

# SIU-C DEPARTMENT OF ENGLISH COURSE DESCRIPTIONS & REQUIRED TEXTBOOKS

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**This document contains information submitted by the teaching faculty of the Department of English, SIUC, to inform students about courses being offered.**

The English Department Writing Centers (located in Morris Library Room 236 and Trueblood Hall Learning Resource Center) provide resources for all SIUC students who want to improve their ability as writers. Appointments can be made two days in advance for either a single appointment or a weekly appointment throughout the semester. There is no charge for appointments. Graduate and undergraduate students trained in effective one-to-one teaching strategies staff both centers. For more information, go to [www.write.siu.edu](http://www.write.siu.edu) or contact: Dr. Jane Cogie, Writing Center Director, Faner 2283, (618) 453-6846 or 453-1231.

*For explicit information on prerequisites, students should consult the Undergraduate Catalog. For further information about course offerings, please contact the Department of English.*

**ENGL 206A LITERATURE AMONG THE ARTS (3 CR)**

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

**206A – 001 INSTRUCTOR: BRUNNER**

**Note: Some of the material in this course presents images and language expressly designed to be very controversial; please understand this before you decide to enter this course**

This course is an introduction to “sequential art” produced between the 1930s and the present, with an emphasis on graphic novels that have achieved the same recognition as high-art productions, commercial comic books generally in the superhero vein, and examples of “comix” that deliberately stretch the definition of the genre. This material is presented in a classroom setting that includes occasional background lectures on production and theory, in-class writing exercises designed to allow feedback from the class, and discussion periods in which the class is asked to evaluate works. There will be a number of short papers, group presentation projects, a mid-term, brief exercises that will be written in class, and a final exam.

The course is organized in three blocks. In the first, we’ll look at the two-volume collection from the 1980s by Art Spiegelmann, *MAUS*, that brought serious attention to the comics form by presenting a story whose deadly seriousness – the suffering of the powerless in Nazi concentration camps – is a central tragedy of the twentieth century. We’ll also examine the cartoonists whose work influenced Spiegelmann, including Carl Barks and Robert Crumb.

In the second block, we’ll take up the matter of commercially successful superhero comics, centering on two breakthrough collections (also from the 1980s) that expanded the form’s

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possibilities: Frank Miller's *The Dark Knight Returns*, which depicts a vigilante Batman with a female Robin confronting a host of new and familiar foes, such as Two-Face and The Joker, and Alan Moore's *Watchmen*, which explores the superhero group during a time when all vigilante activities have been prohibited by law. We'll also examine early narratives featuring origin and early stories of Batman and Superman in the 1930s, as well as later episodes of Spiderman and Green Lantern from the 1970s, when the superhero begins to be reconsidered from various perspectives.

Finally, in a third block, we'll take up examples of "graphic novels" that center on ordinary locations and deal with non-superheroic characters struggling with everyday problems. These works by artists who are also writers have all received acclaim not just from fans but scholars of media studies and visual culture, and if they tell stories that we can identify with, they also show us events in ways that are visually complex, emotionally startling, and unquestionably innovative: Jaime Hernandez's *The Death of Speedy*, Daniel Clowes's *Ghost World*, Chris Ware's *Jimmy Corrigan: The Smartest Kid on Earth*, and Alison Bechdel's *Fun Home*. We'll also consider, briefly, other work by these artist-writers. The final exam will be centered on examples of recent work by artist-writers whose careers are still under way.

- Art Spiegelman, *MAUS: A Survivor's Tale*
- Frank Miller, *The Dark Knight Returns*
- Alan Moore, *Watchmen*
- Jaime Hernandez, *The Death of Speedy*
- Daniel Clowes, *Ghost World*
- Chris Ware, *Jimmy Corrigan, The Smartest Kid on Earth*
- Alison Bechtel, *Fun Home: A Family Tragicomi*

## REQUIRED TEXTS

MAUS volume 1: My Father Bleeds History

Art Spiegelmann

Pantheon

978-0590469012

MAUS volume 2: And Here my Troubles Began

Art Spiegelmann

Pantheon

978-0679729778

Batman: The Dark Knight Returns

Frank Miller

DC Comics

978-1563893421

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Watchmen  
Alan Moore and Dave Gibbons  
DC Comics  
978-0930289232

Ghost World  
Daniel Clowes  
Fantagraphics  
978-1560974277

Jimmy Corrigan, the Smartest Kid on Earth  
Chris Ware  
Pantheon  
78-1560974277

Fun Home  
Alison Bechdel  
Pantheon  
978-0618871711

Cancer Vixen  
Marisa Acocella Marchetto  
Pantheon  
978-0375714740

Safe Area Gorazde  
Joe Sacco  
Fantagraphics  
978-1560974703

**ENGL 300 INTRODUCTION TO LANGUAGE ANALYSIS (3 CR)**

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

**300 – 001 and 002 INSTRUCTOR: Voss**

**COURSE DESCRIPTION**

General grammar courses, with components especially designed for future journalists and English teachers, deal with the nature of language and linguistic inquiry.

**REQUIRED TEXTS**

Florey, K. B.(2006). *Sister Bernadette's Barking Dog*. The quirky history and lost art of

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diagramming sentences. Orlando, Austin, New York, San Diego, London: A Harvest Book; Harcourt, Inc. ISBN 9780156034432

Additional readings will be distributed in class or made available through email.

**ENGL 301 INTRODUCTION TO LITERARY ANALYSIS (3 CR)**

**PREREQUISITES: Engl 102 or Engl 120 or equivalent. Restricted to English majors and minors and Elementary Education majors.**

**301 – 001 INSTRUCTOR: Wiley**

**COURSE DESCRIPTION**

This course is designed to introduce English majors to the basics of the discipline. The class will cover the major genres of English literature, fundamental literary terminology, and the rudiments of literary theory.

**COURSE REQUIREMENTS**

Students will write five essays, including a final research paper in MLA style.

**REQUIRED TEXTS**

John G. Neilhardt, *Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux*. New York: State University of New York Press, 2008. ISBN-10: 1438425406 ISBN-13: 978-1438425405

Gabriel García Márquez, *One Hundred Years of Solitude*. Harper Perennial Modern Classics, 2006. ISBN-10: 006112009X ISBN-13: 978-0061120091

Donald E. Hall, *Literary and Cultural Theory: From Basic Principles to Advanced Applications*. Boston: Houghton Mifflin Company, 2001. ISBN-10: 0395929199 ISBN-13: 978-0395929193

Sharon Hamilton. *Essential Literary Terms: A Brief Norton Guide with Exercises*. W.W. Norton, 2006. ISBN-10: 0393928373 ISBN-13: 978-0393928372

Tennessee William, *A Streetcar Named Desire*. Penguin Books, 2009. ISBN-10: 0141190272 ISBN-13: 978-0141190273

Wendy Doniger, ed. *The Rig Veda*. Penguin Books, 2005. ISBN-10: 0140449892 ISBN-13: 978-0140449891

**ENGL 301 INTRODUCTION TO LITERARY ANALYSIS (3 CR)**

**PREREQUISITES: Engl 102 or Engl 120 or equivalent. Restricted to English majors and minors and Elementary Education majors.**

**301 – 002 INSTRUCTOR: Dougherty**

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**COURSE DESCRIPTION**

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

**COURSE REQUIREMENTS**

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

**REQUIRED TEXTS**

Russell Banks, *Rule of the Bone*.

Harper Perennial, reprint ed.

ISBN: 0060927240

William Blake, *Songs of Innocence and Experience*.

Tate Publishing, Facsimile ed. 2007

ISBN: 1854377299

Olaudah Equiano, *The Interesting Narrative and Other Writings*, edited by Vincent Carretta.

Penguin Classics, revised ed. 2003

ISBN: 0142437166

Nealon and Giroux, *The Theory Toolbox*.

Rowman and Littlefield, 2<sup>nd</sup> edition 2011

ISBN: 0742570509

Leslie Marmon Silko, *Ceremony*.

Penguin Classics Deluxe Edition

Anniversary Edition, 2006

Penguin

ISBN: 0143104918

*MLA Handbook for Writers of Research Papers*.

Seventh Edition

ISBN: 1603290249

**ENGL 302A EARLY BRITISH LITERARY HISTORY (3 CR)**

**PREREQUISITES: Engl 102 or Engl 120 or equivalent.**

**302A – 001**

**INSTRUCTOR: Chandler**

**COURSE DESCRIPTION**

A survey covering the fifth through the seventeenth centuries, 302A examines the Medieval and Renaissance periods of British literary history. Through lecture and discussion, the course introduces representative writers and key developments of these two eras. This is an exciting course because it covers the three giants of English literature – Chaucer, Shakespeare, and

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Milton – while also allowing us to explore works that don't have as much star power (including some written over several decades, by people whose names we don't know), but that have survived because they are beautiful and express powerful ideas.

## COURSE REQUIREMENTS

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

## REQUIRED TEXTS

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

Volume A, *The Middle Ages*

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

## ENGL 302A EARLY BRITISH LITERARY HISTORY (3 CR)

**PREREQUISITES: Engl 102 or Engl 120 or equivalent.**

**302A – 002                    INSTRUCTOR: Netzley**

## COURSE DESCRIPTION

### TOPIC: *BEOWULF* TO THE CIVIL WAR

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

## READINGS

### Epic Evil

*Beowulf*

Christopher Marlowe, *Doctor Faustus*

John Milton, *Paradise Lost*

### Satire and the Social

*Sir Gawain and the Green Knight*

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Geoffrey Chaucer, *The Canterbury Tales*  
Thomas More, *Utopia*  
Ben Jonson, *Volpone*

**Lyric Love, Desire, and Faith**

Philip Sidney, *Astrophil and Stella*  
Mary Wroth, *Pamphilia to Amphilanthus*  
Robert Herrick, *Hesperides*  
John Donne, *Songs and Sonnets/Divine Poems*  
Julian of Norwich, *A Book of Showings*  
Margery Kempe, *The Book of Margery Kempe*  
Thomas Carew, *Poems*  
Aemilia Lanyer's and Ben Jonson's country-house poems  
George Herbert, *The Temple*  
Richard Crashaw, *Carmen Deo Nostro*

**REQUIREMENTS**

Six short analysis papers, one major paper, and one comprehensive final examination.

**REQUIRED TEXTS**

*The Norton Anthology of English Literature*, gen. ed. Stephen Greenblatt, 8<sup>th</sup> ed., Vol. A: The Middle Ages and Vol. B: The Sixteenth Century and the Early Seventeenth Century (W.W. Norton & Company, 2005)

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

**PREREQUISITES: Engl 102 or Engl 120 or equivalent.**

**302B – 001 INSTRUCTOR: Boulukos**

**COURSE DESCRIPTION**

The primary goal of this course will be to give students a clear sense of the history of British literature from the Restoration of the Monarchy (1660) to the end of the Victorian era and the nineteenth century (1900). We will also develop students' analytical skills and give an introduction to English as a discipline by foregrounding interpretive strategies. In particular, we will place an emphasis on close reading as a basis on which to build interpretive arguments, and on "cultural studies" as a method for drawing attention to ways that literature functions in culture.

**COURSE REQUIREMENTS**

3 exams; 5 prep papers (2-3pp); 1 long paper (6pp).

**REQUIRED TEXTS**

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*The Norton Anthology of English Literature* (8th Edition)  
Vol c: The Restoration and Eighteenth Century  
Vol d: The Romantic Period  
Vol e: The Victorian Age

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

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

**PREREQUISITES: Engl 102 or Engl 120 or equivalent.**

**302B – 002 INSTRUCTOR: McEathron**

**COURSE DESCRIPTION**

The primary goal of this course will be to give students a clear sense of the history of British literature from the Restoration of the Monarchy (1660) to the end of the Victorian era and the nineteenth century (1900). We will also develop students' analytical skills and give an introduction to English as a discipline by foregrounding interpretive strategies. In particular, we will place an emphasis on close reading as a basis on which to build interpretive arguments, and on "cultural studies" as a method for drawing attention to ways that literature functions in culture.

**ENGL 303 LITERARY HISTORY OF THE UNITED STATES BEFORE 1900 (3 CR)**

**PREREQUISITES: Engl 102 or Engl 120 or equivalent.**

**303 – 001 INSTRUCTOR: Shapiro**

**COURSE DESCRIPTION**

**TOPIC:** A survey of American literature from its beginnings to 1900.

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 U.S. marks the beginning of a new epoch in world history because American democracy augurs an "equality" that is "perfect" and "universal." A broad survey of American literature to 1900, this course 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 those hard facts of American history—warfare with Natives, racial slavery and its legacies, industrialism and class division, and gender inequality—which would seem to controvert the utopian notion of America as committed to an "equality" that is "perfect" and

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“universal.” Students will engage with a wide variety of authors and genres: starting with European narratives about the New World, we will examine the prose and poetry of Puritan New England, the political writings of the Founder Fathers, the outpouring of literary classics—of essays, short stories, autobiographies, novels, and poems—in the 1850s during the so-called American Renaissance, and finally a series of texts that respond to modernization in the post-Civil War U.S. This course ultimately aims to equip students with an understanding of how the very ideas of “America” and “American” were articulated and disputed in imaginative writing from the sixteenth century to the dawn of modernity.

## COURSE REQUIREMENTS

5 short papers (each 1 page, single-spaced); mid-term exam; comprehensive final exam.

## REQUIRED TEXTS

Norton Anthology of American Literature (8th Ed.), Vols. A & B  
Mark Twain, *The Adventures of Huckleberry Finn* (Penguin)  
Kate Chopin, *The Awakening and Other Stories* (Dover).

## ENGL 303 LITERARY HISTORY OF THE UNITED STATES BEFORE 1900 (3 CR)

**PREREQUISITES: Engl 102 or Engl 120 or equivalent.**

**303 – 002**

**INSTRUCTOR: Anthony**

## COURSE DESCRIPTION

**TOPIC: “Survey of Early American Literature”**

A broad survey of early American literature, starting with the period of exploration and settlement, and extending through the Civil War, to the end of the nineteenth century. Students will examine a wide variety of formats (e.g. the novel, short story, the essay, poetry, etc.) and a variety of issues, from slavery and gender issues to broader concerns about citizenship.

## COURSE REQUIREMENTS

Short response papers; midterm exam; final exam.

## REQUIRED TEXTS

Lauter, et al, Eds., *The Heath Anthology of American Literature: Early Nineteenth Century: 1800-1865, Vol. B*, 0547204191

Hannah Webster Foster, *The Coquette*, Oxford UP, 0-19-504239-5

Nathaniel Hawthorne, *The Scarlet Letter*, Penguin Classics, 0-14-039019-7

Edgar Allan Poe, *The Fall of the House of Usher and other Writings*, Penguin Classics, 0-14-143981-5

Harriet Jacobs, *Incidents in the Life of a Slave Girl*, Harvard UP, 0-674-44746-8

Mark Twain, *Pudd'nhead Wilson*, Penguin Classics, 0-14-043040-7

Theodore Drieser, *Sister Carrie*, Oxford World's Classics 0199539081

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**ENGL 305 LITERARY HISTORY OF BRITAIN & THE UNITED STATES 1900- PRESENT (3 CR)**

**PREREQUISITES:** Engl 102 or Engl 120 or equivalent.

**305 – 001 INSTRUCTOR: Molino**

**COURSE DESCRIPTION**

**TOPIC:** Twentieth Century British and American Literary History

**COURSE REQUIREMENTS**

Attendance, short (2-3 page) analysis essays on various assigned texts, and three or four examinations.

**REQUIRED TEXTS**

Candace Ward, ed. *World War One British Poets* (Dover 0486295680)  
T.S. Eliot, *The Waste Land, Purfrock and Other Poems* (Dover 0486400611)  
W.B. Yeats, “*Easter, 1916*” and *Other Poems* (Dover 0486297713)  
F. Scott Fitzgerald, *The Great Gatsby* (Scribner 0743273567)  
Virginia Woolf, *To the Lighthouse*, (Harvest Books 0156907399)  
August Wilson, *Fences* (Samuel French 0573619050)  
Frank Chin, *Donald Duk* (Coffee House Press 0918273838)  
Seamus Heaney, *Opened Ground: Selected Poems, 1966-1996* (Farrar, Straus and Giroux 0374526788)  
Zadie Smith, *White Teeth* (Vintage 0375703861)

**ENGL 307 FILM AS LITERARY ART (3 CR)**

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

**307 – 001 INSTRUCTOR: Williams**

**COURSE DESCRIPTION**

**TOPIC:** THE CINEMA OF SAMUEL FULLER

In Jean-Luc Godard’s *Pierrot le Fou*, Ferdinand (Jean-Paul Belmondo) stands near to an American director in France to make a film version of Baudelaire’s *Fleurs du Mal*. Portraying himself, Samuel Fuller (1912-1997) provides a definition of cinema. “Film is like a battleground. Love. Hate. Action. Violence. Death. In one word...Emotion.” This semester’s topic aims to examine the works of a director highly esteemed by the French New Wave but marginalized in America and regarded a slittle more than a B’ movie director. However, an examination of Fuller’s works reveals a highly personal vision of emotional depiction very near to the idea of cinema itself. It is not surprising that his films gained greater recognition in France at the time of their release by a critical culture understanding the role of the visual in cinema rather than literary techniques. Fuller began his career as a journalist and his

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films exhibit much of the raw style of that medium that parallel recent critical explorations of such connections as in *Hearst over Hollywood* (2002) by Louis Pizzitola. Following his World War Two service, Fuller began to direct films in several Hollywood genres as well as working in European cinema as actor and director towards the end of his career.

The class will examine and screen Fuller films such as *I Shot Jesse James* (1948), *The Steel Helmet* (1950), *Fixed Bayonets* (1951), *Park Row* (1952), *Pickup on South Street* (1952), *House of Bamboo* (1955), *Run of the Arrow* (1956), *Forty Guns* (1957), *Verboten* (1958), *The Crimson Kimono* (1959), *Underworld USA* (1960), *Shock Corridor* (1963), *The Naked Kiss* (1963), *The Big Red One* (1980), and *White Dog* (1982).

## COURSE REQUIREMENTS

Four essay questions - minimum length 6 full pages.

## REQUIRED TEXT

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

**ENGL 352 FORMS OF POETRY (3 CR)**

**PREREQUISITES: Engl 382A or consent of instructor.**

**352 – 001 INSTRUCTOR: Joseph**

## COURSE DESCRIPTION

In this class we will study formal poetic techniques in order to learn basic principles that poets use to create poetry. We will practice those techniques in a series of exercises that will allow us to explore different forms of poetry from English, Italian, French, African-American, Asian and Arabic traditions. This class will give you a basic understanding of poetic form, which you can draw upon as you continue to write poetry.

## CLASS REQUIREMENTS

A portfolio of poems, written over the course of the semester, (and in the following forms: blank verse, Italian sonnet, English sonnet, villanelle or tercanelle, sestina, rondeau (or equivalent), pantoum, ghazal, blues poem, syllabic poem or cinquain, free verse or prose poem, occasional verse (or equivalent), memorization and public recitation of a poem before the class, a two to three page paper on the poem you recited (due with portfolio), two quizzes, class participation.

## REQUIRED TEXTS

*The Making of a Poem*, Strand/Boland (Norton)

*The Poetry Dictionary*, second edition, John Drury (Writer's Digest Books) Merriam-Webster rhyming dictionary

**ENGL 365 SHAKESPEARE (3 CR)**

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

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**365 – 001, 002, 003 INSTRUCTOR: Collins**

**COURSE DESCRIPTION**

Lectures and discussion sections. This semester we will be reading six plays: *Othello*, *Hamlet*, *Henry V*, *The Merchant of Venice*, *Twelfth Night*, and *The Tempest*. Students are required to obtain individual copies of these plays in the inexpensive Signet Classic paperback edition. We will work on strategies for reading Shakespeare's dramatic verse with understanding, and explore his mastery of character and conflict from several perspectives, including social position, gender, ambition, kinship, friendship, and love.

**COURSE REQUIREMENTS**

Timely and careful reading of the plays themselves, including assigned supplementary material and criticism from the required Signet Classic editions; regular attendance at lectures and active participation in discussion sections; reading quizzes on each play; criticism responses on each play; three critical papers (1,500 words each); and a final examination. English 365 satisfies the Writing-Across-the-Curriculum requirement.

**REQUIRED TEXTS**

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

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

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

**381A – 001 & 002 INSTRUCTOR: Skaggs**

**COURSE DESCRIPTION**

This course requires reading and responding to literature with careful attention focused on craft, language, and form. Students will study established writers and complete daily writing exercises to strengthen their abilities within specific elements of the craft of fiction (character, plot, point of view, summary and scene, setting, dialogue).

**COURSE REQUIREMENTS**

Students will be required to write one complete fifteen-page short story with its revision as well as participate in a workshop, critiquing each other's work.

**REQUIRED TEXTS**

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*Behind the Short Story: From First to Final Draft*  
Ryan G. Van Cleave and Todd James Pierce, editors  
Pearson Longman Publishers, 2007  
ISBN: 0-321-11724-7 Paperback

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

**PREREQUISITES: Engl 351, 381A or consent of instructor.**

**381B – 001 INSTRUCTOR: Skaggs**

**COURSE DESCRIPTION**

Intermediate fiction continues the development of the art and craft of fiction writing, concentrating on attention to language and the forms of contemporary and classic short stories. Intermediate fiction is intended for students with prior background and familiarity with the elements of fiction, although we will cover these matters on a more sophisticated level. Students will also write two, original short stories.

**REQUIRED TEXTS**

*The Tie That Binds* by Kent Haruf  
Publisher: Vintage Books, New York, 1984.  
ISBN: 0-375-72438-9 Paperback  
*Plainsong* by Kent Haruf  
Publisher: Vintage Books, New York  
ISBN: 0-375-70585-6 Paperback

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

**PREREQUISITES: Engl 351, 381A or consent of instructor.**

**381B – 001 INSTRUCTOR: Benedict**

**COURSE DESCRIPTION**

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

**ENGL 382A CREATIVE WRITING: BEGINNING POETRY (3 CR)**

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

**382A – 001 INSTRUCTOR: Jordan**

**COURSE DESCRIPTION**

This is an introduction level poetry writing class. No previous poetry writing classes are

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required but a willingness to learn and a desire to improve are absolute requirements. 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.

First let me say what this class is NOT: It is not slam poetry. It is not performance poetry. It is not Def Poetry Jam. There is a class entitled The Performance of Poetry taught through the Communications Dept. If you wish to perform poetry, then that is the class for you. It is also not a class in which you get to use excuses such as “That’s how I felt” or “Poetry is a matter of taste” or “Being creative means doing what I want” or “But it really happened that way” The reader doesn’t care what the writer feels. What is important is how the writer made the reader feel and the writer does that using elements of craft. This is a class in which you will be given the basics of how to write in all genres *effectively* using craft, the agreed upon techniques of all good writing.

Rhyming poetry is not allowed. You will be taught elements of music such as assonance, alliteration, internal rhyme, and what is called off rhyme or near rhyme or slant rhyme but exact rhyme at the end of the line is not allowed.

This is not a class in which you get to argue with me about the techniques of craft. I am a professional, experienced writer with two advanced degrees in creative writing—one in poetry and one in fiction—as well as published books. I am an expert in the field. While I recognize that taste (the poems you personally like) is subjective, the techniques of craft are objective just as basic math is objective. In this class, we will learn those techniques of craft just as an artist learns the techniques of dabbing and scumbling and various brush strokes. What you choose to do with those techniques outside of the class is up to you.

It is also not a class in which you get to complain about the reading choices. The reading assignments are chosen to illustrate elements of craft and to teach you craft. Neither your nor my personal taste in poetry is relevant. You don’t get to choose the reading list in other literature classes so why should the Poetry class be any different?

It is not a class in which you get to not do the reading. I have devised ways to make you do the reading. If you don’t like reading, I highly recommend that you don’t take any English/Literature classes.

It is not a class in which you will receive an easy A. This class is taught as a contemporary literature class in which we will not analyze what is happening in the poem but will study the elements which make the poem a well-crafted piece of art, elements which you are then expected to use in your own poems. It may be poetry class but it is still a 300 level University class and is taught as such. Attending class and completing all assignments will not guarantee you an A. You must show effort, excellence, and most importantly improvement.

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It is not a class in which you get to throw down easy abstractions and expect that to be accepted as poetry. Abstractions such as: I love. I felt sad. I was angry. I was disappointed. I was confused. will not be accepted. The elements of writing good poetry are the same as the elements of writing good essays, nonfiction, and fiction. That includes replacing abstraction with concrete image.

While not everyone taking the class wishes to continue in writing or wishes to enter a graduate program in writing, the class is geared toward those students who do wish to obtain MFA's in creative writing and who do wish to publish. With that in mind, the class will focus on the elements of craft which result in publishable writing, writing which works on the page, not performance or slam or Def Poetry Jam, which a lot like songs, must be performed to really be appreciated.

Elementary School Education Majors: There is nothing in this course to help you teach elementary school students. This is an adult class taught to adults about how to write for other adults. You are welcome in this class if you are here to improve your own writing. But if you are hoping to glean something for an elementary school poetry course, I recommend that you use the MANY internet sites on this subject.

This class always fills quickly. If you do not manage to add in, you must come to the first class if you wish to add in.

Pay close attention: If you have managed to register but **do not** come to the first class, you **will lose** your position in the class to someone wishing to add in. If this were a job, then you would be expected to come to your first scheduled day of work. Why should a University class be any different?

## COURSE REQUIREMENTS

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 six poems. Your poems may or may not be workshopped. Students will also be required to present a short (10 minutes) oral report on a book of poetry and to attend at least one poetry reading. Your poems will be based on assignments. To see the assignments you can go to the following web site:

<http://mypage.siu.edu/puglove/poetry.htm>

## REQUIRED TEXTS

Barker, Brian	<i>The Animal Gospels</i>	1 932 19527 0	Tupelo Press
Kimbrell, James	<i>The Gatehouse Heaven: Poems</i>	1 889 33014 0	Sarabande Books
Forche, Carolyn	<i>The Country Between Us</i>	0 060 90926 9	Harper Perennial
Dove, Rita	<i>Thomas and Beulah</i>	9870887480215	Carnegie Mellon Univ

ENGL 382B CREATIVE WRITING: INTERMEDIATE POETRY (3 CR)

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**PREREQUISITES:** Engl 382A and Engl 351

**382B – 001            INSTRUCTOR: Skaggs**

**COURSE DESCRIPTION**

This course is designed for those who have poetry-writing experience. Assigned writing exercises will help nurture your creativity and develop the skills every competent writer must have, including work with images, simile and metaphor, breaking the line, meter, rhyme, and form. From the authors of *The Poet's Companion: a Guide to the Pleasures of Writing Poetry* by Kim Addonizio and Dorianne Laux, the required book, both craft and process are the focus. Writing exercises will lead you to new knowledge and develop your imagination.

**COURSE REQUIREMENTS**

Twenty to twenty-five original poems are required, as well as a workshop component that includes writing critiques for student work.

**REQUIRED TEXTS**

*The Poet's Companion: A Guide to the Pleasures of Writing Poetry*  
W.W. Norton & Company, New York, 1997.  
ISBN: 978-0-393-31654-4

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ENGL 401 MODERN ENGLISH GRAMMERS (3 CR)

401 INSTRUCTOR: McClure

## COURSE DESCRIPTION

Language includes and excludes; it privileges and debases; it permits and prevents. The childhood jingle, “Sticks and stones may break my bones, but names can never hurt me” is a lie. Words can kill and words can justify (that) killing. Language does not have power; it is power. The only way for you to survive is to understand how language works, for you to own that power. The only way for the world to survive is for us to learn to use that power judiciously.

ENGL 401 (Modern English Grammars) is more than an historical study of previously identified, purposefully discrete grammars. In this course, we will begin to uncover how language shapes our perceptions of ourselves and the cultures that define us. In the most general sense, a grammar is a set of relational principles that direct the living process of the mind making connections. With that in mind, this course explores modern attempts to articulate grammars that can account for the dynamics of texts and the production of meaning. Course participants, therefore, survey the discipline of linguistics as it relates to literacy and English studies. Among the topics we'll cover are these: prescriptive vs. descriptive grammar, linguistics and grammar, the “ebonics” controversy, the “English only” debates, and grammar and gender. We'll also consider options for teaching grammar and ways in which the study of grammar can enhance the reading of any text. The knowledge gained from this survey provides students in English with an extensive linguistic background for graduate study in composition, literacy, literature, and rhetoric.

## COURSE REQUIREMENTS

- Daily/journal exercises and assignments
- Major paper assignment (longer for graduate students)
- Group project (oral and written)
- Midterm
- Final Examination

For additional information, email the professor at [drljm1@frontier.com](mailto:drljm1@frontier.com) or [lisam@siu.edu](mailto:lisam@siu.edu)

## REQUIRED TEXTS

Donnelly. *Linguistics for Writers*. SUNY P, 1994).

Lakoff & Johnson. *Metaphors We Live By*, 2<sup>nd</sup> ed. (U of Chicago P, 2003).

Parker & Riley. *Grammar for Grammarians*. (Parlay Press, 2005).

Vygotsky. *Thought and Language*. Rev. ed. (MIT P, 1980). [**not required for undergraduates**]

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**Group Books (Only one book required of each student)**

Each student (or pair of students) will select from an approved list of books on grammar and/or style; then, he, she, or they will review the book from multiple points of view (for example, teacher, student, writer, editor).

**ENGL 405 MIDDLE ENGLISH LITERATURE: CHAUCER (3 CR)**

**405 – 001 INSTRUCTOR: Wiley**

**COURSE DESCRIPTION**

This course comprises an introduction to Middle English through a close study of the prose and poetry of Geoffrey Chaucer. Special attention will be given to Middle English grammar and pronunciation, Chaucer's biography and major works, as well as fourteenth-century English history and culture. No prior knowledge of Middle English is required.

**REQUIRED TEXTS**

Larry Benson et al. *The Riverside Chaucer*. 3rd edition with a new foreword by Christopher Cannon. Oxford University Press, 2008. ISBN-10: 0199552096 ISBN-13: 978-0199552092

**ENGL 422 VICTORIAN POETRY (3 CR)**

**422 – 001 INSTRUCTOR: Collins**

**COURSE DESCRIPTION**

Lecture and discussion. This course features close readings of selected works of a broad range of Victorian poets: Alfred Tennyson, Robert Browning, Elizabeth Barrett Browning, Matthew Arnold, Dante Gabriel Rossetti, Christina Rossetti, Edward FitzGerald, Algernon Swinburne, William Morris, Thomas Hardy, and Gerard Manley Hopkins. We will also consider some of the visual art and design important to these poets, including Pre-Raphaelite and other Victorian paintings, Neo-Gothic architecture, and creations of the Aesthetic movement. Our focus will be upon the Victorians' experiments in poetic form and their views of the roles of poets and poetry in an age of profound social, technological, and scientific change.

**COURSE REQUIREMENTS**

Timely and careful reading of the poetry, including any assigned supplementary material; regular attendance and active participation in class discussion; occasional in-class writing and criticism responses; midterm and final examinations; and papers as follows: for undergraduates, three critical papers (1,000 words each); for graduate students, two critical papers (2,500 words each).

**REQUIRED TEXTS**

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Collins and Rundle, eds., *Broadview Anthology of Victorian Poetry and Poetic Theory*, concise edition (Broadview Press, 2000). Paperback. ISBN 9781551113661

**ENGL 427 AMERICAN POETRY FROM 1900 TO PRESENT (3 CR)**

**427 – 001 INSTRUCTOR: Brunner**

**COURSE DESCRIPTION**

We'll use the semester to cover major American poets from 1900 on, beginning with Whitman and Dickinson as "modern" writers. We'll trace some particular threads as we ask the following questions. What happens to literary history when the romantic poem of self-discovery and self-expression arrives in a world of mass culture where images trump testimony? How does the lyric reorganize itself to survive in a world that reacts to large historical changes? And how do definitions of poetry adjust to accommodate the poetry by figures from groups excluded from the tradition, such as women, minorities, and immigrants? The *Oxford Anthology of Twentieth Century American Poetry* is constructed around such questions, along with related interests (such as eco-poetry); the anthology itself is being edited for a second edition as the course is underway, so we'll be thinking about alterations that might be made for the next generation.

Over the semester, we'll look at two important time-frames: one runs from 1910 to 1930, the other from 1955 to 1975. Both were twenty-year long periods in which poets were unusually innovative and highly productive. Each period has a number of strong individual poems that are recognized to be major works, and we will look at one or two of these each week in considerable detail. That same week, though, we will also examine a number of other poems that were written at the same time but are less well-known. Sometimes these other poems were overlooked because they were thought to be too "popular," or too experimental, or somehow aberrant. Whatever the reason, we will select some to examine again. Each week, then, we will be dealing, at a minimum, with one or two "major" poems by such writers as Robert Frost, William Carlos Williams, Langston Hughes, Ezra Pound, Marianne Moore, T. S. Eliot, Wallace Stevens, Hart Crane, Muriel Rukeyser, Robert Lowell, Gwendolyn Brooks, Elizabeth Bishop, Allen Ginsberg, Sylvia Plath, Frank O'Hara, John Ashbery and James Merrill, among others. We'll also be considering poems by Vachel Lindsay, Edgar Lee Masters, Edna St Vincent Millay, Sterling A. Brown, Harry Crosby, Mona Van Duyn, Weldon Kees, Sherman Alexie, Robert Hass, Thylia Moss, Sharon Olds and others.

**COURSE REQUIREMENTS**

Weekly written exercises count for 25% of the grade, a take-home final counts for another 25% and two papers (7 to 12 pages) count for 25% each. The first paper examines two poets, using two or more poems and drawing on commentary by a critic or critics; the second paper considers an analysis of poems by one poet and responds to commentary by a critic or critics.

**REQUIRED TEXTS**

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*Anthology of Modern American Poetry*, edited by Cary Nelson (first edition). Oxford University Press, 2000.

It has a support website: with extensive critical apparatus at  
<http://www.english.uiuc.edu/maps/poets.htm>.

**ENGL 436 MAJOR AMERICAN WRITERS (3 CR)**

**436- 001 INSTRUCTOR: Shapiro**

## **COURSE DESCRIPTION**

**TOPIC:** “Other than British Stock”: Nineteenth-Century Transnational American Literature

“Americans have yet to really learn our own antecedents, and sort them, to unify them. They will be found ampler than has been supposed, and in widely different sources. Thus far, impress’d by New England writers and schoolmasters, we tacitly abandon ourselves to the notion that our United States have been fashion’d from the British Islands only, and essentially form a second England only—which is a very great mistake. Many leading traits for our future national personality, and some of the best ones, will certainly prove to have originated from other than British stock.” So wrote Walt Whitman.

This course will introduce students to transnational American literary studies. The “transnational,” writes literary critic Donald Pease, “names an undecidable economic, political, or social formation that is neither in nor out of the nation-state.” Picking up on Whitman’s suggestion that American literature is not merely a branch of British literature beginning and ending in New England, this course conceives of nineteenth-century American literature as a web that emerges in relation to the geopolitical and cultural conflicts of an economic world-system connecting Africa, Europe, Asia, and the Americas. To that end, this course takes up the ways in which people, ideas, events, and forces from “beyond” the U.S. nation (at least as it is commonly construed by exceptionalist histories focused on the so-called Puritan origins of the American self) shaped American literature from the late eighteenth century to the late nineteenth century. We will be especially interested in how imaginative writing may have contested nationalist consciousness as such in the century during which American nationalism emerged.

This course is organized around the study of two transnational formations and their respective literary cultures: first, what Paul Gilroy has named the Black Atlantic (or the world of the African slave trade) and, second, the U.S.-Mexico Borderlands (as a flashpoint of U.S. westward expansion and imperial investment in Latin America). In the first half of the course we will focus on permutations of the slave narrative—from Olaudah Equiano’s foundational *Interesting Narrative* to Martin Delany’s 1859 novel *Blake*, which takes its readers from the swamps of Virginia to Cuba and imagines a pan-African rebellion against slavery. In the second half of the course we will focus on narrative forms that came into being in response to

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the U.S.-Mexico War and its aftereffects; we will read, for example, one of the first Chicana novels, María Amparo Ruiz de Burton's 1885 *The Squatter and the Don*. We will try to compare Black Atlantic literatures and U.S.-Mexico Borderlands literatures by investigating how these literatures represent race, gender, and class.

Students will come away from this course having read long-established "classic" American writers (including Thomas Jefferson, Phillis Wheatley, Royall Tyler, Frederick Douglass and Herman Melville); but, students will also encounter books that have only in recent years been recovered by literature scholars. They will read, for example, Leonora Sansay's 1808 novel *The Secret History* (which was published in Philadelphia but which is set in Haiti during the Haitian Revolution) as well as (in translation) *Xicoténcatl: An anonymous historical novel about the events leading up to the conquest of the Aztec empire* (a Spanish-language novel first published in Philadelphia in 1826). And students will be introduced to cutting-edge literary and cultural theory about nationalism and identity. At the same time that this course offers a survey of late eighteenth- and nineteenth-century American literature, it will also equip students to think critically about the notion of national literary history more broadly and across time periods.

## REQUIRED TEXTS

Equiano, Olaudah. *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself*. Norton, 2001.

Tyler, Royall. *The Algerine Captive*. Modern Library Classics, 2002.

Sansay, Leonora. *The Secret History, or, The Horrors of St. Domingo; and Laura*. Broadview, 2007.

Delany, Martin. *Blake or the Huts of America*. Beacon, 1971.

Castillo-Feliú, Guillermo (Ed.). *Xicoténcatl: An anonymous historical novel about the events leading up to the conquest of the Aztec empire*. University of Texas Press, 1999.

Alemán, Jesse and Shelley Streeby (Eds.). *Empire and the Literature of Sensation: An Anthology of Nineteenth-Century Popular Fiction*. Rutgers University Press, 2007.

Ridge, John Rollin. *Life and Adventures of Joaquin Murieta: Celebrated California Bandit*. University of Oklahoma Press, 1977.

Ruiz de Burton, Maria Amparo. *The Squatter and the Don*. Arte Publico Press, 1997.

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**ENGL 445 CULTURAL BACKGROUNDS OF WESTERN LITERATURE (3 CR)**

**445 – 001 and 002 INSTRUCTOR: Humphries**

**COURSE DESCRIPTION**

This course provides an historical and literary critical reading of the literary masterpieces by Homer, Aeschylus, Sophocles, Euripides, Aristophanes, Plato, Virgil, Ovid, Augustine, Dante, Erasmus, Gottfried von Strassburg, Rabelais, Cervantes, Voltaire, Abbé Prévost, Goethe, and others. The primary objective is to acquire a familiarity with content, literary form, and cultural background as a means to help the student better understand and recognize the influence of these works on the development of the Western literary tradition.

**REQUIRED TEXTS**

Sarah Lawall, ed. et al. *The Norton Anthology of World Masterpieces. Vol. 1.* New York: Norton, 1999.

Gottfried von Strassburg. *Tristan.* Introduction by A. T. Hatto. New York: Penguin, 1987.

Voltaire. *Candide or Optimism.* 2nd ed. Translated and edited by Robert M. Adams. New York: Norton, 1991.

Abbé Prévost. *Manon Lescaut.* Translated by Leonard Tancock. Introduction and notes by Jean Sgard. New York: Penguin, 1949.

Johann Wolfgang von Goethe. *Faust. Part 1.* Revised with translation and notes by Peter Salm. New York: Bantam, 1985.

**ENGL 451 EIGHTEENTH-CENTURY ENGLISH FICTION (3 CR)**

**451 – 001 INSTRUCTOR: Boulukos**

**COURSE DESCRIPTION**

The emergence of the recognizably modern novel in early eighteenth-century Britain is one of the most significant and controversial developments in literary history. Clearly, there was a break with the supernatural and aristocratic romances of the past, and clearly a vast new market of readership clamored for these new literary fictions. (“Novel,” of course, really means “new.”) Critics and historians, however, still argue about whether the imaginary world of the novel reflected the vision of a newly powerful middle class, or whether the cultural power of the novel itself brought the middle class into existence. Similarly, feminist scholars still debate whether novels were yet another tool of patriarchal oppression, or offered a new arena empowering women to challenge male conceptions of gender.

However, what is undeniable is that a compellingly new and fascinating body of literature came into being in the period, and defined the parameters of the genre that many have seen as most basic to, and most in tune with, the modern world. In this course we will examine some of the greatest of these works, from the innovative realism of Daniel Defoe’s *Robinson Crusoe*—which initially passed for an autobiography—to the rollicking humor and superb plotting of Fielding’s

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*Joseph Andrews*, and on to the witty experiments of Laurence Sterne's *Sentimental Journey* which plays with narrative form (and even techniques of book production) in ways not attempted again until the "innovations" of modernist and postmodernist novelists more than 150 years later. We will also read the most extreme example of eighteenth-century phenomenon of the gothic, and examine several intriguing examples of the sentimental mode. We will attend closely to the social changes of eighteenth-century England, considering the importance of the novel as a form that can tell the tales of the oppressed, whether they are servants (*Humphry Clinker*, *Caleb Williams*) or young women struggling with the gender roles society would impose on them (*Pamela*, *Fantomina*, *Emma Courtney*, *Belinda*). We will also attend to the emergence of women authors considering neglected pioneers like Behn, Haywood, Mary Hays, and Maria Edgeworth along with canonical great Jane Austen.

## COURSE REQUIREMENTS

Response Papers, Midterm, Final Exam; careful reading and participation in discussion

Undergraduate: 2 5-7p papers; Archival Report

Graduate: 15p paper, 5-7p annotated bibliography, 5-7p report on criticism, Archival Report

## REQUIRED TEXTS

Jane Austen, *Northanger Abbey* (Oxford World Classic)

Aphra Behn *Oroonoko, and Other Writings* (Oxford World's Classics)

Daniel Defoe *Robinson Crusoe* (Oxford World Classic)

Maria Edgeworth *Belinda* (Oxford World's Classics)

Henry Fielding *Joseph Andrews and Shamela* (Oxford World's Classics)

William Godwin *Caleb Williams* (Penguin)

Mary Hays *Memoirs of Emma Courtney* (Oxford World's Classics)

Matthew Lewis *The Monk* (Oxford World's Classics)

Samuel Richardson: *Pamela: Or Virtue Rewarded* (Oxford World's Classics)

Tobias Smollett *The Expedition of Humphry Clinker* (Oxford World's Classics)

Laurence Sterne *A Sentimental Journey and Other Writings* (Oxford World's Classics)

Please use the listed edition. You may find inexpensive used copies on-line, especially if you order early. I recommend [bookfinder.com](http://bookfinder.com).

In our first week, we will read Aphra Behn's short novel *Oroonoko*.

In addition, there will be critical readings assigned throughout the semester via e-reserve; some additional fictional texts will also be offered on-line including Haywood's *Fantomina* and Penelope Aubin's *The Noble Slaves*.

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**ENGL 464 MODERN BRITISH DRAMA (3 CR)**

**464 – 001 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 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**

10 analyses (three pages plus/ 15 pts. each/ total 150 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, 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. Only typed material is graded. 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**

Iain F. MacLeod *The Pearlfisher* Theatre Communications Group ISBN# 1559362553

Andrew Bovell, *Holy Day, The Red Sea* Currency Press ISBN#0868196460

Jez Butterworth *Jerusalem* Nick Hern Books ISBN# 1848420501

Debbie Tucker Green *Random* Nick Hern Books ISBN#1848421052

Laura Wade *Posh* Oberon Modern Plays ISBN#1840029846

Conor McPherson *Shining City/ Come on Over* Theater Communications Group ISBN#1559362553

Patrick Marber, *Don Juan in Soho* Faber & Faber ISBN# 0571235972

Enda Walsh, *Penelope* Theatre Communications Group ISBN# 1559363878

Martin McDonagh, *The Pillowman* Dramatists Play Service ISBN# 0822221004

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Marina Carr, *The Cordelia Dream* Faber &Faber ISBN# 0571242626

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

**PREREQUISITES: \*Important! If you have not yet been admitted into the TEP program, you need to drop this class and wait to enroll until you have been accepted into the program.**

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

**485A –001 INSTRUCTOR: Voss**

**COURSE DESCRIPTION**

This course will give pre-service teachers the tools to become critically reflective about various approaches to teaching composition. Additionally, it will equip secondary education majors with specific strategies for successfully teaching writing and language in their future classrooms. Course content will also examine how technology is changing the ways we write and teach writing. Students will work toward developing a philosophy of integrated secondary Language Arts instruction that is consistent with various national, state, and district standards and guidelines.

**REQUIRED TEXT**

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

**ENGL 485B TEACHING READING & LITERATURE IN THE SECONDARY SCHOOL (3 CR)**

**PREREQUISITES: Admittance to Teacher Education Program through CoEHS.**

**485B – 001 INSTRUCTOR: Jackson**

**COURSE DESCRIPTION**

This course will explore various approaches to teaching literature and critical reading skills at the secondary level, with special attention to strategies for motivating and supporting reluctant readers. Course topics will include: 1) principles of curriculum design, including the selection of appropriate literary works; 2) suggestions for devising and implementing a response-based literature program; 3) approaches to teaching young adult literature; 4) overview of professional resources concerning the teaching of literature in the secondary school. Students will work toward developing a philosophy of integrated secondary Language Arts instruction that is consistent with various national, state, and district standards and guidelines.

**REQUIRED TEXTS**

Tovani, Chris. *I Read It, but I Don't Get It: Comprehension Strategies for Adolescent Readers*.

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Stenhouse Publishers. ISBN: 978 1571100894

Howard, Gary R. *We Can't Teach What We Don't Know: White Teachers, Multiracial Students*.  
Teachers College Press. ISBN: 978 0807746653

Ericson, Bonnie. *Teaching Reading in High School English Classes*, 2nd ed. NCTE.  
ISBN: 978 0814151860

Kaywell, Joan F. *Adolescent Literature as a Complement to the Classics, Vol. 4*.  
Christopher-Gordon Publishers, Inc. ISBN: 978 1929024049

## ENGL 489 ONE-TO-ONE TEACHING - PRACTICE & THEORY (3 CR)

**PREREQUISITE:** A or B in Engl. 101 & 102, recommendation from an instructor familiar with your writing, and permission of the English 489 instructor.

(Students interested in this course should contact the instructor by email: [jcogie@siu.edu](mailto:jcogie@siu.edu).)

489 – 001 INSTRUCTOR: Cogie

### COURSE DESCRIPTION

One-to-One Teaching: Practice and Theory will give students the opportunity for hands-on experience in tutoring writing and for learning the theories that underpin that practice. This course should be of interest to future teachers and to individuals going into careers that demand strong writing and one-to-one teaching skills. **It is open to students from any department. And upon completing the course, individuals who do well are eligible to tutor for pay in the SIUC Writing Centers. University Honors Program students may receive Honors credit for this course.**

### COURSE REQUIREMENTS

**Students will spend three hours each week in the Writing Center**, observing tutorials at first and then moving on to conduct their own tutoring sessions. **Class time (two class meetings per week)** will involve discussion and application of the theories central to writing center work, including theories of collaborative learning, the writing process, error analysis, and the sociolinguistic dimensions of the student-tutor relationship. The course will also introduce students to theories and strategies for analyzing student essays and working with particular student populations such as English as a Second Language speakers, basic writers, and students with learning disabilities.

### REQUIRED TEXTS

Ryan, Leigh, & Lisa Zimmerelli, *The Bedford Guide for Writing Tutors*, 5th Edition

*Course Pack for English 489, One-to-One; Practice & Theory*, Spring 2013

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**ENGL 490 EXPOSITORY WRITING**

**(3 CR)**

**490 – 001 INSTRUCTOR: Dively**

**COURSE DESCRIPTION**

English 490 is a course in advanced expository composition with a focus on academic writing. Students will practice a variety of research strategies in support of several different genres that cross disciplinary boundaries (i.e., project proposal, annotated bibliography, formal discourse analysis, literature review); these projects will build toward an extended academic argument modeled on discourse in the student's major field. Course readings will introduce research strategies and genres, as well as techniques for improving style and for facilitating composing processes. English 490 is especially appropriate for advanced undergraduates who are planning to attend graduate school and for graduate students who are seeking an opportunity for concentrated attention to their writing.

**REQUIRED TEXTS**

Harris, Joseph. *Rewriting: How to do Things with Texts*. Logan, Utah: Utah State University Press, 2006. Print.

Williams, Joseph and Gregory G. Colomb. *Style: Lessons in Clarity and Grace* (10<sup>th</sup> edition). New York: Longman, 2010. Print.

Various articles and chapters on e-reserve

**ENGL 492A CREATIVE WRITING SEMINAR: FICTION**

**(3 CR)**

**PREREQUISITES: Consent of department.**

**492A – 001 INSTRUCTOR: Blackwood**

**COURSE DESCRIPTION**

Good fiction writers don't simply write what they know--they write out of the *traditions* they know and admire. Our goal in this class is threefold: to improve your fiction, to broaden your understanding of the literary context in which you're writing, and to produce a body of revised work by the end of the course (30-40 pages). How will we get there? You will read and comment on published fiction; participate in and sometimes lead discussions on particular works; and workshop peers' stories and novel chapters using honesty, thoughtfulness, and tact.

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**ENGL 494 CULTURAL ANALYSIS AND CINEMA (3 CR)**

**494 – 001 INSTRUCTOR: Williams**

**COURSE DESCRIPTION**

**TOPIC: THE FILMS OF ALFRED HITCHCOCK**

Once regarded as a mere “master of suspense” and popular entertainer, Alfred Hitchcock has long entered the pantheon of great directors both during and after his lifetime. This class intends to examine the rationale for such recognition by undertaking a close analysis of a selection of his films from the British and American periods. Hitchcock began his career in silent cinema employing influences such as German expressionism and Soviet montage in several ways throughout his life as a director. But far from being a mere “master of suspense” his films also interrogate the bleak world of human existence under the guise of thrillers as the late robin wood recognized throughout his critical engagement with the director’s work. **Thus the class will focus on issues of gender relationships rather than the suspense aspects that detract from a true understanding of the director’s work.**

The films screened will include a selective representation of his work as well as showing the one key example of German expressionist cinema, *The Student of Prague* (1925) and an extract revealing Soviet montage techniques in *Battleship Potemkin* (1926) forming an introduction to his artistic interests. Relevant films include *The Lodger* (1927), *Murder!* (1930), *The 39 Steps* (1935), *Shadow of a Doubt* (1943), *Notorious* (1946), *Rope* (1948), *Strangers on a Train* (1951), *Rear Window* (1954), *Vertigo* (1958), *Psycho* (1959), *The Birds* (1963), *Marnie* (1964), and *Frenzy* (1972).

The class will be rigorous in nature with special emphasis placed upon student research and the writing of analytic and critical papers of a serious nature. Movie fans are discouraged from enrolling since the class intends to approach the subject matter seriously.

**COURSE REQUIREMENTS**

Four Essay Questions.

These papers will range from ten to twelve pages minimum. Students are always advised to go beyond the minimum length.

**REQUIRED TEXT**

Robin Wood. *Hitchcock’s Films Revisited*. Third Edition. Columbia University Press.

**RECOMMENDED TEXT** (for non-cinema majors)

Timothy Corrigan, *A Short Guide to Writing about Film*. Recent Edition (but anyone will do, especially those in second-hand bookstores). Handouts distributed when necessary.

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**ENGL 501 RESEARCH IN COMPOSITION (3 CR)**

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

**501 – 001 INSTRUCTOR: Dively**

**COURSE DESCRIPTION**

This course will familiarize students with various research methodologies utilized in the field of composition studies.

**COURSE REQUIREMENTS**

Coursework will include readings that explain these methodologies, written critique of published studies that illustrate various approaches to conducting research, and activities intended to help students apply focal concepts in the interest of preparing them for designing and executing their own research projects. Students will leave this course with a sense of the numerous and diverse possibilities for pursuing research in composition and with first-hand experience in formulating research questions, in determining viable means for answering those questions, in collecting and analyzing data, and in reporting results.

**REQUIRED TEXTS**

Nickoson, Lee and Mary P. Sheridan Eds. *Writing Studies Research in Practice: Methods and Methodologies*. Carbondale: SIU Press, 2012. Print.

Blakeslee, Ann M. and Cathy Fleischer. *Becoming a Writing Researcher*. Mahwah, NJ: Lawrence Erlbaum Associates, 2007. Print.

Various articles and chapters on e-reserve

**ENGL 516 RESTORATION & EIGHTEENTH CENTURY STUDIES (3-12 CR)**

**PREREQUISITES:** May be repeated only with different topics and consent of the department.

**516 – 001 INSTRUCTOR: Chandler**

**COURSE DESCRIPTION**

**TOPIC:** Fantastic Landscapes: Charlotte Smith, Ann Radcliffe, Mary Shelley

I slept long and when I awoke I knew not where I was – I did not see the river or the distant city – but I lay beside a lovely fountain shadowed over by willows & surrounded by blooming myrtles – at a short distance the air seemed pierced by the spiry pines & cypresses and the ground was covered by short moss & sweet smelling heath – the sky was blue but not dazzling like that of Rome and on every side I saw long allies – clusters of trees with intervening lawns

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& gently smiling rivers – Where am I? I exclaimed – & looking around me I beheld Fantasia – She smiled & as she smiled all the enchanting scene appeared lovelier – rainbows played in the fountain & the heath flowers at our feet appeared as if just refreshed by dew – I have seized you, said she – as you slept and will for some little time retain you as my prisoner – I will introduce you to some of the inhabitants of these peaceful Gardens – It shall not be to any whose exuberant happiness will form an unpleasing contrast to your heavy grief but it shall be to those whose chief care here is to acquire knowledge & virtue – or to those who having just escaped from care & pain have not yet recovered a full sense of enjoyment . . . .

Mary Shelley, *The Fields of Fancy* (wr. 1819)

Read captivating prose like this, and learn about the traditions that enriched its meaning for contemporary readers, in this seminar on three writers whose fiction is explicitly fueled by poetry. Charlotte Smith is equally esteemed as a poet and novelist; her approach to lyric and nature-poetry, informed by her substantial knowledge of botany, is now credited as influencing the later Romantics. Like Ann Radcliffe, she often embedded original poems in her fiction. Radcliffe is primarily known as a Gothic novelist informed by Continental travelogues; her verse is less polished than Smith's, yet her integration of landscape poetics into prose narrative is arguably more subtle. Mary Shelley famously quotes Wordsworth, Coleridge, and Percy Shelley in *Frankenstein* as part of her evocation of Gothic sublimity; yet her later works, including unpublished fragments and poems, also draw from the fictive topographies and "prospects" of the Restoration and early eighteenth century. Landscape description conveyed not just psychological states, but also moral and political principles, for all three writers.

Our study of two novels by each writer, along with a selection of Smith's poetry, will be supplemented by readings in eighteenth-century poetry, aesthetics, and natural history, focusing especially on Thomson's *Seasons* but also including works by Gray, Burke, Gilpin, Barbauld, White, E. Darwin, Cowper, and others. For each of the three main novelists, we will divide the work of studying unpublished and minor writings. We will also, of course, consider the political and especially the feminist ramifications of their narrative techniques.

**COURSE REQUIREMENTS**

Conference-length paper; article-length paper; day-to-day participation; two short presentations.

**REQUIRED TEXTS**

There are 7 texts to buy for this course:

- 1) Charlotte Smith, *Selected Poems*, ed. Judith Willson. Fyfield Books/Carcenet, 185754725X.
- 2) Charlotte Smith, *Celestina*, ed. Loraine Fletcher. Broadview, 1-55111-458-5.
- 3) Charlotte Smith, *The Old Manor House*, ed. Jacqueline Labbe. Broadview, 1-55111-213-2.
- 4) Ann Radcliffe, *The Romance of the Forest*, ed. Chloe Chard. Oxford, 0199539227.
- 5) Ann Radcliffe, *The Mysteries of Udolpho*, ed. Bonamy Dobrée & Terry Castle. Oxford, 0199537410.

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- 6) Mary Shelley, *The Last Man*, ed. Anne McWhir. Broadview, 1-55111-076-8.  
7) Mary Shelley, *Lodore*, ed. Lisa Vargo. Broadview, 1-55111-077-6.

**ENGL 530 19<sup>th</sup> CENTURY ENGLISH LITERATURE (3 CR)**

**PREREQUISITES: May be repeated only with different topics and consent of the department. Enrollment in English graduate degree program or consent of department.**

**530 – 001 INSTRUCTOR: McEathron**

**COURSE DESCRIPTION**

**TOPIC: Edward Moxon and 19<sup>th</sup> Century Book History**

This course will explore several facets of what we call Book History through a study of the nineteenth-century British publisher Edward Moxon & Co. and his stable of authors. As a field, Book History encompasses a wide, even vast range of interpretive approaches. These share, at their base, an interest in the physical object of the book and in the various ways (practical, cultural, economic, ideological) by which that physical object is consumed by readers. As such, Book History covers diverse topics including book manufacture; the history of bibliography; the development of copyright; the rise of literacy; and theoretical accounts of the reader, the text, the author, and the act of reading. As a field it continues to grow, and is now being enlivened by considerations of the modes of reading that new electronic technology is both enabling and disabling.

The firm of Edward Moxon and Co. was in operation from 1830 and until 1877, and during this time emerged as the most important publisher of poetry in Britain. Moxon's many authors included Tennyson, Wordsworth, Charles Lamb, Harriet Martineau, Leigh Hunt, Robert Browning, Samuel Rogers, John Forster, and Percy Shelley. Among Moxon's famous individual texts were his 1857 edition of Tennyson (featuring illustrations from leading Pre-Raphaelite artists); his six-volume complete edition of Wordsworth (1840); and his 1839 edition of Percy Shelley's poems, the publication of which resulted in his being brought to court and tried for blasphemous libel. During his career Moxon developed close personal friendships with several of his authors and earned a reputation for producing especially well-made books.

After some introductory work on Book History as a discipline, the course will be organized chronologically, as we move forward in time through Moxon's most important publications and publishing relationships. Though our most convenient access to his work is, at this point, via electronic editions, we will seek out physical volumes where possible, and we will be attentive to issues associated with the production of individual texts. Each member of the seminar will become particularly well-acquainted with one of Moxon's authors and with the business side of that relationship. The course should present interesting opportunities both for those whose primary interest is in the historical period of nineteenth-century Britain, and for those more generally interested in the history of publishing.

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**REQUIRED TEXTS**

Altick, Richard. *The English Common Reader*. 2<sup>nd</sup> Edition. Ohio State University Press, 1998. Paperback.

Finkelstein, David and Alistair McCleery, *The Book History Reader*. 2<sup>nd</sup> Edition. New York : Routledge, 2006. Paperback.

Other Items TBA.

**ENGL 533 AMERICAN LITERATURE BEFORE 1900 (3 CR)**

**PREREQUISITES: May be repeated only with different topics and consent of the department. Enrollment in English graduate degree program or consent of department.**

**533 – 001 INSTRUCTOR: D. Anthony**

**COURSE DESCRIPTION**

**TOPIC: “Poe and Hawthorne”**

A study of how these two major writers reflect and comment upon various aspects of antebellum culture, from gender, slavery and citizenship to the emergence of new forms of taste and sensibility for a rising middle class.

**COURSE REQUIREMENTS**

One annotated bibliography, one short essay and one term paper.

**REQUIRED TEXTS**

Edgar Allan Poe, *The Fall of the House of Usher and other Writings*, Penguin Classics, 0-14-143981-5

Edgar Allan Poe, *The Narrative of Arthur Gordon Pym of Nantucket*, Broadview Press, 9781551118383

Nathaniel Hawthorne, *The Scarlet Letter*, Penguin Classics, 0-14-039019-7

Nathaniel Hawthorne, *The Blithedale Romance*, Penguin Classics, 0140390286

Nathaniel Hawthorne, *The House of the Seven Gables*, Oxford World’s Classics, 019953912X

Nathaniel Hawthorne, *The Marble Faun*, Oxford World’s Classics, 0199554072

Nathaniel Hawthorne, *Young Goodman Brown and Other Tales*, Oxford World’s Classics, 019955515X

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**ENGL 539 AMERICAN LITERATURE AFTER 1900 (3 CR)**

**PREREQUISITE:** Enrollment in an English graduate degree program or consent of department.

**539 – 001 INSTRUCTOR: Klaver**

**COURSE DESCRIPTION**

English 539 covers American fiction from 1900 to 1960 and will survey novels and short stories of various regions of the United States from urban centers to the Midwest, South, and West Coast. Attention will be paid to modernism, regionalism, minority and women's literature, socialism, and the Beats. Works include *The Autobiography of Alice B. Toklas*, *A Farewell to Arms*, *Cane*, *Absalom, Absalom*, *O Pioneers*, *Cannery Row*, *On the Road*, and short stories of Fitzgerald and O'Connor.

**COURSE REQUIREMENTS**

Students will write a research essay and critical summaries and give oral reports.

**REQUIRED TEXTS**

Stein, Gertrude, *The Autobiography of Alice B. Toklas*, Penguin 0141185368  
Hemingway, Ernest, *A Farewell to Arms* Scribner 0684801469  
Toomer, Jean. *Cane*, Liveright 0871402106  
Faulkner, William, *Absalom, Absalom*, Random House 978-0075536574  
Cather, Willa, *O Pioneers* Empire Books 1619492776  
Steinbeck, John, *Cannery Row* Bantam Books 0553119982  
Dos Passos, John, *The 42<sup>nd</sup> Parallel* Mariner Books 0618056815  
Kerouac, Jack, *On the Road*, Penguin 0140283293  
Fitzgerald, F Scott, *Tales of the Jazz Age*, SoHo Books 1612930905  
O'Connor, Flannery. *A Good Man is Hard to Find and Other Stories* Harcourt Brace Jovanovich 0156364654

**ENGL 555 IRISH STUDIES (3 CR)**

**PREREQUISITE:** May be repeated only with different topics and consent of the department. Enrollment in English graduate degree program or consent of department.

**555 – 001 INSTRUCTOR: Dougherty**

**COURSE DESCRIPTION**

**TOPIC:** Irish Women Writers

In this course we will survey the rich but often overlooked tradition of Irish women's writing. We will discuss these works in a variety of critical contexts, focusing particular attention on crucial questions of canonicity, representation, citizenship, aesthetic revision and collaboration, popular reception, nationalism, activism, embodiment, and maturation. We will study

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anonymous medieval poetry purporting to be written by women, eighteenth- and nineteenth-century genre-busting works by Frances Sheridan, Maria Edgeworth, and Sydney Owenson, “Big House” novels by Somerville & Ross and Elizabeth Bowen, and contemporary works by poets such as Eavan Boland, Nuala ní Dhomhnaill, and Rita Ann Higgins, fiction writers such as Edna O’Brien, Anne Enright, and Hilary Mantel, and playwrights such as Marina Carr. We will also explore representations of Irish women by such authors as William Butler Yeats and Roddy Doyle, feminist memoirs by June Levine and Nell McCafferty, and popular fiction by Maeve Binchy and Tana French.

## REQUIRED TEXTS

*Three Oriental Tales*. Wadsworth Publishing, 2002. ISBN 0618107315  
Maria Edgeworth, *Castle Rackrent*. Oxford University Press USA, new edition, 2009. ISBN 0199537550  
Sydney Owenson, *The Wild Irish Girl*. Oxford UP USA, reissue ed., 2008. ISBN 0199552495  
Somerville & Ross, *The Real Charlotte*. Create Space Independent Publishing Platform, 2011. ISBN 1461019184  
Elizabeth Bowen, *The Last September*. Anchor, 1<sup>st</sup> Anchor Book ed., 2000. 0385720149  
*Wake Forest Book of Irish Women’s Poetry*. Wake Forest UP, 2011. 1930630581  
Edna O’Brien, *The Country Girls Trilogy*. Plume, 1987. 0452263948  
June Levine, *Sisters*. Attic Press, 2010. 1855942119  
Nell McCafferty, *A Woman to Blame*. Attic Press, reprint ed., 2010. 1855942135  
Edna O’Brien, *Night*. Mariner Books, 1 ed., 2001. 0618126899  
Roddy Doyle, *The Woman Who Walked Into Doors*. Penguin, 1997. 0140255125  
Éilís ní Dhuibhne, *The Dancers Dancing*. Blackstaff Press, 3 ed., 2010. 0856408603  
Anne Enright, *The Gathering*. Black Cat, 2007. 0802170390

**ENGL 582 ISSUES IN WRITING PROGRAM ADMINISTRATION (3 CR)**

**582 - 001 INSTRUCTOR: McClure**

## COURSE DESCRIPTION

**TOPIC:** The Politics of Writing Program Administration

Graduates with Ph.D.s in Rhetoric & Composition who plan to teach at American colleges and universities should expect to serve a term or more as a campus Writing Program Administrator (WPA) at some point—probably sooner than later and probably sooner than is really appropriate (i.e., while untenured). Only recently has the position of WPA become commonly accepted and the demand for WPAs with training for the job is likely to exceed supply for some time to come. Unfortunately, not only is what WPAs do (manage writing programs) fraught with controversy, but also their professional survival (promotion, tenure, academic recognition) is tenuous. Connecting the theories undergirding rhetoric and composition, administration, and pedagogy to the practices common in American universities, this course will explore the professional and political role of the WPA in the modern university. Course Requirements:

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discussion journals, daily assignments/activities, seminar paper/article, oral presentation, class participation and exams. [For additional information, email the professor at [drljm1@frontier.com](mailto:drljm1@frontier.com) or [lisam@siu.edu](mailto:lisam@siu.edu)]

## REQUIRED TEXTS

- Bullock, Richard, & John Trimbur, eds. *The Politics of Writing Instruction: Postsecondary*. Boynton/Cook, 1991.
- Greenfield, Laura, & Karen Rowan, eds. *Writing Centers and the New Racism*. Utah State UP, 2011.
- Janangelo, Joseph, & Kristine Hansen. *Resituating Writing: Constructing and Administrating Writing Programs*. Boynton/Cook, 1995.
- McGee, Sharon James, & Carolyn Handa, eds. *Discord and Direction: The Postmodern Writing Program Administrator*. Utah UP, 2005.
- McLeod, Susan H. *Writing Program Administration*. Parlor P, 2007. [Full text available on-line: [http://wac.colostate.edu/books/mcleod\\_wpa/wpa.pdf](http://wac.colostate.edu/books/mcleod_wpa/wpa.pdf) (or [http://wac.colostate.edu/books/mcleod\\_wpa/](http://wac.colostate.edu/books/mcleod_wpa/))].
- Scott, Tony. *Dangerous Writing: Understanding the Political Economy of Composition*. Utah State UP, 2009.
- Strickland, Donna, & Jeanne Gunner, eds. *The Writing Program Interrupted: Making Space for Critical Discourse*. Boynton/Cook, 2009.

## REQUIRED FOR INDIVIDUAL/COLLABORATIVE PROJECTS (One Per Student Or Team, Approval Required):

- Alford, Barry, & Keith Kroll, eds. *The Politics of Teaching in the Two-Year College*. Boynton/Cook, 2001.
- Boussquet, Marc, Tony Scott, and Leo Parascondola. *Tenured Bosses and Disposable Teachers: Writing Instruction in the Managed University*. Southern Illinois UP, 2004.
- Dew, Debra Frank, & Alice Horning, eds. *Untenured Faculty as Writing Program Administrators: Institutional Practices and Politics*. Parlor P, 2007. [Available as Adobe e-book via <http://www.parlorpress.com/> for about half the cost of hard copy.]
- Hill, Carolyn Ericksen Hill. *Writing from the Margins: Power and Pedagogy for Teachers of Composition*. Oxford UP, 1990.
- Matsuda, Paul Kei, et al., eds. *The Politics of Second Language Writing: In Search of the Promised Land*. Parlor P, 2006.
- Nelson, Jane, & Kathy Evertz, eds. *The Politics of Writing Centers*. Boynton/Cook, 2001.
- Rose, Shirley K., & Irwin Weiser. *Going Public: What Writing Programs Learn from Engagement*. Utah State University Press, 2010.
- Schell, Eileen. *Gypsy Academics and Mother-Teachers: Gender, Contingent Labor, and Writing Instruction*. Boynton/Cook, 1997.

## RECOMMENDED:

- Brown, Stuart, & Theresa Enos, eds. *The Writing Program Administrator's Resource: A Guide to Reflective Institutional Practice*. LEA, 2002.

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Myers-Breslin, Linda, ed. *Administrative Problem-Solving for Writing Programs and Writing Centers: Scenarios in Effective Program Management*. NCTE, 1999. [Full text available on-line at:

[http://www.eric.ed.gov/ERICDocs/data/ericdocs2sql/content\\_storage\\_01/0000019b/80/17/8f/35.pdf](http://www.eric.ed.gov/ERICDocs/data/ericdocs2sql/content_storage_01/0000019b/80/17/8f/35.pdf) or <http://www.eric.ed.gov/>]

Ward, Irene, & William Carpenter, eds. *The Allyn & Bacon Sourcebook for Writing Program Administrators*. Longman, 2001.

**ENGL 592 CREATIVE WRITING SEMINAR (4 CR)**

**PREREQUISITE: Enrollment in an English MFA program or consent of department.  
May be repeated with consent of department.**

**592 – 001 INSTRUCTOR: Benedict**

**COURSE DESCRIPTION**

**TOPIC:** Fiction

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

**ENGL 592 CREATIVE WRITING SEMINAR (4 CR)**

**PREREQUISITE: Enrollment in an English MFA program or consent of department.  
May be repeated with consent of department.**

**592 – 001 INSTRUCTOR: Joseph**

**COURSE DESCRIPTION**

**TOPIC:** Poetry Workshop

Graduate level poetry seminar in which the participants will read, write and discuss poetry. Enrollment limited to those students in the MFA Program in Creative Writing.

**COURSE REQUIREMENTS**

10-12 poems submitted to the instructor over the course of the semester. At least eight of the ten poems should be submitted to the entire workshop.

**REQUIRED TEXT**

Natasha Trethewey, *Thrall*

Nickole Brown, *Sister*

Eduardo C. Corral, *Slow Lightning*

Steve Kistulentz, *Little Black Daydream*

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**ENGL 594 CONTEMPORARY LITERATURE - GRADUATE (4 CR)**

**PREREQUISITE: Enrollment in an English MFA program or consent of department.  
May be repeated for credit with different section numbers.**

**594 – 001 INSTRUCTOR: Blackwood**

**COURSE DESCRIPTION**

**TOPIC:** Fiction Forms: At-Risk Novel

In this course, we will examine novels that attempt to go beyond traditional literary boundaries of characterization, tone, language, and form. From Caesar Aira's unique approach to character and structure in *Ghosts* to the drifting lucidity of Roberto Bolano's sentences, otherworldly landscapes, and multiple plots in *2666*, these novels put themselves "at-risk": at times readers may be confused, offended, frustrated, or gob-smacked by the authors' approaches. Some writers conceal their risks inside traditional forms—as in William Trevor's *The Story of Lucy Gault* and Alice Munro's short novella/ long story, "The Love of a Good Woman"—while challenging readers' expectations of character, plot, point of view, and tone. In our discussions and our written responses, we'll attempt to answer the big questions: What's gained by these approaches? Are they worth the risks? Could they have been written differently and to better effect? And finally, what can we take away from these works to enrich our own aesthetic?

**REQUIRED TEXTS**

None

**ENGL 594 CONTEMPORARY LITERATURE SEMINAR (4 CR)**

**PREREQUISITE: Enrollment in an English MFA program or consent of department.  
May be repeated for credit with different section numbers.**

**594 – 002 INSTRUCTOR: Tribble**

**COURSE DESCRIPTION**

**TOPIC:** Poetry Forms

The course will be an intensive study in the book-length poetry project and the methods that contemporary poets have undertaken to unite a collection of poems through elements of character, form, personal and public history, theme, and subject.

**COURSE REQUIREMENTS**

Students will be expected to write exercises or treatments that relate to readings and class discussions, and they will be expected to develop a theory of the relationship between different methods employed in constructing a book-length poetry project and create a detailed outline along with samples of representative work of a book-length poetry project of their own.

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**REQUIRED TEXTS**

Kim Addonizio. *Jimmy & Rita*  
A.R. Ammons. *Garbage: A Poem*  
Julianna Baggott. *Lizzie Borden in Love: Poems in Women's Voices*  
Oliver de la Paz. *Names Above Houses*  
Rita Dove. *Thomas and Beulah*  
Denise Duhamel. *Kinky*  
Amy Fleury. *Sympathetic Magic*  
Ted Genoways. *Anna, Washing: Poems*  
Margaret Gibson. *Memories of the Future: The Daybooks of Tina Modotti*  
Thom Gunn. *The Man with Night Sweats*  
Marilyn Hacker. *Winter Numbers: Poems*  
Cynthia Huntington. *Heavenly Bodies*  
A. Van Jordan. *MACNOLIA: Poems*  
Judy Jordan. *60 Cent Coffee and a Quarter to Dance: A Poem*  
Allison Joseph. *My Father's Kites*  
Jesse Lee Kercheval. *Cinema Muto*  
Galway Kinnell. *The Book of Nightmares*  
Yusef Komunyakaa. *Dien Cai Dau*  
Yusef Komunyakaa. *Magic City*  
Yusef Komunyakaa. *Talking Dirty to the Gods*  
Maurice Manning. *Lawrence Booth's Book of Visions*  
Tyler Mills. *Tongue Lyre*  
Marilyn Nelson. *The Homeplace: Poems*  
Sean Nevin. *Oblivio Gate*  
Rick Noguchi. *The Ocean Inside Kenji Takezo*  
Lee Ann Roripaugh. *On the Cusp of a Dangerous Year*  
Jacob Shores-Arguello. *In the Absence of Clocks*  
W.D. Snodgrass. *The Fürher Bunker: A Cycle of Poems in Progress*  
Eleanor Wilner. *Sarah's Choice*  
David Wojahn. *Mystery Train*  
Jake Adam York. *A Murmuration of Starlings*  
Jake Adam York. *Persons Unknown*

10/11/10