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 SIU-C students who want to improve their ability as writers. Students may be seen at either Center for single-visit appointments, which can be made two days in advance, or for regular weekly appointments, which continue for as much of the semester as the student wishes. There is no charge for these visits. Staff members at the Centers are graduate and undergraduate students trained in effective one-to-one teaching strategies. For more information, check out our website www.siu.edu/~write or contact: Dr. Jane Cogie, Director, Writing Center, Faner 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.*

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<tr>
<th>ENGL 302A</th>
<th>INTRODUCTION TO LITERARY ANALYSIS (3 CR)</th>
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**PREREQUISITES:** Engl 101 or Engl 120 or equivalent.

**302A – 301**  
**INSTRUCTOR:** Boulukos  
M-F 11:00 am – 1:10 pm  
**FANR 1230** (Meets 06/14 – 07/09)

**COURSE DESCRIPTION**  
**TOPIC:** LITERARY HISTORY OF BRITAIN, MEDIEVAL AND RENAISSANCE PERIODS  
The primary goal of this course will be to give students a clear sense of the history of British literature in the Medieval and Renaissance Periods. 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.

**REQUIREMENTS**  
Exams: Two hour exams and a final  
**Prep Papers:** 6 short papers (2-3 pages) on assigned texts.  
**Long Paper:** 1 long analytical paper (5-7 pages)  
Regular attendance, careful preparation, and participation in class

**REQUIRED TEXTS**  
*Norton Anthology of English Literature, 8th ed*, Vol A (Medieval) and Vol B (Renaissance), 9780393164008  
ENGL 302B  INTRODUCTION TO LITERARY ANALYSIS (3 CR)

PREREQUISITES: Engl 101 or Engl 120 or equivalent.

302B – 302  INSTRUCTOR: McEathron
M-F 1:20 – 3:30 pm  FANR 1228  (Meets 05/17 – 06/11)

COURSE DESCRIPTION

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

COURSE REQUIREMENTS
Three short papers; mid-term and final exam.

REQUIRED TEXTS
The Norton Anthology of English Literature (Single-Volume 8th Edition) (Paperback)

ENGL 303  INTRODUCTION TO LITERARY ANALYSIS (3 CR)

PREREQUISITES: Engl 101 or Engl 120 or equivalent.

303 – 301  INSTRUCTOR: D. Anthony
M-F 8:40 – 10:50 am  FANR 1230  (Meets 05/17 – 06/11)

COURSE DESCRIPTION

TOPIC: EARLY US LITERARY HISTORY
This course provides an introduction to several important forms of literature characteristic of the 18th and 19th-century United States. Because it is a survey course, it places an emphasis on variety. We will survey multiple genres, including novels, memoirs, poetry, and short stories.

REQUIRED TEXTS
Hannah Webster Foster, The Coquette
Mark Twain, Pudd’nhead Wilson
Nathaniel Hawthorne, The Scarlet Letter
Henry James, The Turn of the Screw
ENGL 307i  INTRODUCTION TO LITERARY ANALYSIS (3 CR)

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

307i – 201  INSTRUCTOR: Williams  
TR 1:20 – 4:30 pm  LAWSON 101  (Meets 06/14 – 08/06)

COURSE DESCRIPTION

TOPIC: THE FILMS OF ROBERT ALDRICH
Although generally neglected today, (apart from Quentin Tarantino’s misappropriation of THE DIRTY DOZEN for another recent appalling film!), Robert Aldrich still remains as a major talent in classical Hollywood cinema both in terms of his visual style and serious examinations of the dark side of American life. Hailed as one of the key auteurs by Cahiers du Cinema in the 1950s, Aldrich began working in Hollywood genres such as westerns, war films, and film noir to become one of the key players in cinema during the 1960s and 1970s. However, as a director, he was influenced by the radical cultural tradition of the American New Deal of the 1930s, a tradition he continued to utilize in his films while at the same time being acutely conscious of the obstacles that tradition faced in the reactionary climate of post-war America.

This class will take issue with the common understanding of Aldrich as a macho film director of works such as THE DIRTY DOZEN and THE LONGEST YARD by highlighting often neglected oppositional motifs in these films and others and thus attempting a more comprehensive understanding of his work. It will begin by screening CROSSFIRE (1947), a film by Edward Dmytryk representing the swansong of an alternative Hollywood cinema that fell victim to the blacklist and then BODY AND SOUL (1947) and FORCE OF EVIL (1949), two films of the short-lived Enterprise Studios on which he worked as an assistant director before he gained full control of the director’s chair in works such as KISS ME DEADLY, ATTACK! AUTUMN LEAVES, and THE BIG KNIFE.

Other selected films will include THE FLIGHT OF THE PHOENIX, THE DIRTY DOZEN, TOO LATE THE HERO, THE LONGEST YARD, HUSTLE, and TWILIGHT’S LAST GLEAMING. In addition the class hopes to include material from interviews conducted with actors such as James Hampton, William Smith, and Clint Walker who worked with Robert Aldrich on several of his films.

COURSE REQUIREMENTS
Written essay assignments form the basis of this class.

REQUIRED TEXTS
Timothy Corrigan: A Short Guide to Writing about Film (7th edition)
ENGL 468  AMERICAN DRAMA (3 CR)

468 – 301  INSTRUCTOR: Bogumil
M-F 11:00 am – 1:10 pm  FANR 1230

COURSE DESCRIPTION

TOPIC: CULTURAL DIVERSITY IN AMERICAN DRAMA

Objective: In this course, we will attempt to explore the topic of cultural diversity within American drama. By studying a select group of plays within their historical, philosophical, socio-political, and narrative contexts, perhaps we will understand that culture’s interpretation of what it means to be an American or Americanized and, in turn, question the stereotypes perpetuated about a particular ethnic culture in the United States.

Initially, we will begin this course by examining definitions of what it means to be an American or Americanized by reading and discussing the following: “an abridged selections from Werner Sollor’s Beyond Ethnicity, Donald Davidson’s theory of “Language and Culture,” H. L. Gates’s “The Debate Has Been Miscast from the Start,” Ronald Takaki’s A Larger Memory: A History of Our Diversity with Voices and A Different Mirror: A History of Multicultural America. Then, we will read those who specifically focus on issues in the theater: Susan Bennett’s Theatre Audiences, Herbert Blau’s The Audience, Critical Theory and Performance, August Wilson’s “The Ground on which I Stand” and Henry David Hwang’s response to Wilson, Donald Marguilies’s rationale for a new adaptation of Sholom Asch’s 1906 Yiddish play The God of Vengeance, David Mamet’s Make Believe Town, and The Playwright’s Voice: American Dramatists on Memory, Writing and the Culture of Politics.

COURSE REQUIREMENTS

For all students, brief analyses on ten of the eleven plays, one of which will be reformatted into a ten page critical paper. For graduate students, a mid length annotated bibliography and a twenty-minute oral presentation on the play of your choice. Some of the texts below are available online at LOL.

REQUIRED TEXTS

Nilo Cruz Anna in the Tropics Theatre Communications Group ISBN 1-55936-232-4
David Henry Hwang The Dance and the Railroad and Family Devotions, Dramatists Play Service ISBN 0822202654
David Mamet The Old Neighborhood Samuel French ISBN 17710
Susan Sandler Crossing Delancey Street Samuel French ISBN 5739
Philip Kan Gotanda The Wash Heinemann Drama ISBN 0435086138
Suzan Lori Parks In the Blood Dramatists Play Service ISBN 0822217562
Diana Son Stop Kiss Dramatists Play Service ISBN# 0-8222-1731-7
## ENGL 493 SPECIAL TOPICS - MAJOR POETS (3 CR)

493 – 302  
**INSTRUCTOR:** Jones  
M-F 1:20 – 3:30 pm  
FANR 1228  (Meets 05/17 – 06/11)

### COURSE DESCRIPTION
This course will be lecture and discussion, with an emphasis on the poetry of personal experience, and, especially on the work that has come to be called Confessional Poetry.

Class discussion will be focused on the close reading of each poet, on the poet’s individual voice, craft, and technique, and on each poet’s vision of the personal, political, social, natural, and religious orders.

### COURSE REQUIREMENTS
Students will be expected to submit a short paper related to one of these visions of order for each poet.

### REQUIRED TEXTS
- *Life Studies and For The Union Dead*, Robert Lowell, Farrar, Strauss, and Giroux  
  ISBN-13 978-0374530969
  ISBN-13 978-0061558894
  ISBN-13 978-0395957769
- *The Dead and The Living*, Sharon Olds, Knopf  
  ISBN-13 978-0394715636
- *Sun under Wood*, Robert Hass, Ecco  
  ISBN-13 978-0880015578

## ENGL 581 PROBLEMS TEACHING ENGLISH (3 CR)

581 – 302  
**INSTRUCTOR:** Joseph  
M-F 9:50 am to 12 noon  
FANR 2367

### COURSE DESCRIPTION
**TOPIC: CREATIVE WRITING**  
This class is intended for poets and fiction writers who wish to gain skills in the teaching of creative writing. Though the focus of the course will be on the teaching of creative writing in a university setting, we will also consider teaching populations that exist outside of university settings—such as children and adolescents.

SIUC’s annual Young Writers Workshop, a residential writing workshop for high school-aged writers, will be incorporated into this summer session course.

### REQUIRED TEXTS
*Can It Really Be Taught?: Resisting Lore in Creative Writing Pedagogy* (Ritter and Vanderslice)

3/17/10