

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

The English Department Writing Centers (located in Morris Library Room 236 and Trueblood Hall Learning Resource Center) provide resources for all SIU-C students who want to improve their ability as writers. Students may be seen at either Center for single-visit appointments, which can be made two days in advance, or for regular weekly appointments, which continue for as much of the semester as the student wishes. There is no charge for these visits. Staff members at the Centers are graduate and undergraduate students trained in effective one-to-one teaching strategies. For more information, check out our website www.siu.edu/~write or contact: Dr. Jane Cogie, Director, Writing Center, Faner 2283, (618) 453-6846 or 453-1231.

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

ENGL 300 INTRODUCTION TO LANGUAGE ANALYSIS (3 CR)

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

300 – 001 and 002

INSTRUCTOR: Voss

COURSE DESCRIPTION

ENG300-1 and 300-2 (general grammar courses, with components especially designed for future journalists and English teachers) deal with the nature of language and linguistic inquiry.

"Introduction to language analysis" means that I will introduce you to the dissection of the English language. That is to say, we will categorize components of speech into subjects, objects, verbs, complements, adjectives, adverbs, gerunds, participles, prepositions, conjunctions, etc.... A visual representation of language analysis is sentence diagramming. If you have never done that in high school, don't worry, we will start from scratch. By the end of this course, you will all know how to do it. Your textbook is not there to TEACH you sentence diagramming (that's what I will do); it is a motivational guide that teaches (especially future English teachers) the appreciation of the scientific analysis of language. You have two weeks to acquire this textbook; get it cheap from amazon.com or eBay (it can be a used and older edition).

Throughout the course, you will enhance your own grammar capacities through mini lessons, pop-up quizzes, and lectures. You will receive faulty texts from current media to go on a "grammar error hunt" and find mistakes of different grammatical categories, and then to rewrite the sentences correctly.

We will talk about the variables that influence grammar, such as belonging to different cultures (slang, dialect, exceptional languages). Further, we will deal with the role of Writing Center tutors, discuss "minimalist tutoring," and practice electronic peer-editing with tracking and comments.

In an extensive mid-semester writing project, you will analyze a language-relevant topic by administering an online survey to audiences of your choice, in order to collect data. Then, you will write a publishable research essay in MLA or APA style using the collected data, including statistics in simple xls format.

The final version must be grammatically correct, and has to employ correct grammatical structures talked about during the semester (a checklist will be provided). Peer-editing sessions (and, if applies, Writing Center tutoring) will take care of quality management before the assignments are submitted for final grading. There are no rewrites.

The last assignment for this course will be to evaluate your own readability according to the Fry Graph, a readability formula, to find out at what grade level you write, for which audience your writing is suitable, and what could be improved about your writing, if applies.

REQUIRED TEXTS

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

Desire2Learn (your daily schedule with all due dates and assignments and quizzes will be posted there! If you miss a class, look up on D2L what you have missed!)

Additional readings I will distribute on paper, or make available through email/Desire2Learn.

ENGL 301 INTRODUCTION TO LITERARY ANALYSIS (3 CR)

PREREQUISITES: Engl 102 or Engl 120 HH or equivalent.

301 – 001 INSTRUCTOR: Dougherty

COURSE DESCRIPTION

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

COURSE REQUIREMENTS

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

REQUIRED TEXTS

- Russell Banks, *Rule of the Bone*. Harper Perennial, reprint ed. ISBN 0060927240
- William Blake, *Songs of Innocence and Experience*. Tate Publishing, Facsimile ed. 2007 ISBN 1854377299
- Olaudah Equiano, *The Interesting Narrative and Other Writings*, edited by Vincent Carretta. Penguin Classics, revised ed. 2003 ISBN 0142437166
- Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*. Modern Language Association of America, 7th ed. ISBN 1603290249
- Jeffrey Nealon and Susan Searle Giroux, *The Theory Toolbox: Critical Concepts for the Humanities, Arts and Social Sciences*. Rowman and Littlefield Publishers, 2011 ISBN 0742570509
- Leslie Marmon Silko, *Ceremony*. Penguin, reprint ed., 2006 ISBN 0143104918

ENGL 302A EARLY BRITISH LITERARY HISTORY (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H or equivalent.

302A – 001 **INSTRUCTOR:** Netzley

COURSE DESCRIPTION

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

COURSE REQUIREMENTS

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

REQUIRED TEXTS

- *The Norton Anthology of English Literature* (9th edition)
Vol A: *The Middle Ages*
Vol B: *The Sixteenth Century and the Early Seventeenth Century*

ENGL 302B MID BRITAIN LITERARY HISTORY (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H or equivalent.

302B – 001 **INSTRUCTOR:** Chandler

COURSE DESCRIPTION

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

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

COURSE REQUIREMENTS

3 short critical essays, midterm exam, final exam, reading quizzes, and brief homework writings.

REQUIRED TEXTS

- *The Norton Anthology of English Literature* (9th Edition), Paperback
Vol C: The Restoration and the 18th Century ISBN: 978-0-393-91251-7
Vol D: The Romantic Period ISBN: 978-0-393-91252-4
Vol E: The Victorian Age ISBN: 978-0-393-91253-1

ENGL 303 EARLY US LITERARY HISTORY (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H or equivalent.

303 – 001 INSTRUCTOR: Shapiro

COURSE DESCRIPTION

This survey course aims to familiarize students with the wide variety of writers and genres of writing that constitute early and nineteenth-century American literature. (Writers studied include Winthrop, Rowlandson, Bradstreet, Wheatley, Foster, Irving, Poe, Hawthorne, Douglass, Stowe, Jacobs, Melville, Whitman, Dickinson, Twain, Crane, Chesnutt, and Chopin.) This course also teaches an approach to literary analysis that privileges both form (or the close reading of individual texts) and history (or the situating of texts in their specific, dense historical contexts). Students will examine how pre-1900 American literature responds to and participates in Indian dispossession, racial slavery, “the cult of true womanhood,” and industrialization. This course ultimately endeavors to equip students with an understanding of how the very ideas of “America” and “American” were disputed in and articulated by imaginative writing from the seventeenth century to the beginnings of modern America.

REQUIRED TEXTS

- *The Norton Anthology of American Literature* (8th Edition), Vols. A & B
ISBN-13: 978-0393913095
- Mark Twain, *Pudd'nhead Wilson*
ISBN-13: 978-0199554713
- Stephen Crane, *Maggie, A Girl of the Streets and Selected Stories*
ISBN-13: 978-0451529985
- Kate Chopin, *The Awakening and Selected Short Stories*
ISBN-13: 978-0553213300

ENGL 305 MODERN BRITISH US LITERARY HISTORY (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H or equivalent.

305 – 001 INSTRUCTOR: Molino

COURSE DESCRIPTION

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

COURSE REQUIREMENTS

Attendance, short (2-3 page) analysis essays on various assigned texts, and 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)
- James Joyce, *A Portrait of the Artist as a Young Man*. (Signet 0-451-52544-2)
- August Wilson, *Gem of the Ocean*. Theatre Communications Group ISBN-13: 978-1559362801
- Seamus Heaney, *Opened Ground: Selected Poems, 1966-1996*. (Farrar, Straus and Giroux 0374526788)
- Zadie Smith, *White Teeth*. (Vintage 0375703861)

ENGL 307i FILM AS LITERARY ART (3 CR)

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

307i – 001

INSTRUCTOR: Williams

COURSE DESCRIPTION

TOPIC: John Ford

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

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

COURSE REQUIREMENTS

Four written assignments.

REQUIRED TEXTBOOKS

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

RECOMMENDED TEXT

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

ENGL 325 BLACK AMERICAN WRITERS (3 CR)

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

325 – 001 INSTRUCTOR: Fox

COURSE DESCRIPTION

This semester the Black American Writers course will concentrate on various forms of African American autobiography, ranging from a selection of slave narratives down to a memoir by Barack Obama, current President of the United States.

COURSE REQUIREMENTS

In addition to regular attendance and conscientious participation, two moderate-length essays will be required. There will also be a midterm and a final examination.

REQUIRED TEXTBOOKS

- *The Classic Slave Narratives*, ed. Henry Louis Gates, Jr. Mentor 0451627261
- *Dust Tracks on a Road* by Zora Neale Hurston HarperPerennial 0060965673
- *The Autobiography of Malcolm X* Ballantine 0345350685
- *The Autobiography of Miss Jane Pittman* by Ernest Gaines Bantam 0553263579
- *No Name in the Street* by James Baldwin Vintage 0307275922
- *Dreams From My Father* by Barack Obama Broadway Books 1400082773

ENGL 352 FORMS OF POETRY (3 CR)

PREREQUISITES: Engl 381a or consent of instructor.

352 – 001 INSTRUCTOR: Joseph

COURSE DESCRIPTION

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REQUIRED TEXTS

ENGL 365 SHAKESPEARE (3 CR)

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

365 – 001 INSTRUCTOR: Collins

COURSE DESCRIPTION

Lecture with discussion. Close reading and analysis of six plays taken in order of composition (some dates are provisional): an earlier comedy (*The Merchant of Venice*, 1596–7), a history play (*Henry V*, 1598–9), a tragedy (*Hamlet*, 1600–1), a festive comedy (*Twelfth Night*, 1601), a “problem play” (*Measure for Measure*, 1603), and a

late romance (*The Tempest*, 1611). Lectures will focus on Shakespeare's dramatic artistry and central themes, with due attention to cultural and historical contexts and to strategies for reading his verse with understanding.

COURSE REQUIREMENTS

Students must obtain individual copies of the six plays in the inexpensive Signet Classic paperback editions. Electronic or online versions are not allowed in this course. Other requirements: timely and careful reading of the plays, including assigned supplementary material and criticism in the Signet Classic editions; regular attendance and active participation in any discussions; in-class writing and/or reading quizzes (20% of course grade); four criticism responses (500 words each; 20% of course grade); two close-reading essays (1,000 words each; 30% of final grade); and mid-term and final examinations (30% of final grade). English 365 satisfies the Writing-Across-the-Curriculum requirement.

REQUIRED TEXTS

- William Shakespeare, *Hamlet* (Signet Classic, 1998) ISBN 9780451526922
- William Shakespeare, *Henry V* (Signet Classic, 1998) ISBN 9780451526908
- William Shakespeare, *Measure for Measure* (Signet Classic, 1998) ISBN 9780451527158
- William Shakespeare, *The Merchant of Venice* (Signet Classic, 1998) ISBN 9780451526809
- William Shakespeare, *The Tempest* (Signet Classic, 1998) ISBN 9780451527127
- William Shakespeare, *Twelfth Night* (Signet Classic, 1998) ISBN 9780451526762

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

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

381A – 001 INSTRUCTOR: Lordan

COURSE DESCRIPTION

Readings: This is the plan. It may change, but probably only in the direction of more reading.

We'll read about 20 stories from the text in the first half of the semester, and a few essays. The major task of the semester is to learn to read as a writer, to perceive and understand the decisions other authors have made, to learn from them, and to read your own work in the same way.

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

Exercises will be very short stories (1-2 pages), concentrating on the questions stories consider; along the way, you'll learn some things about language control, point of view, dialogue, scene, and narrative structure.

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

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

REQUIRED TEXTS

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

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

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

381A – 002 **INSTRUCTOR:** Blackwood

COURSE DESCRIPTION

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

COURSE REQUIREMENTS

REQUIRED TEXTS

TBA

ENGL 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 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.

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

- Cate Marvin and Michael Dumanis (Eds). *Legitimate Dangers*. ISBN-13: 978-1932511291
- Smith, Patricia. *Blood Dazzler*. ISBN-13: 978-1566892186
- Diaz, Natalie. *When My Brother Was an Aztec*. ISBN-13: 978-1556593833

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

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

382B – 001 INSTRUCTOR: Jordan

COURSE DESCRIPTION

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

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

REQUIRED TEXTS

- Barker, Brian. *The Animal Gospels*
- Dove, Rita. *Thomas & Beulah*

ENGL 393 SPECIAL TOPICS LITERATURE AND LANGUAGE (3 CR)

PREREQUISITES: Engl 101 and Engl 102

393 – 001 INSTRUCTOR: Cogie

COURSE DESCRIPTION

ENGL 393 SPECIAL TOPICS LITERATURE AND LANGUAGE (3 CR)

PREREQUISITES: Engl 101 and Engl 102

393 – 002 **INSTRUCTOR: Anthony**

COURSE DESCRIPTION

Topic: The American Frontier in Literature and Film: From The Western to *Avatar*

Americans have been always been fascinated with the notion of the frontier—the space at the edges of the known and civilized, which either can or cannot be conquered and inhabited. In this course we'll examine a range of American texts devoted to this seductive borderland space. In doing so, we'll seek to understand how these stories perform two types of imaginative work for our culture. On the one hand, these stories reflect fantasies about what's possible in modern society. On the other hand, they reflect unresolved national anxieties about everything from race and sexuality to capitalism and technology. As we proceed, we'll look at wide range of genres: Indian captivity narratives; westerns; Vietnam War narratives; the gothic; science fiction; arctic adventure stories; and more. Some of this will be older, nineteenth century fiction, but much of this will be fairly recent material (both novels and films).

COURSE REQUIREMENTS

Two papers (4-5 pages); final exam.

REQUIRED TEXTS

- Mark Twain, *The Adventures of Huckleberry Finn*, U. of California Press, 0520266102
- Herman Melville, *Moby-Dick*, Penguin Classics Delux Edition., 0142000086
- Charles Brockden Brown, *Edgar Huntly*, 0140390626
- Cormac McCarthy, *The Crossing*, Vintage Books, 0679760849
- Jon Krakauer, *Into the Wild*, Anchor Books, 0385486804
- Tim O'Brien, *Going After Cacciato*, Broadway Books, 0767904427
- Patrick deWitt, *The Sisters Brothers*, Ecco Books, 0062041282
- Jack London, *The Call of the Wild*, Modern Library Classics, 037575251X

ENGL 405 MIDDLE ENGLISH LITERATURE: CHAUCER (3 CR)

405 – 001 01 INSTRUCTOR: Wiley

COURSE DESCRIPTION

This course compromises 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.

COURSE REQUIREMENTS

REQUIRED TEXTS

The Riverside Chaucer. Larry Benson et al. 3rd edition. 1986. Wardsworth Publishing.

ENGL 436 MAJOR AMERICAN WRITERS (3 CR)

436 - 001

INSTRUCTOR: Shapiro

COURSE DESCRIPTION

According to Ralph Waldo Emerson, "Poets are liberating gods. ... They are free, and they make free." What does Emerson mean? Is he right?

This course examines the political significance of poetry in late eighteenth- and nineteenth-century America. Balancing formal and contextual approaches to a wide array of pre-1900 poems, we will track the genres and conventions in (and against) which nineteenth-century poets wrote in order to unpack poetry's specific contributions to debates about racial slavery, gender norms, class inequality, war, and national identity from the Revolution to the Gilded Age.

We will devote several meetings each to poems by Walt Whitman and Emily Dickinson, but we will also study poems by Phillis Wheatley, William Cullen Bryant, Henry Wordsworth Longfellow, John Greenleaf Whittier, Edgar Allan Poe, Herman Melville, Frances Ellen Watkins Harper, Sidney Lanier, and Paul Laurence Dunbar.

COURSE REQUIREMENTS

Undergraduates: 4 short papers (3-4 pages); final exam

Graduates: 2 papers (10-12 pages); final exam

REQUIRED TEXTS

- Emily Dickinson. *The Poems of Emily Dickinson*. Ed. R.W. Franklin. Cambridge, MA: Harvard UP, 2005. ISBN-13: 978-0674018242
- Paul Laurence Dunbar. *Selected Poems*. Ed. Glenn Mott. Mineola, New York: Dover Thrift, 1997. ISBN-13: 978-0486299808
- William Spengemann, ed. *Nineteenth-Century American Poetry*. New York, NY: Penguin, 1996. ISBN-13: 978-0140435870
- Phillis Wheatley. *Complete Writings*. Ed. Vincent Carretta. New York, NY: Penguin, 2001. ISBN-13: 978-0140424300
- Walt Whitman. *Leaves of Grass and Other Writings*. 2nd Edition. Ed. Michael Moon. New York, NY: W.W. Norton, 2002. ISBN-13: 978-0393974966

ENGL 455 MODERN CONTINENTAL FICTION (3 CR)

455 – 001

INSTRUCTOR: Humphries

COURSE DESCRIPTION

This course serves as an introduction to modern 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.

REQUIRED TEXTS

- Andre Malraux. *Man's Fate*. Vintage. 0679725741. Paper. Desk Copy
- Albert Camus. *The Fall*. Vintage. 0679720227. Paper. Desk Copy
- Franz Kafka. *The Trial*. Tribeca Books. 1612831036. Paper. Desk Copy.

- Jean-Paul Sartre. *No Exit and Three Other Plays*. Vintage. 0679725164. Paper. Desk Copy.
- Milan Kundera. *The Unbearable Lightness of Being*. Harper. 0060914653. Paper.
- Umberto Eco. *The Name of the Rose*. Harcourt Brace: Harvest in Translation, 1984. Trade paperback. ISBN 0-15-600131-4

ENGL 462 ENGLISH RESTORATION AND EIGHTEENTH CENTURY DRAMA (3 CR)

462 – 001 INSTRUCTOR: Chandler

COURSE DESCRIPTION

English 462 is a specialized survey of British drama for the period 1660-1780. Though Restoration comedy is famous for its portrayals of sexual intrigue among the privileged, it actually addresses a wide range of social and artistic issues, and its humor is often complex. Playwrights were certainly writing to entertain, and to make money; yet many were also serious intellectuals who pondered the place of the arts in an era when authority of all kinds – monarchic, patriarchal, economic, national, cultural – was being actively re-conceptualized. Three questions for us will be: How did stage humor and pathos – the structure of jokes and/or disasters, the perceived justice of certain kinds of humiliation, and expectations of audience response – evolve over the course of a century? How should we assess the topicality of a given play relative to its engagements with literary tradition and the world of ideas? And, how do the dramatic subgenres we'll be studying (various types of comedy and tragedy) compare with other literary genres in their delivery of satiric or didactic messages?

Course format will be lecture-and-discussion. Students are expected to purchase the required textbook in print form and to bring it to each class for reference during discussion.

COURSE REQUIREMENTS

Brief response papers, midterm and final exams, and two formal papers (5-7 pages for undergraduates, 10-12 pages for graduate students).

REQUIRED TEXTS

The Broadview Anthology of Restoration and Early Eighteenth-Century Drama, Concise Edition. Ed. J. Douglas Canfield and Maja-Lisa von Sneidern. ISBN 9781551115818

ENGL 468 AMERICAN DRAMA (3 CR)

468 – 001 INSTRUCTOR: Bogumil

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. Currently, many playwrights still continue to dramatize these perplexing issues in their plays: August Wilson, David Mamet, Nilo Cruz, Caridad Svich, Lynn Nottage, David Henry Hwang, Donald Margulies, David

Lindsay-Abaire, Bruce Norris and Tracy Letts. In this course, we will examine a selection of texts by those 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 one secondary source is expected for undergrads and two or more for graduate students.

REQUIRED TEXTS

- August Wilson, *Radio Golf* Samuel French ISBN 9781559363082
- David Mamet, *Race* Samuel French 978-0573698-361
- Nilo Cruz *Anna in the Tropics* Dramatists Play Service ISBN 978-0822220008
- Caridad Svich *12 Ophelias* (a play with broken songs) No Passport Press ISBN 978-0615249188
- Lynn Nottage, *By the Way, Meet Vera* Black Theatre Communications Group ISBN 978-1559364423
- Bruce Norris, *Clybourne Park* Faber and Faber ISBN 978-0865478688
- Tracy Letts, *August: Osage County* Dramatists Play Service ISBN 978-0822223009
- Donald Marguiles, *Time Stands Still* Dramatists Play Service ISBN 978-0822225065
- David Lindsay Abaire, *Good People* Dramatists Play Service ISBN 978-0822225492
- David Henry Hwang, *Chinglish* Dramatist's Play Service ISBN 978-0822225959

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. Students will use evidence-based and research-based assessment strategies, as well as create custom-made assessment scales in order to assess self-recruited children from the community in writing. After having conducted writing skills and writing self-perception assessments, students will devise certain writing tasks matched to the established needs of their clients, in order to improve their writing. Tutoring logs will be kept as progress reports about this activity. It is important that the students tutor THE SAME child from the community for all three sessions, so a progress report can be established!

REQUIRED TEXT

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

http://www.amazon.com/Teaching-Adolescent-Writers-Kelly-Gallagher/dp/1571104224/ref=sr_1_1?s=books&ie=UTF8&qid=1282160232&sr=1-1

Our website, <http://www.siu-voss.net>, where our daily schedule, all assignments, due dates, attachments, handouts, etc. will be posted.

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

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

PREREQUISITES: Admittance to Teacher Education Program through CoEHS.

485B – 001 INSTRUCTOR: Jackson

COURSE DESCRIPTION

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

REQUIRED TEXTS

- Tovani, Chris. *I Read It, but I Don't Get It: Comprehension Strategies for Adolescent Readers*. Stenhouse Publishers. ISBN: 978 1571100894
- Ericson, Bonnie. *Teaching Reading in High School English Classes*, 2nd ed. NCTE. ISBN: 978 0814151860
- Kaywell, Joan F. *Adolescent Literature as a Complement to the Classics, Vol. 4*. Christopher-Gordon Publishers, Inc. ISBN: 978 1929024049

ENGL 491 TECHNICAL WRITING - (3 CR)

491 - 001 INSTRUCTOR: McClure

COURSE DESCRIPTION

For those interested in developing technical communication as an area of expertise, English 491 (Advanced Technical Writing), will introduce the processes, genres, and conventions of writing for the workplace. Students will produce a variety of written documents, including memos, reports, proposals, etc. and will reflect critically on the processes and conventions used to produce such texts. We will also address issues of collaboration, ethics, technology as they relate to technical communications. ENGL 491 is an important course for those interested in teaching ENGL 291.

COURSE REQUIREMENTS

Assignments will vary depending on the individual student's needs and interests; the first task will be to prepare, in negotiation with the professor, a contract of work to be completed during the semester. Requirements: 5 or 6

contract assignments, 3 or 4 in-class impromptu writings, and a course portfolio (consisting of a corpus of work completed throughout the semester). Typical topics include: teaching technical communication; writing on the job (individualized to students' respective majors); writing for the web/in the digital age; etc. There is also a common track for those interested in developing their basic technical communication skills. For more information and/or a copy of this description, please contact Dr. McClure (drljm1@siu.edu).

REQUIRED TEXTS FOR ALL STUDENTS

- Felder, Lynda. *Writing for the Web: Creating Compelling Web Content Using Words, Pictures, and Sound*. New Riders, 2012. **ISBN-13: 978-0-321-79443-7**.
- Williams, Robin. *The Non-Designer's Design Book*. 3rd ed. Peachpit Press, 2008. **ISBN-13: 978-0321534040**.

REQUIRED TEXTS FOR ALL STUDENTS (You need access to a technical communications textbook, preferably published in the last 3 years. Listed below are the top books in the field):

- Anderson, Paul. *Technical Communication*, 8th ed. Wadsworth Publishing, 2014. **ISBN-13: 978-1133309819**
- Lannon, John. *Technical Communication*, 12th ed. Longman, 2013. **ISBN-13: 978-0321899972**
- Markel, Mark. *Technical Communication*, 9th ed. Bedford/St. Martin's, 2012. **ISBN-13: 978-0312679484**

REQUIRED TEXTS FOR GRADUATE STUDENTS (interested in teaching technical or academic writing, at least one):

- Hicks, Troy. *The Digital Writing Workshop*. Heinemann, 2009. **ISBN-13: 978-0-325-02674-9**.
- Redish, Janice. *Letting Go of the Words: Writing Web Content and Words*, 2nd ed. Morgan Kaufmann, 2012. **ISBN-13: 978-0-12-385930-3**

RECOMMENDED FOR STUDENTS INTERESTED IN WEB DESIGN:

- Robbins, Jennifer Niederst. *Learning Web Design: A Beginner's Guide to HTML, CSS, JavaScript, and Web Graphics*. O'Reilly Media, 2012. **ISBN-13: 978-1449319274**.

ENGL 492A ADVANCED FICTION - (3 CR)

492A - 001 INSTRUCTOR: Benedict

COURSE DESCRIPTION

An advanced workshop designed to equip students with the critical tools necessary for the creation and revision of original prose fiction. Students will create new fiction and critique one another's work; will undertake substantial in- and out-of-class writing assignments; and will read instructive examples of modern and contemporary fiction as assigned by the instructor.

REQUIRED TEXTS

- Strunk, William., White, E.B., Angell, Roger *The Elements of Style*. 4th Edition. **ISBN-13: 978-0205309023**
- Le Guin, Ursula K. *Steering the Craft: Exercises and Discussions on Story Writing for the Lone Navigator or the Mutinous Crew*. 1st ed. **ISBN-13: 978-0933377462**

ENGL 494 CULTURAL ANALYSIS AND CINEMA (3 CR)

494 – 001 INSTRUCTOR: Williams

COURSE DESCRIPTION

TOPIC: REPRESENTATIONS OF VIETNAM IN LITERATURE AND FILM.

This class will be devoted to a critical analysis of the Vietnam War in literature and film. It is designed to be interrogative in nature and will not appeal to pro-military and mindlessly patriotic students though balance will be supplied by screening two films starring John Wayne. Using Loren Baritz's *BACKFIRE: HOW AMERICAN CULTURE LED US INTO VIETNAM AND MADE US FIGHT THE WAY WE DID*, the class will view a diverse mixture of films from the American and South-east Asian perspective, especially from the People's Republic of North Vietnam. The one literary text that will be used is *THE QUIET AMERICAN* by Graham Greene though students are encouraged to read other works in this very prolific literature.

Films will include *THE SANDS OF IWO JIMA*, *THE GREEN BERETS*, *FULL METAL JACKET*, *THE QUIET AMERICAN* (1958), *THE QUIET AMERICAN* (2002), *GO TELL THE SPARTANS*, *TWILIGHT'S LAST GLEAMING*, the Vietnamese films *THE ABANDONED FIELD* and *KARMA* as well as the film version of the South Korean novel *THE WHITE BADGE*.

COURSE REQUIREMENTS

Four papers assigned.

REQUIRED TEXTS

Baritz, Loren. *BACKFIRE*.

RECOMMENDED TEXT

Timothy Corrigan. *A SHORT GUIDE TO WRITING ABOUT FILM*

ENGL 495 SURVEY OF LITERARY CRITICISM (3 CR)

495 - 001 INSTRUCTOR: Klaver

REQUIRED TEXTS

- Foer, Jonathan. *Extremely Loud and Incredibly Close*. Mariner Books. 2011. ISBN-10: 0547735022 (paperback)
- Elam, Kier. *The Semiotics of Theater and Drama*. Routledge; 2nd edition, 2002. ISBN-10: 0415280184 (paperback)
- Bal, Mieke. *Narratology: Introduction to the Theory of Narrative*. University of Toronto Press 3rd edition 2009 ISBN-10: 080209631X (paperback)
- Ibsen, Henrik. *An Enemy of the People*. Dover Thrift Editions. 1999. ISBN-10: 0486406571 (paperback)

ENGL 501 RESEARCH IN COMPOSITION (3 CR)

501 - 001 INSTRUCTOR: Dively

COURSE DESCRIPTION

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

COURSE REQUIREMENTS

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

REQUIRED TEXTS

- Nickoson, Lee and Mary P Sheridan, Eds. *Writing Studies Research in Practice: Methods and Methodologies*. Carbondale: SIU Press, 2012.
- Blakeslee, Ann M. and Cathy Fleischer. *Becoming a Writing Researcher*. Mahwah, NJ: Lawrence Erlbaum Associates, 2007.
- Various articles and chapters on e-reserve

ENGL 516 RESTORATION AND EIGHTEEN CENTURY STUDIES (3 CR)

516 - 001 INSTRUCTOR: Boulukos

COURSE DESCRIPTION

Scholars of human rights disagree on almost everything else, but concur in seeing the eighteenth century as crucial in the formation of the concept. Human rights have been closely associated with the American, French & Haitian revolutions, Enlightenment philosophy, literary sentimentalism, and abolitionism. Even this view has been questioned recently, as Samuel Moyn contends that such rights acquired their most crucial aspects only on the 1970s.

In this course we will carefully examine great literary classics and little known documents to establish if, how, where, and why "human rights" are imagined and invoked in eighteenth-century literature. We will focus on works engaging with exploration and encounter, captivity and subjection, and slavery and rebellion. A number of female authors will put all these questions in relation to women's subjection by men.

COURSE REQUIREMENTS

Research Paper (15-20 pages)
Annotated Bibliography (12 or more items)
Archival Paper (5-7pp)
In class presentation

REQUIRED TEXTS

- Swift *Gulliver's Travels*, Claude Rawson, ed. (Oxford World's classics) ISBN-13: 978-0199536849
- Defoe, *Robinson Crusoe*, Thomas Keymer ed., (Oxford World's Classics) ISBN-13: 978-0199553976
- Graffigny, *Letters of a Peruvian Woman* (Oxford World's Classics) ISBN 978-0-19-920817-3

- Mungo Park, *Travels in the Interior Districts of Africa* (Wordsworth Classics) ISBN-13: 978-1840226010
- Leonora Sansay, *Secret History; or, The Horrors of St. Domingo and Laura* 2nd edition updated (Broadview Editions) ISBN-13: 978-1551113463
- Laurent Dubois & John D. Garrigus, eds. *Slave Revolution in the Caribbean, 1789-1804* (Bedford) ISBN-13: 978-0-312-41501-3
- Mary Shelley, *Frankenstein*, Marilyn Butler, ed. (Oxford World's Classic) ISBN-13: 978-0199537150
- Equiano, *Interesting Narrative*, Vincent Carretta, Ed (Penguin Classics) ISBN-13: 978-0142437162
- Inchbald, *Nature and Art*, Shawn Maurer, ed. (Broadview) ISBN-13: 978-1551112787
- Cugoano & Clarkson: *Essays on the Slavery and Commerce of the Human Species* (Broadview) ISBN-13: 978-1551113388

ENGL 530 NINETEENTH CENTURY ENGLISH LITERATURE (3 CR)

530 - 001 INSTRUCTOR: Collins

COURSE DESCRIPTION

Close reading and discussion of the five most important works of George Eliot (née Mary Anne Evans, 1819–80), the Victorian novelist often said to have brought English fiction to new levels of intellectual and emotional maturity. Supplementary readings, available online or through Morris Library's electronic reserves, will provide historical and cultural contexts as well as examples of the most influential criticism on George Eliot's artistry and thinking.

After a brief consideration of her early periodical work, we go to George Eliot's first published fiction, the three stories comprising *Scenes of Clerical Life* (1858), heralded at the time as treating an entirely untouched subject: no one had ever seen anything quite like it. *Adam Bede* (1859), her first full-length novel, follows: a runaway success, a story of illicit and lawful loves, and set against the Methodist revival ca. 1799–1807, it is a profound meditation on the relation of erotic to religious fervor, and on the determining influence of human action upon human character. We then take up the semi-autobiographical *Mill on the Floss* (1860), George Eliot's first foray into a subject that continued to engage her: the unconventional character who craves acceptance, poised sacrificially, even tragically, between assertion and submission. Next is *Middlemarch* (1872), "a study of provincial life" set around the end of the 1820s. Usually considered George Eliot's masterpiece, and ranked by many as the finest novel in our language, it has occasioned more critical commentary than any other Victorian novel and is arguably (as Henry James thought) the pivotal work in defining the traditions of English realism. We conclude the course with *Daniel Deronda* (1876), George Eliot's last novel, and her most enigmatic. In its extraordinary departures from her previous works, it challenges—some would say dismantles—received conventions of realism, romance, and "acceptable" subject-matter.

Our focus in this seminar will be on George Eliot's artistic development, tracked by close attention to themes central in her work and to an issue central in the criticism: the nature and significance of her narrators' commentary. This approach should ensure considerable latitude for paper topics, as George Eliot's sheer intellectual reach can accommodate interests ranging from close readings of scenes and passages to basic questions posed by high-Victorian philosophy, science, religion, and politics—especially gender politics.

COURSE REQUIREMENTS

Timely and careful reading of the fiction and supplementary sources; regular attendance and active participation in seminar discussions; a co-operative presentation on historical and/or cultural contexts; a critical essay (5–7 pages) drawing on an archival source from 1850–80, chosen to illuminate some feature of her work (in two stages: proposal and paper); a research paper (15–20 pages) reflecting an engagement with some developing theme(s) of the course, and focusing on one or two novels (in four stages: initial proposal with annotated bibliography, updated proposal with expanded annotated bibliography, draft of the paper, and final version).

REQUIRED TEXTS

- Eliot. *Adam Bede*. Ed. Margaret Reynolds. Penguin Classic. ISBN 9780140436648.
- Eliot. *Daniel Deronda*. Ed. Terence Cave. Penguin Classic. ISBN 9780140434279.
- Eliot. *Middlemarch*. Ed. Rosemary Ashton. Penguin Classic. ISBN 9780141439549.
- Eliot. *The Mill on the Floss*. Ed. A. S. Byatt. Penguin Classic. ISBN 9780141439624.
- Eliot. *Scenes of Clerical Life*. Ed. Jennifer Gribble. Penguin Classic. ISBN 9780140436389.

These specific books, in Penguin Classic paperback editions, are required for the seminar.

ENGL 533 AMERICAN LIT BEFORE 1900 (3 CR)

533 - 001 INSTRUCTOR: Anthony

COURSE DESCRIPTION

TOPIC: Pulp Fiction in Antebellum America

In this course we'll study the steamy, pulpy world of antebellum sensationalism. Comprised of pulpy dime novels, urban stage melodramas, weekly story papers, murder pamphlets, blackface minstrel shows and more, this ostensibly lowbrow form of cultural production has long been dismissed as the embarrassing stepchild of the period's canonical fiction (e.g. *The Scarlet Letter*). Recently, though, sensationalism has been recognized by critics as a crucial resource for understanding the anxieties and (repressed) pleasures of antebellum culture. It has also been acknowledged as the shaping force behind the work of "highbrow" writers such as Hawthorne. As such, we'll take this work seriously, and use it to examine how antebellum America was responding to a series of dramatic cultural changes. We'll focus on three main topic areas, each of which produced an outpouring of sensational literature: (1) slavery and the Southern plantation (2) the city and gender/sexuality (3) the frontier, race, and national expansion.

Students can expect to cover a range of somewhat obscure sensation fiction, but also a healthy dose of canonical work that utilizes elements of the sensational. We will also immerse ourselves in critical work on our three topic areas (slavery, the city, the frontier), and in theories of popular and mass culture (Stuart Hall, et al).

Note: because much of the period's sensation fiction is out of print, students will access some of this material on-line (I will detail the best sites for specific texts at the start of the term).

COURSE REQUIREMENTS

One short (5 page) paper; one medium-length annotated bibliography; one term paper of approximately 20 pages.

REQUIRED TEXTS

- Harriet Beecher Stowe, *Uncle Tom's Cabin*
- Nathaniel Hawthorne, *The Blithedale Romance*
- Herman Melville, *Billy Budd and Other Stories*
- George Thompson, *Venus in Boston*
- George Lippard, *The Quaker City*
- Ned Buntline, *The Volunteer* [online only]

- Maria McIntosh, *The Lofty and the Lowly* [online only]
- John Beauchamp Jones, *The City Merchant* [online only]
- Eric Lott, *Love and Theft*
- Shelly Streeby, *American Sensations*
- Stallybrass and White, *The Politics and Poetics of Transgression*
- Cohen, Horowitz, *The Flash Press*
- Sean Wilentz, *Chants Democratic*

ENGL 539 AMERICAN LITERATURE AFTER 1900 (3 CR)

539 - 001 INSTRUCTOR: Fox

COURSE DESCRIPTION

COURSE REQUIREMENTS

REQUIRED TEXTS

ENGL 592 CREATIVE WRITING SEMINAR (4 CR)

592 – 001 INSTRUCTOR: Blackwood

COURSE DESCRIPTION

REQUIRED TEXTS

ENGL 592 CREATIVE WRITING SEMINAR (4 CR)

592 – 002 INSTRUCTOR: Joseph

COURSE DESCRIPTION

ENGL 594 CONTEMPORARY LITERATURE (4 CR)

PREREQUISITES: Restricted to MFA majors

594 – 001 INSTRUCTOR: Lordan

COURSE DESCRIPTION

The purpose of this course is to learn to read as writers. Scant attention will be given to other critical, biographical, political, and historical issues in or of the fiction we'll read, important though they are. A great deal

of attention will be given to formal features (point of view, narrative structure, imagistic pattern, diction, punctuation, typography, sentence structures, paragraph structures, etc.) of the fiction we read, in an effort to identify, become familiar with, and begin using the primary tools of the craft of fiction. Writing requirements: twenty-three short (1-2 pages) analyses, twenty-three short (1-2 pages) emulations; one final essay (10 pages) incorporating analysis and emulation. Other requirements: Readings (above), attendance, participation.

REQUIRED TEXTS

Novels: *That Night*, McDermott
Housekeeping, Robinson
Old Man, Faulkner
So Long, See You Tomorrow, Maxwell
Ironweed, Kennedy
Beloved, Morrison
Diary of a Bad Year, Coetzee

Short Stories:

“The Things They Carried” - O’Brien
“Sonny’s Blues” - Baldwin
“A&P” - Updike
“The Wizard of West Orange” - Millhauser
“Cousins” - Oates
“Incarnations of Burned Children” - Wallace
“Love of a Good Woman” - Munro
“Tenth of December” - Saunders
“The Lottery” - Jackson
“Enough” - McDermott
O. Henry Prize Stories 2013: choices to be made

Forbidden Texts: Any secondary sources, critical studies of these works, Cliff Notes, annotated editions, etc.

ENGL 594 CONTEMPORARY LITERATURE (4 CR)

PREREQUISITES: Restricted to MFA majors

594 – 002 INSTRUCTOR: Jordan