This section of 121 introduces students to touchstone literary texts of the Western canon, from Sophocles to Kafka. Our primary inquiry is to consider the way literature expresses and influences ideas about knowledge, power and language. The Western literary tradition exhibits a deep ambivalence about knowledge: who provides it (divine source or human endeavor); who claims it and for what purpose. Similarly, the tradition is rich with troubled portraits of human striving and the use of power (authority). Lastly, language as a vehicle to deliver (or obstruct) knowledge and power is a primary topic we consider while we read some of the most canonical -- and thrilling -- literary passages in Western culture.

Students learn about the social and political contexts of each text. Students are introduced to literary terms pertinent to the genre at hand (poetry, drama, the novel and the short story).

Required Texts:
Sophocles. *Oedipus the King.*
What is epic poetry and where does it come from? What does it mean to call something “epic”? What do epic poems say about the societies—their morals, values, religion, sexuality, social hierarchy, politics, history—that produce them? Why is it that certain genres of poetry disappear with time, but epic has remained a consistent feature of the Western literary tradition? What is it in epic that we can’t do without? To answer these questions, we’ll read examples of epic poems from the classical (the *Iliad*), medieval (*Beowulf*), early modern (Shakespeare’s *Henry V*, John Milton’s *Paradise Lost*), and modern (Virginia Woolf’s *To the Lighthouse*) world. The class will ultimately consider how poems about warriors and gods doing extraordinary things get transformed into stories about women and men doing ordinary—but somehow still no less epic—things.

**Required Texts**

William Shakespeare, *Henry V* 978-0451526908  
Virginia Woolf, *To the Lighthouse* 978-0156907392

**Course Requirements**

Quizzes

Four papers

Class Participation

Discussion Posts
Course description for English 204 (Erin Anthony)

This section of English 204 examines literary texts from the twentieth century (and one from the twenty-first). The title of this section is *Lost and Found: Belonging in Literature* because we explore the categories of loss, belonging and identity. Modern literature can be said to reflect the feeling in Western culture that the world, as the literary critic Georg Lukacs suggests, had been “abandoned by God.” But also informing the era was a radical sense of possibility in a changing world of technological innovation and social upheaval. Within such an atmosphere of disruption and alienation, many writers considered the fate of the individual – or the self. We will trace important trajectories of the idea of the self in various texts. The course reflects on the influence of world-historical dynamics (e.g. colonialism, post colonialism, war, capitalism). We will also discuss the lives of the authors, and examine their artistic approaches to representing modern life.

This section considers close reading the cornerstone of literary analysis. This section also introduces the student to literary terms and analytical methods particular to the genre at hand. We investigate the relationship between literary form and thematic content. The semester’s two essay assignments (6-7 pages each) are designed to help the student develop interpretive skills and will encourage the student to enter into a more individualized dialogue with the instructor. The student can expect brief reading quizzes. Mid-term and final examinations will assess the student’s sustained engagement with all the texts of the semester.

**Texts:**
Coetzee, J.M. *Waiting for the Barbarians*
Eliot, T.S. *The Wasteland*
Kafka, Franz. *The Metamorphosis*
Saunders, George. *The Tenth of December*
Vonnegut, Kurt. *Slaughterhouse-Five*
Woolf, Virginia. *To the Lighthouse*
Derek Walcott, “The Schooner ’Flight’”
*In addition, short poems by Wallace Stevens, Wislawa Szymborska and Elizabeth Bishop.*
ENGLISH 204-950 (online)

English 204, Literary Perspectives on the Modern World, is a course in the SIUC Core Curriculum. It may be used as credit toward the Humanities in the Disciplinary Studies division. This particular version of the course, “Literature of War,” aims to introduce students to the literature associated with the major wars of the twentieth century: World War I, World War II, and the Vietnam War. There is one unit at the end of the course devoted to the Iraq War. The course offers the student British, American, and even German writings on the wars as well as the genres of poetry, fiction, drama, memoir, and film. It also introduces the student to important literary terminology and the historical context.

The goals of “Literature of War” include:
1. To gain an appreciation of the wide range of writings about the major wars of the Twentieth century;
2. To gain a basic understanding of the historical context of the major wars of the Twentieth century;
3. To develop an understanding of the genres of poetry, fiction, drama, memoir and film;
4. To develop an understanding of major literary terminology;
5. To develop skill at interpreting literature.

Texts:
Any edition of the following texts is allowed. However, the texts listed below correspond to the citations given in the units.


There are five films in the course you will be asked to watch. You should be able to find them at a library, video store, or on-line.
*All Quiet on the Western Front*
*Das Boot*
*Born on the Fourth of July*
*The Hurt Locker*
*The Sands of Iwo Jima*

Course Requirements
You are required to read the assigned material. There are seven written assignments, one of which is given at the end of approximately every other unit. You will submit these on-line. They are worth 20% of the final grade.

There are four tests, one after each war. After Unit 4, you will take the test on World War I. After Unit 9, you will take the test on World War II. After Unit 13, you will take the test on the
Vietnam War. After Unit 14, you will take the test on the Iraq War, which includes an essay question that covers the course. Each test is worth 20% of the final grade.
ENGL 209
“Representing Poverty in American Literature”
Tuesday & Thursday 2-3:15; Faner Hall 2367
Dr. Shapiro

Course Description/Objectives
“The American is a new man,” J. Hector St. John de Crèveœur famously wrote in *Letters from an American Farmer* (1782). “From involuntary idleness, servile dependence, penury, and useless labor,” Crèveceur continues, “he has passsed to toils of a very different nature, rewarded by ample subsistence. This is an American.” America, so the story often goes, is supposed to be a country where poverty doesn’t exist.

Yet, poverty does exist in America, and the organizing theme of this version of ENGL 209 is American literature’s encounter with poverty. Indeed, many significant works of American literature have taken up the challenge of making sense of American poverty, and our goal in ENGL 209 will be in turn to make sense of how—and, crucially, with what consequences—American writers have written about poverty. By investigating a diverse range of representations of poverty and the poor from the late nineteenth century to the present, we will trace the ways in which these representations have contributed to conversations about race, class, and gender in the United States.

Students in ENGL 209 will be introduced to different genres and modes of representing poverty, from non-fictional documentary prose and autobiography to short stories, novels, poems, and even films. Students will become familiar with the kinds of analysis, research, and critical writing that characterize college-level literary study. Students will also develop their writing skills in ENGL 209 by writing a series of short essays and a final research-based paper on the course’s capstone text, Tillie Olsen’s *Yonnondio: From the Thirties*.

Required Texts
*Note: The following list is subject to change.*

Fiction
- **Horatio Alger, *Ragged Dick* (Signet, 2014—University Bookstore)**
- Charles Chesnutt, selections from *The Conjure Tales* (Penguin, 2000—Morris E-Reserves)
- Sandra Cisneros, selections from *Woman Hollering Creek and Other Stories* (Vintage, 1992—Morris E-Reserves)
- Zora Neale Hurston, selections from *Collected Stories* (Harper Perennial, 2008—Morris E-Reserves)
- **Tillie Olsen, *Yonnondio: From the Thirties* (Bison Books, 2004—University Bookstore)**

Nonfiction
- Margaret Bourke-White and Erskine Caldwell, selections from *You Have Seen Their Faces* (University of Georgia Press, 1995—Morris E-Reserves)
- **Jacob Riis, *How the Other Half Lives* (Bedford/St. Martin’s, 2010—University Bookstore)**
- Richard Vollman, selections from *Poor People* (Harper Perennial, 2008—Morris E-Reserves)

Poetry
- selected poems by Langston Hughes, Edwin Markham, William Carlos Williams, Lola Ridge, Edwin Rolfe, and Genevieve Taggard (Morris E-Reserves)

Films
- **The Grapes of Wrath**, dir. John Ford
- **Winter’s Bone**, dir. Debra Granik

Course Requirements
- several short analytic papers (3-5 pages each)
- a final research paper (8-10 pages)
ENGLISH 300-1, Fall 2015
Introduction to Language Analysis
Course Outline

Instructor: Dr. Christina Lyons
Time: ENG300-1: M/W/F 11:00-11:50 p.m.
Office: FANER 3202b
Office Hours: M, W 8:30-10:30, R 1:30-4:30
Location: ASA 112a
Email: christina.lyons@grammar300.com
Phone: (618) 453-6865

Required Text:

Desire2Learn (your daily schedule with all due dates and assignments and quizzes will be posted there! If you miss a class, look up on D2L what you have missed!)

Additional readings I will email out, or make available through email/Desire2Learn.

Computers: If you have a laptop or i-pad, please bring it! Usually, we are in a computer lab, but we didn’t get one this semester. Unless you want to write everything by hand in class and retype it at home, please bring a laptop or i-pad.

Course Description:
ENG300-1 (general grammar courses, with components especially designed for future journalists and English teachers) deal with the nature of language and linguistic inquiry.

“Introduction to language analysis” means that I will introduce you to the dissection of the English language. That is to say, we will categorize components of speech into subjects, objects, verbs, complements, adjectives, adverbs, gerunds, participles, prepositions, conjunctions, etc…. A visual representation of language analysis is sentence diagramming. If you have never done that in high school, don’t worry, we will start from scratch. By the end of this course, you will all know how to do it. Your textbook is not there to TEACH you sentence diagramming (that’s what I will do); it is a motivational guide that teaches (especially future English teachers) the appreciation of the scientific
analysis of language. You have two weeks to acquire this textbook; get it cheap from amazon.com or eBay (it can be a used and older edition).

Throughout the course, you will enhance your own grammar capacities through mini lessons, pop-up quizzes, and lectures. You will receive faulty texts from current media to go on a "grammar error hunt" and find mistakes of different grammatical categories, and then to rewrite the sentences correctly.

We will talk about the variables that influence grammar, such as belonging to different cultures (slang, dialect, exceptional languages). Further, we will deal with the role of Writing Center tutors, discuss "minimalist tutoring," and practice electronic peer-editing with tracking and comments.

In an extensive mid-semester writing project, you will analyze a language-relevant topic by administering an online survey to audiences of your choice, in order to collect data. Then, you will write a publishable research essay in MLA or APA style using the collected data, including statistics in simple xls format.

The final version must be grammatically correct, and has to employ correct grammatical structures talked about during the semester (a checklist will be provided). Peer-editing sessions (and, if applies, Writing Center tutoring) will take care of quality management before the assignments are submitted for final grading. There are no rewrites.

The last assignment for this course will be to evaluate your own readability according to the Fry Graph, a readability formula, to find out at what grade level you write, for which audience your writing is suitable, and what could be improved about your writing, if applies.

**Course Objectives:**

ENG300-1 students will:

- Demonstrate and apply knowledge of basic linguistic concepts and terminology related to phonology, morphology, and syntax; NCTE/NCATE 3.1.7
- Recognize and analyze the constituents of a sentence and their grammatical functions; NCTE/NCATE 3.1.7
- Develop analytic competence in using the tools of grammatical analysis to improve abilities in other areas, such as critical thinking, writing, and editing; NCTE/NCATE 2.4
- Demonstrate knowledge of language including history and grammatical systems; acquisitions and development; and regional and ethnic dialects as expressions of cultural diversity in America; NCTE/NCATE 3.1.5, 3.1.3
- Reflect on the impact of cultural, economic, political, and social environments on language and demonstrate respect for speakers of subsequent variations; NCTE/NCATE 3.1.5, 3.1.3
- Become more efficient self-editors and peer-editors
ENGL 301-001

Instructor: Bogumil

TTH 12:35-1:50

PREREQUISITES: Engl 102 or Engl 120H or equivalent.

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

Course Requirements: 8 critical analyses (10 points each); midterm and final examination (5 quotation explications per examination, 100 points for each per examination)

Texts:


Selection of poems by W.B. Yeats, T.S. Eliot, Langston Hughes and others (Handouts)
A survey course covering the fifth through the seventeenth centuries, 302A examines the Medieval and Renaissance periods of British literary history. Through lecture and discussion, the course introduces representative writers and key developments of these two eras. This is an exciting course because it covers the three giants of English literature – Chaucer, Shakespeare, and Milton – while also allowing us to explore works that don’t have as much star power (including some written over several decades, by people whose names we don’t know), but that have survived because they are beautiful and express powerful ideas.

Students are expected to purchase the required textbooks in print form and to bring the appropriate volume to each class for reference during discussion.

Assignments:

Three 3-5-page papers; midterm and final exams; 15 quizzes and/or brief writing assignments.

Required texts:

The following 2 volumes of the Norton Anthology of English Literature (9th edition; paperback):


I do not need desk copies.

Attention bookstore staff: It is OK to order these two volumes shrink-wrapped (which may involve using a different ISBN). But please do not substitute another title or edition for this one.
ENGL 302B MID BRITAIN LITERARY HISTORY (3CR)

PREREQUISITES: Engl 102 or Engl 120H or equivalent.

302B–001 11:00 – 12:15 TR INSTRUCTOR: Collins

COURSE DESCRIPTION
A survey of British literature 1660–1900. Lecture and discussion. The aim of this course is to furnish you with close knowledge of the most important writers and works from the Restoration to the end of the Victorian age.

COURSE REQUIREMENTS
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); occasional quizzes and in-class writing (10% of final grade); and 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.

Students are required to purchase the textbooks below in print form and to bring the appropriate volume to each class for reference during discussion. Electronic or online versions are not allowed in this course, and all electronic devices must be turned off and stowed for the duration of each class.

REQUIRED TEXTS
The following three volumes of the Norton Anthology of English Literature, ed. Stephen Greenblatt et al. (9th edition):
Volume E, The Victorian Age, $48.75, ISBN 978–0–393–91253–1
NOTE: All three volumes C, D, and E may be purchased together for a special price, $86.00 list, ISBN 978–0–393–12983–0
English 303

The aim of this course is to provide you with an overview of the ways in which the notion of “America” and the concept of American citizenship were constantly being formulated and reformulated within the nation’s literature, from the earliest moments of the founding of the new nation to the late nineteenth century. Starting with the basic hypothesis that much of early American literature revolves around the drama of an individual who transgresses authority, we will attempt to understand how American literature reflects an on-going process whereby state authority is both critiqued and affirmed for reading audiences. Tales of Indian captivity; sentimental tales about the perils of passion and desire in the post-revolutionary era; gothic stories about murder and the supernatural; dramatic romances about adultery and slave revolt; post-Civil War texts about greed and biological determinism—these and other types of stories will give us a chance to see a culture telling itself a story about itself. We will have to decide as a class how to define the ultimate the exact nature of that story, but suffice it to say that it is one which in which individual passion, desire and pleasure are on a collision course with guilt, shame and discipline to form the unique and often perverse “American” selfhood evolving under the experiment known as democracy.

Required Texts:
-Hannah Webster Foster, The Coquette
-Nathaniel Hawthorne, The Scarlet Letter
-Harriet Jacobs, Incidents in the Life of a Slave Girl
-Mark Twain, Pudd’nhead Wilson
-Frank Norris, McTeague
-Edgar Allan Poe, The Fall of the House of Usher and other Writings
ENGL 305, Twentieth Century British and American Literary History, Professor Molino

Class time and place: MWF 1-1:50, Faner 1524

Required Texts:

Candace Ward, World War One British Poets (Dover 0486295680)
T.S. Eliot, The Waste Land, Prufrock and Other Poems (Dover 0486400611)
W.B. Yeats, “Easter, 1916” and Other Poems (Dover 0486297713)
William Faulkner, The Sound and the Fury (Vintage 0679732241)
James Joyce, A Portrait of the Artist as a Young Man (Signet 0451525434)
August Wilson, Gem of the Ocean (Theater Communications Group 978-1-55936-290-1)
August Wilson, Radio Golf (TCG 978-1-55936-308-2)
Tanika Gupta, Fragile Land
Seamus Heaney, The Human Chain (Farrar Straus & Giroux 0374533008)
Yusef Komunyakaa, War Horse (Farrar Straus & Giroux 0374531919)

Requirements: Attendance, short (2-3 page) analysis essays on various assigned texts, and four examinations
2016 sees the 90th birthday of America’s King of Comedy Jerry Lewis and this class intends to celebrate his achievements. The reason for this particular class is, as follows. First, although literature is often associated with the tragic, it also encompasses the comedic view of life. Secondly, dramatists such as Shakespeare often use comedy to good effect either by supplying audiences with light relief as in the drunken porter scene following the murder of Duncan in Macbeth or the use of the Fool in King Lear. Hence the class will study the films of Jerry Lewis whether he be sole author or collaborator with directors such as Frank Tashlin (who often share his visual style) and partner Dean Martin in a series of films satirically exposing 50s America and its discontents.

Films screened include extracts from the silent comedies of Chaplin, Keaton, and Stan Laurel to reveal the traditions Lewis explores, three Martin and Lewis 50s comedies, those directed by Lewis himself such as THE BELLBOY (1961), THE NUTTY PROFESSOR (1963), THE PATSY (1964), including an extract from THE FAMILY JEWELS (1965) recognizable to those unfortunate enough to fly from Williamson County to St. Louis (!), HARDLY WORKING (1980), and CRACKING UP (1983) as well as his collaborations with others such as THE DISORDERLY ORDERLY (1964), THE KING OF COMEDY (1983), and FUNNY BONES (1995)

During a period when Illinois politics oscillates between tragedy and farce, the presence of Jerry Lewis will provide welcome comic relief to those choosing to take this class.

Four pages (maximum length 6 full pages) required.
Spring 2016

ENG 325/AFR 325: Black American Writers

Dr. Robert E. Fox

This course will explore various aspects of the black experience through a detailed examination of a number of significant texts by African American authors, particularly classic works such as Solomon Northup’s *Twelve Years a Slave*, W.E.B. DuBois’ *The Souls of Black Folk*, and Ralph Ellison’s *Invisible Man*. Additional readings include *Ma Rainey’s Black Bottom* by August Wilson, *Sassafrass, Cypress & Indigo* by Ntozake Shange, Ta-Nehisi Coates’ *The Beautiful Struggle*, and a wide selection of poetry.

Requirements: Two critical essays, midterm and final examinations.
In this class, we will study formal poetic techniques in order to learn and practice basic principles of poetic composition. We will explore different forms of poetry from English, Italian, French, African-American, and Arabic traditions. This class will give students a basic understanding of poetic forms which they can continue to draw upon as they continue to write poetry. Forms to be covered include English sonnet, Italian sonnet, villanelle, sestina, rondeau, pantoum, ghazal, blues poem, ode, elegy, and syllabic poetry (students will write examples in all these varied forms). Students will be required to memorize and recite a poem aloud as part of the class's requirements. Additional requirements: short paper on the recited poem, two quizzes, class participation.

Texts: The Poetry Dictionary, John Drury (Writers Digest Books)
The Best of the Barefoot Muse, Anna M. Evans (Barefoot Muse Press)
any rhyming dictionary
English 365: Shakespearean Sexualities
TR 9:35-10:50
Instructor: McGrath

This class examines the various sexualities encountered in Shakespeare’s work, from the Queer to the cloistered and everything in between (including Queer cloisters). In his poems, Shakespeare has been credited with inventing a “poetics of heterosexuality,” and scholars have consistently found his plays to dramatize same-sex attraction and the fluidity of gender categories. While the class will pay close attention to these examples of desire, we will also consider the place and meaning of more troubling elements within its sexual economy: rape, misogyny, sexual and domestic violence. In what ways might the seeming modernity of Shakespearean sexualities be complicated by giving place to these elements within it?

Required Texts

Troilus and Cressida ISBN 978-0743273312
As You Like It ISBN 978-0743484862
The Taming of the Shrew ISBN 978-0743477574
All’s Well That End’s Well ISBN 978-0743484978

Course Requirements
Quizzes
Three papers
Class Participation
Performance Project
Discussion Posts
English 381A - Beginning Fiction Writing – Spring 2016

Tuesday/Thursday 12-1:15

Instructor: Beth Lordan, lordan@siu.edu, 453-6849, Faner 2284

This semester is devoted exclusively to literary short stories, to reading them, discussing them, and writing them. For the first six weeks, we’ll read and discuss; then you’ll begin writing, and will produce one literary short story, 10-20 pages in length. For the last five weeks, we’ll workshop what you’ve written.

For those first six weeks, you’ll browse and read from literary short stories I’ll provide. Each of you will keep a brief journal of your reading, noting for each story you start the title, author, and source, so you can find it again. For each story, you will also make a brief note of your response to it: “Loved it,” “Boring – didn’t read past page 2,” “Scary,” “Disappointing,” “Loved the characters, but the story was a let-down” – that kind of thing. As questions about how the authors accomplished what they accomplished, or why they did what they did in these stories arise, make a note of those as well. These reading journals will remain with me; they needn’t be formal, but they should be legible. They will form the basis of our discussions.

Aside from the reading journal, which will be handwritten, all other writing done for this class must be submitted on paper, typed, double-spaced, and the pages numbered.

Plagiarism will result in failure in the course.
PREREQUISITES: ENGL 119

381A – 001 INSTRUCTOR: BLACKWOOD

COURSE DESCRIPTION
The essential characteristics of the fiction writer? A sharp eye for detail, a strong grasp of language, and a dogged persistence. Often, though, aspiring fiction writers underestimate the amount of close reading they’ll need to do to develop their craft. It’s not enough to read as a reader—you must read as a writer. In other words, instead of allowing yourself to be swept up in the “vivid and continuous dream” of the story, you will need to duck behind the curtain to explore how the “dream” is made. To this end, you’ll read and discuss in detail many short stories in this class—drawn from the works of Ron Carlson, Junot Diaz, Amy Hempel, Ray Carver, Andre Dubus, Denis Johnson, and Kelly Link—flash fiction as well as longer works from the likes of You will also develop a working vocabulary to discuss published stories and respond thoughtfully and generously to your peers’ work. You will keep a writer’s journal in which you’ll analyze stories from a writers point of view, complete exercises, keep notes on the elements of craft, transcribe dialogue you’ve overheard, and construct drafts of scenes (you will be asked to type and turn in some of these exercises as noted). Finally, you will draft and revise three “original” 5-7 page short stories that will demonstrate—along with your ACTIVE participation in class—your fundamental understanding of tension, character, image, point of view, and dialogue.

Here are some questions we’ll explore in the class in our own work and in the published stories we’ll read: which carefully chosen details impart to the reader a sense of the whole? What makes a character “real”? When should you use dialogue in place of narration? What are the limits of first person? What moves or amuses a reader and what makes her throw the story on the floor and stomp it? How does fiction work its particular magic? And most importantly, what makes a reader turn the page?

COURSE REQUIREMENTS
Students are required to write and revise 16-21 pages of fiction and to comment effectively on their peers’ work. Discussion will be central to the class and attendance mandatory.

REQUIRED TEXTS
Tobias Wolfe’s The Vintage Book of Contemporary American Short Stories ISBN-10: 0679745130
ENGL 381B Intermediate Fiction Workshop

TR 3:35-4:50

Instructor: Benedict

A workshop designed to equip students with the critical tools necessary for the creation and revision of original prose fiction. Students will create new work and critique one another’s work as well as taking part in in- and out-of-class writing exercises, readings, and criticism (from a writer’s point of view) of the work of published contemporary writers.

Students will submit for workshop appraisal a minimum of three original (created specifically for this class) writing packets (short story sections, novel chapters, vignettes, prose experiments) of approximately 1500 words each. At least one of these packets will, in the course of the semester, be substantially revised and resubmitted for workshop appraisal, for a total of four major submissions. Students will engage actively in the critique of fellow students' work and in the conversational business of the class. They will also provide a succinct paragraph of criticism of each submitted piece to both the writer of the piece and the instructor.

General class participation plays a large part in the calculation of the final grade. Participation includes but is not limited to a lively interest in and constructive contribution to critical discussion of other students' work and successful completion of all writing exercises and other curricular activities.
English 382B is an intermediate level poetry writing class with the prerequisite of English 382A. This class is designed for students with some poetry writing experience who wish to generate new poems while furthering their knowledge of craft and poetic technique. The class will focus equally on studying the technique of several contemporary poets and adapting those techniques to your writing, writing and workshop of original poems, and learning and using poetic craft. Students will be expected to read many contemporary poems, write poems for workshop and participate fully in class discussions including putting written comments on their fellow poet’s poems submitted to workshop and to submit a final revised portfolio of approximately 5 poems. There will be a lot of emphasis on the basic craft of writing a beautiful sentence as well as attention to the careful choice of words.
Course narrative
Throughout the more than eight hundred years comprising the Middle Ages in England, tales of historical personages and exploits blurred into romances of fantastic heroes and lovers, and, in turn, were layered with allegorical meanings. Populated by fearless knights in shining armor, beautiful damsels in distress, fire-breathing dragons, false clerics, true kings, happy dwarves, evil wizards, saints and sinners, these texts invite us into magical and mysterious worlds both familiar and alien. These multi-layered medieval texts functioned at once as repositories and purveyors of historical memories, as exemplary lessons, and as spiritual guideposts, uses which could not always be coordinated.

To establish or bolster their legitimate claim to rule, medieval kings traced their historical lineage back through the legendary King Arthur and further back to the mythical Brutus, a victorious Greek warrior returning from the siege of Troy. (Many Western European nations were similarly founded by a similarly eponymous warrior.) Feudal knights and churchmen—as sworn defenders of the weak and powerless, and as secular agents of divine justice here on earth—seem meant to represent the best and the brightest of Christendom in the Middle Ages, and to validate a homogenous, Church-and-king-centered culture.

Yet many medieval texts explore and interrogate the codes of Christianity, chivalry and \textit{fin amor} that supposedly define and govern churchly and knightly actions and institutions, marking these seemingly-ideal enterprises and ideologies as far less certain and far more conflicted. As we will see, at all times during this lengthy period, literary and historical 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 estates.

In our examinations of the inceptions, developments, and trajectories of the genres of history, allegory, and romance through readings, discussions, and written work, we will examine the ways these genres present and critique medieval discourses of thought regarding the bases and practices of religious/faith institutions, structures of life, and ideological systems including gender.

Modus operandi
No background in things medieval is expected or anticipated.

We will examine and deploy ancient, medieval, modern, and post-modern methods of critical reading including philological, biographical, New Critical, historicist (both old and new), materialist, and feminist, and others this class wishes to pursue. As we deploy these methodologies we will limn each for their assumptions and their insights for our investigations.
All primary texts will be in Present Day English or heavily-glossed editions; we will supplement these with critical articles (also in Present Day English). Class time will be a mélange of lecture, student presentations, and class discussion.

Assignments
To provide a range of opportunities for involvement, assignments will be distributed among a variety of writing assignments including reading responses, formal essays, reviews of scholarship, and an oral component including informal and formal participation. Writing requirements will demonstrate a deliberate program of outside readings—which may be coordinated with others for purposes of discussion—through some combination of presentations (teaching option), reviews of scholarship (research option), and response essays. The number and balance among these options will be negotiated collectively and individually. The final semester product will be either two shorter or one longer, tightly-focused examination and investigation of a specific literary, cultural, theoretical, or historic issue raised by our texts. Needless to say, it will include a significant research component.

Added bonus
But wait, there’s more: completion of the course carries a plenary indulgence, good for remission from the venal sin of your choice (some restrictions apply, void where prohibited, results may vary, subject to taxation).

Primary readings by genre
Shorter Old English works of all three genres
   Caedmon’s “Hymn”
   “The Dream of the Rood”
   “The Battle of Maldon”

History
*The Book of Margery Kempe* (a fourteenth-century autobiography by a married laywoman turned itinerant mystic)
Brief selections from Hidegard of Bingen and Julian of Norwich’s *Showings* (writings by medieval female mystics)
*The History of the Kings of Britain*, selections (a blending of history and legend)
“A memorable decision of the High Court of Toulouse…” by Judge Jean de Coras (a medieval legal case that spurred a modern historian’s historical novelization, a modern debate on historiography, and two films)
*The Return of Martin Guerre* (the historical novelization)
Brief selections from *The Peterborough Chronicle* and *The Great Chronicle of London* (chronicles depicting the royal and the rogue)

Allegory
"The Land of Cockayne" (short allegorical poem on the Church)
*Pearl* (an allegorical exploration of death and the hereafter)
*Will’s Vision of Piers Plowman* by William Langland, selections (an allegorical poem of society and the Church, a presentation that consumed its author for decades)
Romance
“Lais” of Marie de France (a collection of short romances by a twelfth-century female poet)
Morte d’Arthur (Sir Thomas Malory’s “englishing” of the chivalric romance genre)
Roman de Silence (the life of Silence, a noblewoman who lived as a nobleman)
Sir Gawain and the Green Knight (one of the greatest romances in Middle English)
Sir Orfeo (a medieval telling of the tale of Orpheus)
Troilus and Criseyde (Geoffrey Chaucer’s great romance)

Required texts (reiterates those introduced above)
The Lais of Marie de France, Marie de France
Troilus and Criseyde: A New Translation, Geoffrey Chaucer
Silence, Heldris de Cornuâlle
Works, Sir Thomas Malory
The Book of Margery Kempe, Margery Kempe
Will’s Vision of Piers Plowman, William Langland
Sir Gawain and the Green Knight, Pearl, Sir Orfeo, trans. JRR Tolkein
The Return of Martin Guerre, Natalie Zemon Davis
Coursepak, or printing from course website
This course will feature close readings of major poems by Tennyson, Robert Browning, Christina Rossetti, Matthew Arnold, Dante Gabriel Rossetti, Elizabeth Barrett Browning, Edward FitzGerald, William Morris, Lewis Carroll, Edward Lear, and Thomas Hardy. We will also focus on the various visual and design elements that were important to these poets and the culture at large, including Pre-Raphaelite painting, neo-gothic architecture, and comic sketches and caricatures. In examining the range of the Victorians' formal experiments in lyric and narrative poetry, we will move from the aggressiveness of Browning to the sumptuousness of Swinburne, Morris, and Dante Gabriel Rossetti. In all of this, we will be examining contrasting visions of the roles of the poet and poetry in a new era of mass culture.

Requirements:
Undergraduates: Two 4-6 pp. papers; midterm and final exams
Graduate Students: Two 8-10 pp. papers; midterm in-class writing; and final exam

Texts (probable):
Out-of-print text to be purchased used.
American poetry took off in all directions after 1900. What new voices were heard for the first time? When did “the outsider” become valuable? How did poetry organize itself for modernity? Why are some of these poems still useful today?

In this survey course of twentieth century American poetry, we’ll focus on three defining poets – Robert Frost, William Carlos Williams, T. S. Eliot – but we’ll counter them with other works by Edna St Vincent Millay, Wallace Stevens, Mina Loy, Marianne Moore, Ezra Pound and Hart Crane. We’ll also take up examples by several British poets – W. B. Yeats, D. H. Lawrence, W. H. Auden – who are, in their own way, shaping the contours of modernist Anglophone work.

We’ll spend the most time with these poets as they are crucial antecedents for understanding why poetry after mid-century made some of the turns it did, but we’ll also see those turns in work by Elizabeth Bishop, James Merrill and Frank O’Hara. Finally, we’ll consider the possibility that, after 1970, poetry took cues for its development not from literary forebears so much as current events. After 1970, a new generation of poets challenged themselves to respond to the material of history, to the need for political change, and the pursuit of social justice, and this commitment dominates American poetry in the twenty-first century. We can see this in works by Yusef Komunyakaa, Mark Doty, Susan Wheeler, and A. Van Jordan.

In the course of the semester, we’ll see that American poetry in the opening of the twentieth century was already tilting toward examinations of everyday materials and ordinary events. We’ll look at poems that treat warfare and trauma, property and marriage, skyscrapers and meadows. We’ll consider examples of “microverse” (under four lines long), and examples of poetry that borrow directly from vernacular musical forms such as jazz and the blues. We’ll also take up surrealist experimentation and consider how the “surrealist” movement was redefined when it appeared in a machine-age that seemed ready to invent anything new. We’ll examine elaborate hoaxes that invent bogus movements such as “Spectrism” that were deliberately silly (in an effort to support the values of traditional verse). We’ll evaluate parodies that also set out to mock the new verse but instead served to instruct audiences in how to read ironically (and thus helped to create the smart audience that the new verse needed).

Finally, as a member of the Advisory Board that helped select texts for the first and second editions of the we’re using, I’ll also be able to shed some light on the process of selection for such a large undertaking.

Weekly exercises will examine special topics; at mid-semester a take-home midterm will generate a range of responses to works we’ve read so far. Those responses form the basis for a 10- to 12-page conference paper that we will work on together as a capstone assignment.
Engl. 445 Course Description Spring 2016

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.
The novel as we think of it today gained marketability in the eighteenth century, mixing and matching the flavor-profiles of several older kinds of fictive narration and drama. This course will concentrate on fictional texts with a raconteur’s or storyteller’s sensibility: those that posit a perfect chain-reaction of events in a person’s development – that hold people hostage to a suppressed family back-story – or that use theatrical conventions to stage the telling and hearing of stories by characters. (Courtrooms and taverns are among the recurring venues.)

This thread will lead us toward confessional, Gothic, and comic fiction, and to a variety of critical approaches involving narrative theory, social philosophy, theater history, and popular culture. Four of the novelists I’ve chosen for this course were also playwrights.

The format of the course will be lecture-and-discussion. Students will be expected to purchase the print editions listed here, with the single exception of *Tom Jones* (see note below). A few other e-texts will be used as supplements (for example, *The Iron Chest*, a stage adaptation of *Caleb Williams*).

Assignments: brief response/quiz writings, critical essays, and two exams.

**Required texts:**


**Henry Fielding, *Tom Jones***. Penguin, ed. R.P.C. Mutter. ISBN 0140430091. For this one novel, you may substitute a complete, unabridged e-text of your choice as long as you can guarantee your own access to it during class discussions. The book is long, but its chapters are short, clearly numbered, and easily located. We will be skipping certain chapters and dividing the work (seminar-style) on some sections.


Objective: In this course, we will closely examine contemporary works beneath the umbrella of British fiction. How do these writers respond to the ever changing historical and cultural landscape of the post twentieth century, and how it is currently reflected within the following contexts: nationalism, imperialism, regionalism, post-industrialization, post colonialism, class, gender, and multiculturalism? Stylistically and theoretically, we also will consider how their fiction is conceptually characterized as postmodern, global, and often experimental in regards to genre hybridity.

Course requirements: For all students, 10 brief critical analyses, two pages, with two or more secondary sources (10 points ea.). A prompt and format will be provided. Undergraduates: one final paper 6 to 8 pages in length on the text of your choice (100 points). Graduate Students: one 30 minute presentation on the text of your choice replete with class outline and annotated bibliography (100 points). Final paper: conference paper 12 to 15 pages in length (100 points).

Texts:


English 485a*
Teaching Writing and Language in the Secondary School
Course Outline, Fall 2015

Instructor: Dr. Christina L Voss
Office: Faner 3202b
Office Hours: M, W 8:30-10:30 a.m.,
R 1:30-4:30 p.m.,
or by appointment

Time: Thursday 5:00-7:30 p.m.
Location: FANER 1028
Phone: 453-6865
Email (private): christina.lyons@siu.edu
class: christina.lyons@grammar300.com

*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.

Only MAT students are allowed to take this class if they are not in the TEP! You need to tell me at the start of the course if you are an MAT student, so I can exclude you from my data collection for CAEP (= accreditation of our TEP program)!!!

Required Texts: Your daily schedule is on D2L and in your class email @grammar300.com!


Selected readings distributed as hard copies or made available online through LiveText.

Exam dates:

Midterm: on Day 8 of 16 (due date for take-home; will be posted the Thursday before)
Unit Exam: last day of class (due date for take-home; will be posted the Thursday before)

We are NOT following the official final exams date, since I will be sitting in Capstone exams during finals week and interviewing the graduating English education majors, and don’t know in advance on which days. Therefore, we will NOT have a “final exam,” but a so-called UNIT EXAM on the last day of class. It will be a take-home exam, which you have to fill in online through www.surveymonkey.com.
There will be NO classes and NO office hours in finals week! I won’t be reachable, due to giving the Capstone exams!
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. Students will use evidence-based and research-based assessment strategies, as well as create custom-made assessment scales in order to assess self-recruited children from the community in writing. After having conducted writing skills and writing self-perception assessments, students will devise certain writing tasks matched to the established needs of their clients, in order to improve their writing. Tutoring logs will be kept as progress reports about this activity. It is important that the students tutor THE SAME child from the community for all three sessions, so a progress report can be established!

Background Check Requirement:

You will be working with minors when you assess and tutor elementary/middle school/high school students of the community in WRITING; therefore, it is required that you are background checked. The same applies for ENGL485b, where you have to assess/tutor children in READING. You might already have had a background check performed if you are observing in the school system right now. You only need to do it ONCE, of course. Please inform me whether you have already done it; if not, let’s get it done immediately.

Course Objectives:

The 485A student will:

• Become knowledgeable about language; oral, visual, and written literacy; print and non-print media; technology; and research theory and findings and then demonstrate that knowledge in class discussions, written assignments, and practice teaching activities
• Gain an understanding of the state standards for language arts, particularly those that apply to writing and language
• Develop a variety of teaching methods appropriate to the age, interests, and ability level of students
• Create learning experiences that render the subject matter meaningful for students through use of appropriate materials or resources
• Develop a sensitivity toward diversity in language and culture as it relates to student performance
• Develop short- and long-term plans that are thematically coherent, practical, and consistent with stated goals/objectives
• Develop a variety of approaches to evaluate and assess student work in meaningful ways while contributing to student learning
• Become familiar with theories of writing and pedagogical approaches to teaching writing
• Understand, model, and teach strategies within the writing process that enable students to progress through the process (prewriting, drafting, revising, editing) to create documents for various and specific rhetorical situations (ISBE)
• Develop strategies for teaching with technology and for familiarizing students with its use in research and writing
• Develop a familiarity with pertinent research in the field of English education
• Develop familiarity with pertinent resources for professional development
• Become a reflective practitioner who continually evaluates the effects of his/her choices and actions on others and who actively seeks out opportunities to grow professionally
• Integrate the new Common Core State Standards for English Language Arts successfully in his/her Unit Plan, lesson plans, and Writing Clinic tutoring: http://www.isbe.net/common_core/pls/level1/pdf/ela-standards.pdf
• Fulfill the following Assessment standards:

STANDARD: Assessment – The competent teacher understands and uses appropriate formative and summative assessments for determining student needs, monitoring student progress, measuring student growth, and evaluating student outcomes. The teacher makes decisions driven by data about curricular and instructional effectiveness and adjusts practices to meet the needs of each student.
K: TCT understands the purposes, characteristics, and limitations of different types of assessments, including standardized assessments, universal screening, curriculum-based assessment, and progress monitoring tools;
K: TCT understands that assessment is a means of evaluating how students learn and what they know and are able to do in order to meet the Illinois Learning Standards;
K: TCT understands measurement theory and assessment-related issues, such as validity, reliability, bias, and appropriate and accurate scoring;
K: TCT understands current terminology and procedures necessary for the appropriate analysis and interpretation of assessment data;
K: TCT understands how to select, construct, and use assessment strategies and instruments for diagnosis and evaluation of learning and instruction;
K: TCT knows research-based assessment strategies appropriate for each student;
K: TCT understands how to make data-driven decisions using assessment results to adjust practices to meet the needs of each student;
ENGL 492A  Advanced Fiction Writing

PREREQUISITES:  ENG 381A, 381B, and ENG 351

492 – 001  INSTRUCTOR: BLACKWOOD

COURSE DESCRIPTION
Description: Good fiction writers don’t simply write what they know—they write out of the traditions they know and admire. Our goal in this class is threefold: to improve your fiction, to broaden your understanding of the literary context in which you’re writing, and to produce a body of revised work by the end of the course (35-40 pages). How will we get there? You’ll read and comment on published fiction; participate in and sometimes lead discussions on particular works; and workshop peers’ stories and novel chapters using honesty, thoughtfulness, and tact.

This course will be run as a workshop / seminar. The seminar portion will work this way: We will discuss short stories extensively (looking at form and tension in particular), including works by Dubus, Diaz, Wolff, D. Johnson, Munro, Carver, and Hempel. You will be asked to read these stories as a writer reads—to determine how they achieve their effects. For instance, how does Alice Munro use competing narratives in her stories to continually surprise the reader but also create a sense of inevitability? How does Denis Johnson destabilize our understanding of characters and place in a way that produces both empathy and dark comedy?

COURSE REQUIREMENTS
Students are required to write and revise at least 35-40 pages of fiction and to comment effectively on their peers’ work. Discussion will be central to the class and attendance mandatory.

REQUIRED TEXTS

•
Deleuze and Guattari’s *A Thousand Plateaus*

**Description**

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

—Gilles Deleuze and Félix Guattari, *What Is Philosophy?*, 28-29

What is desire? What is transformation and how do you know when you’ve accomplished it? How is transformation different than exchange? What is a state and when does it occur? These are pivotal questions in Gilles Deleuze and Félix Guattari’s *A Thousand Plateaus*. They are also central for a literary theory and criticism still organized around the concepts of subversion, transgression, critique, dialectic, identity, constitutive lack, and performative subjectivity. In contrast to these critical tools, Deleuze and Guattari’s work offers a non-resentful version of desire, signs, and thought that ultimately issues in an affirmation of the power of literary language. What ties Deleuze and Guattari’s disparate thought together is the notion that language does what it claims to do: no longer are we locked in the self-loathing of representation, in which the real world, which really matters, is out of our reach.

This course revolves around one book, not because *A Thousand Plateaus* is the bible of literary theory and not in order to turn you all into Deleuzian critics or theorists. Rather, the premise here is that an introduction to literary theory occurs best through intensive examination of a school of thought, its predecessors and its targets, and its subsequent early adopters. Thus, we’re reading Deleuze and Guattari’s *A Thousand Plateaus* in conjunction with Freud and Hegel, as well as later appropriations of and responses to it, Nealon and Grosz. The broader aim in focusing on this one book is to give you a set of tools and criteria that you might use when determining the most fruitful and useful theoretical discussions for your own projects.

**Reading**


**Requirements**

*Undergraduate students*: four short analysis papers, one concept report, one final research paper.

*Graduate students*: four short analysis papers, one oral presentation, one seminar paper.
COURSE DESCRIPTION
For the most part, the novels of Anne, Charlotte, and Emily Brontë are no longer viewed as islands of disguised autobiography, eruptions of wildly personal “poetry,” or eccentric genre-grafts planted and nurtured in the distant northern moors of The Imagination. Increasingly critics have acknowledged that these works take on the political, religious, and social controversies of their time: the equivocal status of the governess in relation to women’s “proper work”; poverty and industry; class transgression and social mobility; custody and incarceration; emigration, exile, and foreign exploitation; the ethics of inheritance; regional and sexual difference; biblical interpretation and “aesthetic morality.” While this seminar will not focus upon one or even a certain set of these topics, we will read works of the Brontës alongside selected criticism in an attempt to understand a few of the interpretive strategies used to budge narrative from the private sphere to the public realm. In the process, we will also explore what the terms private and public might reasonably mean in a critical endeavor that seeks to reestablish form and idea within some non-aesthetic, often political, context.

While it’s technically possible to cover all seven Brontë novels in a semester's time, I have made the very hard decision to exclude Charlotte’s Shirley in favor of gaining appropriate time for the remaining six novels. We shall study them by author, in order of publication: first Charlotte’s Professor, Jane Eyre, and Villette; next Anne’s Agnes Grey and The Tenant of Wildfell Hall; and last Emily’s Wuthering Heights.

For ease of reference, you must have the required texts in the editions listed below and in print form. Electronic or online versions are not allowed in this course, and all electronic devices must be turned off and stowed for the duration of each seminar session.

Our first session will introduce the seminar, and I’ll briefly review the Brontës’ juvenilia. For our second session, on Thursday, January 21st, please have read the first eleven chapters of The Professor (pp. 39–125).

COURSE REQUIREMENTS
Careful reading of all assignments, regular attendance, and active participation in discussions; four criticism responses (2–3 pp. each / 750 words — 20% of final grade); one archival paper (5–7 pp. / 1500 words — 30% of final grade), including proposal; and one research paper (15–20 pp. / 5000 words — 50% of final grade), including initial and updated proposals with annotated bibliographies and a draft.

REQUIRED TEXTS
ENGL 533  
“American Literary Realism”  
Tuesday 5-7:30; Faner Hall 2367  
Dr. Shapiro  

Course Description/Goals  
The goal of this graduate seminar is to theorize American literary realism. We will be guided by two interrelated questions. First, how does American literary realism work as a form? Second, in what ways is American literary realism political?  
In order to answer these questions, we will focus on a handful of novels by two of the major—and self-professed—practitioners of realism: W.D. Howells and Henry James. We will also discuss recent scholarship on nineteenth-century American realism and influential accounts of nineteenth-century European realism.  
Students in this seminar will become familiar with a significant episode in the history of American fiction, but they will also explore research questions and methods for the study of the American novel more broadly.

Course Requirements  
- 2 short in-class presentations, one on primary reading and one on secondary reading (each ~15 minutes)  
- multiple short response papers (each ~1 page)  
- a final research paper (15-20 pages, plus annotated bibliography)  

Required Texts  
This seminar will focus on a number of texts (fiction, non-fiction, poetry, new journalism) that exemplify some of the beauty and turbulence of this transformative decade.

Among the works we will be examining: Tom Robbins, Another Roadside Attraction; Tom Wolfe, The Electric Kool-Aid Acid Test; Thomas Pynchon, The Crying of Lot 49; Norman Mailer, The Armies of the Night; William Burroughs, The Soft Machine; Robert Herr, Dispatches; Todd Gitlin, The Sixties; Allen Ginsberg, The Fall of America.

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

*The Wild Irish Girl*, Sydney Owenson  
*Phineas Finn*, Anthony Trollope  
*The Picture of Dorian Gray*  
*A Portrait of the Artist as a Young Man*, James Joyce  
*The Land of Spices*, Kate O’Brien  
*The Country Girls*, Edna O’Brien  
*Paddy Clarke Ha Ha Ha*, Roddy Doyle  
*The Butcher Boy*, Patrick McCabe  
*Down By The River*, Edna O’Brien  
*Are You Somebody? The Accidental Memoir of a Dublin Woman*, Nuala O’Faolain  
*The Dancers Dancing*, Eilís Ní Dhuibhne  
*The Dark*, John McGahern  
*The Gathering*, Anne Enright  
*The Last September*, Elizabeth Bowen
ENGL 592A Graduate Fiction Seminar

W 4-7:30

Instructor: Benedict

A workshop designed to equip students with the critical tools necessary for the creation and revision of original prose fiction. Students will create new work and critique one another’s work.

Students will submit for workshop appraisal a minimum of ten original writing packets (short story sections, novel chapters, vignettes, prose experiments) of approximately 2500 words each (the equivalent of three to four complete short stories over the course of the semester), and should expect to submit work for class consumption two out of every three class meetings. The focus in this class will be on the production of significant numbers of pages of prose that demands to be read. Students will engage actively in the critique of fellow students' work and in the conversational business of the class. They will also provide a succinct paragraph of criticism of each submitted piece to both the writer of the piece and the instructor.
ENGLISH 592 CREATIVE WRITING SEMINAR Professor Jordan

Jordan's section: Topic: Poetry

Enrollment restricted to MFA candidates. 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. Students will submit two to four poems per month and respond in writing to work of their fellow poets. In addition, you will read two books of poetry each week and submit a short (paragraph) response to that book.

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. I do not want to hear an analyses of what you think the poem means. 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. Your goal is to write poems which work on many levels, from a simple, reading of place and action to a deeper more symbolic meaning. 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.
Despite 40 years since the victorious forces of the North Vietnamese Army liberated Saigon leading to the ignominious retreat of civilian and military staff from the roof of the American Embassy, the subject of the Vietnam War has formed a constant debate in the realms of history, politics, literature, and film. This seminar will focus on cinematic and literary depictions of the Vietnam War with students giving individual seminars on specific areas leading to debate, and the production of a final paper of choice dealing with any aspect of the Vietnam War.

If studies such as Paul Fussell's THE GREAT WAR AND MODERN MEMORY have shown the intersection of literature with depictions of the actual conflict, cinema has largely taken the place of literature as books such as MEDITATIONS IN GREEN and DISPATCHES by Michael Herr (a key source on APOCALYPSE NOW) reveal. However rather running blockbusters such as THE DEER HUNTER and APOCALYPSE NOW and revisionist works such as the MISSING IN ACTION series, RAMBO, THE HANOI HILTON, and John Milius's THE FLIGHT OF THE INTRUDER (probably the most boring Vietnam War movie ever made, this class will focus upon certain cultural and ideological depictions.

Beginning with THE SANDS OF IWO JIMA (1949), a film that influenced the Vietnam generation of veterans until they discovered the reality of the "John Wayne wet dream", the class will examine examples such as THE GREEN BERETS (1968), Pierre Schoendoerffer's THE 317th PLATOON (1964) ) the two versions of Graham Greene's THE QUIET AMERICAN, Robert Aldrich's allegorical Western ULZANA'S RAID (1971), his masterpiece TWILIGHT'S LAST GLEAMING (1977) before moving on to Vietnamese representations of the conflict which furnish telling rebukes to the dominant "American tragedy" ideology. These comprise THE ABANDONED FIELD dealing with a Viet Cong family under fire from "ugly Americans", WHEN THE TENTH MONTH COMES, KARMA (from the perspective of the losing ARVN side), and NOSTALGIA FOR THE COUNTRYSIDE.

The class will conclude with THREE SEASONS (1999) by returning exile Tony Bui featuring Harvey Keitel which also documents the encroaching modernization of Saigon and the developing lack of historical memory, something also common to America today.
ENGL 593 TOPIC: Writing Across the Curriculum, or Writing: To Learn & In the Disciplines
TR/2:00-3:15 (McClure)

REQUIRED TEXTS (MUST HAVES):

RECOMMENDED TEXTS (HISTORICAL CONTEXTS/BACKGROUND READING—USEFUL SOURCES):
Strachan. Writing W-Faculty in a New Writing Curriculum. Utah SUP, 2008.

INDIVIDUAL PROJECT TEXTS (BOOK REVIEW AND/OR FOCUSED AREA ANNOTATED BIBLIOGRAPHY)——ONLY
ONE/INDIVIDUAL PROJECTS:

COURSE DESCRIPTION:
Writing to Learn owes its conception to Janet Emig and James Britton. Emig’s “Writing as a Mode to Learning” (1977) and Britton et al.’s The Development of Writing Abilities (1975) urged educators to recognize the value writing has as a thinking and learning tool. In its simplest iteration, Writing to Learn places writing at the center of learning; its deploys “all three ways of dealing with actuality...almost simultaneously...the symbolic transformation of experience through the specific symbol system of verbal language is shaped into an icon (the graphic product) by the enactive hand...writing through its inherent re-inforcing (sic) cycle involving hand, eye, and brain marks a uniquely powerful multi-representational mode for learning” (Emig, 124-125).
Writing in the Disciplines is a by-product of Writing to Learn; simply put, the more students write to learn about various disciplines, the more their writing in and for that discipline improves.
Writing in the Disciplines promotes activities to help students learn the conventions of the discipline which they are entering.

This course will focus on the two major iterations of WAC--Writing to Learn and Writing in the Disciplines. First, we will review the theoretical and practical underpinnings of WAC as well as its historical background. We will then explore its various manifestations. Individuals interested in understanding more about how writing influences learning as well as those who may direct such programs will find this course a solid grounding; individuals interested in understanding how writing influences their own writing and scholarship will find the course enlightenment.

MAJOR ASSIGNMENTS:
• Participation (Readings, In-class Activities, Written Reflections)
• Major Project 1 (Annotated Bibliography on a Focused Area of Research/Book Review)
• Major Project 2 (Seminar Paper or Prelude to Article)
• Exams (midterm and final)
In this class, we will explore the role of the poet as "world figure." The class will examine poets (non U.S. poets, primarily) who function in the world as not just ambassadors of language, but also as political figures, justice warriors, freedom fighters, etc. Poets whose work we will read include Gabriel Garcia Lorca, Pablo Neruda, Gabriela Mistral, Anna Akhmatova, Irina Ratushinskaya, Dennis Brutus, Aime Cesaire, Nazim Hikmet, Cesar Vallejo, Czeslaw Milosz, Joseph Brodsky, Osip Mandelstam, and other poets of political/sociological impact. Questions this class will seek to answer: why are so many of these poets Marxists? Why were so many forced into exile? What makes poetry dangerous in the rest of the world, but a nonfactor in the U.S.? Students in the class will have the option to write a creative or scholarly project in response to the reading list above.

A Book of Luminous Things: An International Anthology of Poetry, Czeslaw Milosz, editor (Mariner Books)

Reference websites:
http://www.poetryintranslation.com
http://www.poetrytranslation.org
English 594 - Contemporary Literature Seminar (aka Graduate Forms of Fiction) - Spring 2016

TR 3:35-4:50

Instructor: Beth Lordan, Faner 2284, 253-6849, lordan@siu.edu
Office hours: TR 10-12, 2-3, and by appointment

Required Texts:

Novels: The Falling Boy, Long
        Miss Lonelyhearts, West
        Housekeeping, Robinson
        As I Lay Dying, Faulkner
        Ironweed, Kennedy
        Sula, Morrison
        Waiting for the Barbarians, Coetzee
        To the Lighthouse, Woolf

Short Stories:
    “The Things They Carried” - O’Brien
    “Sonny’s Blues” - Baldwin
    “A&P” - Updike
    “The Wizard of West Orange” - Millhauser
    “Cousins” - Oates
    “Incarnations of Burned Children” - Wallace
    “Love of a Good Woman” - Munro
    “Enough” - McDermott
    O. Henry Prize Stories 2015: choices to be made

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

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.

N.B.: Although this is a course designed for fiction writers, poets and scholars are also very welcome. The quality of your fiction will not in any way affect your grade.