

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. 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.***

ENGL 300 INTRODUCTION TO LANGUAGE ANALYSIS (3 CR)

PREREQUISITES: Engl 101 and Engl 102 respectively or Engl 120 H with a grade of "C" or better.

300 – 001 and 002

INSTRUCTOR: Voss

COURSE DESCRIPTION

ENG300-1 and 300-2 (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.

REQUIRED TEXTS

Florey, K. B.(2006). *Sister Bernadette's Barking Dog*. The quirky history and lost art of diagramming sentences. Orlando, Austin, New York, San Diego, London: A Harvest Book; Harcourt, Inc.
ISBN 9780156034432

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 distribute on paper, or make available through email/Desire2Learn.

ENGL 301 INTRODUCTION TO LITERARY ANALYSIS (3 CR)

PREREQUISITES: Engl 102 or Engl 120 HH or equivalent.

301 – 001 INSTRUCTOR: Dougherty

COURSE DESCRIPTION

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

COURSE REQUIREMENTS

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

REQUIRED TEXTS

- Russell Banks, *Rule of the Bone*. Harper Perennial, reprint ed. ISBN 0060927240
- William Blake, *Songs of Innocence and Experience*. Tate Publishing, Facsimile ed. 2007 ISBN 1854377299
- Olaudah Equiano, *The Interesting Narrative and Other Writings*, edited by Vincent Carretta. Penguin Classics, revised ed. 2003 ISBN 0142437166
- Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*. Modern Language Association of America, 6th ed. ISBN 0873529863
- Jeffrey Nealon and Susan Searle Giroux, *The Theory Toolbox: Critical Concepts for the Humanities, Arts and Social Sciences*. Rowman and Littlefield Publishers, 2003 ISBN 0742519945
- Leslie Marmon Silko, *Ceremony*. Penguin, reprint ed., 1986 ISBN 0140086838

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

PREREQUISITES: Engl 102 or Engl 120 H or equivalent.

302A – 001

INSTRUCTOR: Netzley

COURSE DESCRIPTION

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

Readings:

Epic Evil

Beowulf

Christopher Marlowe, *Doctor Faustus*

John Milton, *Paradise Lost*

Satire and the Social

Sir Gawain and the Green Knight

Geoffrey Chaucer, *The Canterbury Tales*

Thomas More, *Utopia*

Ben Jonson, *Volpone*

Lyric Love, Desire, and Faith

Philip Sidney, *Astrophil and Stella*

Mary Wroth, *Pamphilia to Amphilanthus*

Robert Herrick, *Hesperides*

John Donne, *Songs and Sonnets/Divine Poems*

Julian of Norwich, *A Book of Showings*

Margery Kempe, *The Book of Margery Kempe*

Thomas Carew, *Poems*

Aemilia Lanyer's and Ben Jonson's Country-House poems

George Herbert, *The Temple*

Richard Crashaw, *Carmen Deo Nostro*

COURSE REQUIREMENTS

Six short analysis papers, one midterm exam, and one final examination.

REQUIRED TEXTS

The Norton Anthology of English Literature, gen. ed. Stephen Greenblatt, 8th ed.

Vol. A: The Middle Ages (W.W. Norton & Company, 2005)

Vol. B: The Sixteenth Century and the Early Seventeenth Century (W.W. Norton & Company, 2005)

ENGL 302A EARLY BRITISH LITERATURE (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H or equivalent.

302A – 002 **INSTRUCTOR:** Chandler

COURSE DESCRIPTION

A survey 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.

COURSE REQUIREMENTS

Three 3-5-page papers; midterm and final exams; quizzes; and brief writing assignments for quiz credit.

REQUIRED TEXTS

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

Volume A, *The Middle Ages*

Volume B, *The Sixteenth Century and the Early Seventeenth Century*

ENGL 302B MID BRITAIN LITERARY HISTORY (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H H 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

The Norton Anthology of English Literature (8th Edition)

Vol c: The Restoration and Eighteenth Century

Vol d: The Romantic Period

Volume: The Victorian Age

Oludah Equiano, *The Life of Oludah Equiano*, Dover Thrift edition
Mary Shelley, *Frankenstein*, Norton Critical Edition

ENGL 302B MID BRITAIN LITERARY HISTORY (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H or equivalent.

302B – 002

INSTRUCTOR: McEathron

COURSE DESCRIPTION

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

Two 4-5 page papers
Three 1-hour exams

REQUIRED TEXTS

The Norton Anthology of English Literature
Volume: C
The Restoration and the 18th Century
Ninth Edition, Paperback
ISBN: 978-0-393-91251-7

The Norton Anthology of English Literature
Volume: D
The Romantic Period
Ninth Edition, Paperback
ISBN: 978-0-393-91252-4

The Norton Anthology of English Literature
Volume: E
The Victorian Age
Ninth Edition, Paperback
ISBN: 978-0-393-91253-1

ENGL 303 EARLY US LITERARY HISTORY (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H or equivalent.

303 – 001 INSTRUCTOR: Anthony

COURSE DESCRIPTION

This course is a survey of early American Literature (pre-20th Century). It is one of the four required survey courses for the English Major. Students can expect a wide range of reading experiences. 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

TBA

ENGL 305 MODERN BRITISH US LITERARY HISTORY (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H or equivalent.

305 – 002 INSTRUCTOR: Bogumil

COURSE DESCRIPTION

This course entails an examination of literature of British, Irish and American modernist and postmodernist writers-- writers, dramatists and poets from the turn of 20th to the present-- who attempt to explore such problematic issues as culture, class, race, history, and memory in their works.

COURSE REQUIREMENTS

8 Analyses (3 pages plus/ 10 pts. ea./ total 80 pts); 2 tests (quotation identification and explication/ 10 quotations worth 10 pts. ea/ 100 pts. per test/ total 200 pts.) ; (Total 280 pts. for the preceding).

REQUIRED TEXTS

James, *Turn of the Screw* Dover ISBN: 0486266842

World War One: British Poets Dover ISBN: 0-486-29568-0

Woolf. *Mrs. Dalloway* Harcourt ISBN: 0-15-662870-8

Fitzgerald. *The Great Gatsby* Scribner ISBN: 0743273567

Mantel. *The Giant O'Brien* Henry Holt/Owl Book ISBN: 0-8050-6295-5

Pomerance. *The Elephant Man* Samuel French ISBN: 0-573-60874-1

Wilson, *Radio Golf* Theatre Communications Group ISBN: 978-1-55936-308-2

McPherson. *The Seafarer* Dramatists Play Service ISBN: 978-0822222842

Shepard, *True West* Samuel French ISBN: 978-0-573-61728-7

ENGL 307i FILM AS LITERARY ART: THE CINEMA OF HOWARD HAWKS (3 CR)

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

307i – 001 INSTRUCTOR: Williams

COURSE DESCRIPTION

TOPIC: Jerry Lewis

This Core Curriculum class aims to introduce the student to the techniques of analyzing a film with specific reference to the work of certain directors. The class will concentrate on the work of Jerry Lewis.

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

Fujiwara. *Jerry Lewis*. 2009. University of Illinois Press. ISBN: 978-0252076794. Paperback.

RECOMMENDED TEXT

Timothy Corrigan. *A Short Guide to Writing about Film*. Recent Edition. Paperback version.

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

ENGL 325 BLACK AMERICAN WRITERS (3 CR)

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

325 – 001 INSTRUCTOR: Fox

COURSE DESCRIPTION

This course will delve deeply into some of the most significant texts in the African American literary canon since the beginning of the twentieth century.

COURSE REQUIREMENTS

Regular attendance and conscientious participation; two essays (60% of grade); midterm and final examinations (40%).

REQUIRED TEXTBOOKS

W.E.B. DuBois, *The Souls of Black Folk* - ISBN 0199555834

Zora Neale Hurston, *Jonah's Gourd Vine* - ISBN 0060916516
Ralph Ellison, *Invisible Man* - ISBN 0679723137
James Baldwin, *Go Tell It on the Mountain* - ISBN 0440330076
Ntozake Shange, *Sassafrass, Cypress, and Indigo* - ISBN 0312699727
August Wilson, *Joe Turner's Come and Gone* - ISBN 0452260094

ENGL 351 FORMS OF FICTION (3 CR)

PREREQUISITES: Engl 381a or consent of instructor.

351 – 001

INSTRUCTOR: Benedict

COURSE DESCRIPTION

A lecture and discussion class designed to acquaint students with the enduring genre of apocalyptic/millennial/eschatological literature, including myths, legends, traditional written literature, film, television series, graphic novels, music, games, and other forms of narrative experience.

REQUIRED TEXTS

I Am Legend, Richard Matheson
Publisher: Tor Books (October 30, 2007)
ISBN-10: 0765318741
ISBN-13: 9780765318749

The Lathe of Heaven. Ursula LeGuin
Publisher: Scribner (April 15, 2008)
ISBN-10: 1416556966
ISBN-13: 978-1416556961

World War Z, Max Brooks
Publisher: Three Rivers Press (October 16, 2007)
ISBN-10: 0060931841
ISBN-13: 978-0307346612

Unmanned: Y the Last Man Vol 1, Brian K. Vaughn, Pia Guerra
Publisher: Vertigo (January 2, 2003)
ISBN-10: 9781563899805
ISBN-13: 978-1563899805

The Road, Cormac McCarthy
Publisher: Vintage; Reprint edition (November 24, 2009)
ISBN-10: 9780307476319
ISBN-13: 978-0307476319

Apocalypse Now: Poems and Prose from the End of Days
Publisher: Upper Rubber Boot Books (2013)
ISBN-10: 1937794245
ISBN-13: 978-1937794248

ENGL 365 SHAKESPEARE (3 CR)

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

365 – 001 INSTRUCTOR: Collins

COURSE DESCRIPTION

Lecture and discussion. A study of seven plays: two tragedies, two comedies, a history play, a “problem play,” and a late romance. We will work on strategies for reading Shakespeare’s verse with understanding, and explore his mastery of character and conflict from several perspectives, including social position, gender, ambition, kinship, friendship, and love. Order of reading: *Othello*, *Hamlet*, *Measure for Measure*, *Henry V*, *Twelfth Night*, *The Merchant of Venice*, and *The Tempest*.

COURSE REQUIREMENTS

Students must obtain individual copies of these plays in the inexpensive Signet Classic paperback editions. These specific texts are required for the course, not simply recommended. Other requirements: timely and careful reading of the plays, including assigned supplementary material and criticism in the Signet Classic editions; regular attendance and active participation in discussions; in-class writing and/or quizzes; four criticism responses (500 words each); two critical papers (1,000 words each); and mid-term and final examinations. English 365 satisfies the Writing-Across-the-Curriculum requirement.

REQUIRED TEXTS

- Shakespeare. *Hamlet*. Signet Classic. ISBN 9780451526922.
- Shakespeare. *Henry V*. Signet Classic. ISBN 9780451526908.
- Shakespeare. *Measure for Measure*. Signet Classic. ISBN 9780451527158.
- Shakespeare. *The Merchant of Venice*. Signet Classic. ISBN 9780451526809.
- Shakespeare. *Othello*. Signet Classic. ISBN 9780451526854.
- Shakespeare. *The Tempest*. Signet Classic. ISBN 9780451527127.
- Shakespeare. *Twelfth Night*. Signet Classic. ISBN 9780451526762.

ENGL 381A CREATIVE WRITING: BEGINNING FICTION (3 CR)

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

381A – 001 INSTRUCTOR: Lordan

COURSE DESCRIPTION

Readings:

This is the plan. It may change, but probably only in the direction of more reading. We'll read about 20 stories from the text in the first half of the semester, and a few essays. The major task of the semester is to learn to read as a writer, to perceive and understand the decisions other authors have made, to learn from them, and to read your own work in the same way.

Writings:

This is the plan. It may change, but probably only in the direction of more exercises and more revisions.

Exercises on language control, point of view, dialogue, scene, and narrative structure. Most of these will require at least one revision.

One literary short story, of at least 10 pages. This will be revised until it is, in fact, a literary short story. Then it will be presented to the workshop. Then it will be revised again.

Talkings:

This class requires active verbal participation by all students, in storytelling, in response to readings from the text, in discussion of intention and technique of fiction, and in work shopping of other students' exercises and stories.

Listenings:

Each member of this class must attend at least two department-sponsored fiction readings by visiting writers. Attendance will be noted. This is a real requirement. Failure to meet it will result in a grade of Incomplete, which will be replaced by a letter grade at the moment in the following semester when a total of two readings have been attended.

REQUIRED TEXTS

Ann Charters, *The Story and Its Writer*, Compact 8th edition. ISBN 9780312596248

ENGL 381A CREATIVE WRITING: BEGINNING FICTION (3 CR)

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

381A – 002 INSTRUCTOR: Blackwood

COURSE DESCRIPTION

In this course, we'll learn to read and respond to literary short stories as writers do, with careful attention to craft, language, and form. We'll also practice craft and form while honing precise language in our own exercises and short fiction. By the end of the course, you will have written a full-length short story, completed scenes, and turned in carefully crafted, one-page essays on various aspects of story craft and form.

COURSE REQUIREMENTS

REQUIRED TEXTS

TBA

ENGL 381A CREATIVE WRITING: BEGINNING FICTION (3 CR)

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

381A – 003 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

TBA

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

PREREQUISITES: Engl 351 or 381A; or consent of instructor.

381B INSTRUCTOR: Benedict

COURSE DESCRIPTION

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.

REQUIRED TEXTS

TBA

ENGL 413 RESTORATION AND EARLY EIGHTEENTH-CENTURY BRITISH LITERATURE (3 CR)

413 – 001 01 INSTRUCTOR: Chandler

COURSE DESCRIPTION

This course is an advanced survey that goes from the Restoration era through the early eighteenth century (1660 to 1750) in British literature. Often termed the "Age of Satire," this period also offers a rich palette of meditative prose and poetry on how the individual is supposed to make sense of (and survive) a seemingly hostile world. One theme of the course will be "self-preservation" – an idea we can apply in several senses. Topics will include political protest; sectarian conflict; emerging definitions of gender, class, and national identity; theories of the mind; theories of art and taste; and attitudes toward nature and science. The format will be lecture-and-discussion.

COURSE REQUIREMENTS

Undergraduates:

- Two 5-7-page critical essays, employing at least one secondary source
- Several brief response papers on assigned topics (exact number TBA)
- Midterm and final exams

Graduates:

- Two 10-12-page research papers
- Response papers as stated above
- Midterm and final exams

REQUIRED TEXTS

The Broadview Anthology of British Literature, Volume 3: The Restoration and the Eighteenth Century, ed. Joseph Black et al. 2nd edition. ISBN 1554810477.

ENGL	421	ENGLISH ROMANTIC LITERATURE (3 CR)
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421

INSTRUCTOR: McEathron

COURSE DESCRIPTION

British Romanticism is a particularly vivid and rewarding field of study, a function of the narrow chronological confines of the period, the close personal relationships of many of its leading writers, and the extraordinary quality of the literature. This course will offer a detailed account of that literature and the surrounding cultural context, with a focus on the major English Romantic poets: William Wordsworth, Samuel Taylor Coleridge, John Keats, Lord Byron, Percy Shelley, and the labouring-class poet John Clare. The course will be organized around two main circles or “families” of writers – the Wordsworth & Coleridge circle, which extends to Dorothy Wordsworth, William Hazlitt, and Thomas De Quincey, and the Shelley & Byron circle. Our work with this range of figures will allow us both to examine recurrent themes of the Romantic period (Revolution, Nature, Prophecy, the Imagination, Individual Consciousness and Subjectivity) and to observe the dynamics of rivalry, friendship, and aspiration that were so integral to the era’s evolving literary history. We will also discuss the ways in which Romanticism’s aesthetic tenets – especially those involving the autonomy of the individual poetic voice – have come to dominate contemporary understandings of literary value.

COURSE REQUIREMENTS

- Undergraduates – 3 Short Papers (3-5pp.); Midterm
- Graduate Students – 2 Papers (8-10pp.); Midterm

REQUIRED TEXTS

David Perkins. *English Romantic Writers*. 1994. ISBN: 0155-01688-1 ISBN 13: 978-0155-01688-0

***Used copies of this text can be found online.**

Jon Krakauer. *Into the Wild*. 1997. Anchor Books. ISBN-10: 0307387178 ISBN-13: 978-0307387172

ENGL 436 MAJOR AMERICAN WRITERS (3 CR)

436 INSTRUCTOR: Klaver

COURSE DESCRIPTION

The topic for English 436 places literature 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 nationalism. Students read novels, plays, and poems that span the twentieth and into the twenty-first centuries as well as urban studies and view films.

COURSE REQUIREMENTS

Undergraduates: Research essay (10 pages), three tests, two-minute oral response

Graduates: Research essay (15-20 pages), article reports, fifteen-minute oral report

REQUIRED TEXTS

DeLillo, Don, *Falling Man*

Sinclair, Upton, *The Jungle*

Mamet, David, *Glengarry Glen Ross*

Pynchon, Thomas, *The Crying of Lot 49*

Sandburg, Carl, *Chicago Poems*

Treadwell, Sophie, *Machinal*

Valdez, Luis, *Zoot Suit and Other Plays*

West, Nathanael, *Miss Lonelyhearts and The Day of the Locust*

McInerney, Jay, *Bright Lights, Big City*

OTHER VIEWS

Films:

- Chicago
- The Big Sleep

Poetry on e-reserve or handout:

- Crane, Hart. To Brooklyn Bridge, Proem.
- Ferlinghetti, Lawrence. "Constantly Risking Absurdity"
- Ginsberg, Alan. "Howl"; "A Supermarket in California"
- Hughes, Langston. "The Negro Speaks of Rivers", "Song for a Dark Girl", "The Weary Blues"

Play on e-reserve:

- Baraka, Amiri. Dutchman.

Urban Studies on e-reserve:

- Wirth, Louis. "Urbanism as a Way of Life"
- Jacobs, Jane. "The Death and Life of Great American Cities"
- Soja, Edward. "Taking Los Angeles Apart: Towards a Postmodern Geography"
- Davis, Mike. "Fortress LA"
- Friedrich Engels, "The Great Towns"

- Le Corbusier. "A Contemporary City"
- Jackson, Kenneth T. "The Drive-In Culture of Contemporary America"
- Anthony M. Orum. "Introduction"

ENGL 448B IRISH LITERATURE SURVEY (3 CR)

448B – 001

INSTRUCTOR: Dougherty

COURSE DESCRIPTION

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

COURSE REQUIREMENTS

Undergraduates: Students will write two papers and sit for a midterm and a final.

Graduates: Students will write a seminar paper due at the end of the semester.

REQUIRED TEXTS

Sheridan, Richard Brinsley. *The Rivals*. New York: Dover Thrift Editions, 1998.

ISBN: 9780486404332

Sheridan, Frances. *The History of Nourjahad*. Kessinger Publishing, 2004.

ISBN: 9781419166228

Edgeworth, Maria. *Castle Rackrent*. Indianapolis: Hackett Publishing Company, 2007.

ISBN: 9780872208773

Wilde, Oscar. *The Major Works*. New York: Oxford University Press, 2000

ISBN: 9780192840547

Yeats, William Butler. *The Yeats Reader*. New York: Scribner Poetry, 2002. Rev. ed.

ISBN: 0743227980

Harrington, John P., ed. *Modern and Contemporary Irish Plays*. New York: Norton, 2009.

ISBN: 9780393932430

Joyce, James. *The Portable James Joyce*. New York: Penguin, 1976.

ISBN: 0140150307

Davis, Wes, ed. *An Anthology of Modern Irish Poetry*. Cambridge: Harvard University Press, 2010.

ISBN: 0674049512

Beckett, Samuel. *Waiting for Godot*. New York: Grove Press, 1982.

ISBN: 9780802130341

Swift, Jonathan. *The Essential writings of Jonathan Swift*. New York: Norton, 2009.
ISBN: 0393930653

John Somer and John Daly, eds. *The Anchor Book of New Irish Writing*. New York: Anchor Books, 2000.
ISBN: 0385498896

William Trevor, ed. *The Oxford Book of Irish Short Stories*. Oxford UP, 2010. ISBN: 0199583145

Plus handouts and e-reserves made available by the instructor.

ENGL 452 NINETEENTH CENTURY ENGLISH FICTION (3 CR)

452 – 001 INSTRUCTOR: Collins

COURSE DESCRIPTION

Close reading and discussion of six Victorian novels (1847-1874) chosen for their canonical importance and their beauty of language and form. We will place these novels within their cultural and intellectual settings and explore, in particular, their treatment of romantic love in relation to social class, although other themes will emerge as we pursue this central one.

By recent estimates, some 7,000 Victorians merit the title of “novelist”—and they produced more than 60,000 works of fiction. Our reading list is considerably smaller than that, but it still provides a sense of the sweep and reach of the novel in a period often held to have witnessed the apex of English fiction.

We begin with the Brontë sisters: Charlotte’s ground-breaking and beloved *Jane Eyre* (1847), the first-person “autobiography” of, in its author’s words, “a heroine as plain and small as myself,” and Emily’s radically experimental *Wuthering Heights* (1847), the twentieth century’s (and presumably the twenty-first’s) favorite nineteenth-century novel. Next is William Makepeace Thackeray’s masterpiece, *Vanity Fair* (1848), set in the Napoleonic era. The period’s finest example of satiric narration, this novel is vast in scope, with a range and depth of social criticism enormously influential on later writers. Then comes George Eliot’s *The Mill on the Floss* (1860), the story of a passionate young woman, Maggie Tulliver, and her controlling brother Tom—and one of the few novels of its time seriously aspiring to the form of genuine tragedy. Next we turn to “The Immortal” himself, Charles Dickens, whose *Great Expectations* (1860–61), another first-person autobiographical novel, is a devastating meditation on guilt, love, and redemption set against the background of Victorian London. We end with Thomas Hardy’s *Far from the Madding Crowd* (1874), a melodramatic, complicated, and haunting work thoroughly Victorian in its subject-matter but pointing toward modernism in its newly expressive techniques and its break with older forms.

COURSE REQUIREMENTS

Careful, timely reading of the assigned novels in the Penguin Classics editions and active, regular participation in class discussion. Two papers eight to ten pages each (2,000–2,500 words) each (50% of final grade); a mid-term examination (20%); a final examination (20%); and occasional in-class writing and/or quizzes (10%). Graduate students’ papers must show some familiarity with relevant criticism.

REQUIRED TEXTS

Brontë. *Jane Eyre*. Ed. Stevie Davies. Penguin Classic. ISBN 9780141441146.

Brontë. *Wuthering Heights*. Ed. Pauline Nestor. Penguin Classic. ISBN 9780141439556

Dickens. *Great Expectations*. Ed. Charlotte Mitchell. Penguin Classic. SBN 9780141439563.
Eliot. *The Mill on the Floss*. Ed. A. S. Byatt. Penguin Classic. ISBN 9780141439624.
Hardy. *Far from the Madding Crowd*. Ed. Shannon Russell. Penguin Classic. ISBN 9780141439655.
Thackeray. *Vanity Fair*. Ed. John Carey. Penguin Classic. ISBN 9780141439839.

These affordable Penguin Classic editions are required for all students taking this course.

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.

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 NCATE (= accreditation of our TEP 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

Gallagher, Kelly. *Teaching Adolescent Writers*. Portland, Maine: Stenhouse Publishers, 2006.

Desire2Learn (the agendas for every day, as well as all handouts distributed in class, will be hyperlinked to D2L and will be sent out to your course email @engl485a.com!!!)

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

ENGL 485B TEACHING READING AND 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

Tovani, Chris. *I Read It, but I Don't Get It: Comprehension Strategies for Adolescent Readers*.
Stenhouse Publishers. ISBN: 978 1571100894

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

ENGL 493 SCIENCE FICTION - (3 CR)

493 – 001 INSTRUCTOR: Fox

COURSE DESCRIPTION

TOPIC: Science Fiction

In this course we will be engaged in a detailed examination of some important science fiction novels of the last half-century.

COURSE REQUIREMENTS

Regular attendance, active participation; two moderate-length essays (60%); midterm and final examinations (40%).

REQUIRED TEXTS

Philip K. Dick, *The Man in the High Castle* - Mariner ISBN 0547572484
Robert A. Heinlein, *The Moon is a Harsh Mistress* - Orb ISBN 0312863551
Stanislaw Lem, *The Futurological Conference* - Mariner ISBN 0156340402
Samuel R. Delany, *Trouble on Triton* - Wesleyan ISBN 081956298X
Richard K. Morgan, *Altered Carbon* – Del Rey/Ballantine ISBN 0345457692
Charles Stross, *Accelerando* - ACE ISBN 0441014151
William Gibson, *Zero History* - Berkley ISBN 0425240770

ENGL 494 CULTURAL ANALYSIS AND CINEMA (3 CR)

494 – 001 INSTRUCTOR: Williams

COURSE DESCRIPTION

TOPIC: THE CINEMA OF STANLEY KUBRICK.

Long regarded as a misanthropic director with little concern for humanity except as an object for his cinematic microscope, this class intends to counter this presupposition by engaging in a close analysis of his work. Screening

the entire corpus for his work from the short documentaries such as THE DAY OF THE FIGHT, THE FLYING PADRE, his pro-Seaman's union Film, the now available FEAR AND DESIRE up to an including EYES WIDE SHUT (the European version), the class will interrogate the challenging complexities of his work involving elements of naturalism and surrealism designed to stimulate viewers into analytic investigations where no clear answers are given.

This class is deliberately a high-power one and students who regard film as a "soft option" should not enroll (Academic Advisers please note!). It will involve close analysis of all films screened in class and four written papers, the qualities of which should equal the intellectually challenging nature of work they will view.

For students who have never undertaken a film class before, advance preparation is needed and the purchase of the recommended text A SHORT GUIDE TO WRITING ABOUT FILM by Timothy Corrigan (any edition will do) is strongly advised.

COURSE REQUIREMENTS

Four Required Papers; the first 10 pages; the remainder 12 pages minimum.

REQUIRED TEXT

Thomas Allan Nelson. *KUBRICK: THROUGH A FILM ARTIST'S MAZE*. 2ND ed. Indiana University Press.
ISBN-13: 9780253213907

Mario Falsetti. *Kubrick: A Visual and Stylistic Analysis*. 2nd ed.
ISBN-13: 978-0275972912

RECOMMENDED TEXT

Timothy Corrigan, *A SHORT GUIDE TO WRITING ABOUT FILM*. Any edition.

ENGL 500 PROSEMINAR (3 CR)

500 – 001

INSTRUCTOR: Boulukos

TOPIC: Equiano's *Interesting Narrative* and Austen's *Mansfield Park*

COURSE DESCRIPTION

Rotated annually among literary areas, this course is required for all new doctoral students. This semester, there will be two central texts: Equiano's *Interesting Narrative* and Austen's *Mansfield Park*. These texts will be supplemented with additional texts, some selected by the students of the seminar, and a number of critical, theoretical, historical and biographical works. This pro-seminar is designed to provide mastery of recent criticism on a topic and extensive practice in research methods.

Units will address approaches to our texts, including among other possibilities cultural, historical, cognitive and theoretical criticism; history of the novel and the slave narrative; further considerations of genre, including bildungsroman, spiritual autobiography & travel narrative; critical histories; and questions of biography and textual authority. Another assignment will require students to place one of these texts alongside either models that inspired them (such as Barbary captivity narratives and sentimental novels) or texts they inspired (anything from Frederick Douglass's slave narrative to the Rozema film of *Mansfield Park*).

All additional Required Readings avail. via D2L unless noted

REQUIRED TEXTS

Austen, *Mansfield Park*, ed. Claudia Johnson (Norton Critical edition)

Equiano, *Interesting Narrative*, ed. Carretta (Penguin)

MacEwan, *Atonement* (Anchor)

ENGL 502 TEACHING COLLEGE WRITING (3 CR)

502 –001 INSTRUCTOR: Dively

COURSE DESCRIPTION

This course is designed to introduce you to current scholarship on the teaching of college composition and to help you learn to apply knowledge gained from that scholarship to your own teaching. Much of our attention this semester will focus on the following topics: various theories informing "best practices" in writing instruction; strategies for conducting daily activities in the writing classroom; principles for designing and sequencing writing assignments; and effective practice regarding response to and evaluation of student writing. Though the primary purpose of this course is to help you become well-informed and adept teachers of college writing in general, it also will provide a forum for addressing insights and concerns specific to the experience of teaching English 101 at SIUC.

COURSE REQUIREMENTS

Coursework will include readings on composition theory and pedagogy, formal and informal exercises intended to offer you "hands-on" experience with some of the concepts addressed in the course readings, an article-length paper on an issue relevant to composition pedagogy, and a research presentation.

REQUIRED TEXTS

Clark, et al. *Concepts in Composition*. 2nd ed. Routledge. 2011. Paperback. ISBN: 978-0415885164

Various articles on e-reserve through Morris Library.

**** The following are already provided for those who teach in the Writing Studies Program****

Ramage, Bean, and Johnson. *The Allyn and Bacon Guide to Writing*. SIU-C Custom Edition. Pearson, 2012.

Reynolds and Rice. *Portfolio Keeping: A Guide for Students*. 2nd ed. Bedford/St. Martin's, 2006

Reynolds and Rice. *Portfolio Teaching: A Guide for Instructors*. 2nd ed. Bedford/St. Martin's, 2006

ENGL 510 RENAISSANCE STUDIES (3 CR)

510 – 001 INSTRUCTOR: Netzley

COURSE DESCRIPTION

TOPIC: *What Is Lyric?: Renaissance Short Poems and the Definition of Poetry*

What is lyric? How is it different from any other type of poetry, let alone from other types of literature? And is there a way to define it without recourse to such comparative procedures? Through the lens of short lyric poems, this course examines the conflicted definition of poetry in Renaissance England, from the fight over rhyme and quantitative verse, to the distinctions between history, poetry, and philosophy. In this respect, we will explore whether lyric is primarily a musical designation, a catch-all category that refers to the length (temporal or spatial) of the poem, a form dependent on the type of presumed speaker, a genre that attempts immediacy in contrast to more representational forms, or something else. We will read short poems across a wide variety of traditions—Petrarchan, pseudo-Ovidian, cavalier, metaphysical, pastoral, elegiac, encomiastic, epigrammatic, obscene—in order to explore how this period imagined verse as well as what we can learn about poetry from this period that took poetic power so seriously. In short, this is a survey of Renaissance lyric with a point: inductively defining what we mean by poetry, lyric, and verse (as well as acknowledging that these terms might not be synonymous), instead of always defining via what it is not—epic, narrative, prose, or drama.

To this end, we will also read some classical conceptualizations of poetry, from Aristotle, Horace, and Sidney, as well as some less famous early modern pieces like Samuel Daniel's *Defense of Rhyme* and George Puttenham's *Art of English Poesy*. In addition, we will read several modern accounts of the lyric, mainly from Hegel, Adorno, and Agamben.

COURSE REQUIREMENTS

Five short analysis papers, one oral presentation, one seminar paper.

Readings:

John Skelton, <i>Divers Ballads</i>	Thomas Carew, <i>Poems</i>
Thomas Wyatt, <i>Poems</i>	Andrew Marvell, <i>Poems</i>
Anne Lok, <i>A Meditation of a Penitent Sinner</i>	Margaret Cavendish, <i>Poems and Fancies</i>
Edmund Spenser, <i>Amoretti</i>	John Donne, <i>Songs and Sonnets/Divine Poems</i>
Philip Sidney, <i>Astrophil and Stella</i>	Richard Crashaw, <i>Carmen Deo Nostro</i>
Samuel Daniel, <i>Delia</i>	George Herbert, <i>The Temple</i>
Michael Drayton, <i>Idea and Idea's Mirror</i>	John Suckling, <i>Fragmenta Aurea</i>
Mary Wroth, <i>Pamphilia to Amphilanthus</i>	Richard Lovelace, <i>Lucasta</i>
Ben Jonson, <i>Poems</i>	Abraham Cowley, <i>The Mistresse and Poems</i>
Robert Herrick, <i>Hesperides</i>	Lucy Hutchinson, "Elegies"

REQUIRED TEXTS

Mary Wroth, *The Poems of Lady Mary Wroth*, ed. Josephine Roberts (LSU Press, 1983)
Philip Sidney, *The Major Works*, ed. Katherine Duncan-Jones (Oxford, 2002)
Thomas Wyatt, *The Complete Poems*, ed. R.A. Rebholz (Penguin, 1997)
Edmund Spenser, *The Shorter Poems*, ed. Richard A. McCabe (Penguin, 2000)
John Donne, *The Complete English Poems*, ed. A.J. Smith (Penguin, 1977)
Ben Jonson, *The Complete Poems*, ed. George Parfitt (Penguin, 1975)
Andrew Marvell, *The Complete Poems*, ed. Elizabeth Story Donno (Penguin, 1972)
George Herbert, *The Complete English Poems*, ed. John Tobin (Penguin, 1991)

ENGL 533 The Rise of the American Novel (3 CR)

533 – 001

INSTRUCTOR: Shapiro

COURSE DESCRIPTION

“Between the novel and America,” Leslie Fielder once wrote, “there are peculiar and intimate connections.” This graduate seminar in the history and theory of the American novel introduces students to significant early U.S. and antebellum novelists as well as recent critical trends in American literary history. The novel, it has been argued, was one of the primary means by which nineteenth-century Americans produced a sense of national identity. How, this seminar asks, did the novel respond to the limitations and exclusions of citizenship in the early United States?

Authors studied in this seminar include: Hannah Webster Foster, Charles Brockden Brown, James Fenimore Cooper, Catharine Maria Sedgwick, Richard Hildreth, William Wells Brown, Harriet Beecher Stowe, Nathaniel Hawthorne, and Herman Melville. We will trace how these writers both produced and challenged the conventions of the novel as a literary form.

We begin in the 1790s and examine why the first American novels turned so often on the trope of seduction: our discussions of *The Power of Sympathy*, *The Coquette*, and *Ormond* will investigate how novelists used stories of seemingly private events to respond to the contradictory legacies of the American Revolution and the ratification of the Constitution. We then move to the dominance of historical romance in the 1820s: how do *The Last of the Mohicans* and *Hope Leslie*, both of which are set in the colonial past, speak to pressing conflicts in the present—to westward expansion and Indian removal as well as the emergence of a market economy? We then turn to a series of novels—*The Slave*, *Clotel*, and *Dred*—that were written in response to racial slavery: what, we will ask, did the novel contribute to the abolitionist movement? We conclude with Hawthorne’s *The Blithedale Romance* and Melville’s *Pierre*, two works that reveal the novel’s ambivalent relationship to middle-class domestic ideology.

In addition to offering coverage of U.S. literature between the Revolution and the Civil War, this seminar will introduce students to foundational arguments in the history and theory of the novel more broadly. Participants will, through presentations on recent critical work in the field of the U.S. novel, seek to discover new research opportunities.

COURSE REQUIREMENTS

1 in-class presentation (~15 minutes); multiple short response papers (~1 page each); final seminar paper (15-20 pages), including annotated bibliography (~4 pages)

REQUIRED TEXTS

- William Hill Brown and Hannah Webster Foster, *The Power of Sympathy* and *The Coquette* (Penguin)
- Charles Brockden Brown, *Ormond* (Broadview)
- James Fenimore Cooper, *The Last of the Mohicans* (Penguin)
- Catharine Maria Sedgwick, *Hope Leslie* (Penguin)
- Richard Hildreth, *The Slave* (distributed in class)
- William Wells Brown, *Clotel* (Penguin)

- Harriet Beecher Stowe, *Dred* (University of North Carolina Press)
- Nathaniel Hawthorne, *The Blithedale Romance* (Penguin)
- Herman Melville, *Pierre* (Penguin)

ENGL 539 AMERICAN LITERATURE AFTER 1900 (3 CR)

539 – 001 INSTRUCTOR: Brunner

COURSE DESCRIPTION

In the 1930s, in the wake of a world-wide economic and social catastrophe, Americans at every level had to change their practices to accommodate reduced circumstances. Two polarities sharply defined the era. In one respect, people worked together almost out of necessity as they learned to respect their differences in a new spirit of tolerance. In another respect, though, people were being standardized and reduced to integers by modernist principles instituted by industry and government seeking new efficiencies of scale. Artwork of all kinds depicted various conflicts that occurred. The result was work that at its best confronted social injustice, critiqued current systems, and proposed visionary solutions. It was also work that was keenly aware of the materials of other artists, whether in film or art or photography or music. Few eras now appear so richly interactive across disciplinary lines.

This period saw the earliest developments of two forms that would become central to the twentieth century – the documentary and the tough-guy novel of hard-boiled heroics – so we'll pay special attention to material that represents these new types of discourse. We'll examine a long-poem in the mode of a documentary by Muriel Rukeyser, along with photo-and-text books in a documentary mode by Erskine Caldwell and Archibald MacLeish, and we'll see how a documentary perspective informs even examples of popular culture; we'll also consider the tough guy hero and the *femme fatale* of noir as exemplified by Dashiell Hammett and John O'Hara. We'll examine some other films of the time – the Marx Brothers's *A Night at the Opera*, Gregory LaCava's *My Man Godfrey*, and some shorter pieces: Busby Berkeley's innovative camerawork in such musicals as *42nd Street*, and Reuben Mamoulian's opening sequence in *Love Me Tonight*, Marlene Dietrich's racist anti-striptease in *Blonde Venus* and one of Elmer Clifton's notorious exploitation films revealing how drug use permeates even small-town life, the 1937 *Assassin of Youth*.

The idea of a nation that strives to be unified in the face of financial collapse generates another form, a fractured regionalism evident in much of the fiction that will be at the center of the semester. We'll consider the grotesque poverty in Erskine Caldwell's *Tobacco Road*, detective work as working-class in Dashiell Hammett's *The Continental Op*, dynasty politics in California in John Steinbeck's *The Pastures of Heaven*, New York City class alliances in John O'Hara's *Butterfield 8*, New York literary society in Dawn Powell's *Turn, Magic Wheel*, southern rural violence in Richard Wright's *Uncle Tom's Children*, southern women's work in Eudora Welty's *A Curtain of Green*, and the anonymity of the mass culture in Nathaniel West's *Miss Lonelyhearts*.

While this fiction will dominate our studies, it will always be possible, as students wish, to consider this work in relation to such thirties-era developments as government-supported photography by Walker Evans and Marion Post Walcott; visual artwork by Edward Hopper and Grant Wood; one-act plays by Langston Hughes, the "Living Newspaper" theater of Hallie Flanagan, and Thornton Wilder; musical performances by Aaron Copeland and Duke Ellington, each pursuing a music of the folk; folklore research by Zora Neale Hurston and others; and radio drama by Orson Welles. We'll also bring in a number of media formations that are either more or less unique to the period or reach a zenith during this time, such as the radio verse performances of A. M. Sullivan, the political documentaries that depict labor activities such as the strike activity in Detroit, the "industrialized" spectacles of

repetition by Busby Berkeley, U.S. Post Office murals (some of which can be observed within an hour's driving distance), and WPA Automobile Tour Guides to Illinois and other states.

We're able to cover all this material because each class meeting will be organized around a combination of an extended work (usually a novel), a useful example or two of material from another media (artwork, photography, music), a provocative example from popular culture (advertising, radio, comics), plus helpful critical essays from the last decade that center on the 1930s and that help frame the week's material. This material is designed to overlap and interconnect, so that in a weekly meeting, any one of the pieces assigned will be clarified by the others. In addition, one or two class members each week will have selected an additional portion of this material to study carefully and present to the class, working in tandem with the instructor. (See "reports" below.)

COURSE REQUIREMENTS

Each member of the seminar will be responsible for **two reports**. A report is a brief presentation before the class on a topic that has been selected in advance from the syllabus (there are opportunities throughout the weekly meetings for several of these reports). Reports are ten minute oral deliveries with ten minutes for questions or extra commentary. Reports should include a brief descriptive bibliography, with copies to distribute to class members. Reports may be collaborative ventures. The two reports together represent 25% of the final grade. In the last two weeks of the semester, each member of the seminar will deliver an 8 to 10-page **research paper** similar to that which would be delivered at a conference. A rewritten version of the paper will be submitted in place of the final exam.

REQUIRED TEXTS

Note: It's not necessary to purchase these particular editions; many of these works have been printed and reprinted over the years (and can be bought used), and if you are interested in one author especially and would like to acquire more, you should know most of these texts are included "collected editions" in the Library of America series (Hammett, Powell, Steinbeck, Welty, West, Wright)

Erskine Caldwell, *Tobacco Road* (U Georgia Press, ISBN 978-0820316611)
Dashiell Hammett, *The Continental Op* (Vintage, ISBN 978-0679722588)
John O'Hara, *BUTTERFIELD 8* (Vintage, ISBN 978009951334)
Dawn Powell, *Turn, Magic Wheel* (Zoland, ISBN 978-1883642723)
John Steinbeck, *The Pastures of Heaven* (Penguin, ISBN 978-0140187489)
Eudora Welty, *A Curtain of Green* (Mariner, ISBN 978-01 978-0156234924)
Nathaniel West, *Miss Lonelyhearts* (New Directions, ISBN 978-0811218221)
Richard Wright, *Uncle Tom's Children* (HarperPerennial, ISBN 978-0061450204)

Three important studies from which we can draw chapters are:

Michael Szalay's *New Deal Modernism: American Literature and the Invention of the Welfare State* (Duke, 2000)
Joseph B. Entin's *Sensational Modernism: Experimental Fiction and Photography in Thirties America* (North Carolina, 2007)
Jeff Allred's *American Modernism and Depression Documentary* (Oxford, 2010).

ENGL 550 MODERN BRITISH LITERATURE (3 CR)

550 – 001 INSTRUCTOR: Molino

COURSE DESCRIPTION

This course entails a careful and detailed examination of all Virginia Woolf's novels, beginning with the aptly titled *The Voyage Out* and ending with *Between the Acts*. Punctuating this chronological study of Woolf's fiction, we shall read many of Woolf's important critical pieces, such as *A Room of One's Own*, along with her unfinished collection of autobiographical reflections, *Moments of Being*. Our goal in the course will be to understand and appreciate Woolf along several lines: 1) as a writer dedicated to modernist narrative practices, 2) a woman deeply invested in the role of women in the arts, 3) a person confounded by the vagaries of personal memory and the psychic disruptions of trauma, and 4) a citizen coping with the devastation of World War I. To understand Woolf in so many iterations, we shall accompany our readings with selections from her letters, essays, and diaries; review what might be considered a sub-genre of Woolf studies, conflicting biographical portraits of Woolf; and allot ample time to noteworthy examples of Woolf scholarship.

Assignments: One critically or theoretically informed research paper (20 pages or so); several short in class presentations on texts by Woolf and others

Required Texts: Any edition is fine, though I will be referencing the Harcourt editions.

Between the Acts
Jacob's Room
Moments of Being
Mrs. Dalloway
Night and Day
Orlando
A Room of One's Own
Three Guineas
To the Lighthouse
The Voyage Out
The Waves
The Years

ENGL 592 CREATIVE WRITING SEMINAR (4 CR)

592 – 001 INSTRUCTOR: Lordan

COURSE DESCRIPTION

Workshop this semester is short stories only; 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.

Workshop will have three discrete elements: When I Was A Child ... (and other essays), admired short story explication, and fiction workshop. Each of you will be required to discuss the issues presented in When I Was A Child ...; explicate the structure and prose of a short story you admire; write and workshop three new short stories; and revise one of those stories.

REQUIRED TEXTS

Marilynne Robinson. *When I Was A Child, I Read Books*. ISBN 978125002405

Plus other essays to be assigned.

ENGL 593 NARRATIVE TIME (4 CR)

PREREQUISITES: Restricted to MFA majors

593 INSTRUCTOR: Blackwood

COURSE DESCRIPTION

Narrative Time: In this course we'll look at the uses of narrative time in the short story and novel. Madison Smartt Bell's *Narrative Design* and Joan Silber's *The Art of Time in Fiction* to —Classic Time, Long Time, Switchback Time, Slowed Time, Fabulous Time, and Time as Subject—will be central to our discussions of works by writers such as Chekhov, Woolf, Fitzgerald, Alice Munro, Gabriel Garcia Marquez, Peter Taylor, Mary Gaitskill, and Denis Johnson. We will also attempt to incorporate some of these techniques into our own fictional worlds.

TOPIC: TBA

REQUIRED TEXTS

TBA

ENGL 596 A Survey of Classical Rhetoric: The Sophists to St. Augustine (3 CR)

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

596 – 001 INSTRUCTOR: McClure

COURSE DESCRIPTION

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 Protagoras and 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 focal theorists’ ideas about the relationship of rhetoric to reality, the nature of the emerging rhetorical canons, effective rhetorical strategy, the role of the

rhetor in society, and rhetorical education. Historical contexts that gave life to these ideas will also be considered. Further, the course will provide opportunity to explore how these ancient rhetorics still influence contemporary discourse practices and composition pedagogy.

COURSE REQUIREMENTS

Informal exercises; biographical sketch/presentation; scholarly article; exams.

REQUIRED TEXTS

Aristotle. *On Rhetoric: A Theory of Civic Discourse*. Trans. George A. Kennedy. New York: Oxford UP, 2007.

Cicero. *On the Ideal Orator*. Trans. James M. May and Jakob Wise. New York: Oxford UP, 2001.

Plato. *Gorgias*. Trans. Donald J. Zeyl. Indianapolis: Hackett Publishing Co., 1987.

Plato. *Phaedrus*. Trans. Alexander Nehamas and Paul Woodruff. Indianapolis: Hackett Publishing Co., 1995.

Various primary and secondary sources to be accessed on-line.