

ENGL 120H HONORS COMPOSITION (3 CR)

TR 11-12:15

INSTRUCTOR: Humphries

COURSE DESCRIPTION

English 120 Honors is restricted to students with an ACT score of 29 or higher or CLEP test qualifying score of 57-60 or admission to the University Honors Program. This is an intensive reading and writing course designed to acquaint students with the basic concepts and practices of literary analysis, as also to develop an understanding and appreciation for how literature contributes to our understanding of the human subject. This section of 120H will focus on texts and films dealing with representation, testimony, and trauma in the context of Holocaust literature.

COURSE REQUIREMENTS

- **Critical Analysis Papers:** Students are required to complete three critical analysis papers of approximately 5 to 8 pages in length addressing the texts and/or films engaged in class.
- **Journal:** In addition to the readings, students are required to maintain a journal of writing assignments that correspond to the daily readings. I will distribute questions prior to the relevant class reading to which you will respond with approximately one to two type-written page. These questions and assigned readings must be completed before the class period in which the material comes up for discussion.
- **Class Preparation and Participation:** Students are expected to prep themselves for the class lectures and discussions.

REQUIRED TEXTS

- Primo Levi. *If This is a Man and The Truce* (Abacus, 1988).
- Primo Levi. *The Drowned and the Saved* (Vintage, 1989).
- Jean Amery. *At the Mind's Limits: Contemplations by a Survivor on Auschwitz and Its Realities* (Indiana UP, 2009).
- Elie Wiesel. *The Night Trilogy: Night, Dawn, Day* (Hill and Wang, 2008).
- Charlotte Delbo. *Auschwitz and After* (Yale UP, 1995).

ENGL 120H HONORS COMPOSITION (3 CR)

TR 2-3:15

INSTRUCTOR: Fox

COURSE DESCRIPTION

This course involves reading and analysis of five important books. Writing assignments will be based on rigorous critiques of each of the assigned texts. This will count for 75% of the final

grade. Each student will be required to keep a writer's journal (15% of final grade). The final examination will count for the remaining 10%.

While examining them on their own terms, we also will be discussing the relevance of these works to the current state of affairs in the United States and the world.

REQUIRED TEXTS

- Alexis de Tocqueville, *Democracy in America*
- John Stuart Mill, *On Liberty*
- Joseph Conrad, *The Secret Agent*
- Crane Brinton, *The Anatomy of Revolution*
- Richard Wright, *Black Boy*

ENGL	121	INTRODUCTION TO THE WESTERN LITERARY TRADITION (3 CR)
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TR 9:35-10:50

INSTRUCTOR: E. Anthony

COURSE DESCRIPTION

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

- Alighieri, Dante. *The Divine Comedy: Inferno*.
- Austen, Jane. *Pride and Prejudice*.
- Kafka, Franz. *The Metamorphosis*.
- Milton, John. *Paradise Lost*.
- Shakespeare, William. *The Tempest*.
- Sophocles. *Oedipus the King*.

ENGL	121H	INTRODUCTION TO THE WESTERN LITERARY TRADITION (3 CR)
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TR 12:35-1:50

INSTRUCTOR: E. Anthony

COURSE DESCRIPTION

This honors 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). In addition, honors students will read supplementary essays in history, philosophy and literary criticism. This section requires active participation in the classroom.

REQUIRED TEXTS

- Alighieri, Dante. *The Divine Comedy: Inferno*.
- Austen, Jane. *Pride and Prejudice*.
- Kafka, Franz. *The Metamorphosis*.
- Milton, John. *Paradise Lost*.
- Shakespeare, William. *The Tempest*.
- Sophocles. *Oedipus the King*.

ENGL	204	LITERARY PERSPECTIVES ON THE MODERN WORLD (3 CR)
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MWF 11-11:50; 1-1:50

INSTRUCTOR: E. Anthony

COURSE DESCRIPTION

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.

REQUIRED 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.

ENGL	204	LITERARY PERSPECTIVES ON THE MODERN WORLD (3 CR)
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PREREQUISITES: Engl 102 or Engl 120H or equivalent

INSTRUCTOR: Klaver

COURSE DESCRIPTION

This section of English 204 is a distance online course. The theme is "Literature of War." The course examines literature that has been written about the major wars of the twentieth century: World War I, World War II, and the Vietnam War. It includes a short section on the Iraq War. Poetry, novels, plays and films are studied.

COURSE REQUIREMENTS

- 7 short writing assignments
- 4 tests

REQUIRED TEXTS

Books

- *A Farewell to Arms* by Ernest Hemingway
- *Slaughterhouse Five* by Kurt Vonnegut
- *Rhinoceros and Other Plays* by Eugene Ionesco

- *Born on the Fourth of July* by Ron Kovic
- *The Things They Carried* by Tim O'Brien

Films

- *All Quiet on the Western Front*
- *Das Boot*
- *The Sands of Iwo Jima*
- *Born on the Fourth of July*
- *The Hurt Locker*

Poetry

- Included in the Course Content

ENGL 212 INTRODUCTION TO AMERICAN STUDIES (3 CR)

PREREQUISITES: English 101 and 102 or equivalent.

INSTRUCTOR: D. Anthony

COURSE DESCRIPTION

This course introduces students to the interdisciplinary field of American Studies. The course has two main aims: to familiarize students with some of the key theoretical and analytical categories that animate American Studies scholarship; and to introduce students to a range of interdisciplinary methods. By the end of the course, students should be able to analyze the diverse meanings of American national identity within their historical contexts; understand the social and cultural construction of axes of identity like race, class, gender, ethnicity, and taste; and become more attentive to questions of methodology. In the process, students should also become more careful, critical readers and writers of cultural analysis.

COURSE REQUIREMENTS

Six short papers (approximately 4 pages in length)

REQUIRED TEXTS

- Barbara Ehrenreich, *Nickel and Dimed*. Picador, 0312626681
- Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven*. Grove Press, 0802141676
- John Kasson, *Amusing the Million*. Hill and Wang, 0809001330
- Michael Ondaatje, *The Collected Words of Billy the Kid*. Vintage, 067976786X
- Francine Prose, *My New American Life*. Harper Perennial, 978-0061713798
- Francis Ford Coppola, *The Godfather* [film for rent/download]:
- Peter Weir, *The Truman Show* [film for rent/download]:
- John Ford, *The Searchers* [film for rent/download]:
- Vince Gilligan, *Breaking Bad* [TV show for rent/download: Season 1, Episode 1 only!!!]

- Michael Ondaatje, *The Collected Words of Billy the Kid*
- F. Scott Fitzgerald, *The Great Gatsby*, Scribner, 0743273567
- Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven*
- John Kasson, *Amusing the Million*
- Barbara Ehrenreich, *Nickel and Dimed: On (Not) Getting By in America*

ENGL	300	INTRODUCTION TO LANGUAGE ANALYSIS (3 CR)
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MWF 12-12:50; 2-2:50

INSTRUCTOR: Lyons

COURSE DESCRIPTION

ENG300-1, 300-2, and 300-950 (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.

COURSE REQUIREMENTS

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 TEXT

- 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.

ENGL 301 INTRODUCTION TO LITERARY ANALYSIS (3 CR)

PREREQUISITES: Engl 102 or Engl 120H or equivalent.

TR 12:30-1:45

INSTRUCTOR: Collins

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, drama, 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

- "Poems for Analysis" (provided)
- Edward Brunner, "Notes on Prosody" (provided)
- William Shakespeare, *The Merchant of Venice*, ed. Leah Marcus (Norton Critical Edition). ISBN 978-0-393-92529-6. \$15 retail
- Emily Brontë, *Wuthering Heights*, ed. Pauline Nestor (Penguin Classic). ISBN 978-0-141-43955-6. \$7 retail

These two affordable paperback editions are required for all students taking this course, and they must be purchased in the paperback versions listed here. Electronic versions of these books are not permitted, and all electronic devices must be off and stowed for the duration of each class.

ENGL 301 INTRODUCTION TO LITERARY ANALYSIS (3 CR)**PREREQUISITES:** Engl 102 or Engl 120H or equivalent.**MWF 10-10:50****INSTRUCTOR:** Shapiro**COURSE DESCRIPTION**

This course introduces English Majors to the methods of literary study. On a basic level, this course is about the act (perhaps art) of reading literary works. What, we will ask, do we do—and what should we do—when we read works of literature? What counts as a ‘good’ interpretation of—a ‘good’ argument about—a literary work? What, then, should we do when we write about literary works? In thinking through these methodological questions, we will be especially sensitive to the political implications both of literary works in their respective historical moments and our ways of reading them in ours. Another name for this version of 301 might be “Reading Politically and the Politics of Reading.” Should we approach literary texts with a fair amount of suspicion about the roles they may play in reproducing social injustices? Or might we want to think of literature as a place where boundaries are transgressed and utopian longings given voice? Or might we not want to embroil literature in politics in the first place?

ENGL 301 does not focus on any one particular literary period. Instead, students in ENGL 301 will experiment with a host of theoretical approaches (from poststructuralist to feminist, Marxist, and postcolonial) to a wide range of literature (including Shakespeare’s *The Tempest*, Charlotte Brontë’s *Jane Eyre*, Emily Dickinson’s poetry, and Junot Díaz’s *The Brief Wondrous Life of Oscar Wao*). In other words, students will try out a number of different ways of reading on many different kinds of literature in order to increase their self-awareness about what they do as students of literature.

While ENGL 301 is about big theoretical questions, it also acquaints students with the research skills and stylistic conventions of college-level literary studies. Students will write a number of papers for ENGL 301, including a mid-length (~1,500 words) final research paper; in these papers, students will exercise their close reading faculties, develop their voices as readers of literature, and become adept at making the argumentative moves on which compelling critical writing depends.

COURSE REQUIREMENTS

In-class presentations on ‘secondary reading’; a handful of short in-class quizzes; a number of short papers (~750 words each); a final research paper (~1,500 words)

REQUIRED TEXTS

- Charlotte Bronte, *Jane Eyre (Case Studies in Contemporary Criticism)*. 2nd Edition. Ed. Beth Newman. Bedford/St. Martin's, 2014. ISBN 978-1457619335
- Junot Diaz, *The Brief and Wondrous Life of Oscar Wao*. Riverhead Books, 2008. ISBN 978-1594483295
- Emily Dickinson, *Final Harvest: Poems*. Back Bay Books, 1964. ISBN 978-0316184151
- Terry Eagleton, *How to Read a Poem*. Wiley-Blackwell, 2007. ISBN 978-1405151412
- Toni Morrison, *Song of Solomon*. Vintage, 2004. ISBN 978-1400033423
- William Shakespeare, *The Tempest (A Case Study in Critical Controversy)*. 2nd Edition. Eds. Gerald Graff and James Phelan. Bedford/St. Martin's, 2008. ISBN 978-0312457525

ENGL	302A	LITERARY HISTORY OF BRITAIN, BEOWULF TO THE CIVIL WAR (3 CR)
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PREREQUISITES: Engl 102 or Engl 120H or equivalent.

TR 9:35-10:50

INSTRUCTOR: Amos

COURSE DESCRIPTION

Required of all English majors, English 302A is intended to be one of the first English courses a student takes. The intent of this survey of British literature from *Beowulf* to the English Civil War is broad and ambitious: a comprehensive examination of the trajectory of English literature from its beginnings alongside the beginning of the English language (and long before the beginning of the English nation) to the eighteenth century. From this thousand-year trove of literary production we will sample both the cornerstones of English literature and lesser-read but equally valuable and enlightening texts.

As an integral part of our study we will deduce and deploy those terms and methodologies central to the study of literature—including tracing the development of "literature" itself. Throughout our explorations we will be guided by these texts' relevances to our own concerns and texts and genres will be examined for those elements that speak to the concerns and tensions of the times in which they were written as well as for the "universal" qualities they display—both with regard to the issues explored and with regard to how the literary forms make meaning. In short, BritLit I offers a selection of texts that tradition has determined to be the very best of early English literature.

COURSE REQUIREMENTS

Active participation in class discussion, one class presentation and one recitation; short in-class and web responses; two essays, two 2-page scholarly reviews, three preliminary examinations (no final examination).

REQUIRED TEXTS

Students may substitute an e-text for any and all texts below, but will need to be able to bring their text(s) to class and take notes therein.

- *The Longman Anthology of British Literature*. Eds. Damrosch, et al. Vol. 1A. Addison Wesley Longman. (ISBN 978-0-205-65530-4)
- *The Longman Anthology of British Literature*. Eds. Damrosch, et al. V1B. Addison Wesley Longman. (ISBN 978-0-205-65532-8)

RECOMMENDED TEXTS

- Abrams. *A Glossary of Literary Terms*. 7th ed. Harcourt Brace. (ISBN-13: 9780155054523)
- Heiatt & Heiatt. *The Canterbury Tales*. Bantam, 1982. (ISBN-13: 978-0553210828)

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

TR 11-12:15

INSTRUCTOR: Chandler

COURSE DESCRIPTION

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

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

COURSE REQUIREMENTS

Three 3-5-page papers; midterm and final exams; ten brief response papers; assorted in-class writings for credit.

REQUIRED TEXTS

The following 3 volumes of the *Norton Anthology of English Literature*, ed. Stephen Greenblatt et al. (9th edition):

Volume C, *The Restoration and the Eighteenth Century*, \$43.75, ISBN 978-0-393-91251-7

Volume D, *The Romantic Period*, \$43.75, ISBN 978-0-393-91252-4

Volume E, *The Victorian Age*, \$43.75, ISBN 978-0-393-91253-1

It is possible that the bookstores will shrink-wrap these volumes under a single, new ISBN.

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

MWF 12-12:50

INSTRUCTOR: McEathron

COURSE DESCRIPTION

A survey of British literature from the English Restoration to 1900.

REQUIRED TEXTS

There are three items (used print copies acceptable):

- 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	LITERARY HISTORY OF THE UNITED STATES BEFORE 1900 (3 CR)
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MWF 1-1:50

INSTRUCTOR: Shapiro

COURSE DESCRIPTION

ENGL303 aims to familiarize students with the wide variety of writers and genres of writing that constitute early and 19th-century American literature. Writers studied include Rowlandson, Franklin, Wheatley, Foster, Irving, Poe, Thoreau, Hawthorne, Douglass, Jacobs, Melville, Whitman, Dickinson, Harding Davis, Chesnut, Gilman, and Crane. This course teaches an approach to literary analysis that privileges both form (or the close reading of individual texts) and history (or the situating of texts in their specific, dense historical contexts).

In 1839, John L. O’Sullivan argued that the United States represents an escape from the European past: “our national birth was the beginning of a new history, the formation of an untried political system, which separates us from the past and connects us with the future only; and so far as regards the entire development of the natural rights of man, in moral, political, and national life, we may confidently assume that our country is destined to be *the great nation of futurity*.” For O’Sullivan, the US marks the beginning of a new stage in world history, because American democracy augurs an “equality” that is “perfect” and “universal.” ENGL303 charts how writers produced the image of North America as a space and polity defined by equality as well as unheralded opportunities for individual self-determination and development. At the same time, we will examine how writers responded to and participated in historical developments—Indian dispossession, racial slavery and its legacies, the “cult of true womanhood,” and the economic inequalities accompanying the “market revolution” and industrialization—which would seem to controvert the notion that “equality” defines the US. This course ultimately endeavors to equip students with an understanding of how the very ideas of “America” and “American” were disputed in and articulated by imaginative writing from the 17th century to the beginnings of modern America.

COURSE REQUIREMENTS

Students will take two exams and write a series of short papers for the course; these assignments will require students to develop their own well-reasoned, well-supported arguments about the work that imaginative writing does in early and nineteenth-century

America.

REQUIRED TEXTS

- Baym, Nina et al., Eds. *The Norton Anthology of American Literature*. **Eighth Edition. Vols. A and B.** W.W. Norton & Company, 2011. ISBN-13: 978-0393913095
- Chesnutt, Charles. *The Conjure Tales and Stories of the Color Line*. Penguin Classics, 20009. ISBN-13: 978-0141185026
- Crane, Stephen. *Maggie, A Girl of the Streets and Selected Stories*. Signet Classics, 2006. ISBN-10: 0451529987
- Gilman, Charlotte Perkins. *The Yellow Wallpaper and Other Stories*. Dover Thrift, 1997. ISBN-13: 978-0486298573

ENGL 305 LITERARY HISTORY OF BRITAIN AND U.S., 1900 TO PRESENT (3 CR)

TR 12:35 – 1:50

INSTRUCTOR: Bogumil

COURSE DESCRIPTION

This course entails an examination of literature of British, Irish, Scottish and American modernist and postmodernist writers-- writers, dramatists and poets from the turn of 20th century 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/ 5 quotations worth 20 pts. ea/ 100 pts. per test/ total 200 pts.) ; (Total 280 pts. for the preceding). Two absences are permitted; more than three will result in your grade being lowered (e.g. B to B-). All absences beyond two require documentation. Assignments--readings, analyses and paper—must be completed by the designated due dates. The course packet of notes is available at Copies and More. Some homework assignments are included exclusively in the course packet.

REQUIRED TEXTS

The books are available at the following bookstores: the University Bookstore, amazon.com or amazon.uk.com. Purchase them in a timely manner, for they might not be available after the semester begins.

- Kate Chopin *The Awakening* Dover 978-0486277868
- James Joyce *Dubliners* Dover 978-0486268705
- *World War One British Poets* (Candace Ward Editor) Dover 978-0486295680
- Bernard Pomerance *The Elephant Man* Samuel French 9780573608742
- Suzan Lori Parks *Venus* Dramatists Play Service 978-0822215677
- Hilary Mantel *The Giant, O'Brien* Picador 978-0312426880
- Magnus Mills *Screwtop Thompson and Other Tales* Bloomsbury UK 978-1408809976

- August Wilson *Seven Guitars* Samuel French 978-0573696008
- John Patrick Shanley *Outside Mullingar* Theatre Communications Group 978-1559364751
- Handouts of selected poems by T. S. Eliot, Langston Hughes, Yusef Komunyakaa and Carol Anne Duffy

ENGL 307i FILM AS LITERARY ART (3 CR)

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

T 7-10

INSTRUCTOR: Williams

COURSE DESCRIPTION

TOPIC: John Ford

This year is the centenary of John Ford (1894-1973), one of American Cinema's great directors. Although he often used to refer to himself as "My name's John Ford. I make Westerns" deliberately identifying himself with a cinematic genre not highly regarded by critics at the time, Ford's work is not only artistic but a commentary on the historical and contemporary world of America. This class aims to pay homage to his work as the "poet of American cinema" as well as reveal the important contributions he has made to American culture in general.

Since this class deals with cinema but is accessible to all majors, the first two weeks are devoted to introducing students to the techniques of analyzing film. With reference to the standard text book by Timothy Corrigan, *A SHORT GUIDE TO WRITING ABOUT FILM*, students analyze a particular film in the second week. Then the class will focus on certain films by John Ford such as *Pilgrimage* (1934), *Stagecoach* (1939), *They Were Expendable* (1945), *Fort Apache* (1948), *She Wore a Yellow Ribbon* (1949), *Wagonmaster* (1950), *The Quiet Man* (1952), *The Sun Shines Bright* (1953), *The Searchers* (1956), *The Man who Shot Liberty Valance* (1962), and *7 Women* (1965).

COURSE REQUIREMENTS

Four written assignments.

REQUIRED TEXTS

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

RECOMMENDED TEXTS

- Timothy Corrigan, *A Short Guide to Writing about Film*. 8th edition.
- Joseph McBride and Mike Wilmington, *John Ford*

ENGL	333	THE BIBLE AS LITERATURE (3 CR)
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TR 9:30-10:50

INSTRUCTOR: Netzley

COURSE DESCRIPTION

When we label a religious tradition a “religion of the book,” what do we mean? How do the literary devices in a sacred text enable (or thwart) worship, devotion, or belief? In what ways is the meaning offered by a faith tradition redolent of literary meaning? This course explores the ways in which a variety of biblical genres—apocalypse, prophecy, songs and poems of praise, political complaint, chronicle history—impact our understanding of literature and its interpretation. That is, we’ll be examining not only what literary tools can tell us about the bible, but also how this disparate text—in different languages and from two distinct religious traditions—shapes our understanding of literary value and meaning. After all, the study of literature entails a careful, even devout attention to a text at hand, accompanied by the simultaneous conviction that this written text is not all there is, that there is a meaning—or a spirit—that animates it.

In this course, we will read substantial portions of the Bible as well as several pieces of critical commentary. We’ll spend most of the class time focused on the following five concepts: history, prophecy, law, devotion, and faith. In each instance, our goal will be to explore the relationship between the religious concept and its literary analogues and to ask whether we know what we’re talking about when we identify something—an era, a culture, or a person—as secular or as religious.

READINGS AND COURSE ORGANIZATION

- **History, Epic, and Allegory:** Exodus, Judges, 1-2 Samuel, Luke, Acts
- **Prophecy, Signs, and Prolepsis:** Revelation, Isaiah, Jeremiah, Ezekiel, Daniel
- **Law and Creativity:** Genesis, Leviticus, Ecclesiastes, Romans
- **Devotion and Metaphor:** Song of Solomon, Psalms, 1 Corinthians, Ephesians
- **Faith, Parable, and Meaning:** Matthew, John, Job

COURSE REQUIREMENTS

Five analysis papers, one midterm exam, and one final examination.

REQUIRED TEXTS

- *The New Oxford Annotated Bible with Apocrypha*, eds. Michael D. Coogan, Marc Z. Brettler, Carol Newsom, and Pheme Perkins (Oxford UP, 2010).
- John B. Gabel, Charles B. Wheeler, Anthony D. York, David Citino, and Nicola Denzey, *The Bible as Literature: An Introduction* (Oxford UP, 2005).

ENGL	351	FORMS OF FICTION: WRITING PLACE (3 CR)
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PREREQUISITES: MFA Standing

W 1-3:30

INSTRUCTOR: Blackwood

COURSE DESCRIPTION

Fiction writers often find themselves obsessed with the “intricate stew of truths and mirages” that rise out of their own native (or adopted) landscapes. In this course, we will examine, with a fiction writer’s eye, how place is intricately linked to particular writers’ ideas of the “real.” We’ll also pull back the curtain to determine, line by line, how these writers evoke a sense of place and how it contributes to the relative success of the work. For instance, which carefully chosen details impart to the reader a sense of the whole? At what point is description—or detail pulled from research—obfuscation? Why do some writers deliberately “displace” their characters? Is the absence of place a place? How is the pull of the past also the pull of a sense of place? We’ll also tease out these writers’ use of craft and aesthetics to see how their choices heighten and resolve tensions, mine historical sources, echo earlier traditions, and delve deeper into character through place.

COURSE REQUIREMENTS

This is a fiction seminar in which we’ll discuss novels and stories written by writers whose work is intimately linked to a sense of place. We will also learn to read as a writer reads, for the form, language, and sense of the “real” that compels the reader forward. We’ll complete and turn in **fiction exercises** loosely based on the fiction we’re reading and workshop these narratives in class. At the end, students will produce a proposal for a place-based work and a portfolio of revised work from the course

REQUIRED TEXTS

- William Faulkner *Selected Stories*
- James Still *River of Earth*
- Junot Diaz’s *The Brief Wondrous Life of Oscar Wao*
- Toni Morrison *Song of Solomon*

ENGL 365 SHAKESPEARE (3 CR)**MWF 2-2:50****INSTRUCTOR: McGrath****COURSE DESCRIPTION***All You Need Is Love? Shakespeare, Sex, and Society*

In this class, we'll investigate the various forms eroticism takes along with the social consequences of love in Shakespeare's work. In the *Sonnets* and *Twelfth Night*, we'll see how a Shakespearean erotic often complicates, or simply rejects, gender and sexual identity. Since all the actors on Shakespeare's stage were male, his plays could result in some dizzying romantic entanglements. A man playing a woman playing a man attracted to another man playing a woman: what kind of sexual and gender identity does *that* formulation represent? Together, we'll examine how Shakespeare presents love and desire as both socially destructive *and* constructive forces, often both at the same time and in varying degrees. Eroticism can lead to love and marriage, solidifying social bonds. But it can just as easily be directed towards the unattainable, or recoil back on itself as jealousy (e.g. in *The Two Noble Kinsmen*), and dissolve alliances and disrupt family ties. In *Othello* and *The Winter's Tale*, eroticism threatens to break the state apart; in *Romeo and Juliet* and *The Tempest*, love seems to be the only thing capable of holding the state together. One of the challenges of this class will be thinking about love and sex outside of our usual cultural paradigms. In Shakespeare's time, marriage was a contractual proposition, and so its economic realities were often (if not always) subservient to its personal ones. Sex outside of wedlock was not just considered a moral failing; it threatened property and society by muddying the lines of succession. In *Richard III*, the contractual and economic implications of love and sex are especially prominent. Overall, then, this class examines love and eroticism as intensely personal phenomena—related to individual identities of gender and sexuality—that also have broad social applications. Where clear divisions between the two break down—where the personal makes claims on the impersonal, and vice versa—is a source of constant tension, of *drama*, in the plays we'll be reading.

COURSE REQUIREMENTS

- Participation
- In-class Quizzes
- Performance Project
- Four Essays

REQUIRED TEXTS

- William Shakespeare. *The Sonnets*. Signet Classic, 1999. 978-0451527271
- *Richard III*. Simon & Schuster, 2004 [Folger Shakespeare Library edition]. 978-0743482844
- *Romeo and Juliet*. Simon & Schuster, 2004 [Folger Shakespeare Library edition]. 978-0743477116.

- *Twelfth Night*. Simon & Schuster, 2004 [Folger Shakespeare Library edition]. 978-0743482776
- *Othello*. Simon & Schuster, 2004 [Folger Shakespeare Library edition]. 978-0743477550
- *The Winter's Tale*. Simon & Schuster, 2005 [Folger Shakespeare Library edition]. 978-0743484893
- *The Tempest*. Simon & Schuster, 2004 [Folger Shakespeare Library edition]. 978-0743482837
- *The Two Noble Kinsmen*. Simon & Schuster, 2010 [Folger Shakespeare Library edition]. 978-0671722968

ENGL	381A	BEGINNING FICTION (3 CR)
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TR 11-12:15

INSTRUCTOR: Lordan

COURSE DESCRIPTION

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. We will work on reading and writing literary short stories.

COURSE REQUIREMENTS

Students are required to read literary short stories, and keep a reading journal. Students will write and revise two literary short stories, and submit them to the class for workshop. This class requires active verbal participation by all students, in storytelling, in response to readings, in discussion of intention and technique of fiction, and in workshopping of other students' stories.

REQUIRED TEXT

The required texts will be provided. Students will need to purchase a small notebook to use as a reading journal.

ENGL	381A	BEGINNING FICTION (3 CR)
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TR 2-3:15

INSTRUCTOR: Benedict

COURSE DESCRIPTION

A workshop designed to equip students with the creative, critical and mechanical tools necessary for the creation and revision of original prose fiction. Students will study (from a writer's perspective) the work of established authors, review their own preferences in literature, partake of craft lectures, and participate in writing exercises, discussions, critiques, and presentations. They will also create new fiction and present it for class review. No required texts.

ENGL 381B INTERMEDIATE FICTION (3 CR)

PREREQUISITES: ENGL 381A or equivalent.

TR 2-3:15

INSTRUCTOR: Lordan

COURSE DESCRIPTION

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. We will work on reading and writing literary short stories.

COURSE REQUIREMENTS

Students are required to read literary short stories, and keep a reading journal. Students will write and revise two literary short stories, and submit them to the class for workshop. This class requires active verbal participation by all students, in storytelling, in response to readings, in discussion of intention and technique of fiction, and in workshopping of other students' stories.

REQUIRED TEXT

The required texts will be provided. Students will need to purchase a small notebook to use as a reading journal.

ENGL	405	MIDDLE ENGLISH LIT: CHAUCER (3 CR)
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PREREQUISITES: Engl 102 or Engl 120H or equivalent.

TR 12:35-1:50

INSTRUCTOR: Amos

COURSE DESCRIPTION

As the greatest author to write in Middle English, Geoffrey Chaucer offers us a unique view of the early development of English literature. At the same time, his complex and delightful texts invite and reward investigation of a variety of topics of particular concern to our postmodern world, especially the construction and transmission of class, gender, and identity.

Our examination of Chaucer's poetry will be trifocal: 1) we will explore those "universal" aspects of his poetry that have intrigued and irritated his readers for centuries, considering and critiquing the processes by which Chaucer has become canonized as the "father of English literature"; 2) we will situate Chaucer within the context of 14th and 15th century English letters by reading his works alongside his contemporaries; and 3) we will explore how the major cultural, social, political, and religious events of the time intersect with his writings.

This course assumes no knowledge of late medieval literature or of Middle English. Non-medievalists are strongly encouraged to enroll, especially as discussions and written assignments will be matched to the interests of class members. We'll read as much of Chaucer's writings in the original Middle English as we can—deploying and critiquing modernizations where necessary—starting slowly with an introduction to Middle English and gathering speed and expanding our interests as everyone gets comfortable with the language. Other medieval authors will be read in modern-English versions.

COURSE REQUIREMENTS

Undergraduate course requirements include active participation in class discussion, analyses (midterm and final), interpretation (short responses and mid-length papers), and a student-selected mix of class contributions (discussion and web responses). Graduate course requirements include active participation in class discussion, a seminar-length research paper or two shorter research papers matched to their research interests, and a student-selected mix of graduate-level class contributions. Students not majoring in things medieval will be encouraged to match their assignments to their non-medieval interests.

REQUIRED TEXTS

- Benson, Jr., ed. *The Riverside Chaucer*. 3rd ed. Houghton Mifflin.

OR

- Cawley, A.C., ed. *The Canterbury Tales*. Everyman Paperback Classics
- Articles on e-reserve

RECOMMENDED TEXTS

- Beidler, ed. *The Wife of Bath*. St. Martin's Critical. St. Martin's Press.
- Blamires. *Woman Defamed, Woman Defended*. Clarendon Press.
- Audio recording from Chaucer Studio
- Hieatt & Hieatt. *The Canterbury Tales*. Bantam
- Davis, et al. *A Chaucer Glossary*. Clarendon Press

ENGL	413	RESTORATION AND EARLY 18TH-CENTURY BRITISH LITERATURE (3 CR)
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TR 2-3:15

INSTRUCTOR: Chandler

COURSE DESCRIPTION

The period covered by this course (1660-1750) was characterized by much permeability of thought-categories and art-forms we now view as distinct. Poetry was assumed to be a viable mechanism for political commentary and philosophy, as well as for personal reflection. Political satire was thought to be incomplete unless it included consideration of changing artistic tastes. Journalism, fiction, and autobiography were often interfused. Religious affiliation could influence literary style. "Natural philosophy" meant "science," and "science" still meant "learning" in a way that could still encompass the humanities. Running through all of these interchanges is a refreshing sort of candor: the writers of this period (Dryden, Bunyan, Behn, Swift, Defoe, and others) are very forthright about their opinions, even when they are showing readers the complicated ins and outs of *forming* an opinion. If you think literature can promote outside-the-box thinking that benefits society, you'll enjoy learning from these strategists.

The format of the course will be lecture-and-discussion, but leaning toward a seminar style of shared labor in analyzing texts. Students are expected to purchase the *Broadview Anthology* in the print edition specified below.

COURSE REQUIREMENTS

For undergraduates:

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

For graduates:

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

REQUIRED TEXT

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

ENGL 421 BRITISH ROMANTICISM (3 CR)**MW 3-4:15****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 – 2 Papers (4---6 pp.); Midterm and Final
- Graduate Students – 2 Papers (8---10pp.); In-class Writing and Final

REQUIRED TEXTS**(used print copies acceptable)**

- David Perkins, *English Romantic Writers*. 1994. Used copies of this text can be found online. ISBN: 0155-01688-1; ISBN 13: 978-0155-01688-0
- Jon Krakauer. *Into the Wild*. 1997. ISBN-10: 0307387178; ISBN-13: 978-0307387172

ENGL 436 MAJOR AMERICAN WRITERS (3 CR)**MW 11-12:15****INSTRUCTOR: Brunner****COURSE DESCRIPTION**

Primarily focusing on 21st century novels, this course studies varieties of the “post-apocalyptic,” a branch of science-fiction that realistically imagines landscapes of ruin in which zombies may or may not roam. (In this course we’ll be considering, among other things, the cultural significance of the zombie.) Side excursions will have us investigating the post-apocalyptic as rendered in film (*Children of Men*, *Elysium*, *Legend*, *The Road*, *Snowpiercer*,); in short stories in

collections by Maureen McHugh and Stephen Amsterdam; in serial verse by Traci Brimhall, Matthea Harvey and Sarah Lang; and in graphic novels (*Left Behind*, *The Walking Dead*). To understand how other disciplines support a discourse of catastrophe, we'll briefly visit end-of-the-world scenarios in anthropology (Elizabeth McAlister), environmental studies (Timothy Morton, Saskia Sassen), evolution (Elizabeth Kolbert), finance (Peter Paik), geography (Naomi Dreskes), philosophy (Nikolas Kompridis) and sociology (Zygmunt Bauman).

COURSE REQUIREMENTS

One in-class presentation, some reaction/response pieces, three 1-page proposals for a possible conference paper, an in-class discussion as a member of a group, and a 12-page conference paper.

REQUIRED TEXTS

- Amsterdam, Stephen. *Things We Didn't See Coming* (2011). Anchor: 0307473600
- Bell, Alden. *The Reapers Are the Angels* (2010). Henry Holt: 9780805092431
- Mandel, Emily St. John. *Station Eleven* (2014). Vintage: 0804172447
- McCarthy, Cormac. *The Road* (2007). Vintage: 0309387895
- McIntosh, Will. *Soft Apocalypse* (2011). Night Shade: 9781597802765
- Whitehead, Colson. *Zone One* (2012). Anchor: 0307455178

ENGL	452	NINETEENTH CENTURY ENGLISH FICTION (3 CR)
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TR 3:35-4:50

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 Classic editions and active, regular participation in class discussion
- Two papers – 8-10 pages each (2,000–2,500 words) each (50% of final grade)
- Mid-term examination (20%)
- Final examination (20%)
- In-class writing and/or reading quizzes as needed (10%)

Graduate students’ papers must show some familiarity with relevant criticism.

REQUIRED TEXTS

- Brontë, Charlotte. *Jane Eyre*. Ed. Stevie Davies. Penguin Classic. ISBN 9780141441146. \$8 retail
- Brontë, Emily. *Wuthering Heights*. Ed. Pauline Nestor. Penguin Classic. ISBN 9780141439556. \$7
- Dickens, Charles. *Great Expectations*. Ed. Charlotte Mitchell. Penguin Classic. ISBN 9780141439563. \$8
- Eliot, George. *The Mill on the Floss*. Ed. A. S. Byatt. Penguin Classic. ISBN 9780141439624. \$10
- Hardy, Thomas. *Far from the Madding Crowd*. Ed. Rosemarie Morgan. Penguin Classic. ISBN 9780141439655. \$8
- Thackeray, William Makepeace. *Vanity Fair*. Ed. John Carey. Penguin Classic. ISBN 9780141439839. \$9

These affordable Penguin Classic editions are required for all students taking this course, and they must be purchased in the paperback versions listed here. Electronic versions of these books are not permitted, and all electronic devices must be off and stowed for the duration of each class.

ENGL 455 MODERN CONTINENTAL FICTION (3 CR)**TR 12:35-1:50****INSTRUCTOR: Fox****COURSE DESCRIPTION**

This course will focus on a close examination of a number of important European works of fiction—from the epic to the avant-garde—from the early years of the 20th century into the 21st.

COURSE REQUIREMENTS

Regular and conscientious participation. Three moderate-length essays. Final examination.

REQUIRED TEXTS

- Thomas Mann, *Death in Venice* (1912)
- Franz Kafka, *The Trial* (1925)
- Boris Pasternak, *Doctor Zhivago* (1957)
- Alexander Solzhenitsyn, *One Day in the Life of Ivan Denisovich* (1962)
- Fernando Pessoa, *The Book of Disquiet* (1982)
- Milan Kundera, *The Unbearable Lightness of Being* (1984)
- W. G. Sebald, *The Rings of Saturn* (2002)

ENGL 464 MODERN BRITISH DRAMA (3 CR)**T 4:00-6:30****INSTRUCTOR: Bogumil****COURSE DESCRIPTION**

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

COURSE REQUIREMENTS

- 8 analyses (three pages plus/ 15 pts. each/ total 120 points). Three or more secondary sources are expected for graduate students and at least two for undergrads.
- **Undergraduates:** One final paper, a modified version of an analysis of your choice of play, including at least five secondary sources, eight pages minimum in length (100 points).

- **Graduate Students:** One mid-length annotated bibliography, one 30 minute presentation on the play of your choice replete with class outline and an abridged version of the annotated bibliography to be revised later (100 points); one conference paper based upon that material 12-15 pages in length (100 points total). Extra credit assignments entail your attendance at of one of plays produced by the SIU Theater Department.

REQUIRED TEXTS

- Debbie Tucker Green *Trade & Generations* Nick Hern Books 978-1854599124
- Caryl Churchill *Love and Information* Theatre Communications Group 978-1-55936-440-9
- Enda Walsh *Ballyturk* Nick Hern Books 9781848424197
- Conor McPherson *The Seafarer* Dramatists Play Service 978-0822222842
- David Harrower *Good with People* Dramatists Play Service 978-0822222514
- Laura Wade *Breathing Corpses* Dramatists Play Service 978-0-8222-2978-0
- Andrew Bovell *Speaking in Tongues* Dramatists Play Service 9780822219033
- Nina Raines *Tribes* Dramatists Play Service 978-0822227526

ENGL 485A TEACHING WRITING AND LANGUAGE IN THE SECONDARY SCHOOL (3 CR)

R 5-7:30

INSTRUCTOR: Lyons

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!

REQUIRED TEXTS

- Gallagher, Kelly. *Teaching Adolescent Writers*. Portland, Maine: Stenhouse Publishers, 2006.
- Selected readings distributed as hard copies or made available online through LiveText.

ENGL 493H SPECIAL TOPICS: VAMPIRES (3 CR)**CROSSLISTED AS Women, Gender, and Sexuality Studies 491-001****TR 12:35-1:50****INSTRUCTOR: Dougherty****COURSE DESCRIPTION**

“what vampires are in any given generation is a part of what I am and what my times have become”

Nina Auerbach

The vampire has been frightening and seducing readers and audiences for almost two centuries now, and in recent years has seemed ubiquitous, the focus of numerous books, films, and television shows. But what accounts for the enduring appeal of the vampire? How does the vampire change in response to, and even shape, cultural change? What is the vampire made to symbolize in his times?

In this course we will attempt to answer these questions, exploring the vampire as the symbol of what we find monstrous and what we crave, our deepest cultural anxieties and our deepest cultural desires. We will examine the ways in which the vampire comes to represent, in different eras or all at once, desire and repulsion, modernity and anachronism, productive capitalism and aristocratic decadence, transgression and transcendence, addiction and abstinence. We will look, in particular, at the ways in which vampire stories channel cultural anxieties about gender and sexuality.

The texts for the course will include books, films, and episode of television shows. Undergraduates will be required to write two major papers and multiple response papers, and take a final exam. Graduate students will be required to give an oral presentation and write a standard seminar paper.

REQUIRED TEXTS

Texts you will need to buy:

- Anne Williams, ed. *Three Vampire Tales: Dracula, Carmilla and The Vampyre*. Wadsworth Publishing (2002).
- Alan Ryan, ed. *The Penguin Book of Vampire Stories* (1989).
- Anne Rice, *Interview With the Vampire*. Ballantine Books (1997).
- Octavia Butler, *Fledgling*. Grand Central Publishing (2007).
- Guillermo del Toro and Chuck Hogan, *The Strain* (2009).

Films and TV series we may view:

- *Nosferatu*.
- *Dracula* (1931).

- *The Lost Boys.*
- *Buffy the Vampire Slayer.*
- *Angel.*
- *Blade.*
- *Twilight.*
- *True Blood.*
- *The Vampire Diaries.*
- *Let the Right One In.*
- *Near Dark.*
- *Cronos.*

ENGL	494	CINEMA OF ANTHONY MANN: FROM NOIR TO WESTERN TO EPIC (3 CR)
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R 6:30-10

INSTRUCTOR: Williams

COURSE DESCRIPTION

The film of Anthony Mann relate directly to contemporary American history and the cultural context within which they are deeply entwined. Fascinated by Greek and Shakespearean drama, Mann's films pioneered a particular exploration of visual style and thematic exploration that remain important parts of mid-twentieth century cinema and culture. This class will examine the director's development of different aspects of genre such as film noir, the Western, and the Epic. As well as being innovative stylistic exercises, Mann's noirs also examine indirectly the crisis of American masculinity during the era of McCarthyism and the Cold War as relevant films such as T-MEN and RAW DEAL reveal. THE FURIES is a transitional film merging film noir with the Western paving the way for Mann's more well-known Western films such as WINCHESTER 73, BEND OF THE RIVER, THE NAKED SPUR, THE FAR COUNTRY, THE MAN FROM LARAMIE, and MAN OF THE WEST that interrogate male hysteria, violence and political impotence during the turbulent decade of the 1950s. The class will conclude by watching one of the director's acclaimed epics, EL CID, a film less concerned with heroic values but more with the cost of serving an ungrateful state against an external enemy - one relevant to today's contemporary concerns.

REQUIRED TEXT

Jeannine Basinger, ANTHONY MANN.

RECOMMENDED TEXT

Timothy Corrigan, A SHORT GUIDE TO WRITING ABOUT FILM (any edition)

ENGL 500 PROSEMINAR (3 CR)

PREREQUISITES: Graduate Student status. First semester of MA or PhD program.

T 5-7:30

INSTRUCTOR: Anthony

COURSE DESCRIPTION

This course is designed to accomplish two main goals. The first goal is to introduce students to graduate study in literature. To this end we'll spend a fair amount of time covering the methodologies, theories and critical schools that drive much of the current work in literary scholarship. The second goal is to examine some of the most canonical American literature produced during a fairly narrow historical window: the years 1851 and 1852. Our texts will be Herman Melville's *Moby-Dick* (1851), Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), and Nathaniel Hawthorne's *The House of the Seven Gables* (1852). Our central question will be as follows: what is it about these texts that qualifies them for the label "Classic American Novel"? In seeking answers to this question, we'll do historiographic work to understand how these texts were located at the intersection of dramatic changes in American culture at this moment (racial, financial, etc.). But we'll also do the more theoretical work of thinking about how these novels respond to and, in some cases, actually drive current literary theory. Finally, we'll do the meta-critical work of examining how and when these novels and their authors emerged as important and uniquely "American" (they were not deemed such upon publication).

COURSE REQUIREMENTS

Several short methodological assignments (annotated bibliography, review essay, etc.). One long research paper.

REQUIRED TEXTS

- Herman Melville, *Moby-Dick*. Penguin Classics. ISBN: 9780142437247
- Harriet Beecher Stowe, *Uncle Tom's Cabin*. Penguin Classics. ISBN: 9780140390032
- Nathaniel Hawthorne, *The House of the Seven Gables*. Penguin Classics. ISBN: 9780140390056

ENGL 502 TEACHING COLLEGE WRITING (3 CR)

Section 1: T 3:30-6; Section 2: TR 11-12:15

INSTRUCTOR: McClure

COURSE DESCRIPTION

English 502 is designed to introduce graduate students in English to current theory, research, and practice in the teaching of college composition. This course will provide you with an opportunity to reflect on your experiences as teachers, to consider the purposes and goals of college writing classes, and to shape and revise current and future writing classes. Through reading and writing about theoretical and "practical" accounts of composition instruction, we

will consider a set of interrelated questions: what are the responsibilities—intellectual and ethical—of a teacher? What are the functions of writing and the college writing course? How have different teachers/scholars approached the teaching of writing?

While this course necessarily focuses on teaching college composition, the overall goal of the course is to enable you to become a more informed and reflective teacher—whether of composition, creative writing, literature, or any other field—and to provide you the opportunities for reflection and professional development.

COURSE REQUIREMENTS

- Participation (Readings, In-class Activities, Reflections)
- Writing Tasks in Multiple Drafts
- Teaching Portfolio w/ Transmittal Letter (Includes Teaching Philosophy)
- Essay on Teaching Writing
- Exams (midterm and final)

REQUIRED TEXTS

- Clark, Irene. *Concepts in Composition: Theory and Practice in the Teaching of Writing*. Routledge, 2011.
- Bean, John. *Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom*. Jossey-Bass, 2011.

RECOMMENDED TEXTS

- Bramblett & Knoblauch, eds. *What to Expect When You're Expected to Teach: The Anxious Craft of Teaching Composition*. Boyton/Cook, 2002.
- Tate et al., eds. *A Guide to Composition Pedagogies*. Oxford UP, 2013.

ENGL	503	PROFESSIONAL DEVELOPMENT (2 CR)
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PREREQUISITES: Graduate Student status. First semester of MA or PhD program.

R 2-4

INSTRUCTOR: Netzley

COURSE DESCRIPTION

This course focuses on career planning for graduate students, both in terms of research and publication and teaching preparation. The first half of the course addresses how to plan article publication during a graduate career, as well as other research-related matters. The second half focuses on teacher professionalization, with an eye toward future pedagogical opportunities and eventual employment. Students will produce templates of several pivotal documents for their future job search, including a CV. In addition, they will observe experienced teachers' classrooms and compose reflections on various aspects of instruction.

COURSE REQUIREMENTS

- Preliminary CV and teaching portfolio
- Two class observations and reports thereon
- Participation in course development tasks for future composition and literature courses

REQUIRED TEXTS

- Greg Colón Semenza, *Graduate Study for the Twenty-First Century*, 2nd ed. (Palgrave 2010). ISBN: 9780230100336

ENGL	510	RENAISSANCE STUDIES (3 CR)
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W 5-7:30**INSTRUCTOR: McGrath****COURSE DESCRIPTION**

Plainness and the Plain Style

Often in early modern scholarship, the “plain style” serves as a catch-all term for what seems prosaic, uninspired, or aesthetically bad. To use perhaps the most famous example, the plain style is chiefly to blame for the tedium of Milton’s *Paradise Regained*, his soporific sequel to *Paradise Lost*. This class seeks to reappraise the aesthetic value of the plain style, while at the same time moving beyond a preoccupation with it. That reappraisal stems from the observation that the assiduous avoidance of form is no less of a formal investment than its metaphysical, baroque, or elaborate manipulation. The maintenance of a formal vacuum seems, in some ways, more strenuously formalistic than an author borrowing the tools of form at his/her disposal. Does a rejection of form require a more intense understanding of it? Is plainness, then, really the new baroque in early modernity? If the determination of a work’s plainness cannot be made solely on aesthetic grounds, what do we mean then—and how do we identify—the plain style? In other words, is “plain” a misnomer? More largely, is baroque vs. plain—a dichotomy that tacitly structures much of stylistic analysis in early modern studies—a false one? In order to move beyond a preoccupation with aesthetic value, the class not only approaches the plain style from a formal perspective, but considers the theological, political, gendered, and class/cultural meanings its usage invoked. For instance, we will examine the potentially radical uses of plainness by marginalized groups, especially religious sectaries and political dissidents (John Lilburne, John Webster, and Samuel How) and women writers (Elizabeth Melvill, Anna Trapnel, Hester Shaw, and An Collins). In addition to non-canonical figures, these issues will be taken up in the work of authors such as Robert Crowley, William Shakespeare, Ben Jonson, George Herbert, John Milton, and John Bunyan. Though the seminar will focus on the early modern period, participants are welcome to think and write about plainness in their areas of specialization.

COURSE REQUIREMENTS

- Participation

- Service as discussion leader
- One article-length research paper (20-25 pages)
- Conference-style presentation (on the subject of the research paper)

REQUIRED TEXTS

- John Bunyan. *The Pilgrim's Progress*. Signet Classic, 2009. 978-0451531292
- George Herbert. *The Complete English Poems*. Penguin Classics, 2005. 978-0140424553
- William Shakespeare. *Romeo and Juliet*. Simon & Schuster, 2004 [Folger Shakespeare Library edition]. 978-0743477116
- *King Lear*. Simon & Schuster, 2005 [Folger Shakespeare Library edition]. 978-0743484954

Since many of our readings aren't available in modern critical editions (or only in anthologies), you will also be asked to purchase a course packet with the other required primary and secondary readings.

ENGL 539 AMERICAN LITERATURE AFTER 1900 (3 CR)

PREREQUISITES: Restricted to enrollment in English graduate degree program or consent of department.

MW 3-4:15

INSTRUCTOR: Klaver

COURSE DESCRIPTION

Seminar topic: American Culture of the 1980s. English 539 for fall semester 2015 looks at American culture of the 1980s, a decade often described as the Reagan era. Though Reaganomics put its mark on the decade, much went on to make it a complex object of study. Often described as the height of the postmodern era (though not necessarily postmodern literature), the decade is noted for its concentration on the image, urban lifestyle, consumerism, and technoculture. Yet it also produced the culture wars, performance art, televangelism, AIDS, and a rising focus on race, gender, and identity. While concentrating on literary production of the 1980s, the course will also examine film, television, and art.

COURSE REQUIREMENTS

Work required:

- 1 research essay (15 pages MA, 20 pages PhD) (75%)
- 1 oral presentation (15%)
- 5 written journal reports (10%)

REQUIRED TEXTS

- Thompson, Graham. *American Culture in the 1980s*.
- Gibson, William. *Neuromancer*.
- Robinson, Marilynne. *Housekeeping*.

- Mason, Bobbie Ann. *In Country*.
- Wilson, August. *Joe Turner's Come and Gone*.
- DeLillo, Don. *Libra*.
- Morrison Toni. *Tar Baby*.
- Mamet, David. *Glengarry Glen Ross*.
- Poetry and performance handouts.
- Films. *Sex, Lies and Videotape*, *Blade Runner*.

ENGL	592	GRADUATE WORKSHOP IN POETRY (4 CR)
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T 5-8:30

INSTRUCTOR: Joseph

COURSE DESCRIPTION

This workshop is open only to those students enrolled in the MFA Program in Creative Writing and is intended for those writers serious about both the craft and the art of writing poems. This workshop will provide a supportive and encouraging atmosphere for the creation of new poems and the revision of older poems, and for the discussion of issues of importance to poets.

COURSE REQUIREMENTS

- Write eight to ten poems over the course of the semester, turning in poems for workshop discussion on a weekly basis.
- Revise that group of poems. Turn the revised versions into me (for my reading pleasure) at the end of the semester.
- Participate actively in class discussions regarding the work of your fellow writers. These poems are our texts--they are what we will question, learn from, challenge, praise, assess. In other words, what I'm looking for are fair, spirited readings--not battle plans. Read the poems as many times as you can before coming to class, write written comments on them.

ENGL	592	CREATIVE WRITING SEMINAR: FICTION (4 CR)
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PREREQUISITES: MFA Standing

M 5-8:30

INSTRUCTOR: Blackwood

COURSE DESCRIPTION

This course is a workshop and seminar focused on fiction aesthetics and craft. One course goal is to help fiction writers begin to artfully shape a book-length work. To this end, we will read and discuss published fiction and essays about fictional aesthetics. We will analyze and discuss how each writer builds a coherent fictional world—in particular we'll look at how each writer borrows from past narrative forms to build this world. What do we mean by "realism"? What

do we mean by “postmodernism” or “genre fiction”? Or narration”? We’ll also focus on narrative tension as the engine that drives successful fictions. These won’t be lectures but inquiries we’ll all participate in. Ultimately, this should help you identify the various competing narratives at work in your own fiction and the specific tools you use to build them. We will workshop three stories or novel sections in the course and discuss at length how their strengths might be accentuated and weaknesses addressed in light of our discussions about aesthetics and craft.

COURSE REQUIREMENTS

Students are required to write and revise at least three stories and to offer substantial, writer-based critiques on peers’ work. You may also be asked to lead a discussion on a particular topic or work we’ve read.

REQUIRED TEXTS

- “Psychology and Form” by Kenneth Burke (PDF)
- *Burning Down the House* by Charles Baxter
- Selected stories and novel excerpts (PDF)

ENGL	594	CONTEMPORARY LITERATURE SEMINAR (4 CR)
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R 4-7:30

INSTRUCTOR: Benedict

COURSE DESCRIPTION

A class designed to acquaint students with the techniques and practice of screenwriting for the purpose of adaptation of fiction (short fiction in particular) to the screen. Students will study short stories, novellas, and novels and the screenplays and films that resulted from them, with emphasis on the technical and philosophical questions that arise from such adaptation. Students will also undertake screenplay adaptations of both their own fiction (poets are welcome--screenplay and poetry have numerous commonalities) and the fiction of their classmates. Some course readings will be chosen, in consultation with class participants, during the course of the semester.

REQUIRED TEXTS

- *Roadside Picnic* by Boris and Arkady Strugatsky, Series: Rediscovered Classics, Paperback: 224 pages, Publisher: Chicago Review Press (May 1, 2012), Language: English ISBN-10: 9781613743416; ISBN-13: 978-1613743416
- *The Heart of Darkness* by Joseph Conrad, any edition; electronic editions acceptable

ENGL 596 SURVEY OF CLASSICAL RHETORIC: SOPHISTS TO ST. AUGUSTINE (3 CR)**PREREQUISITE: Graduate Student Status****W 4:00-6:30****INSTRUCTOR: Dively****COURSE DESCRIPTION**

This survey of classical rhetoric will highlight primary texts by prominent philosophers and teachers who have had lasting impact on the arts of speaking and composing, and it will do so against a backdrop of secondary materials that illuminate aspects of these primary texts from various perspectives across time. Beginning with “Fragments” of Gorgias (representative of sophistic rhetoric) and ending with excerpts from the work of Saint Augustine (identified with “the end of the ancient world” [Murphy et al.]), the course will focus inquiry on the authors’ theories about the relationship of rhetoric to reality, the nature of the emerging rhetorical canons, effective rhetorical strategy, the role of the rhetor in society, and rhetorical education. Historical contexts that gave life to these ideas will also be considered. Of particular interest to teachers, the course will provide ample opportunity to discuss how these ancient rhetorics have influenced contemporary discourse practices and writing instruction.

COURSE REQUIREMENTS

Coursework will include: 1) a short paper of 5-6 pages, along with a formal presentation on that paper’s content; 2) an article-length paper of 15-20 pages; 3) various pre-assigned and impromptu informal exercises/activities, some to be shared with the class; 4) a final examination.

REQUIRED TEXTS

- Aristotle. *On Rhetoric: A Theory of Civic Discourse*. Trans. George A. Kennedy. New York: Oxford UP, 2007. 978-0195305098
- Cicero. *On the Ideal Orator*. Trans. James M. May and Jakob Wise. New York: Oxford UP, 2001. 978-0195091984
- Plato. *Gorgias*. Trans. Donald J. Zeyl. Indianapolis: Hackett Publishing Co., 1987. 978-0872200166
- Plato. *Phaedrus*. Trans. Alexander Nehamas and Paul Woodruff. Indianapolis: Hackett Publishing Co., 1995. 978-0872202207
- Various primary and secondary sources available in electronic venues

ENGL	598	HOLOCAUST LITERATURE AND THEORY SEMINAR (3 CR)
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R 5-7:30

INSTRUCTOR: Humphries

COURSE DESCRIPTION

This graduate seminar is an intensive study of Holocaust literature, with a comparative focus on theoretical positions that speak to questions of representation, testimony, memory and trauma. Primary literature will include works by Primo Levi, Elie Wiesel, Jean Améry, Charlotte Delbo, and Paul Celan, while the theoretical component will include a selection of readings from Hannah Arendt, Theodore Adorno, Immanuel Levinas, François Lyotard, Jacques Derrida, Giorgio Agamben, Shoshona Felman, Cathy Caruth, and others. Given the strong theoretical component, the seminar will fulfill a theory requirement for graduate students in the department of English.

COURSE REQUIREMENTS

- **Major Research Paper:** The research paper should be approximately 25 to 30 typewritten pages using the Modern Language Association style; the paper will also assume extensive library research with a minimum of 10 written sources (i.e., books, chapters in books, and journal articles). The subject matter of this work is chosen by you, though it must engage some aspect of the Holocaust that incorporates a strong theoretical focus. I also suggest that you take this opportunity to use the research—if applicable—with a view toward your own interests for the work you will undertake in the future, e.g., comprehensive or preliminary exams, creative project, thesis or dissertation, even possible professional presentations and publications. **Note:** Though I am sure most of you know this already, please keep in mind that your paper will benefit tremendously if you begin working on a topic as soon as possible. A frequent mistake: to allow the readings to dictate your subject of research. Establish your own interests first, then determine how our readings and class discussions can serve your own project.
- **Oral Presentation:** Oral presentations will correspond to the assigned readings and class discussions as set forth in the schedule. They should be approximately 30 minutes in length, and must include a single page (single spaced) handout for distribution in class.

REQUIRED TEXTS

- Primo Levi. *If This is a Man and The Truce* (Abacus, 1988).
- Primo Levi. *The Drowned and the Saved* (Vintage, 1989).
- Jean Améry. *At the Mind's Limits: Contemplations by a Survivor on Auschwitz and Its Realities* (Indiana UP, 2009).
- Elie Wiesel. *The Night Trilogy: Night, Dawn, Day* (Hill and Wang, 2008).
- Charlotte Delbo. *Auschwitz and After* (Yale UP, 1995).
- Neil Levi and Michael Rothberg. *The Holocaust: Theoretical Readings*. (Rutgers UP, 2003).
- Paul Celan. *Poems of Paul Celan: A Bilingual German/English Edition*. (Persea Books, 2002).

- James E. Young. *Writing and Rewriting the Holocaust: Narrative and Consequences of Interpretation* (Jewish Literature and Culture. Indiana UP, 1988).
- Giorgio Agamben. *Remnants of Auschwitz: The Witness and the Archive* (Zone Books, 2002).