ahead, for his work sets standards for the new realism and regionalism that began to dominate literary culture in the late 1800s. The concluding assignments will focus on regionalism and realism in works by Rebecca Harding Davis, Henry James, Charles Chesnutt, Stephen Crane, and Kate Chopin.

COURSE REQUIREMENTS
Grading for this class is centered on reading quizzes, group presentations, and three in-class written exams, and a final exam. The quizzes are on the day’s readings, the group presentations center on excerpts from works of drama, and the in-class exams cover the three major historical periods (1600-1850, 1850-1875, and 1875-1900).

REQUIRED TEXTS

<table>
<thead>
<tr>
<th>ENGL 303</th>
<th>LITERARY HISTORY OF THE UNITED STATES BEFORE 1900  (3 CR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PREREQUISITES: Engl 102 or Engl 120 or equivalent.</td>
<td></td>
</tr>
<tr>
<td>303 – 002</td>
<td>INSTRUCTOR: D. Anthony</td>
</tr>
</tbody>
</table>

COURSE DESCRIPTION
A survey of American literature to the beginning of 1900.

REQUIRED TEXTS

<table>
<thead>
<tr>
<th>ENGL 305</th>
<th>LITERARY HISTORY OF BRITAIN &amp; THE UNITED STATES 1900- PRESENT  (3 CR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PREREQUISITES: Engl 102 or Engl 120 or equivalent.</td>
<td></td>
</tr>
<tr>
<td>305 – 001</td>
<td>INSTRUCTOR: Molino</td>
</tr>
</tbody>
</table>

COURSE DESCRIPTION
TOPIC: Twentieth Century British and American Literary History

COURSE REQUIREMENTS
Attendance, short (2-3 page) analysis essays on various assigned texts, and three or four examinations.

REQUIRED TEXTS
W.B. Yeats, “*Easter, 1916*” and *Other Poems* (Dover 0-486-29771-3)
James Joyce, *A Portrait of the Artist as a Young Man* (0-451-52544-2)
Tanika Gupta, *Fragile Land* (Oberon 978-1840-023671)
August Wilson, *Two Trains Running* (Plume 978-0452-269293)
Bharati Mukherjee, *Jasmine* (Grove 978-0802-1363305)

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

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

**307I – 001  INSTRUCTOR:** Williams

**COURSE DESCRIPTION**

**TOPIC:** Film As Literary Art: The Cinema of Nicholas Ray

This year sees the centenary of Nicholas Ray (1911-1979) and the Spring and Fall Core Curriculum classes will be devoted to an examination of his work as a director. Celebrated by Jean-Luc Godard with the term, “The Cinema is Nicholas Ray”, this director’s work was initially recognized by the French critics of *Cahiers du Cinema* and the British journal *Movie* as exemplifying key elements of visual style (not always understood during the 1950s) as well as a particular cinematic Romantic sensibility that led one person to define him as the “poet of cinema.” Ray is also regarded as one of the key Hollywood directors who really understood the potential of cinemascpe in his films and developed it artistically. Working both inside and outside the Hollywood studio system after an apprenticeship in the New Deal Theater of the 1930s, Ray brought many of his alternative talents as a visual artist to Hollywood genres such as film noir, the western, melodrama, the war film, the juvenile delinquency film, the biblical epic, the epic narrative as well as his early ecology narrative *WIND ACROSS THE EVERGLADES*. The class is designed to be an analytic and critical interrogation of cinema in the light of concepts such as authorship, culture, history, and industry.


**COURSE REQUIREMENTS**

Laptop computers are prohibited.

No unexcused absences.

Four essay papers. Six page minimum although students are encouraged to go beyond this limit whenever necessary.
REQUIRED TEXTBOOKS
Geoff Andrew, *The Films of Nicholas Ray: Poet of Nightfall*.

All films will be on reserve on DVD in the library as well as additional research material.

<table>
<thead>
<tr>
<th>ENGL 325</th>
<th>BLACK AMERICAN WRITERS (3 CR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PREREQUISITES: Engl 102 or Engl 120 or equivalent.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>325 – 001</th>
<th>INSTRUCTOR: Fox</th>
</tr>
</thead>
</table>

COURSE DESCRIPTION
This course will concentrate on an intensive examination of some classic works of African American literature in a variety of genres.

COURSE REQUIREMENTS
Regular attendance and active participation.
Two essays (60% of grade).
Midterm and final examinations (40% of grade).

REQUIRED TEXTS
Richard Wright, *Black Boy*, Harper/Perennial 0060812508
Zora Neale Hurston, *Jonah’s Gourd Vine*, Harper/Perennial 0060916516
Ishmael Reed, *Flight to Canada*, athenaeum 0689707339
Paule Marshall, *Praisesong for the Widow*, Plume 0452267110
August Wilson, *Joe Turner’s Come and Gone*, Plume 0452260094

<table>
<thead>
<tr>
<th>ENGL 352</th>
<th>FORMS OF POETRY (3 CR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PREREQUISITES: Engl 382A or consent of instructor.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>352 – 001</th>
<th>INSTRUCTOR: Joseph</th>
</tr>
</thead>
</table>

COURSE DESCRIPTION
In this class we will study formal poetic techniques in order to learn basic principles that poets use to create poetry. We will practice those techniques in a series of exercises that will allow us to explore different forms of poetry from English, Italian, French, African-American, Asian and Arabic traditions. This class will give you a basic understanding of poetic form, which you can draw upon as you continue to write poetry.

CLASS REQUIREMENTS
A portfolio of poems, written over the course of the semester, (and in the following forms: blank verse, Italian sonnet, English sonnet, villanelle or terzanelle, sestina, rondeau (or...
equivalent), pantoum, ghazal, blues poem, syllabic poem or cinquain, free verse or prose poem, occasional verse (or equivalent), memorization and public recitation of a poem before the class, a two to three page paper on the poem you recited (due with portfolio), two quizzes, class participation.

REQUIRED TEXTS

<table>
<thead>
<tr>
<th>ENGL 365</th>
<th>SHAKESPEARE</th>
<th>(3 CR)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PREREQUISITES:</strong> Engl 101 and 102; or Engl 120; or equivalent.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**365 – 001, 002, 003  INSTRUCTOR:** Lamb

**COURSE DESCRIPTION**
This semester we will be reading six plays: *As You Like It, Twelfth Night, Henry IV pt. 1, Hamlet, Othello, Macbeth*. Students are required to obtain individual copies of these plays in the inexpensive Signet paperback edition. Among other topics, these plays all present various perspectives on acting. What does it mean to play a role? When is awareness of a role productive and even a means to find a kind of truth? When is role-playing destructive to the self and to others around one? What are the connections between gender and role-playing? Is gender a kind of role? Other topics will also emerge.

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

**REQUIRED TEXTS**
*Signets (Penguin)*
*As You Like It*  
**ISBN-10:** 0451526783/**ISBN-13:** 978-0451526786
*Twelfth Night*  
**ISBN-10:** 061318212X/**ISBN-13:** 978-0613182126
*Henry IV pt. 1*  
**ISBN-10:** 0451527119/**ISBN-13:** 978-0451527110
*Four Great Tragedies: Hamlet, Othello, King Lear, Macbeth*  
**ISBN-10:** 0451527291/**ISBN-13:** 978-0451527295
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 381A</td>
<td>Creative Writing: Beginning Fiction</td>
<td>3 CR</td>
<td>Engl 102 or 120; or consent of instructor.</td>
</tr>
</tbody>
</table>

**381A – 001 INSTRUCTOR: Skaggs**

**Course Description**
This course requires reading and responding to literature with careful attention focused on craft, language, and form. Students will study established writers and complete daily writing exercises to strengthen their abilities in respect to specific elements of fiction (character, plot, point of view, setting, theme, and style).

**Course Requirements**
Students will be required to write one complete fifteen-page short story with its revision as well as participate in a workshop, critiquing each other's work.

**Required Texts**
TBD

---

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 381A</td>
<td>Creative Writing: Beginning Fiction</td>
<td>3 CR</td>
<td>Engl 102 or 120; or consent of instructor.</td>
</tr>
</tbody>
</table>

**381A – 002 INSTRUCTOR: Townsend**

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

**Required Texts**
ENGL 381B  CREATIVE WRITING: INTERMEDIATE FICTION  (3 CR)
PREREQUISITES: Engl 351, 381A or consent of instructor.

381B – 001  INSTRUCTOR: Lordan

COURSE DESCRIPTION
Intermediate Fiction Writing builds from the work of 381A, Beginning Fiction Writing, which is a prerequisite for 381B. We will write and revise two stories, acquaint ourselves intimately with fine published stories, and workshop student stories.

COURSE REQUIREMENTS
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.
5. Workshop participation, both written and oral.

REQUIRED TEXT
The Story and Its Writer, compact 7th or 8th edition

ENGL 381B  CREATIVE WRITING: INTERMEDIATE FICTION  (3 CR)
PREREQUISITES: Engl 351, 381A or consent of instructor.

381B – 002  INSTRUCTOR: Benedict

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

REQUIRED TEXTS
None

ENGL 382A  CREATIVE WRITING: BEGINNING POETRY  (3 CR)
PREREQUISITES: Engl 102 or 120; or consent of instructor.

382A – 001  INSTRUCTOR: Jordan

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

First let me say what this class is NOT: It is not slam poetry. It is not performance poetry. It is not Def Poetry Jam. There is a class entitled The Performance of Poetry taught through the Communications Dept. If you wish to perform poetry, then that is the class for you. It is also not a class in which you get to use excuses such as “That’s how I felt” or “Poetry is a matter of taste” or “Being creative means doing what I want” or “But it really happened that way” The reader doesn’t care what the writer feels. What is important is how the writer made the reader feel and the writer does that using elements of craft. This is a class in which you will be given the basics of how to write in all genres effectively using craft, the agreed upon techniques of all good writing.

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

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

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

It is not a class in which you get to not do the reading. I have devised ways to make you do the reading. If you don’t like reading, I highly recommend that you don’t take any English/Literature classes.

It is not a class in which you will receive an easy A. This class is taught as a contemporary literature class in which we will not analyze what is happening in the poem but will study the elements which make the poem a well-crafted piece of art, elements which you are then expected to use in your own poems. It may be poetry class but it is still a 300 level University class and is taught as such. Attending class and completing all assignments will not guarantee you an A. You must show effort, excellence, and most importantly improvement.

It is not a class in which you get to throw down easy abstractions and expect that to be accepted as poetry. Abstractions such as: I love. I felt sad. I was angry. I was disappointed. I was confused. will not be accepted. The elements of writing good poetry are the same as the elements of writing good essays, nonfiction, and fiction. That includes replacing abstraction
with concrete image.

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

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

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

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

COURSE REQUIREMENTS
Students will be expected to read many contemporary poems, write poems for workshop and participate fully in class discussions including putting written comments on their fellow poet’s poems submitted to workshop. You will write six poems. Your poems may or may not be workshopped. Students will also be required to present a short (10 minutes) oral report on a book of poetry and to attend at least one poetry reading. Your poems will be based on assignments. To see the assignments you can go to the following web site:
http://mypage.siu.edu/puglove/poetry.htm

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  9870887480215  Carnegie Mellon Univ
ENGL 382B CREATIVE WRITING: INTERMEDIATE POETRY (3 CR)

PREREQUISITES: Engl 382A and Engl 351

382B – 001 INSTRUCTOR: Joseph

COURSE DESCRIPTION
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.

COURSE 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 2008, 2009 or 2010. 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 TEXTS
Course text: Open Roads: Exercises in Writing Poetry by Diane Thiel (Pearson/Longman)

ENGL 392 TECHNOLOGY & TECHNICAL COMMUNICATION (3 CR)

PREREQUISITES: Engl 290 or 291; or equivalent.

392 – 001 INSTRUCTOR: McClure

COURSE DESCRIPTION
This course is designed to offer a practical, real world approach to writing. A tool for creating personal and organizational strategies for managing an increasingly complex workplace, writing is essential and central to career success in the 21st century. Among the strategies that will be addressed in ENGL 392 are: unpacking and demystifying the writing situation and task; unpacking writing processes; using computers to generate, revise, and edit writing as well as to conduct research; exploring the concept and the potential effectiveness of document design; and, using writing as a tool for managing daily work and enhancing group productivity.

Combining product and process approaches, ENGL 392 will help students understand both the routine realities and the special sensitivities of the workplace and the writing that sustains it.
Recognizing the role of electronic media as tools for both research and writing, ENGL 392 will meet in the Department of English’s computer classroom. This writing course fulfills ENGL 391 requirement for Pre-Professional Majors.

COURSE REQUIREMENTS
Requirements: Students will complete a variety of workplace writing tasks (e.g., correspondence, short reports, job application, oral presentations, long collaborative reports, electronic communications), the core of which will be revised for portfolio submission at the end of the semester. Midterm and final exams will consist of meta-analyses of student’s own writing processes and products.

REQUIRED TEXT

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

The English Department Writing Centers (located in Morris Library Room 236 and Trueblood Hall Learning Resource Center) provide resources for all SIUC students who want to improve their ability as writers. Appointments can be made two days in advance for either a single appointment or a weekly appointment throughout the semester. There is no charge for appointments. Graduate and undergraduate students trained in effective one-to-one teaching strategies staff both centers. For more information, go to [www.siu.edu/~write](http://www.siu.edu/~write) or contact: Dr. Jane Cogie, Writing Center Director, Faner 2283, (618) 453-6846 or 453-1231.

**ENGL 403 HISTORY OF THE ENGLISH LANGUAGE (3 CR)**

403 – 001 INSTRUCTOR: Wiley

COURSE DESCRIPTION
This course examines the origins and development of the phonology, morphology, and syntax of the English language from Proto-Indo-European to the present. Special attention will be given to Grimm’s Law, the Great Vowel Shift, and the main differences between British and American English. No prior knowledge of historical linguistics is required.

REQUIRED TEXTS


ENGL 404B MEDIEVAL LYRIC, BALLAD, & DRAMA (3 CR)

404B – 001 INSTRUCTOR: Amos

COURSE DESCRIPTION

TOPIC: Outcries, Outlaws, and Acting Out in Medieval Lyric, Ballad, and Drama

This course fulfills the requirement for Old and Middle English literature. No prior experience with medieval languages or literatures is assumed, and non-specialists are encouraged to use this course as a gateway to this fascinating and rewarding literature.

Throughout the more than eight hundred years comprising the Middle Ages, popular literature included lyric celebrations of life and God, ballads of fantastic heroes and lovers, and dramatic stagings of secular and sacred issues. This course looks at the earliest English developments of three genres of popular literature: lyric, ballad, and drama. We will explore the different social, civic, and religious functions these genres served and examine how the presuppositions of medieval literature align with and differ from their modern counterparts.

**Lyric** Ranging in subject from the Blessed Virgin Mary to Mary the Lusty Milkmaid, medieval lyrics lament, encode, and celebrate developments of English thought and culture from their Old English beginnings as 'Elegiac Lyrics' through their Middle English incarnations as 'Love Poems Religious and Erotic.'

**Ballad** Originally oral narratives, anonymous ballads represent the varied ways popular imagination engaged contemporary social and political interests through adventurous tales -- most notably our central focus, the popular hero Robin Hood.

**Drama** From biblical reenactments to farcical romps, throughout Europe and England for 500 years before Shakespeare, public drama was an integral part of society at every level. Written, staged, and performed by ordinary citizens, townspeople, and clerics, noble interludes and sex farces, liturgical plays and mystery cycles, morality plays and humanist dramas drew little distinction between actor and audience, in marked contrast to modern drama, with its carefully effaced and passive audience.

As we examine the trajectories of these three genres we will attend to the discourses of life and thought in the Middle Ages, examining presentations and critiques of religious / faith institutions, social structures, and ideological systems. These multi-layered medieval texts functioned at once as repositories of biblical and legendary histories, as purveyors of contemporary social lessons, and spiritual guideposts, disparate uses which could not always be reconciled. While seemingly written to celebrate and to validate a Church-and-king centered hierarchy, medieval popular literary texts call into question the inherited traditional and monolithic view of the world as divinely divided into three estates – those who work, those who
pray, and those who fight – and interrogate the structures and functions of these discourses which sought to define institutional beliefs and individual actions.

COURSE REQUIREMENTS
We will ground our study in close readings of primary texts -- all in modern English or heavily-glossed editions. In our examinations we will deploy (and assess) ancient, medieval, modern, and post-modern methods of critical reading including philological, biographical, New Critical, historicist (both old and new), materialist, feminist, and, most consistently, the methodologies of Cultural Studies (with their emphasis on high/low distinctions, production and consumption, and performance and performativity).

Class time will be a confection of lecture, student presentations, and discussion. To provide a range of opportunities for involvement, assignments will be distributed among a variety of written assignments (including response essays, formal essays, reviews of scholarship) and an oral component including informal participation and formal presentations.

REQUIRED TEXTS

ENGL 412 NON-DRAMATIC LITERATURE: THE RENAISSANCE (3 CR)

412–001 INSTRUCTOR: Netzley

COURSE DESCRIPTION

TOPIC: What Is A Poem?: Renaissance Lyric and the Definition of Poetry

What is poetry? How is it different from any other type of literature, let alone from other types of linguistic objects? And is there a way to define it without recourse to such comparative procedures? Through the lens of short lyric poems, this course examines the conflicted definition of poetry in Renaissance England, from the fight over rhyme and quantitative verse, to the distinctions between history, poetry, and philosophy. We will read short poems across a wide variety of traditions—Petrarchan, pseudo-Ovidian, cavalier, metaphysical, pastoral, elegiac, encomiastic, epigrammatic, obscene—in order to explore how this period imagined verse as well as what we can learn about poetry from this period that took poetic power so seriously. In short, this is a survey of Renaissance lyric with a point: inductively defining what we mean by poetry, lyric, and verse (as well as acknowledging that these terms might not be synonymous). This means that we’ll be trying to produce an affirmative definition of poetry’s actual, substantive, positive qualities, without recourse to a reactive comparativism: i.e., defining poetry via what it is not, prose or drama.

To this end, we will also read some classical conceptualizations of poetry, from Aristotle, Horace, and Sidney, as well as some less famous early modern pieces like Samuel Daniel’s Defense of Rhyme and George Puttenham’s Art of English Poesy. In addition, we will read a few modern accounts of the lyric, mainly from Hegel, Adorno, and Giorgio Agamben.
Readings
John Skelton, *Divers Ballads*
Thomas Wyatt, Sonnets
Henry Howard, Early of Surrey, Sonnets
Anne Lok, *A Meditation of a Penitent Sinner*
Edmund Spenser, *Amoretti*
Philip Sidney, *Astrophil and Stella*
Samuel Daniel, *Delia*
Michael Drayton, *Idea and Idea's Mirror*
Mary Wroth, *Pamphilia to Amphilanthus*
Ben Jonson, *Poems*
Robert Herrick, *Hesperides*
Thomas Carew, *Poems*
Andrew Marvell, *Poems*
Margaret Cavendish, *Poems and Fancies*
John Donne, *Songs and Sonnets/Divine Poems*
Aemilia Lanyer, *Salve Deus Rex Judaeorum*
Richard Crashaw, *Carmen Deo Nostro*
George Herbert, *The Temple*

COURSE REQUIREMENTS
*Undergraduates*: five short analysis papers, one final exam, and a final research paper.
*Graduate students*: five short analysis papers, one oral presentation, one seminar paper.

REQUIRED TEXTS

ENGL 414  NON-DRAMATIC LITERATURE – THE LATER EIGHTEENTH CENTURY  (3 CR)

414 – 001  INSTRUCTOR: Chandler

COURSE DESCRIPTION
This class is an advanced survey of literary developments in later eighteenth-century Britain. It takes us from the final stages of neoclassicism (1740s-50s) through newer fashions for lyricism, Sentiment, sublimity, and Gothicism, and finally to the impassioned polemics of the Revolutionary era (1790s). In a way, then, this course shows the evolution of Romanticism (1785-1830) as a cultural movement. The later eighteenth century is often called the “Age of Johnson,” and we will begin by examining what the influential poet and critic Samuel Johnson had to say about literacy, consumerism, work, social mores, and politics in his era. We will compare his positions to those of other writers and thinkers, several of whom he knew
personally. Late in the course, we will study the Burke-Paine controversy, a set of arguments on government and the rights of the governed in the wake of the French Revolution. You’ll be able to see not only how those debates gathered steam from the Enlightenment (a philosophic movement stressing individual perception, rationality, and the propagation of knowledge), but also how their key points and metaphors continue to affect public discourse today.

COURSE REQUIREMENTS
Undergraduates: Weekly writings (250 words); three 4-5-page papers (about 1200 words); midterm and final exams

Graduates: Weekly writings; two 10-12-page research papers (2500-3000 words of text); midterm and final exams

REQUIRED TEXTS

<table>
<thead>
<tr>
<th>ENGL 436</th>
<th>MAJOR AMERICAN WRITERS (3 CR)</th>
</tr>
</thead>
</table>

PREREQUISITES: May be repeated only if topic varies and with consent of department.

436-001 INSTRUCTOR: Brunner

COURSE DESCRIPTION

TOPIC: The Ghost Tale (1880 to the Present): Secret Selves, Otherworldly Glimpses, Haunting Memories

The ghost story is almost as old as storytelling itself, but since the late nineteenth century the form of the ghostly tale has begun to take particular twists to show its sensitivity to current anxieties. This course examines in considerable detail, and with helpful critical background from cultural studies, ghost stories written by Americans from the 1880s to the present. It examines the ghost story as a form of discourse, a form that enables what Freud called “the return of the repressed.” At particular times, the ghost story both presents and withholds, offers and dismisses; it addresses anxiety even as it furthers distress. By describing the fearful, it manages to contain it, or to acknowledge a fear that would otherwise remain buried. To understand this operation, which varies from era to era, is to begin to appreciate the tensions that define different cultural epochs. This course, also sketches an overview of the Victorian, the Modern and the Postmodern as those cultures appear within one evolving form.

The Victorian Ghost Story. The ghosts of Victorian times emerge from a culture that imposed demands for restraint and for orderliness that helped develop such new concepts as “the unconscious” and such new disciplines as psychiatry. At the same time, technological breakthroughs in photography made it seem plausible that evidence of an after-world could be acquired through capturing images of the returning dead. Out of such conflicts, writers like Henry James, Edith Wharton, and Sarah Orne Jewett produced short stories that elaborately conceived the ghostly as an expression of hidden or suppressed desires whose appearance at a particular time was itself a revelation of the multiple truths that define the modern individual.
We’ll contrast these pieces with the more formulaic works in a European tradition by Joseph S. LeFanu, and M. R. James that draw upon the folklore of the animal-tale (and that are the basis for vampire and werewolf narratives). These versions reveal the ghost to be a resurgence of primitive forces that are barely held in check by the niceties of modern civilization. In our study of these Victorian and early modernist ghost tales, we’ll examine writing by Sigmund Freud on mourning and melancholy, on individual trauma, and on the unconscious. We’ll spend some time on James’s *The Turn of the Screw* (1898), and we’ll take up a later version of that psychological narrative in the queer interstices of Shirley Jackson’s *The Haunting of Hill House* (1959). We’ll examine adaptations of the James novel (the 1999 BBC production) and the Jackson novel (the 1963 Robert Wise version, not the 1999 remake). We’ll look into Molly McGarry’s study of the “untimely sexualities” of the Victorian Spiritualist movement, *Ghosts of Futures Past* (2008).

**The Modern Ghost Story.** The ghost story in high modernism is a diminished thing. The influx of modern times, by releasing inhibitions, brought light into dark corners, or as Wallace Stevens wrote in 1923: “The houses are haunted / By white nightgowns,” rather than ghostly wanderers. Yeats’s chatty spooks are in many ways friendlier than the humans of modernity who lapse into irrational violence like revolutions and world wars. For Yeats, esoteric knowledge explains that what appears as the decay of civilization is simply a phase in a vast cycle. Popular writers like H. P. Lovecraft kept discovering that the phantom-like or the spectral was in fact the trace of an alien presence; sometimes from outer space, sometimes from other dimensions, that outsider threatened what was left of traditional civilized practices. Lovecraft’s scholars battle these attacks with ancient lore, respectfully housed in institutional archives by scholars with exceptional foresight. If the ghostly now offers a hint of an alternate world, then the Ouija board poems of James Merrill, and the continuing beyond-the-grave discussion that Ted Hughes carries on with Sylvia Plath, provide opportunities to imagine that what is absent from this world is what this world needs. In this segment we’ll focus on Robert Frost’s narrative poems such as “The Witch of Coös” (1923), Yeats’s sequence, “Supernatural Songs” (1936), Lovecraft’s “The Dunwich Horror,” Merrill’s “Book of Ephraim” (1976) and Hughes’s *Birthday Letters* (1998). We’ll also read excerpts from Helen Sword’s *Ghostwriting Modernism* (2002).

**The Postmodern Ghost Story.** If modernism appears to reconfigure the ghost story out of existence, the era of late modernism or postmodernism presents a remarkable resurgence. Here, however, the tale is sharply historicized. It is appreciated as a vehicle for conveying presences that would otherwise be erased from cultural memory, voices that will find a way to speak even though they have been silenced, voices that convey information that the present needs even though the present may not be ready to recognize it. We’ll begin with Toni Morrison’s important novel *Beloved* (1971), considering it in relation to writings on cultural trauma by Ron Eyerson. We’ll draw on observations from sociologist Avery Gordon (*Ghostly Matters*, 1992), and theorist Kathleen Brogan (*Cultural Haunting*, 1998). We’ll discuss why so many of the recent works that incorporate ghosts are written by women from different ethnicities (Nora Okja Keller’s *Comfort Woman*, Louise Erdrich’s *Tracks*, Cristina Garcia’s *Dreaming in Cuban*) or African Americans (August Wilson’s *The Piano Lesson*).
COURSE REQUIREMENTS
We’ll continually read short stories and passages from works that feature the arrival of ghosts, but we’ll examine in detail the following texts:

**Novels**
- Louise Erdrich, *Tracks*
- Cristina Garcia, *Dreaming in Cuban*
- Shirley Jackson, *The Haunting of Hill House*
- Henry James, *The Turn of The Screw*
- Toni Morrison, *Beloved*

**Poetry**
- Ted Hughes, *The Birthday Letters*

**Plays**
- August Wilson, *The Piano Lesson*

We’ll also consider poems by W. B. Yeats, Robert Frost and James Merrill, fiction by Edith Wharton, Sarah Orne Jewett, M. R. James, and H. P. Lovecraft.

The course will require three short papers on each of the three areas (Victorian, Modern, Postmodern). The papers will be 10-12 pages and will take the form of a talk that could be delivered at a conference; papers will be read before the class. The final exam will consist of one of these papers, rewritten and expanded.

REQUIRED TEXTS

**Novels**
- Louise Erdrich, *Tracks*
- Cristina Garcia, *Dreaming in Cuban*
- Shirley Jackson, *The Haunting of Hill House*
- Henry James, *The Turn of The Screw*
- Toni Morrison, *Beloved*

**Poetry**
- Ted Hughes, *The Birthday Letters*

**Plays**
- August Wilson, *The Piano Lesson*

ENGL 445 CULTURAL BACKGROUNDS OF WESTERN LITERATURE (3 CR)

445 – 001 INSTRUCTOR: Humphries

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

**REQUIRED TEXTS**

**ENGL 448B IRISH LITERATURE (3 CR)**

**448B – 001 INSTRUCTOR: Dougherty**

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

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

**REQUIRED TEXTS**

**ENGL 464 MODERN BRITISH DRAMA (3 CR)**

**464 – 001 INSTRUCTOR: Bogumil**

**COURSE DESCRIPTION**
Our objective in this course is to read contemporary British, Irish, Scottish and Australian drama. Through our detailed discussions of major dramatists and plays, we will trace the evolution of modernism to the present as well as theatrical developments in order to explore the social and political environment surrounding the plays. We will address the trajectory of the
critical reception to first productions and current productions. In doing so, we then will situate those plays, various theater companies, and playwrights within their cultural, political, and social contexts, tracking the role of the playwright and dramatic literature in an ever-changing theatrical landscape and thereby linking the practical implications of creating dramatic literature to the form and aesthetics of performance.

**COURSE REQUIREMENTS**

10 analyses (three pages plus/ 15 pts. each/ total 100 points). Three secondary sources are expected.

**Undergraduates:** One final paper, a modified version of an analysis, including at least five secondary sources, eight pages minimum in length (100 points).

**Graduate Students:** One mid-length annotated bibliography, one 30 minute presentation on the play of your choice replete with class outline and an abridged version of the annotated bibliography; one conference paper based upon that material 12-15 pages in length (100 points total).

**Attendance:** Two absences are permitted. Further absences require proper documentation. More than two absences will result in your grade being lowered.

**Assignments:** All readings, analyses, annotated bibliographies and papers must be completed by the designated due dates. Only typed material is graded. If you are absent, have someone place the assignment under my door or turn it into the English office. No late work is accepted, and will be given a “0.” Computer problems are not an acceptable reason for late work. You may email your work, but a hard copy must be given to me. Class participation is encouraged!

**REQUIRED TEXTS**

Joe Orton, *Entertaining Mr. Sloan*

Pinter, *Betrayal*

Bovell, *When the Rain Stops Falling*

Marber, *Don Juan in Soho*

MacLeod, *I was a Beautiful Day*

Enda Walsh, *Penelope*

Lavery, *Frozen*

McPherson, *The Seafarer*

McDonagh, *The Beauty Queen of Leenane* and *The Lonesome West*

Carr, *The Cordelia Dream*
ENGL 465 MODERN CONTINENTAL DRAMA (3 CR)

465 – 001 INSTRUCTOR: Klaver

COURSE DESCRIPTION
TOPIC: The Politics of Drama, the Drama of Politics

This semester, English 465 will focus on European plays of the twentieth century with a strong ideological component. The topic of the course might be described as “The Politics of Drama, the Drama of Politics.” Students will consider how drama interrogates ideology as well as the issue of whether drama itself is a fundamentally ideological cultural institution.

REQUIRED TEXTS

ENGL 472 SHAKESPEARE II (3 CR)

472 – 001 INSTRUCTOR: Lamb

COURSE DESCRIPTION
TOPIC: The Dark Comedies, Major Tragedies, and Romances

This semester begins with plays that deal with marriages. What issues presented themselves as problems for early moderns? We begin with the dark comedies or “problem plays,” in which the major characters’ marriages at the end of the play do not necessarily present a happy ending (in Measure for Measure, the marriages are ordained by a judge and at least one character would prefer execution). We will then read the “marriage tragedies” of Antony and Cleopatra and Macbeth. Is the relationship between Antony and Cleopatra a triumph over Caesar and his world or the epitome of self-destructiveness? What happens to the close relationship between Macbeth and his spouse by the end of the play? The nature of evil that emerges with Macbeth’s witches becomes a central topic in King Lear. With King Lear and Cymbeline, the primary focus moves to include relationships between fathers and daughters. As one of Shakespeare’s romances, Cymbeline represents an attempt to come-to-terms with problems of marriage as well as of father-daughter relationships, to go beyond them to something more positive, or (perhaps) something more fictional. We will be considering to what this attempt is successful, or to what extent it shows show signs of strain.

COURSE REQUIREMENTS
Two papers, two hourly tests, and a final examination. There will also be quizzes, response paragraphs, and summaries of secondary material for each play. Graduate requirements may vary somewhat to include an extra assignment. Students are strongly encouraged to view the films placed on reserve for these plays.

REQUIRED TEXTS
ENGL 481 YOUNG ADULT LITERATURE IN A MULTICULTURAL SOCIETY (3 CR)

481 – 001 INSTRUCTOR: McClure

COURSE DESCRIPTION

TOPIC: A Study of the Literary Merits and Themes of 20 Young Adult Novels

This class will provide the framework for a study of Young Adult Literature across five major themes and five literary elements. Novels will be studied in sets with each set focused on a major theme and using a focus novel as the reference point for the discussion of the theme and a related literary element. For each set (theme, literary element), students will be required to read the focus novel and 3 additional novels selected from the assigned list.

COURSE REQUIREMENTS

Among the course assignments are several micro-themes, in-class, collaborative activities, journal writing, and a course portfolio.

REQUIRED TEXTS

Students must have access to the focus book (in bold) for each set and a minimum of three of the additional books listed in each set. The sets are listed below:

SET 1. THEME = AT SCHOOL; LITERARY ELEMENT = SETTING

SET 2. THEME = UTOPIA/DYSTOPIA; LITERARY ELEMENT = PLOT

Signets for all of these:

All’s Well That Ends Well ISBN-10: 0451530012

Measure for Measure ISBN-10: 0451527151

Antony and Cleopatra ISBN-10: 0451527135

Macbeth ISBN-10: 0451526775

King Lear ISBN-10: 0451526937

Cymbeline (listed as Pericles, Cymbeline, and Two Gentlemen of Verona) ISBN-10: 0451530357
Paterson, Katherine. The Bridge to Terabithia (1977).

SET 3. THEME = BROTHERS AND SISTERS/FAMILY; LITERARY ELEMENT = CHARACTER
Paterson, Katherine. Jacob Have I Loved (1980).

SET 4. THEME = GOOD VS. EVIL; LITERARY ELEMENT = THEME
Cooper, Susan Cooper. The Dark is Rising (1973).

SET 5. THEME = DEATH, DYING, AND BE(COM)ING HUMAN; LITERARY ELEMENT= POINT OF VIEW
Bridgers, Sue Ellen. All We Know of Heaven (1996).

ENGL 485A TEACHING WRITING AND LANGUAGE IN THE SECONDARY SCHOOL (3 CR)
PREREQUISITES: *Important! If you have not yet been admitted into the TEP program, you need to drop this class and wait to enroll until you have been accepted into the program.

485A –001 INSTRUCTOR: Voss

COURSE DESCRIPTION
This course will give pre-service teachers the tools to become critically reflective about various approaches to teaching composition. Additionally, it will equip secondary education majors with specific strategies for successfully teaching writing and language in their future classrooms. Course content will also examine how technology is changing the ways we write and teach writing. Students will work toward developing a philosophy of integrated secondary
Language Arts instruction that is consistent with various national, state, and district standards and guidelines.

REQUIRED TEXT

ENGL 485B  TEACHING READING & LITERATURE IN THE SECONDARY SCHOOL  (3 CR)
PREREQUISITES: Admittance to Teacher Education Program through CoEHS.

485B – 001  INSTRUCTOR: Jackson

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

REQUIRED TEXTS
Howard, Gary R. *We Can’t Teach What We Don’t Know: White Teachers, Multiracial Students.* Teachers College Press. ISBN: 978 0807746653
Kaywell, Joan F. *Adolescent Literature as a Complement to the Classics, Vol. 4.* Christopher-Gordon Publishers, Inc. ISBN: 978 1929024049

ENGL 489  ONE-TO-ONE TEACHING - PRACTICE & THEORY  (3 CR)
PREREQUISITE: Engl 101 and Engl 102

489 – 001  INSTRUCTOR: Cogie

COURSE DESCRIPTION
This course will give students the opportunity to obtain hands-on experience in tutoring writing and to learn about the 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. University
Honors Program students may receive Honors credit for this course. 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).

**COURSE REQUIREMENTS**

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 489 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 importance of the individual student’s writing process to determining the agenda for each one-to-one session. In the final segment of the class, the focus will turn to readings and discussion of specific student populations (including those noted above) and ways in which awareness of differences in culture can productively inform writing center sessions. The overall aim of this class is to allow the students enrolled to develop an in-depth understanding of one-to-one collaboration through reading and discussion and through testing that understanding in hands-on Writing Center practice.

**REQUIRED TEXTS**


ENGL 492A CREATIVe WRITING SEMINAR: FICTION (3 CR)
PREREQUISITES: Consent of department.

492A – 001 INSTRUCTOR: Townsend

COURSE DESCRIPTION
This course assumes that you have established enough of a familiarity with your imagination that we can “take it to the next level”: we will zero in on issues of language, character, plot and structure to produce two works that are at or near publication quality. Accordingly, workshopping, at this level, will be intense.

REQUIRED TEXTS

ENGL 493 SPECIAL TOPICS IN LITERATURE & LANGUAGE (3 CR)
PREREQUISITES: Reserved for MFA students. May be repeated as topic varies.
493 – 001 INSTRUCTOR: Tribble

COURSE DESCRIPTION
TOPIC: Literary Publishing

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.

COURSE REQUIREMENTS
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 prepare one of these reviews for publication by the end of the semester.

REQUIRED TEXTS
Primary Text: 2011 POET’S MARKET or 2011 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 493  SPECIAL TOPICS IN LITERATURE & LANGUAGE (3 CR)
PREREQUISITE: May be repeated as topic varies

493 – 002  INSTRUCTOR: Klaver

COURSE DESCRIPTION
TOPIC: American Culture of the 1980’s

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

REQUIRED TEXTS
Thompson, Graham. American Culture in the 1980s. 20079780748619108 paperback
Robinson, Marilyinne. Housekeeping. 978-0312424091 paperback
Mason, Bobby Ann. In Country. 978-0060835170 paperback
Wilson, August. Joe Turner’s Come and Gone. 978-0452260092 paperback
Gibson, William. Neuromancer. 9780441569595 paperback
Mamet, David. Glengarry Glen Ross. 978-0802130914 paperback
DeLillo, Don. White Noise. 978-0140283303 paperback
Morrison, Tony. Beloved. 978-1400033416 paperback

ENGL 494  CULTURAL ANALYSIS AND CINEMA (3 CR)

494 – 001  INSTRUCTOR: Williams

COURSE DESCRIPTION
TOPIC: THE FILMS OF ALFRED HITCHCOCK

Once regarded as a mere “master of suspense” and popular entertainer, Alfred Hitchcock has long entered the pantheon of great directors both during and after his lifetime. This class intends to examine the rationale for such recognition by undertaking a close analysis of a selection of his films from the British and American periods. Hitchcock began his career in silent cinema employing influences such as German expressionism and Soviet montage in several ways throughout his life as a director. But far from being a mere “master of suspense” his films also interrogate the bleak world of human existence under the guise of thrillers as the late Robin Wood recognized throughout his critical engagement with the director’s work.

**COURSE REQUIREMENTS**

Four Essay Questions. These papers will range from ten to twelve pages minimum. Students are always advised to go beyond the minimum length.

$10 screening fee required.

**REQUIRED TEXT**


**RECOMMENDED TEXT** (for non-cinema majors)

Timothy Corrigan, *A Short Guide to Writing about Film*. Recent Edition (but anyone will do, especially those in second-hand bookstores)

**ENGL 495 A SURVEY OF LITERARY CRITICISM (3 CR)**

495 – 001  **INSTRUCTOR:** Humphries

**COURSE DESCRIPTION**

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

**REQUIRED TEXTS**

TBD
## ENGL 498 INTERNSHIPS

**(3 – 9 CR)**

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

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

## ENGL 499 READINGS IN LITERATURE AND LANGUAGE

**(1 - 3 CR)**

**PREREQUISITES:** Prior written departmental approval required. Enrollment in English graduate degree program or consent of department. May be repeated up to a maximum of 6 semester hours as topic varies.

499 7-- Students should use their Instructor’s “700” number for this section.

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

The English Department Writing Centers (located in Morris Library Room 236 and Trueblood Hall Learning Resource Center) provide resources for all SIUC students who want to improve their ability as writers. Appointments can be made two days in advance for either a single appointment or a weekly appointment throughout the semester. There is no charge for appointments. Graduate and undergraduate students trained in effective one-to-one teaching strategies staff both centers. For more information, go to [www.siu.edu/~write](http://www.siu.edu/~write) or contact: Dr. Jane Cogie, Writing Center Director, Faner 2283, (618) 453-6846 or 453-1231.

## ENGL 501 RESEARCH IN COMPOSITION

**(3 CR)**

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

501 – 002 **INSTRUCTOR:** R. Dively

**COURSE DESCRIPTION**

This course will familiarize students with various research methodologies utilized in the field of composition studies.

**COURSE REQUIREMENTS**

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

REQUIRED TEXTS
Blakeslee, Ann M. Becoming a Writing Researcher. Lawrence Erlbaum Assoc. ISBN: 0805839968
Numerous articles on e-reserve

ENGL 516 RESTORATION & EIGHTEENTH CENTURY STUDIES (3-12 CR)
PREREQUISITES: May be repeated only with different topics and consent of the department.

516 – 001 INSTRUCTOR: Boulukos

COURSE DESCRIPTION
TOPIC: Eighteenth-Century Love

The basic literary plots of Restoration and eighteenth century literature in English are seduction plots. The leading men are “libertines” or “rakes,” intent on sleeping with, and abandoning, as many women as possible. The heroines are more various. Sometimes they are seduced, become social outcasts and die; sometimes they aim at covertly attaining sexual pleasure for themselves; sometimes they defend their virtue against the rake and even convert him to the cause of morality and marriage; sometimes, they devote themselves to vengeance against their seducer; and sometimes, they intentional destroy the innocence of young men. The attitude such literary characters display toward love evolves over the course of period. Love changes from being primarily sexual to primarily emotional and sentimental, and as it does, rakes are transformed from heroes to villains, while love itself moves from being a threat to the integrity of the self to being central to identity, a truth to be embraced and celebrated.

The social historian Stephanie Coontz, in Marriage: A History, contends that marrying for love emerged into the cultural mainstream of European culture only in the eighteenth century. However, she also contends that “love matches” continued to be seen as selfish, dangerous, and socially disruptive until well into the nineteenth century. This course seeks to trace, and to examine critically, the changing place of erotic love in eighteenth-century British culture. Among the questions we will address: how did changing conceptions of love affect concepts of the self? How did they impact conceptions of gender difference? changing religious concepts and practices? philosophical theories of sentiment, sympathy and the passions? And, finally, we will ask how such concepts impacted literary texts—and how literary texts themselves shaped changing cultural ideals of love.
Our texts will include poetry, plays, and novels by canonical and non-canonical authors. Most texts will be British, but we will read American texts and several influential texts in translation.
We will supplement our literary texts with critical, theoretical, and historical readings throughout the semester by scholars including Michel Foucault, Niklas Luhmann, Lawrence Stone, Lisa Zunshine, Michael McKeon, Irving Singer, and Anthony Giddens.

**COURSE REQUIREMENTS**
Research paper (20pp), including proposals with annotated bibliographies; Presentation on criticism with write-up (5pp); Criticism responses; Archival Report (5-7pp); and active participation in the seminar.

**REQUIRED TEXTS**
John Wilmot, Earl of Rochester *Selected Works* (Penguin)  
Haywood, *Love in Excess* (Broadview) and *Fantomina*  
Centlivre, *Bold Stroke for a Wife* (Broadview)  
Richardson, *Clarissa* (Penguin)  
Goethe, *Sorrows of Young Werther* (Dover Thrift)  
Goldsmith *She Stoops to Conquer* (Dover Thrift)  
Foster, *The Coquette* (Oxford)  
Burney, *Evelina* (Broadview)  
Austen, *Persuasion* (Broadview)

This book list is subject to change.

Texts we will read in electronic form:  
*Letters of a Portuguese Nun*  
Dryden, et al, *Ovid’s Epistles with his Amours*, 1725  
Behn, *Love Letters to a Gentleman*  
Eliza Haywood, “Fantomina” and “City Jilt”  
Lillo, “the London Merchant”  
Rowe, “the Fair Penitent”  
Pope, “Eloisa to Abelard”; Lady Mary Wortley Montagu “The Lover”; and more selected poems (e-reserve)

And weekly critical, theoretical, and historical readings via e-reserves

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

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

**539 – 001  INSTRUCTOR:** Fox

**COURSE DESCRIPTION**
**TOPIC:** African American Literary Criticism and Theory
This course will be devoted to an intensive examination of some of the major works in the field of African American theory and criticism, including:


Details of required assignments currently are in the contemplation stage, but, at minimum, there will be one substantial paper and a final exam.

**REQUIRED TEXTS**

<table>
<thead>
<tr>
<th>ENGL 555</th>
<th>IRISH STUDIES</th>
<th>(3 CR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PREREQUISITE: Enrollment in an English graduate degree program or consent of department.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>555 – 001</td>
<td>INSTRUCTOR: Wiley</td>
<td></td>
</tr>
</tbody>
</table>

**COURSE DESCRIPTION**

**TOPIC:** Early Irish Society

Through the respective lenses of history, literature, and archaeology, this course will take a multi-disciplinary look at early medieval Ireland from the dawn of the Christian period to the Anglo-Norman invasion. Though a variety of topics will be covered during the term, special attention will be given to those aspects of early Irish society that have the greatest bearing on the interpretation of its literature. These topics include the political and ecclesiastical history of the period, the principal concepts of native Irish law, manuscript production, and paleography.

**REQUIRED TEXTS**


Course Packet (Details TBA)

<table>
<thead>
<tr>
<th>ENGL 589</th>
<th>READINGS IN LITERATURE AND LANGUAGE</th>
<th>(3-12 CR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PREREQUISITE: Prior written departmental approval required. Enrollment in an English graduate degree program. May be repeated as topic varies.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>589 7--</td>
<td>Students should use their Instructor's &quot;700&quot; number for the section.</td>
<td></td>
</tr>
</tbody>
</table>
ENGL 592  CREATIVE WRITING SEMINAR  (4 CR)

PREREQUISITE:  Enrollment in an English MFA program or consent of department.  
May be repeated with consent of department.

592 – 001  INSTRUCTOR:  Lordan

COURSE DESCRIPTION

TOPIC:  Fiction

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

REQUIRED TEXT

Real Presences, George Steiner

ENGL 592  CREATIVE WRITING SEMINAR  (4 CR)

PREREQUISITE:  Enrollment in an English MFA program or consent of department.  
May be repeated with consent of department.

592 – 002  INSTRUCTOR:  Jordan

COURSE DESCRIPTION

TOPIC:  Poetry

This is a graduate poetry workshop with a secondary emphasis on active reading of 
contemporary poetry with the goal of learning from the strategies of other writers.

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

REQUIRED TEXTS

---

**ENGL 594 CONTEMPORARY LITERATURE SEMINAR (4 CR)**

**PREREQUISITE:** Enrollment in an English MFA program or consent of department. May be repeated for credit with different section numbers.

**594 – 001 INSTRUCTOR:** Benedict

**COURSE DESCRIPTION**
**TOPIC:** Fiction

A course designed to acquaint students with the narrative possibilities of a variety of contemporary and "new" media.

**REQUIRED TEXTS**
None

---

**ENGL 594 CONTEMPORARY LITERATURE SEMINAR (4 CR)**

**PREREQUISITE:** Enrollment in an English MFA program or consent of department. May be repeated for credit with different section numbers.

**594 – 002 INSTRUCTOR:** Jones

**COURSE DESCRIPTION**
**TOPIC:** Forms of Poetry

This course will be a nuts and bolts study in dominant contemporary poetic forms. We will begin with the idea of the image poem and the perfect lyric poem and then explore various modes such as stream of consciousness, fragmentation, exposition, metaphysics, collage, surrealism, and conversation as practiced by a variety of contemporary American poets, ranging from mainstream to the most experimental voices. We will discuss both specific strategies that relate to individual craft and the broader philosophies of the dominant schools of contemporary poetics.

**COURSE REQUIREMENTS**
Students will be expected to write exercises or treatments that relate to readings and to write at least two poems employing forms that they develop on their own.

**REQUIRED TEXTS**
**Legitimate Dangers**

*Best American Poetry 2010*

*The Vintage Book of Contemporary American Poetry*

Numerous handouts

<table>
<thead>
<tr>
<th>ENGL 595</th>
<th>INDEPENDENT READINGS (1-9 CR)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PREREQUISITES:</strong> Preparatory for preliminary examinations for doctoral students in English. May be taken only once, grade of S/U, according to the results of the preliminary examination.</td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>ENGL 599</th>
<th>THESIS (3 CR)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PREREQUISITES:</strong> Successful completion of 15 hours of graduate work on Master’s degree and consent of thesis director.</td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>ENGL 600</th>
<th>DISSERTATION (1-16 CR)</th>
</tr>
</thead>
</table>

600 7-- Students should use their Dissertation Director’s “700” number for this section.

<table>
<thead>
<tr>
<th>ENGL 601</th>
<th>CONTINUING ENROLLMENT (1 CR)</th>
</tr>
</thead>
</table>

601 724 ALL students will register under this section.

10/11/10