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.

ENGL 300 INTRODUCTION TO LANGUAGE ANALYSIS (3 CR)
PREREQUISITES: Engl 101 and Engl 102 respectively or Engl 120 with a grade of C or better.

300 – 001 and 002 INSTRUCTOR: Voss

COURSE DESCRIPTION
General grammar course, with components especially designed for journalists, deal with the nature of language and linguistic inquiry. In contrast to 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.

ENGL 301 INTRODUCTION TO LITERARY ANALYSIS (3 CR)
PREREQUISITES: Engl 102 or Engl 120 or equivalent. Restricted to English majors and Elementary Education majors.

301 – 002 INSTRUCTOR: Humphries

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

ENGL 302A LITERARY HISTORY OF BRITAIN: BEOWULF TO THE CIVIL WAR (3 CR)

PREREQUISITES: Engl 102 or Engl 120 or equivalent.

302A – 001 INSTRUCTOR: Wiley

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.

Required Text:
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, *Pamphilia to Amphibanthus*
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


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

PREREQUISITES: Engl 102 or Engl 120 or equivalent.

302B – 002 INSTRUCTOR: Collins
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.


Vol. D: *The Romantic Period*
Vol. E: *The Victorian Age*

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.

**ENGL 303 LITERARY HISTORY OF THE UNITED STATES BEFORE 1900 (3 CR)**

PREREQUISITES: Engl 102 or Engl 120 or equivalent.

**303 – 001 INSTRUCTOR: Shapiro**

COURSE DESCRIPTION

In 1839, John L. O’Sullivan argued that the United States represents an escape from the European past: “our national birth was the beginning of a new history, the formation of an untried political system, which separates us from the past and connects us with the future only; and so far as regards the entire development of the natural rights of man, in moral, political, and national life, we may confidently assume that our country is destined to be the great nation of futurity.” For O’Sullivan, the U.S. marks the beginning of a new epoch in world history because American democracy augurs an “equality” that is “perfect” and “universal.” A broad survey of American literature to 1900, this course charts how writers produced the image of North America as a space and polity defined by equality as well as unheralded opportunities for individual self-determination and development. At the same time, we will examine how writers responded to those hard facts of American history—warfare with Natives, racial slavery and its legacies, industrialism and class division, and gender inequality—which would seem to controvert the utopian notion of America as committed to an “equality” that is “perfect” and “universal.” Students will engage with a wide variety of authors and genres: starting with sermons and captivity narratives from Puritan New England, we will examine 18th-century autobiography and seduction fiction,
the mid-nineteenth-century outpouring of literary classics—of essays, short stories, novels, slave narratives, and poems—during the so-called American Renaissance, post-Civil War dialectic literature, and finally naturalist fiction at the close of the nineteenth century. This course ultimately aims to equip students with an understanding of how the very ideas of “America” and “American” were articulated and disputed in imaginative writing from the seventeenth century to the dawn of modernity.

Requirements (subject to change):
Attendance—10%
5 short papers (~500 words each)—50%
Mid-term—20%
Final—20%

Required Texts (subject to change):
Hannah Webster Foster, *The Coquette*. (Oxford)
Charlotte Perkins Gilman. *The Yellow Wallpaper and Other Stories*. (Dover)
Mary Rowlandson. *The Sovereignty and Goodness of God*. (Bedford/St. Martin's)

ENGL 305 LITERARY HISTORY OF BRITAIN & THE UNITED STATES 1900- PRESENT (3 CR)
PREREQUISITES: Engl 102 or Engl 120 or equivalent.

305 - 001 INSTRUCTOR: Molino

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)  

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<th>ENGL</th>
<th>3071</th>
<th>FILM AS LITERARY ART</th>
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<tr>
<td>PREREQUISITES: Enrollment restricted to juniors and seniors. Open to sophomores only by instructor’s permission.</td>
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**3071 – 001**  
**INSTRUCTOR:** Williams

**COURSE DESCRIPTION**
**TOPIC:** Film As Literary Art: The Comic Tradition of Jerry Lewis

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 cinemascope 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.

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<th>ENGL</th>
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<th>FORMS OF POETRY</th>
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<td><strong>PREREQUISITES:</strong> Engl 382A or consent of instructor.</td>
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**352 – 001 INSTRUCTOR:** Joseph

**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**

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<th>ENGL</th>
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<th>SHAKESPEARE</th>
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<td><strong>PREREQUISITES:</strong> Engl 101 and 102; or Engl 120; or equivalent.</td>
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**365 – 001, 002, 003 INSTRUCTOR:** Lamb

**COURSE DESCRIPTION**
This semester we will be reading six plays: *As You Like It, Twelfth Night, Hamlet, Othello, Winter’s Tale, The Tempest*. 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. 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.

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

**ENGL 381A  CREATIVE WRITING: BEGINNING FICTION  (3 CR)**
PREREQUISITES: Engl 102 or 120; or consent of instructor.

381A – 001    INSTRUCTOR: Skaggs

COURSE DESCRIPTION
This course requires reading and responding to literature with careful attention focused on craft, language, and form. Students will study established writers and complete daily writing exercises to strengthen their abilities 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
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.

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

381B – 001 INSTRUCTOR: Benedict

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

REQUIRED TEXT

ENGL 382B CREATIVE WRITING: INTERMEDIATE POETRY (3 CR)
PREREQUISITES: Engl 382A and Engl 351

382B – 002 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)

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**382A – 002**  
**INSTRUCTOR:** Jordan

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

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

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

This is not a class in which you get to argue with me about the techniques of craft. I am a professional, experienced writer with two advanced degrees in creative writing—one in poetry and one in fiction—as well as published books. I am an expert in the field. While I recognize that taste (the poems you personally like) is subjective, the techniques of craft are objective just as basic math is objective. In this class, we will learn those techniques of craft just as an artist learns the techniques of dabbing and scumbling and various brush strokes. What you choose to do with those techniques outside of the class is up to you. It is also not a class in which you get to complain about the reading choices. The reading assignments are chosen to illustrate elements of craft and to teach you craft. Neither your nor my personal taste in poetry is relevant. You don’t get to choose the reading list in other literature classes so why should the Poetry class be any different?
It is not a class in which you get to not do the reading. I have devised ways to make you do the reading. If you don't like reading, I highly recommend that you don't take any English/Literature classes.

It is not a class in which you will receive an easy A. This class is taught as a contemporary literature class in which we will not analyze what is happening in the poem but will study the elements which make the poem a well-crafted piece of art, elements which you are then expected to use in your own poems. It may be poetry class but it is still a 300 level University class and is taught as such. Attending class and completing all assignments will not guarantee you an A. You must show effort, excellence, and most 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 436 MAJOR AMERICAN WRITERS (3 CR)**

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

**436-001 INSTRUCTOR:** Klaver

**COURSE DESCRIPTION**

The topic for English 436 is literature placed within the context of twentieth-century American urbanization, in particular the three largest American cities, New York, Chicago, and Los Angeles. The course will consider the effect of urbanization, with its increase in technology, industrialization, noise, crowding, immigration, etc, on the individual, the citizen, class structure, and national identity. Students read novels, plays, and poems that span the twentieth and into the twenty-first centuries. Texts include _Machinal, Falling Man, The Jungle, Chicago_ (the musical), _Glengarry Glen Ross, Zoot Suit, The Day of the Locust, Miss Lonelyhearts, The Crying of Lot 49, Bright Lights, Big City._

**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  458  AMERICAN FICTION TO 1900  (3 CR)

458 – 001  INSTRUCTOR: Anthony

COURSE DESCRIPTION
Course Title: “Literature and the Racial Imagination in Antebellum America”

In this course we will seek to understand what it means that so much of our “classic” nineteenth-century American fiction revolves around race and racial difference. The Last of the Mohicans; Moby-Dick; Uncle Tom’s Cabin; Huck Finn; even gothic stories by Poe—the list of texts that present complicated relationships between white and non-white characters goes on and on. In order to address this issue, we will start with the premise that this material acts as the staging ground for new ways of imagining what it means to be “American” during this period. However, we will have to decide as a class about the extent and success of this imaginative process. Do authors such as James Fenimore Cooper, Nathaniel Hawthorne, Herman Melville, Harriet Jacobs and Mark Twain open up new ways of thinking about race and selfhood? Or do they display America’s worst fears and anxieties as America (and American literature) came of age during this period? Either way, I’m hoping that as we pursue these questions, we can also come to terms with the way in which these narratives act as the foundation for our current ways of imagining race in 2011-2012.

Requirements:

Undergrads: a midterm paper of 5 pages and a final paper of 10 pages.
Grad Students: a midterm paper of 5 pages; an annotated bibliography of 15 entries; a final paper of 15 pages.

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
David Hare, South Downs. Faber and Faber ISBN# 0571278299
David Harrower, Blackbird, Dramatist's Play Service ISBN# 0822222515
Alan Ayckbourn, Season’s Greetings, Faber and Faber ISBN# 0571273478
Christopher Hampton, Total Eclipse, Samuel French ISBN#0573616922
David Lodge, Secret Thoughts, Harvill Secker, ISBN#1846555534
Marina Carr, Portia Coughlan, Dramatists Play Service ISBN0822218542
Laura Wade, Breathing Corpses, Absolute Classics ISBN# 1840025468
Andrew Bovell, When the Rain Stops Falling, Nick Hern Books ISBN# 184842034X
COURSE DESCRIPTION

TOPIC: The Dark Comedies, Major Tragedies, and Romances

This semester we are focusing on the romances written near the end of Shakespeare’s career: Cymbeline, Winter’s Tale, Tempest. In these plays, Shakespeare stages the dark truths of the tragedies—betrayal, jealousy, even death—to go beyond them to something more positive, or (perhaps) something more fictional. We will be considering to what extent this attempt is successful, or to what extent it shows signs of strain. In Cymbeline, the jealous husband orders a servant to kill his wife; the servant helps her escape instead; and perhaps most miraculously, the husband forgives her supposed adultery even before he finds out that she is innocent. This plot replays Othello, in which a jealous husband tragically murders the wife he loves, with a different ending. Similarly, in Winter’s Tale a jealous husband causes his wife’s death, and also orders the death by exposure of her infant—but the last two acts, which occur 16 years later, reveal the wonderful survival of that infant, who has grown to be a beautiful young woman whose character resembles her mother’s. Winter’s Tale is a play of second chances. The Tempest is a magical play, that stages forgiveness of terrible crimes, and moves towards an acceptance of endings, arguably even of death itself. But in all three romances, there is a catch. They reveal a persistent awareness of their own theatricality, at odds with the ‘real,’ through sometimes rusty creaky stagecraft— incongruous scenes (Jupiter descending on an eagle in Cymbeline), allusions to their own unbelievability (references to the events of Winter’s Tale as like an “old tale” or popular ballad); or the power of all-controlling magic (Prospero in the Tempest). Besides the romances, we will be reading All’s Well That Ends Well, a play that exposes the problems with the genre of comedy, and the tragedies Othello and King Lear, important in their own right but also as a set-up for the romances.

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 include the inexpensive, individual paperback Signet Shakespeare editions of the following plays: All’s Well That Ends Well, Othello, King Lear, Cymbeline, Winter’s Tale, Tempest

ENGL 473 Milton (3 CR)
481 – 001  INSTRUCTOR: Netzley

COURSE DESCRIPTION

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

Readings

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

Text


Requirements

*Undergraduates*: five analysis papers, one literary concept report, and a final research paper.
**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; 4) overview of professional resources concerning the teaching of literature in the secondary school. Students will work toward developing a philosophy of integrated secondary Language Arts instruction that is consistent with various national, state, and district standards and guidelines.

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

Ericson, Bonnie. *Teaching Reading in High School English Classes,* 2nd ed. NCTE.
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 - 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 491 ADVANCED TECHNICAL COMMUNICATIONS (3 CR)

492A – 001 INSTRUCTOR: McClure

DESCRIPTION
For those interested in developing technical communication as an area of expertise, English 491 (Advanced Technical Writing), will introduce the processes, genres, and conventions of writing for the workplace. Students will produce a variety of written documents, including memos, reports, proposals, etc. and will reflect critically on the processes and conventions used to produce such texts. We will also address issues of collaboration, ethics, technology as they relate to technical communications. ENGL 491 is an important course for those interested in teaching ENGL 291.

Course Requirements: Assignments will vary depending on the individual student’s needs and interests; the first task will be to prepare, in negotiation with the professor, a contract of work to be completed during the semester. Requirements: 5 or 6 contract assignments, 3 or 4 in-class impromptu writings, and a course portfolio (consisting of a corpus of work completed throughout the semester). Typical topics include: teaching technical communication; writing on the job (individualized to students’ respective majors); writing for the web/in the digital age; etc. There is also a common track for those interested in developing their basic technical communication skills. For more information, please contact Dr. McClure.

REQUIRED TEXTS:


**REQUIRED TEXTS (ACCESS TO ONE OF THE FOLLOWING):**


Or a comparable technical communications textbook preferably published in the last 3 years.

**RECOMMENDED TEXTS (for those interested in teaching technical writing, at least one):**


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**ENGL 492A CREATIVE WRITING SEMINAR: FICTION (3 CR)**

**PREREQUISITES:** Consent of department.

**492A – 001 INSTRUCTOR:** Lordan

**COURSE DESCRIPTION**

This is a workshop/craft course for advanced undergraduate fiction writers. Before taking this course, you should have had beginning and intermediate fiction writing classes (English 381A & B), and the forms of fiction class (English 351): they are prerequisites for the class, and my grading standards assume you have this background. My grading standards also assume you’re serious about writing (as opposed to serious about graduating, getting an A, or being A Writer), and that you have a firm grasp of the English language (including pesky things like punctuation, spelling, grammar, and vocabulary -- they are, after all, what constitutes the English language).

Before we begin workshopping your stories (that is, while you are writing the first one), we will do some intensive work reading and explicating stories from the text, an exercise
we’ll repeat during the semester.

You will write and workshop three new stories this semester, and you will revise one of those stories in lieu of a final examination. The first story you write will use first-person narration; the second story will use third-person narration; the third story will use second-person narration. Two stories will use past tense; one will use present tense; you may decide which tense to use for which story, though I warn you that there’s something about second-person that wants to be in present tense, so you may want to save it.

You will read the three stories written by each of your classmates, and you will read them well in advance of the class meeting at which they are workshopped, and you will provide your classmates serious written responses to their stories, and you will participate actively and responsibly in the class discussion of these stories. This is not only a service to your peers: it is an integral part of learning to write better stories.

REQUIRED TEXTS
*The Story and Its Writer*, Compact Eighth Edition (most of the stories we’ll read will also be in earlier and later versions; some I’ll copy and hand out)

Plagiarism – that is, presenting work or ideas that are not your own as if they were your own – will result in failure in the course.

<table>
<thead>
<tr>
<th>ENGL 493</th>
<th>SPECIAL TOPICS IN LITERATURE &amp; LANGUAGE (3 CR)</th>
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<tbody>
<tr>
<td>PREREQUISITES: Reserved for MFA students. May be repeated as topic varies.</td>
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<td>493 – 001</td>
<td>INSTRUCTOR: Tribble</td>
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**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  494  CULTURAL ANALYSIS AND CINEMA  (3 CR)

494 – 001  INSTRUCTOR: Williams

COURSE DESCRIPTION
TOPIC: FRENCH POETIC REALISM, FILM NOIR, AND THE GANGSTER FILM

This class aims to be a further exploration of the French gangster movie class that focused upon the films of Jean-Pierre Melville, one that raised several issues concerning the question of French film noir and Melville's influence on the Hong Kong gangster films of Johnny To Kei-fung. While the Fall 2012 class will again focus upon the work of Melville, this class intends to examine various influences on the French crime film, some of which influenced the classical phase of American film noir. One of these major influences involved the visual style of “poetic realism” associated with the uneasy era of the Popular Front era prior to World War Two. Although La Rue sans Nom (1934) directed by Pierre Chenal is supposed to be the key film that moved away from German expressionist influences into what became defined as “poetic realism” is currently unavailable, several 1930s films featuring Jean Gabin are. The class will begin with the screening of Pepe Le Moko (1937) that was instantly remade in a Hollywood version starring Charles Boyer, followed by Le Quai des Brumes (1938), La Bete Humaine (1938), and Le Jour se Leve (1939).

The next phase will involve the work of Henri Georges-Couzot beginning with the controversial Le Courbeau (1943) made during the period of the German Occupation of France, his post-war Quai des Orfevres (1947), and Diabolique (1944) commonly acknowledged to be one of the influences on Alfred Hitchcock's Psycho (1960). This section will examine Clouzot's own particular vision of film noir within the French context. Following films will be Classe Tous Risques (1960) featuring two major icons of French film noir: Lino Ventura and Jean-Paul Belmondo; Jacques Becker's Le Trou, a prison
movie based on the novel by Jose Giovanni (a former death-row inmate who later became a screenwriter and director); and Purple Noon (1960) based on a novel by Patricia Highsmith (The Talented Mr. Ripley) starring Alain Delon as an example of “Riviera noir” filmed in bright Technicolor.

The final films will include Borsalino (1970) co-starring Belmondo and Delon; Two Men in Town (1973), co-scripted and directed by Jose Giovanni starring Delon and Gabin (with an early appearance by Gerard Depardieu); Borsalino & Co (1974), and Flic Story co-starring Delon and Jean-Louis Trintignant (1975).

**Assignments:** Four Papers ranging from ten to twelve minimum.

**Required Text(s).** None available in English for this subject matter.

**Recommended Text:** For those who have never done a film class before – Timothy Corrigan, *A Short Guide to Writing about Film.*

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<tr>
<th>ENGL 498</th>
<th>INTERNSHIPS</th>
<th>(3 – 9 CR)</th>
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<tr>
<td>PREREQUISITES:</td>
<td>Written approval from department and academic unit and enrollment in English graduate degree program or consent of department.</td>
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</tbody>
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498 7-- Students should use their Instructor’s “700” number for this section.

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<tr>
<th>ENGL 499</th>
<th>READINGS IN LITERATURE AND LANGUAGE</th>
<th>(1 - 3 CR)</th>
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<tr>
<td>PREREQUISITES:</td>
<td>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.</td>
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</table>

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 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: McClure

COURSE DESCRIPTION

This course focuses on conducting and reporting research in composition and exposes future scholars in rhetoric and composition to the research perspectives (historical, theoretical, ethnographic) currently in use. Students will become acquainted with the diversity of methods and methodologies available to researchers in composition and rhetoric and gain experience in conducting research; further, they will be exposed to research and scholarship of the field.

Students will read extensively in the research methodology and in the scholarship produced by researchers. Students will analyze research studies (both issues and methodologies). Through designing a research project, students will gain experience in formulating research questions, identifying appropriate research methodologies, keeping field notes, collecting data, conducting interviews, and reporting and publishing findings. To learn how to handle different types of data, students will complete a series of research exercises.

COURSE REQUIREMENTS

Students will complete research exercises, compose annotated bibliographies (appropriate for publication), design research projects (appropriate for dissertation or thesis), and write analytical papers discussing the viability and potential execution and outcome of their research. For more information, please contact Dr. McClure.

REQUIRED BOOKS


RECOMMENDED BOOKS (One on literature reviews and one on qualitative research):

**ENGL 516/530 RESTORATION & EIGHTEENTH CENTURY STUDIES (3 CR)**

**PREREQUISITES:** May be repeated only with different topics and consent of the department.

**516 – 001 INSTRUCTOR:** Boulukos for 516, Collins for 530

**COURSE DESCRIPTION**

**TOPIC:** Jane Austen

Jane Austen is, arguably, the most important author in the history of the English novel. She has been used to begin, and to end, influential histories of the novel. F.R. Leavis presented her as initiating the “great tradition” of the English novel as aesthetic artwork; Ian Watt and Nancy Armstrong both end their histories of the eighteenth-century novel with Jane Austen, using her to mark the moment when the novel finally achieves a full-fledged form. At the time Jane Austen published her works, however, opinions differed. Walter Scott praised *Emma* as a remarkably unified work, while Hazlitt opined (not speaking directly of Jane Austen) that a novel with a plot confined to the lives of women could never achieve real significance. Recently, D.A. Miller has argued that Jane Austen is the embodiment of literary style. Despite her (subsequently) undisputed significance and success, Jane Austen, while often taught, is rarely taught as a “great author” worthy to be the sole subject of a course.

This course will examine Jane Austen from a variety of perspectives. We will consider her place in the history of the novel and in literary history more generally, reading a historically broad swath of criticism alongside the novels. We will also examine such issues as class, politics, colonialism, the impact of war, and gender (both in terms of the cultural work it performs within her novels and as an external condition helping to shape them). We will attend as well to what Claudia Johnson has termed “the cults and cultures of Jane Austen,” considering the impact (on both academic and popular understandings of the novels) of Jane Austen Societies, “Janeites,” and the Hollywood craze for Jane Austen adaptations.

**Seminar requirements:** Two ten-page research papers or one twenty-page research paper, including proposals with annotated bibliographies; one oral presentation on
criticism; brief written responses to assigned criticism; regular attendance; and active participation in seminar discussions.

**Required texts:**

By Jane Austen:
*Catherine and Other Writings*, ed. Margaret Anne Doody and Douglas Murray (Oxford)
*Mansfield Park*, ed. Claudia L. Johnson (Norton Critical)
*Persuasion*, ed. Patricia Meyer Spacks (Norton Critical)
*Sense and Sensibility*, ed. Claudia L. Johnson (Norton Critical)
*About Jane Austen:*
Claire Tomalin, *Jane Austen: A Life* (Vintage)

**ENGL 533  AMERICAN LITERATURE BEFORE 1900 (3 CR)**

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

**539 – 001  INSTRUCTOR:** Shapiro

**TOPIC:** CLASS AND ANTEBELLUM AMERICAN LITERATURE

**COURSE DESCRIPTION**

“There are classes of men in the world,” wrote Herman Melville in his 1849 novel *Redburn*, “who bear the same relation to society at large, that the wheels do to a coach: and are just as indispensable. [...] No contrivance, no sagacity can lift them out of the mire; for upon something the coach must be bottomed; on something the insiders must roll.” In the spirit of Melville’s recognition of the profound material asymmetry at the heart of antebellum America, this graduate seminar focuses on the ways in which class shaped—and was shaped by—literature in the 1840s and 1850s. Indeed, the antebellum period witnessed the rise of new forms of working-class consciousness and protest, as well as the consolidation of middle-class identity. What, we will ask, is the relationship between literature and these developments? How did antebellum writers represent economic inequality and the possibility of class conflict? To what extent was class imagined in terms of gender and racial difference?

To that end, the general arc of this seminar is from the “low” to the “high,” though we will pay attention to the pressure of the “low” on the “high” and the circuits between mass and
elite literary culture. In Unit I, we will examine neglected—but highly provocative—writing associated with working-class expression and opposition: for example, Orestes Brownson’s “The Laboring Classes,” selections from the Lowell Offering (a periodical that published female textile workers), the sensational fiction of George Lippard and Ned Buntline, and Rebecca Harding Davis’s novella Life in the Iron-Mills. In Unit II, our attention will shift to the prominence of domestic sentimental fiction and the question of middle-class hegemony: here, we will read Harriet Jacob’s Incidents in the Life of a Slave Girl against two bestsellers, Maria Cummins’s The Lamplighter and Harriet Beecher Stowe’s Uncle Tom’s Cabin. Having explored the exciting possibilities for research on texts “beneath the American Renaissance” (in David Reynolds’s apt phrase), in Unit III we will interrogate the class ambivalences of a series of decidedly canonical, “classic” writers: Nathaniel Hawthorne (The Blithedale Romance), Herman Melville (Moby-Dick and Pierre), Henry David Thoreau (Walden), and Walt Whitman (Leaves of Grass). Throughout the course, we will engage theories of class and culture, histories of antebellum class formation, and literary criticism that has deployed class as an explanatory paradigm for antebellum American literature. Ultimately, the seminar will offer graduate students coverage of a foundational episode in American literary history as well as a set of portable questions and methodological tools.

Requirements:
Attendance and participation (15%)
In-class presentation on secondary reading (20%)
Critical response paper (~4 pgs.) (15%)
Annotated bibliography (10%)
Final seminar paper (~15 pgs.) (40%)

Required Texts:
(Note: required texts are subject to change)
Jesse Alemán and Shelley Streeby, Eds. Empire and the Literature of Sensation: An Anthology of Nineteenth-Century Popular Fiction. (Rutgers)
Maria Cummins. The Lamplighter. (Bottom of the Hill)
Nathaniel Hawthorne. The Blithedale Romance. (Penguin)
Harriet Jacobs. Incidents in the Life of Slave Girl. (Penguin)
Herman Melville. Moby-Dick. (Norton)
Herman Melville. Pierre; Or, The Ambiguities. (Penguin)
George Lippard. The Quaker City. Ed. David Reynolds. (University of Massachusetts)
Harriet Beecher Stowe. Uncle Tom’s Cabin. (Penguin)
Henry David Thoreau. Walden, Civil Disobedience, and Other Writings. (Norton)
Walt Whitman. Leaves of Grass and Other Writings. (Norton)
ENGL 539  AMERICAN LITERATURE AFTER 1900  (3 CR)
PREREQUISITE: Enrollment in an English graduate degree program or consent of department.

539 – 001 INSTRUCTOR: Brunner

TOPIC: Book History: 21st Century Post-Apocalyptic Fiction, Serial Verse, and Graphic Novels

COURSE DESCRIPTION
This seminar considers Book History as useful for examining many different kinds of works in literary studies but especially helpful in clarifying three particular formats for serious writing that have emerged since the 1990s: post-apocalyptic fiction, serial verse, and graphic novels. We'll work with all three formats, and while doing so, we'll also expand the theoretical framework around Book History by building on its assumptions and its ambitions.

Book History asks us to consider “who reads what, how people read, and how their reading relates to their other activities” (writes Wendy Griswold). But Book History also branches off into some related directions. For example, Book History opens up the idea of a “public sphere” for new discussion because it asks us to examine books in the light of a real-world consumerist culture that includes publics and counter-publics. This awareness of multiple publics opens up further considerations of the relevance of counter-publics that appear in Queer Studies. And finally, since Book History reveals how often we work with texts that have been transmitted from one medium to another (from book to film, for example), we'll also consider aspects of Adaptation Studies, an interdisciplinary project that guards against simply dismissing adaptations as always inferior to their originals.

The seminar, then, focuses on three types of emergent writing (post-apocalyptic fiction, serial verse, and graphic novels), examining them in the light of Book History and some associated areas of interest: (1) redefining “the public” in a consumerist culture, (2) appreciating Queer Studies but evaluating competing views of it, and (3) weighing the interdisciplinary demands of Adaptation Studies.

The course will proceed by gradually expanding on our definition of Book History through an interweaving of works from each of the three formats. For the sake of simplicity, I'll just say a word about each of the three formats:

Post-apocalyptic fiction has a long heritage, especially if it is described broadly to include any narrative that deals with recovery from a disaster. (But this would make Gone with the Wind a post-apocalyptic text!) More specifically, this is a format which has its origins in sensationalist gothic fiction of the 1850s (George Lippard’s Quaker City with its prophetic view of New York in 1950) and which evolved in the pages of sci-fi pulp monthlies but which then received a serious boost in credibility with works like Aldous
Huxley's *Brave New World* and George Orwell’s *1984*. The events after 9/11 only burnished the format’s reputation. These novels ponder how society would be different if it had the chance to begin all over again.

We will examine at least three:

- one of the rare novels about the days following 9/11 that departs from straight narrative telling, Jess Walter’s *The Zero* (2006), and

**Serial Verse**, as I call it, has been around even longer than disaster fiction, with a distinguished American forerunner in Longfellow’s *Song of Hiawatha* (1855) whose poems both stand alone and call out to be read in sequence. Volumes of recent poetry have become more openly “serial,” with one lyric giving rise to the next, ever since the 1990s when university presses began to run publishing contests that required book-length manuscripts. To compete, young poets needed a premise that generated writing; a series of interconnecting poems could make an entire volume, as a narrative event, an inviting experience to read. In addition, serial verse often revisits a moment in the past to convey a sense of a lost history; the poems are at once nonfictional yet profoundly intimate.

We will examine at least four book-length poems:

- Kimiko Hahn’s *The Narrow Road to the Interior* (2006), excerpts from a post-9/11 New York diary that resemble a blog but also adapts aspects of the tenth-century Japanese poet Bashõ’s diary;
- Rita Dove’s *Sonata Mulattica* (2009), a tell-all biography of the nineteenth-century African violinist George Bridgetower, whose virtuoso skills inspired Beethoven;
- Monica Youen’s *Ignatz* (2010), short works that adapt George Herriman’s 1917-1941 comic strip *Krazy Kat*; and
- Nicole Cooley’s *Breach* (2010), in which a New Orleans native surveys damage after Katrina.

**Graphic Novels** too, in their seminal form as newspaper comic strips, have roots in the late nineteenth century. Their striking blend of the verbal and the visual remained locked into commercialized formulas for decades (unlike in Europe, where the form flourished with extravagant variations), until the 1960s when “underground comix” laid a groundwork for seriously radical renovations of the form. The recent generation of innovative artist-writers, drawing on the tradition of the artist’s book and supported by the Montreal-based Drawn & Quarterly publishing venture, has envisioned the form as
inherently extensive, attentive to small social details of everyday life yet capable of ranging into vast terrains of the imaginary.

We will consider at last four graphic novels:

• Gregory Gallant’s autobiographical *It’s A Good Life If You Don’t Weaken* (2003), in which a search for an obscure artist becomes obsessive;
• Ron Rege Jr.’s *Skibber Bee-Bye* (2006), an ultimate cross-over tale that proceeds with no words at all, only images;
• Davidca Novgodoroff’s adaptation of Benjamin Percy’s *Refresh, Refresh* (2009), where male teen-agers deal with the absence of fathers off at war; and
• Ben Katchor’s *The Cardboard Valise* (2011), a set of interlocking narratives that examines the ironies and contradictions of a consumerist culture.

We’ll spend some time at outset reading three important essays by Walter Benjamin that sanction our expansive research project, “The Storyteller,” “The Work of Art in an Age of Mechanical Reproduction” and “Theses on the Philosophy of History.” We’ll also read a brief (77-page) critical introduction to Book History by Leslie Howsam, and we’ll read essays and chapters by Ted Striphas and Elizabeth Long that evaluate book-publishing and describe print culture; by Nancy Fraser, Michael Warner, and Eliot Ikegami that offer alternate descriptions of the “public sphere”; material on Queer Studies by Christopher Nealon and Heather Love; and commentary on Adaptation Studies by Deborah Cantwell and Robert Stam. With the exception of Howsam’s brief introduction, this material will be available on e-reserve or on internet sites (like Project Muse), as will some but not all of the poems and graphic novels.

The students in this seminar will aim to develop proposals for two research papers to be presented at a conference, to write those two papers (about 8-10 pages each), and to supply for each a detailed outline for a longer version of each paper that could be rewritten as a specialist article OR as the chapter of a thesis or dissertation.
ENGL 555  IRISH STUDIES  (3 CR)
PREREQUISITE: Enrollment in an English graduate degree program or consent of department.
555 – 001  INSTRUCTOR: Wiley

COURSE DESCRIPTION

TOPIC: Theoretical Approaches to Mythology

This course will explore the main theories that have been applied to the study of mythological texts from the nineteenth through the twentieth century. Over the course of the term, students will examine the works of seminal theorists from each of the major schools of mythological criticism, including Comparativism, Structuralism, Ritualism, Psychology, Poststructuralism, and Postmodernism. Special attention will be devoted not just to defining the main tenets of these schools but also to recognizing their limitations. Students will also learn how to apply these theories to the interpretation of a select group of primary texts drawn primarily from Celtic tradition. As the final project for the term, students will produce a research paper on a topic of their choice suitable for presentation at a professional conference.

Required Texts:
Course Packet
Etexts

ENGL 589  READINGS IN LITERATURE AND LANGUAGE  (3-12 CR)
PREREQUISITE: Prior written departmental approval required. Enrollment in an English graduate degree program. May be repeated as topic varies.
589  7--  Students should use their Instructor's "700" number for the section.
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: Benedict

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

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: Jones

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**

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<tr>
<th>ENGL 594</th>
<th>CONTEMPORARY LITERATURE SEMINAR</th>
<th>(4 CR)</th>
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<td>PREREQUISITE: Enrollment in an English MFA program or consent of department. May be repeated for credit with different section numbers.</td>
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594 – 001 INSTRUCTOR: Lordan

**COURSE DESCRIPTION**

**TOPIC:** Fiction

The purpose of this course is to learn to read as writers. Scant attention will be given to other critical, biographical, political, and historical issues in or of the fiction we'll read, important though they are. A great deal of attention will be given to formal features (point of view, narrative structure, imagistic pattern, diction, punctuation, typography, sentence structures, paragraph structures, etc.) of the fiction we read, in an effort to identify, become familiar with, and begin using the primary tools of the craft of fiction. Writing requirements: twenty-three short (1-2 pages) analyses, twenty-three short (1-2 pages) emulations; one final essay (10 pages) incorporating analysis and emulation. Other requirements: Readings (above), attendance, participation.

Required Texts:

- **Novels:** That Night, McDermott  
  Housekeeping, Robinson  
  The Sound and the Fury, Faulkner  
  Ironweed, Kennedy  
  Beloved, Morrison  
  Diary of a Bad Year, Coetzee

- **Short Stories:**  
  “The Things They Carried” - O'Brien  
  “Sonny's Blues” - Baldwin
“A&P” - Updike
“Videotape” - DeLillo
“Cousins” - Oates
“Incarnations of Burned Children” - Wallace
“Child’s Play” - Munro
“If I Loved You, I Would Tell You This” - Black
Best American Short Stories 2011: choices to be made

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

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: Jordan

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

ENGL 595 INDEPENDENT READINGS (1-9 CR)
PREREQUISITES: 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.

595 7-- Students should use their Dissertation Director's "700" number for the section.
### ENGL 596  CLASSICAL RHETORIC  (3 CR)

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

**596 – 001  INSTRUCTOR:** DIVELY

**TOPIC:** 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 rhetoric 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.

### ENGL 599  THESIS  (3 CR)

**PREREQUISITES:** Successful completion of 15 hours of graduate work on Master’s degree and consent of thesis director.

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

### ENGL 600  DISSERTATION  (1-16 CR)

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

### ENGL 601  CONTINUING ENROLLMENT  (1 CR)

**601  724  ALL students will register under this section.**

10/11/11