

## ENGL 300-001

### **My Grammar and Your Grammar Were Hanging out Clothes ... ENGL 300 Introduction to Language Analysis: English Grammar**

**INSTRUCTOR:** Professor Amos

**PREREQUISITES:** ENGL 102, ENGL 120H, or equivalent

#### **COURSE DESCRIPTION**

This course examines at least one modern version of traditional grammar, and marks important junctures in its evolution. Topics include the grammar of sentences, sentence patterns, verbs and nouns, modifiers, and coordination. This course is required of English majors in the TEP track, but open to all English majors and non-English majors interested in the subject.

#### **LIKELY REQUIRED TEXTS**

Kolln, Martha, Loretta Gray and Joseph Salvatore. *Understanding English Grammar*. 10<sup>th</sup> Edition. Boston: Pearson, 2016.  
ISBN 0-13-401418-9

#### **COURSE REQUIREMENTS**

Three exams, in class presentations, group work

## **ENGLISH 301–001    INTRODUCTION TO LITERARY ANALYSIS                    COLLINS**

#### ***Required Texts***

“Poems for Analysis” (photocopied handout)

Emily Brontë, *Wuthering Heights*, 2<sup>nd</sup> ed., ed. Linda H. Peterson (Bedford/St. Martin’s, 2003)  
ISBN 9780312256869

William Shakespeare, *Twelfth Night*, ed. Herschel Baker (Signet Classic, 1998)  
ISBN 9780451526762

Please note that the Brontë and Shakespeare texts are required, not recommended. Also, you must purchase these specific paperback editions, since each one includes critical essays that will be required reading. Electronic versions or E-books of these texts are not permitted, and all electronic devices must be off and stowed for the duration of each class.

#### ***Course Description and Objectives***

In this course, through close reading and discussion of poetry, a play, and a novel, you will learn how some literary works take the imaginative shape they do and how their elements are ordered. You will learn how to perceive and describe patterns in literary works, how to separate these

works into their constituent parts, and how to give those parts rigorous, logical, detailed scrutiny. English 301 will provide you with the terms and concepts to make sense of the way literary form operates. It will also help you develop your own ideas about what you read, in a variety of contexts, so that you can talk and write about literature with cogency and clarity.

The first five weeks of the course will be devoted to poetry. We will explore the most important features of a poem, finding out how and why they fit together. Beginning with pattern in poetry and larger structural components like stanzas, we will work down to diction, syntax, and figurative language as well as other basic issues like connotation, denotation, and lineation. Our study of these concepts will be detailed and thorough, since the constituents of verse form the basis of literary analysis. In this course we assume that the ability to write intelligently on poetry is a fundamental requirement for your success as an English major.

The next five weeks will be devoted to Shakespeare's *Twelfth Night*, a play that will give us the opportunity to expand our analysis of poetry (especially regarding the development of image clusters) while tackling the sorts of analysis particularly suited to dramatic form: questions of genre (comedy vs. tragedy); the ways a playwright creates character in conflict and advances plot through tension generated by release; and the complex fashion in which drama, unfolding irreversibly in time, takes a past and through a present makes a future of it. Our work on *Twelfth Night* will be complemented by study of critical commentary included in the required Signet Classic edition of the play.

The final six weeks will be devoted to one novel, Emily Brontë's *Wuthering Heights*. We will start with traditional concepts for analyzing fiction—character, plot, point-of-view, setting—and proceed to questions of gender, sexuality, and colonialism. Our work on *Wuthering Heights* will be complemented by study of critical commentary included in the required Bedford/St. Martin's edition of the novel, including feminist, Marxist, and cultural approaches.

### ***Course Requirements***

At least six papers, ranging from three to seven pages (750–1750 words) in length, the last one of a documented research paper that engages critical essays in the required text of *Wuthering Heights*. (The total formal writing for this course is around 30 pages, or 7500 words.) There will also be occasional in-class writing and, if necessary, reading quizzes. Other requirements include regular on-time attendance, on-time submission of all papers (late papers will not be accepted), attentive reading and preparation of assigned material, and full participation in class discussion. The final grade will be determined by the quality of your written work. Improvement counts. English 302A Amos' section:

### **COURSE NARRATIVE**

The intent of this course 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. 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.

Throughout our explorations we will be guided by these texts' relevances to our own concerns.

In short, BritLit I offers a selection of texts that tradition has determined to be the very best of early English literature

### 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.

#### Required

*The Longman Anthology of British Literature*. Eds. Damrosch, et al. Vol. 1A. Addison Wesley Longman. (ISBN 0205655300)

*The Longman Anthology of British Literature*. Eds. Damrosch, et al. V1B. Addison Wesley Longman. (ISBN 90205655327)

#### Recommended

*A Glossary of Literary Terms*. M. H. Abrams. Any edition

*Canterbury Tales: A Bantam Dual-Language Book*. Chaucer (author), Eds. Heatt & Heatt. (ISBN: 0553125117)

#### Course Requirements

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

### **English 302B, sec. 001**

**Fall 2017: M–W–F 11:00 – 11:50am**

**McEathron**

#### **COURSE DESCRIPTION:**

This course surveys the major works and developmental lines of British literature from the Romantic period (c. 1800) into the Twentieth Century, with a third of the course focused on each of the Romantic Era, the Victorian Period, and the post-1900 period. The course will work 1) to establish the basic elements of a literary history (chronology, developments in form and genre); 2) to introduce, and distinguish between, the methods and preoccupations of major writers; and 3) to improve skills in literary-critical writing, including argumentation, use of evidence, and development of thesis statements.

#### **COURSE REQUIREMENTS:**

Three 3–5 page papers; two exams

## **REQUIRED TEXTS:**

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

The Norton Anthology of English Literature  
Volume: F  
The Twentieth Century and After  
Ninth Edition, Paperback  
ISBN: 978-0-393-91254-8

## **ENGL 303** **David Anthony**

“What is an American?” This is the question posed by a Frenchman named Hector St. Jean de Crevecoeur in 1782, not long after America came into existence as a nation. In an attempt to answer this question, we’ll spend the semester reading a range of literary texts produced across a lengthy span of time, all of which have something to say about the uneven and often vexed notion of American national identity. Early tales of Indian captivity; sentimental stories about the post-revolutionary era; gothic stories about murder and the supernatural; tales of escaped slaves and slave revolt; post-WWII stories about travel to Mexico and alien encounter; tales of racial passing and immigration—these and other narratives will give us a chance to see American culture telling itself a story about itself. We’ll have to decide as a class what these stories mean, but count on texts in which passion and desire, as well as quests and adventure, play a large role.

You can also expect narratives in which abstract notions such as citizenship,

democracy, and state authority are both critiqued and affirmed for reading audiences. The one thing you shouldn't expect are tales with clear answers. American literature is notoriously ambiguous and open-ended. If this literature could speak in one voice, it would probably sound like the narrator of Walt Whitman's "Song of Myself"—whom many critics have interpreted as the voice of American democracy. "Do I contradict myself?" the narrator asks. "Very well then, I contradict myself. I am large, I contain multitudes."

**Texts for Purchase:**

Lauter, et al, Eds., *The Heath Anthology of American Literature: Early Nineteenth Century: 1800-1865, Vol. B*, [6<sup>th</sup> Edition—earlier editions are fine, but note that p. #'s will be off]

-Hannah Webster Foster, *The Coquette*, Oxford, 0195042395

-Cormac McCarthy, *All the Pretty Horses*, Vintage, 0679744398

-Nella Larsen, *Passing*, Penguin, 978-0142437278

-William, Faulkner, *As I Lay Dying*, Vintage, 978-0679732259

-Kurt Vonnegut, *Slaughterhouse-Five*, Dial Press, 978-0385333849

**ENGL. 307. FILM AS LITERARY ART: THE CINEMA OF HOWARD HAWKS.**  
Prof. Tony Williams

Though no Academy Award winner, Howard Hawks is one of the key figures of the Classical Hollywood Silent and Sound era who worked in every genre and collaborated with writers such as William Faulkner and befriended other literary talents such as Ernest Hemingway. This class will examine the development of his work from the early silent era to the late 50s in terms of his involvement with different genres and stars, many of whom gave their best performances in his films.

Films screened include THE DAWN PATROL (1930), SCARFACE (1932), BRINGING UP BABY (1938), ONLY ANGELS HAVE WINGS (1939), AIR FORCE (1943) TO HAVE AND HAVE NOT (1944), THE BIG SLEEP (1946), RED RIVER (1948), THE THING FROM ANOTHER WORLD (1951), MONKEY BUSINESS (1952), and RIO BRAVO (1959)

Required Texts: Timothy Corrigan, *A short Guide to Writing About Film* (RECENT EDITION)

1982)

Robin Wood, Howard Hawks. Recent edition.

Assignments: Four written papers, each 6 pages minimum).

**ENGL 351 Forms of Fiction: Writing Place**

**PREREQUISITES: ENGL 119**

**351 – 001**

**INSTRUCTOR: BLACKWOOD**

**COURSE DESCRIPTION**

Fiction writers often find themselves moved by the “intricate stew of truths and mirages” that rise out of their own native (or adopted) landscapes. William Faulkner, for instance, found an inexhaustible source for his fiction in his imaginary Mississippi county, Yoknapatapha, fertile ground for telling the only story he considered worth telling, the human heart in conflict with itself. Equally important--though less talked about--is the conflict embedded in the idea of place and the life lived there.

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? 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**

- 1) You will write and turn in a one-page **weekly précis** (shortened, focused essay) related to place and one of the works we’re reading. Using the particular topic you’ve investigated, you’ll participate in and, at times, lead discussions on the assigned work (you must lead at least one). As an example, you might examine James Still’s use of figurative language drawn from the natural world to develop tension in Ch. 2; mainly, the idea for a précis here is to narrow the focus to an element of craft or an aesthetic choice and show how it affects the reader, how does it help build this world in the

reader's head. Don't bite off huge chunks-- focus on sections and provide brief examples. [40% of grade]

- 2) We will complete and turn in **fiction exercises** loosely based on the fiction we're reading. We will occasionally workshop these narratives in class. [30%]
- 3) Final Portfolio: You will write a **one-page proposal** for an original place-based project in fiction in which you also reference the works we've read in class and how they influenced your approach to writing about place and character. The portfolio in support of the proposal will include **samples of REVISED creative work** that you imagine expanding. [30%]

### **REQUIRED TEXTS**

William Faulkner SELECTED STORIES

James Still RIVER OF EARTH

Junot Diaz' THE BRIEF WONDEROUS LIFE OF OSCAR WAO

Denis Johnson FISKADORO

Toni Morrison BELOVED

Professor Ryan Netzley

rnetzley@siu.edu

English 365.001

Fall 2017, MWF 1-1:50

# Shakespeare

## **Description**

How do Shakespeare's plays represent the relationship between violence, particularly state violence, and morality? How is the theater similar to surveillance, a mechanism for probing the interiority of characters like Hamlet? In what ways is such surveillance necessary to make persons free and autonomous? How do these plays and poems represent desire and exchange, in

both sexual and economic realms? This course serves as an introduction to Shakespeare's plays and poems, via three conceptual issues: 1) violence, justice, and morality; 2) surveillance and selfhood; 3) the relationship between desire and its exchangeable objects. The goal of this topical organization is to provide you with a host of different ways to engage and respond to this gargantuan entity, "Shakespeare." In this course, we'll examine the historical circumstances in which Shakespeare's plays appeared. More importantly, however, we will examine the literary and formal aspects of these plays and poems, how they work as aesthetic objects. In addition to providing an introductory survey of Shakespeare's work, the primary goal of this course is to make you a *sophisticated reader* of and a *critically engaged respondent* to Shakespeare. That means that we'll be examining *how* these plays mean and *how* they function, not just *what* they mean. Thus, we will focus considerable attention on how to write intelligently, seriously, and thoughtfully about Shakespeare.

### **Readings**

#### **Moral Violence**

*Titus Andronicus*

*Henry V*

#### **Theater's Surveillance**

*Hamlet*

*Measure for Measure*

#### **Desiring Exchange**

*The Merchant of Venice*

*As You Like It*

*Venus and Adonis*

Sonnets

### **Text**

Stephen Greenblatt, ed. *The Norton Shakespeare*. 3rd ed. New York: W.W. Norton, 2015.

ISBN: 978-0393249835.

**Available at Bookworm, 618 E. Walnut St., Carbondale, IL 62901**

**Rely on the University Bookstore at your peril**

### **Requirements**

Six analysis papers, two short-answer exams, two recitations of memorized passages.

## **English 365**

### **McGrath TTH 12:25-1:50**

One of the major themes in all of Shakespeare's work is sexual desire—its expression, contradictions, fluidity, and attempts to both police and repress it. As a way of analyzing this theme, this class investigates representations of lust, jealousy, incest, and sex in some of Shakespeare's most famous works: *The Rape of Lucrece*, *Love's Labor's Lost*, *Measure for Measure*, *Othello*, and *The Tempest*. In particular, we will examine the various sexualities encountered in these poems and plays, from the queer to the cloistered and everything in between (including queer cloisters). While the class will pay close attention to these examples of desire, we will also consider the place and meaning of more troubling elements within its sexual economy: rape, misogyny, sexual and domestic violence. In what ways might the seeming modernity of Shakespearean sexualities be complicated by giving place to these elements within it? Texts: Shakespeare: *Sonnets and Poems*; *Love's Labor's Lost*; *Measure for Measure*; *Othello*; *The Tempest*.

## **ENGL 381a**

### **Pinckney Benedict**

#### **ENGL 381A BEGINNING FICTION**

A **workshop** designed to equip students with the critical 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. Primarily, they will create new fiction and present it for class review, with the goal of becoming better readers, writers, and critics of fiction.

**PREREQUISITES: ENGL 119, ENG 381A**

**381B – 001**

**INSTRUCTOR: BLACKWOOD**

**COURSE DESCRIPTION**

A fiction writer’s skills and aesthetic are honed not only through practice but also through close reading of exceptional writing. To this end, this intermediate fiction writing class will function partly as a seminar in which we discuss how stories work (form) and dissect how fiction writers achieve certain effects to keep the reader turning the pages (craft). The other half of the class will function as a workshop: you will write short stories or self-contained novel excerpts, sometimes in response to prompts, sometimes in imitation of published pieces. And you will thoughtfully and constructively critique your classmates’ work, keeping in mind the fundamentals of craft.

**COURSE REQUIREMENTS**

This class will function as a writing community. To this end, everyone must attend and participate in the course discussions and workshops. You will develop a working vocabulary to discuss published stories and essays (the use of readers’ appetites for conflict, surprise, and resolution, for instance) to respond sensitively and constructively to your fellow students’ work. You will keep a writer’s journal (an indispensable tool) in which you will analyze fiction and nonfiction from a writer’s point of view, complete exercises, and construct drafts of essays, fictional scenes, and short stories. By the end of the course, you will have written and revised 3 full-length stories, and turned in a portfolio of representative work of: 14-20 pages of your best fiction. You will also demonstrate (in exercises and your typed comments on your classmates’ work) a growing understanding of the fiction craft fundamentals. You will also do a short presentation of some craft or aesthetic element from George Saunders’s work *10<sup>th</sup> of December*. At the end of the course, you will make an argument for your own grade, taking into account your progress and your contributions to the class as a whole—all of which I will consider in my evaluation of your performance in the class.

**REQUIRED TEXTS**

*Tenth of December* by George Saunders Random House Trade Paperbacks (January 7, 2014) **ISBN-10:** 0812984250

**English 382A Creative Writing: Beginning Poetry Professor Jordan**

English 382A is an introduction level poetry writing class. No previous poetry writing classes are required but a desire to improve is an absolute requirement. The class will

mostly focus on craft and technique. There will be lectures on various craft issues beginning with the most basic craft of image moving on to assonance and alliteration and metaphor then continuing to meter and forms. We will study the technique of several contemporary poets and adapt those techniques to our own writing. Students will be expected to read many contemporary poems, write poems for workshop and participate fully in class discussions including putting written comments on their fellow poet's poems submitted to workshop. You will write approximately five poems. Students will be required to attend at least one poetry reading preferably during the Devil's Kitchen Festival.

### **English 382B.1 Creative Writing: Intermediate Poetry**

#### **Professor Jordan**

English 382B is an intermediate level poetry writing class with the prerequisite of English 382A. This class is designed for students with some poetry writing experience who wish to generate new poems while furthering their knowledge of craft and poetic technique. The class will focus equally on studying the technique of several contemporary poets and adapting those techniques to your writing, writing and workshop of original poems, and learning and using poetic craft. Students will be expected to read many contemporary poems, write poems for workshop and participate fully in class discussions including putting written comments on their fellow poet's poems submitted to workshop and to submit a final revised portfolio of approximately 5 poems. There will be a lot of emphasis on the basic craft of writing a beautiful sentence as well as attention to the careful choice of words.

ENGL 392-1, Fall 2017

Professor McClure

## Technology and Technical Communication

### Texts (Required of All Students)

Anderson, Paul V. *Technical Communication: A Reader-Centered Approach*, 9th ed.

Wadsworth Cengage Learning, 2018. **ISBN-13: 978-1-305-66788-4**

Wolfe, Joanna. *Team Writing: A Guide to Working in Groups*. Bedford/St. Martin's, 2010. **ISBN-10: 0312565828**

**Description:** “Technology and Technical Communication” is a course designed to offer a practical, real world approach to writing. A tool for creating personal and organizational strategies for managing an increasingly complex workplace, writing is essential and central to career success in the 21<sup>st</sup> century. Among the strategies that will be addressed in ENGL 392 are: unpacking and demystifying the writing situation and task; unpacking writing processes; using computers to generate, revise, and edit writing as well as to conduct research; exploring the concept and the potential effectiveness of document design; and, using writing as a tool for managing daily work and enhancing group productivity. Combining product and process approaches, ENGL 392 will help students understand both the routine realities and the special sensitivities of the workplace and the writing that sustains it. Recognizing the role of electronic media as tools for both research and writing, ENGL 392 will meet in the Department of English’s computer classroom.

**Requirements:** Students will complete a variety of workplace writing tasks (e.g., correspondence, short reports, job application, oral presentations, long collaborative reports, electronic communications), the core of which will be revised for portfolio submission at the end of the semester. Midterm and final exams will consist of meta-analyses of student’s own writing processes and products.

**→ This writing course fulfills ENGL 391 requirement for Pre-Professional Majors. ←**

**English 393-001: British Mystery and Detective Fiction**

**Fall 2017, MW 3:00-4:15**

**Dr. McEathron**

This undergraduate seminar focuses on the British tradition of mystery and detective fiction, concentrating on the period that runs from the tradition's beginnings in the middle nineteenth-century until its so-called "Golden Age" in the 1920s and 1930s.

We will begin with a sampling of Victorian-era "Sensation" fiction, and then move to the turn-of-the-century period dominated by Arthur Conan Doyle, his fictional detective Sherlock Holmes, and Holmes's many followers. The second half of the course will feature several writers of the Golden Age, including Agatha Christie and Dorothy Sayers. Along the way we'll see the early development of some of the tradition's most notable sub-genres, including the so-called "locked room" mystery; the classic whodunit; and the tale of the "amiable amateur."

Our list of authors, not yet fixed in stone, will include some combination of the following: Wilkie Collins, Mary Elizabeth Braddon, Arthur Conan Doyle, Fergus Hume, R. Austin Freeman, Baroness Emmuska Orczy, Freeman Wills Crofts, Nicholas Blake, Agatha Christie, Margery Allingham, and Dorothy Sayers.

Because the course is an undergraduate seminar, enrollment is limited. Students will be responsible for independent research out of the classroom (probably including extensive work on the careers of individual authors); for in-class presentations; for regular short papers; and for a long final project.

Specific Texts and Editions TBA

### **ENGL 393-002—Undergraduate Seminar**

#### **Jane Elizabeth Dougherty, Professor**

"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 episodes of television shows. Students will be required to complete a semester-long research project consisting of multiple writing assignments.

#### **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.
- The Lost Boys.
- Buffy the Vampire Slayer.
- Angel.
- Blade.
- Twilight.
- True Blood.
- The Vampire Diaries.
- Let the Right One In.
- Near Dark.
- Cronos.
- A Girl Walks Home Alone at Night.
- Only Lovers Left Alive.

### ***English 413: Restoration and Early Eighteenth-Century British Literature***

SIUC, Fall 2017– TR 12:35-1:50

#### **Dr. Chandler**

The period from 1660-1750 was a great age of political satire (by Dryden, Swift, Pope, and others) – and also an era in which intensive personal reflection was carried out in fiction and poetry (by Bunyan, Leapor, Defoe, and others) for a paying public to read and emulate. At first, these tracks were perceived as separate. This course shows how they began to be perceived as converging. It's a good set of readings for today, as we ponder the impact our personal and creative development – what Voltaire, a satirist of this period, called “tending our gardens” – might have in the public sphere. Course format: lecture and discussion.

#### **REQUIRED TEXT**

*The Broadview Anthology of British Literature, Volume 3: The Restoration and the Eighteenth Century*, ed. Joseph Black et al. **Second Edition**. ISBN 978-1-55481-047-5, \$58.95

#### **ASSIGNMENTS**

Two critical papers (5-7 pages for undergraduates; 10-12 pages for graduate students); midterm and final; eight 1-page response papers.

**ENGLISH 452–001 NINETEENTH-CENTURY ENGLISH FICTION K. K. Collins**

**REQUIRED TEXTS**

Brontë. *Jane Eyre*. Ed. Stevie Davies. Penguin Classics. ISBN 9780141441146.  
Brontë. *Wuthering Heights*. Ed. Pauline Nestor. Penguin Classics. ISBN 9780141439556.  
Dickens. *Great Expectations*. Ed. Charlotte Mitchell. Penguin Classics. ISBN 9780141439563.  
Eliot. *The Mill on the Floss*. Ed. A. S. Byatt. Penguin Classics. ISBN 9780141439624.  
Hardy. *Far from the Madding Crowd*. Ed. Shannon Russell. Penguin Classics. ISBN 9780141439655.  
Thackeray. *Vanity Fair*. Ed. John Carey. Penguin Classics. ISBN 9780141439839.

These affordable Penguin Classics editions (\$7–\$10 list, new) have reliable texts and helpful scholarly annotations. They are required, in paperback form, for all students taking this course. E-books or other electronic versions are not allowed.

**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.

### **Engl. 455: Continental Fiction, Michael Humphries, Instructor**

This course serves as an introduction to novels that document social, cultural, and historical conflicts across a variety of literary schools (Existentialism, Impressionism, Modernism, Post-Modernism, etc.), and examines how an author, responding to specific historical, political, psychological, and ontological situations, invites the reader to reconsider his/her understanding of the world and the human subject. Readings include works by Franz Kafka, Albert Camus, Jean Paul Sartre, Milan Kundera, Charlotte Delbo and Umberto Eco.

Assignments for this course will include the following:

**Weekly 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 type-written page. These questions and assigned readings must be completed before the class period in which the material comes up for discussion.

**Major Research Paper:** Students are required to produce a research paper (approx. 10 to 15 typewritten pages using the Modern Language Association style as presented in the MLA Handbook) on a subject dealing specifically with texts or related materials covered in this course. Students are expected to conduct library research, using a minimum of five sources (i.e., books, chapters in books, and journal articles). **Note:** The five sources *must not* come from the Internet (with the exception of JSTOR and other similar resources), but are to be obtained from Morris Library and/or through interlibrary loan. You are also required to submit a thesis statement and outline of the research paper prior to the deadline for submitting the final draft of the research paper.

### **Required Texts**

Albert Camus. *The Fall*. Vintage.

Charlotte Delbo. *Auschwitz and After*. Yale UP.

Umberto Eco. *The Name of the Rose*. Harcourt.

Franz Kafka. *The Trial*. Tribeca Books

Milan Kundera. *The Unbearable Lightness of Being*. Harper.

Jean-Paul Sartre. *No Exit and Three Other Plays*. Vintage.

### **English 468-001: America Drama**

**Dr. Bogumil**

Tuesdays 4:00–6:30 Faner 2205

**Course Description:** Although the history of American drama dates from pre-Revolutionary days, recognition of American drama came after WWI with Eugene O’Neill, known as one of the most notable playwrights for the American stage. During the 1920s and 1930s, other prominent playwrights’ works appeared on the American stage: Maxwell Anderson, Elmer Rice, George S Kaufman and Moss Hart, Robert E. Sherwood, Lillian Hellman, Clifford Odets, Thornton Wilder, Langston Hughes, Lorraine Hansberry, and James Baldwin. Later, after WWII, playwrights such as Tennessee Williams, Arthur Miller and Edward Albee, like their predecessors, continued to address the social complexity of American life: its individualism, capitalism, regionalism, classism, racism, sexism, ageism and so forth. In this course, we will examine a selection of texts by those modern and contemporary American playwrights who employ the stage to give voice to these “political” issues from an “American” perspective.

#### **Course Requirements:**

10 analyses (three pages plus/ 15 pts. each/ total 150 points. At least two secondary sources are expected for undergrads and three or more for graduate students.

**Undergraduates:** One final paper, a modified version of an analysis, including at least five

secondary sources, eight pages minimum in length (100 points).

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

**Attendance:** One absence is permitted. Further absences require proper documentation. More than two absences will result in your grade being lowered.

**Assignments:** All readings, analyses, annotated bibliographies and papers must be completed by the designated due dates. Please check D2L for additional material on plays. If you are absent, have someone place the assignment under my door or turn it into the English office. No late work is accepted, and will be given a “0.” Computer problems are not an acceptable reason for late work. You may email your work, but a hard copy must be given to me. Class participation is encouraged!

#### **REQUIRED TEXTS**

Arthur Miller, *A View from the Bridge* Dramatists Play Service ISBN 9780822220008

Tennessee Williams, *The Glass Menagerie* Samuel French ISBN 9780822212096  
Edward Albee, *Three Tall Women* Dramatists Play Service ISBN 978-0822214205  
August Wilson, *Two Trains Running* Samuel French ISBN 9780573704765  
Lynn Nottage, *By the Way, Meet Vera Black* Theatre Communications Group ISBN 978-1559364423  
Tracy Letts, *Superior Donuts* Dramatists Play Service ISBN 978-0822224365  
Donald Margulies, *Time Stands Still* Dramatists Play Service ISBN 978-0822225065  
David Lindsay Aباire, *Good People* Dramatists Play Service ISBN 978-0822225492  
David Henry Hwang, *Chinglish* Dramatists Play Service ISBN 978-0822225959  
Stephen Karam, *The Humans* Dramatists Play Service ISBN 9780822235279

**English 485A—Fall 2017**  
**Ronda Dively, Instructor**

This course is intended to prepare aspiring high school instructors for addressing the unique challenges of teaching and assessing expository writing (including usage, punctuation, and mechanics) at the secondary level. More specifically—with attention to the ELA Common Core standards—students in English 485A will explore pedagogical theory and practical strategies relevant to engaging adolescents in the study and production of non-fiction genres typically encountered in college and the workplace. Course work will include a unit plan, a micro-teaching exercise, a group project, and a portfolio of formal and informal writing exercises.

**English 492B: Advanced Poetry Workshop (3 Credits)**  
**INSTRUCTOR: Joseph**

**COURSE DESCRIPTION:**

This course is intended for students who possess a deep engagement in poetry, poetics, and contemporary poetry. It is intended for students who will continue to view writing poetry as an endeavor to pursue long after this particular course is completed.

**COURSE REQUIREMENTS:**

\*\*A final portfolio of 10 poems, submitted to the instructor, in their most polished and revised versions. (50 percent of your grade).

\*\*An oral report on a contemporary living poet (born 1950 or later, approved by the instructor). This oral report will be accompanied by a written project to demonstrate deep engagement on the student's part with the selected poet. (25 percent of grade)

\*\*Active, ongoing commitment to class participation. This class will depend heavily on student input, whether we are discussing poems from our selected texts or are examining work submitted for class discussion. In order for us to have a productive class experience, attendance is mandatory. Included in class participation is a final public reading at which each student in class will read from his or her work. (25 percent of grade).

**REQUIRED TEXTS:**

*Ordinary Genius: A Guide for the Poet Within*, Kim Addonizio (W.W. Norton)

**ISBN-10:** 0393334163 **ISBN-13:** 978-0393334166

*All the Wasted Beauty of the World*, Richard Newman(Able Muse Press)

**ISBN-13:** 978-1927409312 **ISBN-10:** 1927409314

*The Children's War*, Shaindel Beers (Salt Publishing)

**ISBN-10:** 1844719308 **ISBN-13:** 978-1844719303

*Turn*, Wendy Chin-Tanner (Sibling Rivarly Press)

**ISBN-10:** 1937420604 **ISBN-13:** 978-1937420604