

## **ENGLISH COURSES, SPRING 2020**

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### **ENGL 102-072** English Composition II

**TOPIC:** FANTASY IN LITERATURE AND FILM: POE AND LOVECRAFT

Dr. Williams

T - TH 11:00am-12:15pm

Though formally assigned to the Composition Structure of a 100-level class, this particular version will be, in the words of Monty Python, "something completely different." While it will focus upon writing assignments in an orderly and comprehensive manner relevant to each students' discipline, it also operates under the assumption that good reading and viewing often leads to good writing. Following the late Chancellor's call for "synergy", that SIUC reorganization will continue in the near future, the class will be interdisciplinary in nature following his vision of Schools replacing limited and obsolete department structures making material accessible to every student.

This semester the class will focus on the Fantasy works of Edgar Allan Poe and H.P. Lovecraft. Beginning with Lovecraft's "Supernatural Horror in Literature", the course will examine "The Fall of the House of Usher", "The Pit and the Pendulum", "The Masque of the Red Death" and other works in relation to the 1960s adaptations by Roger Corman. The Lovecraft Society's various independent versions made as a reaction against Hollywood misinterpretations will also be featured.

If you are seeking a traditional composition class, then this may not be the one for you. But, if you believe in Michael Moorcock's axiom of "good reading leading to good writing", then this class offers not only basic composition techniques but also exposure to stimulating literature and film.

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### **ENGLISH 120 H – 002** – English Honors Composition

**TOPIC:** Resistance

Dr. Fox

T - TH 2:00-3:15pm

The overall theme of this class is RESISTANCE (which requires discussion of the nature and limits/responsibilities of freedom). We will read and talk and write about the need—even the imperative—especially in troubled times, to think against the grain.

Course requirements: Regular attendance and conscientious participation; three essays (75% of grade); final examination (25%).

The aim is to encourage critical thinking, and to sharpen and deepen your reading and writing skills.

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## **ENGL 121 – The Western Literary Tradition**

Dr. Amos

T - TH 12:35-1:50pm

**COURSE NARRATIVE:** The influence of the western literary tradition on contemporary western culture is undeniable (though far from unproblematic); however, tracing the impact these European texts have had on the ways we view ourselves and our society is a less certain task. In this course we will read a number of the cornerstones of western literature not only for the structures and elements they have contributed to our literary tradition, but also for images and expectations that have escaped the realm of fiction and colored the way we define and view ourselves and the lives we lead. One particular point of examination will be representations and functions of Hell, both religious and secular, and its (necessary) binary, as they exist in ways real and imagined.

**FOCUS:** Our focus will be trifocal: we will examine foundational texts in relationship to the development of fiction, 1) setting each within the context of the societies from and into which each was written, 2) examining the place each holds in the development of the United States current literary tradition, and 3) limning their impact on the direction and goals of our contemporary society. In examining the cultural work of these texts, we will consider the roles that class and gender have and do play in our society's definitions of individuality and personhood. Thus, our approach will be at once historical, literary and cultural. We will study works including the Bible, Homer's poetry, Dante's *Inferno*, Geoffrey Chaucer's *Canterbury Tales*, Shakespeare's drama, and Jean Paul Satre's *No Exit*. Traditionally, the literary canon has excluded all but a handful of women authors—and those admitted only grudgingly—and so in our examination of Classical, Medieval, and Renaissance literatures, we will broaden our focus to include texts by women authors that, while circulated and read since their production, have only recently been considered for inclusion in the literary canon. In short, the Western Literary Tradition offers a selection of texts that millennia have determined to be the very best Western literature has to offer and invites you to revel in their glories while unraveling their tensions.

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## **ENGL 204-001 Literary Perspectives of the Modern World**

**TOPIC:** Diversity in Detection Fiction: Noir Literature and Film

Dr. Williams

T - TH 2:00-3:15pm

This class intends to focus upon Noir Literature and Film in terms of the development of diversity in the post-war era affecting the area in both literature and film. Beginning with Dashiell Hammett's *THE MALTESE FALCON* (1929) with reference to the first two film versions, the course will also examine Raymond Chandler's *THE BIG SLEEP* (1939) in comparison to the 1945 film version starring Humphrey Bogart, then examine the novel and film versions of Walter Mosley's *DEVIL IN A BLUE DRESS*, and Chester Himes' *COTTON COMES TO HARLEM*. It will conclude with Sara Paretsky's fourth contribution to the V.I. Warchawski series *BITTER MEDICINE* (1987). In this novel, the intrepid feminist private eye takes on a nasty private medicine corporation exploiting Hispanic females.

**ENGL 205-001** Cultural Diversity in American Literature

**TOPIC:** Race and U.S. Fiction

Dr. Shapiro

T - TH 11:00am-12:15pm

UCC - Area 3 - Multicultural, University Core Curriculum

This course is about race, ethnicity, and American national identity. Our goal will be to understand what it has meant—and what it means—to be a minority in the U.S. At the same time, we will explore what literature specifically can teach us about race, and how reading literature closely can help us to think more carefully about race. We will thus study a wide range of inventive, daring literary works (mostly short stories from the 20<sup>th</sup> century) that grapple directly with racial identity and racism, and that enable us to investigate the ways race intersects with class, gender, and sexuality in the U.S. Authors whose writing we are likely to read include: Abraham Cahan, James Weldon Johnson, Zora Neale Hurston, Richard Wright, Carlos Bulosan, John Okada, N. Scott Momaday, Louise Erdrich, Sandra Cisneros, Helena María Viramontes, Percival Everett, John Keene, Jhumpa Lahiri, Viet Thanh Nguyen, Yiyun Li, N.K. Jemison, Manuel Muñoz, Tommy Orange, and Carmen Maria Machado.

Course Requirements (in addition to daily reading and in-class participation)

- multiple in-class quizzes
- 2 short essays
- midterm exam
- final exam

Required Books: (**subject to change**; will be available in the University Bookstore)

James Weldon Johnson, *The Autobiography of an Ex-Colored Man* (Penguin Classics, 1990) ISBN:978-0140184020

John Okada, *No-No Boy* (Classics of Asian American Literature, 2014) ISBN: 978-0295994048

N. Scott Momaday, *The Way to Rainy Mountain* (UNM Press, 1976) ISBN: 978-0826304360

Note: other readings will be made available electronically via D2L

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**ENGL 209-001** Introduction to Genre: *Harry Potter*

Dr. Dougherty

M – W 1:00-2:15pm

In this course, we will discuss the genres of *Harry Potter*: fiction, poetry, film, and drama. You may have first encountered the Harry Potter books as a child reader, and continue to enjoy them as an adult. In this course, we will read *Harry Potter* as literary critics, and join the burgeoning scholarly conversation about the texts. We will discuss such issues as gender, race, class, technology, warfare, law, nationality, ethics, family, religion, myth, and heroism in the texts, and examine the intense fan culture that has grown up around them. We will also explore the relationship of the books to children's literature generally, the success or failure of the film adaptations, and the expansion of the *Harry Potter* series to the stage.

Students will write regular response papers, a midterm paper, and a final paper.

Course texts:

J.K. Rowling, *Harry Potter Paperback Box Set*. Arthur A. Levine, 2009. ISBN: 0545162076

J.K. Rowling, Jack Thorne, and John Tiffany, *Harry Potter and the Cursed Child, Parts 1 & 2*. Arthur A. Levine, 2017. ISBN: 133821666X

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**ENGL 301-001** Intro to Literary Analysis

Dr. Chandler

M – W 1:00-2:15pm

The goal of this course is to give you the tools you need to thrive as an English major: literary terms, generic conventions, critical reading techniques, and methods of writing a meaningful critical essay (sometimes, with outside sources that will need correct documentation). This is the place to hone your skills and get your questions answered. The format will be discussion-based, with a lot of group work.

I have selected a variety of texts in several genres. In each case, we'll discuss ways of analyzing the text itself, plus ways of approaching it from historical, cultural, and/or theoretical perspectives. We will also talk about how to make sense of, and responsibly cite, scholarly articles on literature.

**TEXTBOOK REQUIREMENTS:** This is a list of six texts you need to buy, in print form and in these specific editions. (Used copies are fine.) We will probably not study them in this exact order.

William Blake, *Songs of Innocence and Songs of Experience*. Dover Thrift Edition, ISBN 0486270513, \$3.00

Louise Erdrich, *The Round House*. Harper Perennial, ISBN 978-0062065254, \$10.94

Elizabeth Gaskell, *Mary Barton*. Wordsworth Classics, ISBN 1840226897, \$3.99

Oliver Goldsmith, *She Stoops to Conquer*. Dover Thrift Edition, ISBN 0486268675, \$3.00

George Saunders, *Lincoln in the Bardo*. Random House, ISBN 0812985400, \$10.78

Alfred, Lord Tennyson, *The Charge of the Light Brigade and Other Poems*, Dover Thrift Edition, ISBN 0486272826, \$3.00

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**ENGL 301-002** Intro to Literary Analysis

**TOPIC:** John Donne, or How to Write about Literature

Dr. Netzley

T – TH 11:00am-12:15pm

This course introduces students to the writing practices and concepts necessary to engage in literary analysis. It does so by focusing on John Donne's poetry, as well as critical arguments about his work. In part, that's a pragmatic decision: you can read a short poem (the object analyzed) and criticism of it (the analysis itself) in a reasonable timeframe and begin to write intelligently about it on the basis of this reading. In part, it's a conceptual and literary historical issue: Donne's verse is pivotal in the development of literary criticism as an academic discipline during the twentieth century. An intensive focus on his poems and critical essays about them has the benefit of providing a loose anatomy of modern literary study.

More broadly, that focus has an added boon: reading poems carefully and intensively is one way to develop the grammatical, syntactic, and prosodic attentiveness necessary to becoming a good writer. One premise of this course is that attending to words themselves in your reading (the form, tone, genre, or style of a statement)

improves your facility with words in your writing. In sum, short lyrics ask readers to attend to the *how*, not just the *what* of meaning. That's pivotal for any writer trying to say something interesting interestingly.

This class requires quite a lot of writing from students and some class periods will be devoted to examining individual pieces of student writing, talking specifically about what works and what does not and why. Students will also learn a good bit of linguistic, grammatical, rhetorical, and poetic terminology: yes, that means that you'll know what situational irony and amphibology mean by the end of this course. Students will also write quite a few different types of essays: 1) an essay disagreeing with a literary critical claim/approach; 2) an essay on Donne's adaptation of a classical genre or adaptation by a later poet or writer (that's why we're reading Ovid's *Amores* and Margaret Edson's *Wit*); 3) a formal analysis of a single poem; 4) an essay using historical documents and sources in support of a claim about Donne's poems (that's why we're reading *Pseudo-Martyr* and some sermons); 5) an essay on a poem's pedagogical utility. By the end of this course, students will be able to fashion argumentatively sound essays using a variety of critical and conceptual approaches.

## **Texts**

John Donne, *The Complete English Poems*, ed. A.J. Smith (Penguin, 1977).

Ovid, *The Erotic Poems*, trans. Peter Green (Penguin, 1982).

Margaret Edson, *Wit* (Farrar, Straus and Giroux, 1999).

John Donne, *Pseudo-Martyr* (London: W. Stansby, 1610) [Early English Books Online].

John Donne, selected *Sermons* [<https://lib.byu.edu/collections/john-donne-sermons/>]

selected critical essays

## **Requirements**

Five papers, two short-answer exams.

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## **ENGL 302 A Early Brit Literary History**

Dr. Amos

T - TH 11:00am-12:15pm

The intent of this course is broad and ambitious: a comprehensive examination of the trajectory of English literature from its beginnings alongside the beginning of the English language (and long before the beginning of the English nation) to the eighteenth century. From this thousand-year trove of literary production we will sample both the cornerstones of English literature and lesser-read but equally valuable and enlightening texts.

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

## Likely Required Texts

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

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

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

### Recommended Texts

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

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

### Course Requirements

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

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## **ENGL 302B** Later Brit Literary History

Dr. McEathron

T - TH 3:35-4:50pm

This course surveys the major works and developmental lines of British literature from the Romantic period (c. 1800) into the Twentieth Century, with a third of the course focused on each of the Romantic Era, the Victorian Period, and the post-1900 period. The course will work:

- 1) to establish the basic elements of a literary history (chronology, developments in form and genre);
- 2) to introduce, and distinguish between, the methods and preoccupations of major writers; and
- 3) to improve skills in literary-critical writing, including argumentation, use of evidence, and development of thesis statements.

### **COURSE REQUIREMENTS:**

Three 3–5 page papers; two exams

### **REQUIRED TEXTS:**

**Note: Used print copies of the Norton Anthology of English Literature (Vols. D, E, and F) are acceptable.**

The Norton Anthology of English Literature; Volume: **D** The Romantic Period. 9th or 10th Edition, Paperback. ISBN: 978-0-393-91252-4

The Norton Anthology of English Literature: Volume: **E** The Victorian Age. 9<sup>th</sup> or 10<sup>th</sup> Edition, Paperback. ISBN: 978-0-393-91253-1

The Norton Anthology of English Literature: Volume: **F** The Twentieth Century and After. 9<sup>th</sup> or 10<sup>th</sup> Edition, Paperback. ISBN: 978-0-393-91254-8

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## ENGL 303 U.S. Literary History

Dr. Shapiro

T – TH 9:35-10:50am

ENGL303 is a survey of U.S. literature from the late eighteenth century to the present day. We will study a wide variety of literary works and genres, from ‘classic’ works by Nathaniel Hawthorne, Herman Melville, Frederick Douglass, and Emily Dickinson to twentieth- and twenty-first-century ‘experimental’ works by William Faulkner, Donald Barthelme, and Claudia Rankine. To make sense of the complex field that is U.S. literary history, students will practice an approach to literary analysis that privileges equally historicism (or situating literary works in their dense historical contexts) and attentiveness to literary form (or close reading that focuses on how individual literary works generate the meanings that they do). By examining the intricate, complicated, challenging ways that U.S. writers have responded to the forces, concerns, dilemmas, and conflicts that shaped their respective moments, students in this course will ultimately be exploring how U.S. writers have participated in an-going conversation about the very idea of the United States—about the inequalities that structure life in the United States, about what the United States is and what it can and should be. Students in ENGL303 will thus frequently have occasion to take up questions about how we value literary works and about the purpose of literary study itself. They will be invited to consider how a serious engagement with older as well as more recent imaginative writing can help us to navigate the murky waters of our own political moment.

Students in ENGL303 will take two exams and write a series of short papers for the course. These assignments will enable students to develop their abilities to produce cogent writing—their own well-reasoned, well-supported arguments—about literary works.

Course Requirements (in addition to daily reading and in-class participation)

- 6 short papers
- midterm exam
- final exam

Required Texts (**subject to change**; will be available at the University Bookstore)

Crane, Stephen. *Maggie: A Girl of the Streets and Other Stories*. Bantam, 1986. ISBN: 978-0553213553

Faulkner, William. *As I Lay Dying*. Vintage, 1991. ISBN: 978-0679732259

Foster, Hannah Webster. *The Coquette*. Oxford University Press, 1987. ISBN: 978-0195042399

Levine, Robert et. al., eds. *The Norton Anthology of American Literature, Ninth Edition, Volume B*. W.W. Norton & Co., 2017. ISBN: 978-0393264470

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## ENGL 307 I Film as Literary Art

**TOPIC:** The Dystopian World in Film

Dr. Humphries

T – 5:00-7:30pm

The dystopian world customarily manifests itself as a futuristic, imagined universe in which oppressive societal control and the illusion of a perfect society are maintained through corporate, bureaucratic, technological, moral, or totalitarian control. Simultaneously, it suggests that dystopia is not a deferred future, but a reflection of the present in which we live: global warming, economic inequality, gender inequality, racism, xenophobia, poverty, hunger and, of course, as we have seen in the recent past and present, nuclear devastation and genocide. Thus, the value of the dystopian genre, notwithstanding commonplace entertainment, resides in its ability to awaken a recognition of the state of things, and thereby open up a space for cultural, social, and political critique in the present. This course will therefore explore the worlds of dystopia as presented in film, with a view to generating awareness and critical engagement with our world here and now.

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### **ENGL 325 Black American Writers**

Dr. Fox

T – TH 11:00am-12:15pm

This course will explore various aspects of the black experience through a detailed examination of a number of significant texts by African American authors, particularly classic works such as Solomon Northup's *Twelve Years a Slave* (have you seen the 2013 film?) and Ralph Ellison's *Invisible Man* (no. 19 on the Modern Library's list of the 100 best novels). Additional readings include *Ma Rainey's Black Bottom* by August Wilson (one of America's greatest dramatists), *Sassafrass, Cypress & Indigo* by Ntozake Shange (author of *For Colored Girls . . .*), MacArthur genius grant winner Ta-Nehisi Coates' *We Were Eight Years in Power*, and a selection of poetry.

**Requirements:** Two critical essays, midterm and final examinations.

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### **ENGL 352 Forms of Poetry**

**TOPIC:** Poetic Forms and Popular Music

Professor Joseph

M 4:00-6:30pm

This class will focus on poetry, poetic forms, and some of the many intersections between poetry and music. No music education is necessary to take this class, but what is necessary is a curious desire to try new and old approaches to writing poems, a desire to learn about how both poetry and music function in popular culture, and a willingness to play with language, sound, and rhythm.

More specifically, this course will explore the relationship between traditional and innovative poetic forms such as the sonnet and sestina and their relationship to popular music forms such as blues, jazz, soul, hip-hop, rock and roll, and reggae. Popular music has served as an inspiration to poets, who also deal in concerns of rhyme, rhythm, and refrain. Writers and musicians have a lot of territory in common—this class is a class for writers who wish to explore using musical motifs and rhythms in their own work. The course will begin with a primer on poetic form (accentual-syllabic meter), and then will move into a discussion of music as both sonic inspiration and fodder for subject matter.

Some poets to be discussed in this class: William Shakespeare, Edna St. Vincent Millay, Sonia Sanchez, Nikki Giovanni, Yusef Komunyakaa, David Wojahn, Langston Hughes, Michael S. Harper, Robert Hayden, William Matthews, Joy Harjo, Anne Sexton, Tyehimba Jess, Kim Addonizio, Adrian Matejka, Patricia Smith, Marcus Wicker.

Some musicians to be discussed: J.S. Bach, Robert Johnson, Leadbelly, Bob Dylan, Woody Guthrie, Johnny Cash, Miles Davis, Bessie Smith, Laura Nyro, Bob Marley, Public Enemy, De La Soul, Kendrick Lamar.

Each class participant will be expected to submit a portfolio of original poems inspired by our readings and our listening, and will do an oral report on a poet or musical figure who influences your creativity. Class participation will be a significant part of the grade as well.

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**ENGL 365 Shakespeare**

Dr. McGrath

T – TH 2:00-3:15pm

Shakespeare’s plays and poems often explore the euphoric, exhilarating, but also tumultuous and ruinous nature of sexual desire. And yet, he is credited with inventing a “poetics of heterosexuality” in the *Sonnets*, and his plays are celebrated for progressive attitudes towards sexual fluidity. This class tries to reconcile these two seemingly contradictory viewpoints. Indeed, it calls the orderly dichotomy they present into question by considering whether—in some works and at some moments—Shakespeare imagines a world in which sexuality and desire are not compulsory or inevitable. These themes will guide our reading of several of Shakespeare’s most canonical and lesser-known works, including *Venus and Adonis*, the *Sonnets*, *A Mid-Summer Night’s Dream*, *Hamlet*, and *Antony and Cleopatra*

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**ENGL 381 A Beginning Fiction**

Instructor S. Jilek

M – W – F 12:00-12:50pm

Introduction to basic intentions and techniques of writing creative prose, through readings, exercises, story writing, and workshopping.

Prerequisite: ENGL 102 or 120; or consent of instructor.

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**ENGL 382 B Intermediate Poetry**

Professor Jordan

T – TH 2:00-3:15pm

English 382B is an intermediate/advanced level poetry writing class with the prerequisite of English 382A. This class is designed for students with some poetry writing experience who wish to generate new poems while furthering their knowledge of craft and poetic technique. The class will focus equally on studying the technique of several contemporary poets and adapting those techniques to your writing, writing and workshop

of original poems, and learning and using poetic craft. Students will be expected to read many contemporary poems, write poems for workshop and participate fully in class discussions including putting written comments on their fellow poet's poems submitted to workshop and to submit a final revised portfolio of approximately 5 poems. There will be a lot of emphasis on the basic craft of writing a beautiful sentence as well as attention to the careful choice of words.

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**ENGL 393-001** English Undergraduate Seminar

**TOPIC:** Cultural Diversity from a Global Perspective in Literature

Dr. Bogumil

T – TH 12:35-1:50pm

This course explores the topic of cultural diversity from a global perspective. By studying the historical, political and narrative contexts attributed to each country and its diverse cultures, we will attempt to understand a particular country's interpretation of its identity as it is reflected in literature, both in fiction and non-fiction. Simply stated, we will address various tropes of identity construction to examine how certain 20<sup>th</sup> and 21<sup>st</sup> century British, Irish, and American writers attempt to address pertinent societal issues in their texts.

**Course Requirements:** Because ENGL 393 is a seminar, students will be required to deliver a number of brief in-class presentations; read secondary source materials, compose a number of brief analytic papers, and compose a final research paper (8-10 pages) on one or more of the texts studied in this course.

Donal Ryan *The Spinning Heart* Steerforth (Penguin Random House) ISBN-13: 978-1586422240

Deborah Levy *Black Vodka* Bloomsbury ISBN 978-1632869111

Anita Desai *Diamond Dust* Mariner Books ISBN 978-0618042135

Sherman Alexie *Ten Little Indians* Grove Press ISBN 978-0802141170

Other short stories will be on D2L

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**ENGL 393-002** English Undergraduate Seminar

**TOPIC:** Hamlet in a Digital Age

Dr. McGrath

T – 4:00-6:30pm

“To thine own self be true”; “cruel to be kind”; “to the manner born”; “to be or not to be”; “The Lady doth protest too much”; “to sleep, perchance to dream.” Recognize any of these quotations? They are from one source, arguably Shakespeare's greatest tragedy and possibly the play that has exerted the greatest influence on the western literary tradition: *The Tragical History of Hamlet, Prince of Denmark*. This class will be devoted to exploring *Hamlet* in all of its rich complexity, including Shakespeare's three separate versions of the play, multiple film interpretations, and the most influential critical commentary on the tragedy. As part of this exploration, the class will also examine how digitizing Shakespeare, and the digital humanities more broadly, have changed how *Hamlet* is read. How have digital tools contributed to new advances in interpretation of the play, and what methods of digital inquiry are the most useful in reading Shakespeare?

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**ENGL 413** Restorations & Early 18<sup>th</sup> Century

Dr. Chandler

M – W 4:00-5:15pm

The period from 1660-1750 was a great age of political and social satire (by Dryden, Swift, Pope, and others) – and also an era in which intensive personal reflection was carried out in fiction and poetry (by Bunyan, Leapor, Defoe, and others) for a paying public to read and emulate. At first, these tracks were perceived as separate. This course shows how they began to be perceived as converging. It's a good set of readings for today, as we consider how our individual aspirations might mesh with our roles as community members and citizens. Course format: lecture and discussion.

### **REQUIRED TEXTBOOK:**

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

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### **ENGL 468 American Drama**

Dr. Bogumil

T – 4:00-6:30pm

#### **Course Description:**

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

#### **Course Requirements:**

5 analyses (three pages plus/ 15 pts. each/ total 75 points). At least two secondary sources are expected for undergrads and three or more for graduate students.

**Undergraduates:** One final paper, a modified version of an analysis, including at least five secondary sources, eight pages minimum in length (100 points).

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

### **REQUIRED TEXTS**

Eugene O'Neill, *Hughie* Dramatist's Play Service 978-022205432

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

Tennessee Williams, *The Glass Menagerie* Samuel French 9780822212096

David Mamet, *Glengarry Glen Ross* Samuel French 0573640424

August Wilson, *Two Trains Running* Samuel French 9780573704765

Lynn Nottage, *Sweat* Theater Communications Group I978-1559365321

Tracy Letts, *Linda Vista* Theater Communications Group 978-0822224365  
Donald Margulies, *Time Stands Still* Dramatists Play Service 978-1559365703  
David Lindsay Abaire, *Good People* Dramatists Play Service 978-0822225492  
Annie Baker *The Flick* Samuel French 978-0573702037

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## **ENGL 485 B** Teaching Reading & Literature in Secondary Schools

### **Must be enrolled in Teacher Ed Prep Program**

Professor Stites-Kruep

T – 5:30-8:00pm

### **Course Description**

Teaching Reading and Literature in the Secondary School is about preparing future English teachers for the diverse readers in their classroom. In this class we will evaluate our own assumptions about adolescents(ce), consider how teenagers learn, and study best practices for supporting struggling and proficient teen readers. We will examine the complexity of young adult literature using the Youth Lens critique and determine its merit for the secondary classroom. We will discuss student choice and methods for promoting literacy to develop lifelong readers. We will explore methods for responding to texts, assessing reading and literature, and using technology resources into our teaching. This course will challenge us to think critically about defining literature and text, incorporating multimodal literacy, and differentiating instruction. We will leave this course better readers, better teachers of reading and literature, and better members of the professional community.

### **Course Requirements**

- Weekly reflections on course readings (15%)
- Independent YA reading (5%)
- Online tools and resources share (5%)
- Reading like a teacher assignment (20%)
- Unit plan and lesson teaching (30%)
- Reading classroom aesthetic (final exam presentation) (25%)

### **Possible Required Readings**

Gallagher, Kelly. *Deeper Reading: Comprehending Challenging Texts, 4-12*. Stenhouse, 2004.  
ISBN 978-1571103840

Kittle, Penny. *Book Love: Developing Depth, Stamina, and Passion for Adolescent Readers*.  
Heinemann, 2013. ISBN 978-0325042954

There will also be several articles and chapters assigned/shared through D2L.

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## **ENGL 491** Technical Writing

**TOPIC:** Reading & Writing in the Digital Age: Practical Applications

Dr. McClure

T – TH 2:00-3:15pm

### **COURSE DESCRIPTION:**

For those interested in developing technical communication as an area of expertise, English 491 (Advanced Technical Writing) introduces the processes, genres, and conventions of writing for the workplace. With the theme of “Reading and Writing in the Digital Age: Practical Applications,” this semester students will have an opportunity to explore what it means to be literate (to be able to read and write) in the 21<sup>st</sup> Century). While some students may choose to focus more on typical genres (letters, memos, reports, proposals, etc.), others may choose to experience the creation of digital literacies via a ‘Create to Learn’ approach (e.g., blogs, web sites, podcasting, video and audio production, social media, and more). **ENGL 491 counts for the English Undergraduate Major in Pre-Professional Specialization and is important for those wanting to teach technical writing.**

**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). Students will have an opportunity to focus on traditional or digital genres, or a combination. 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**

Hobbs, Renee. *Create to Learn: Introduction to Digital Literacy*. Wiley-Blackwell, 2017.

Jones & Hafner. *Understanding Digital Literacies: A Practical Introduction*. Routledge, 2012.

### **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*, 9<sup>th</sup> ed. Cengage Learning, 2018.

Lannon, John. *Technical Communication*, 14<sup>th</sup> ed. Pearson, 2017.

Markel, Mark. *Technical Communication*, 12<sup>th</sup> ed. Bedford/St. Martin’s, 2017.

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

Hicks, Troy. *The Digital Writing Workshop*. Heinemann, 2009.

Redish, Janice. *Letting Go of the Words: Writing Web Content and Words*, 2<sup>nd</sup> ed. Morgan Kaufmann, 2012.

### **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.

### **REQUIRED MATERIALS:**

A jump drive or an on-line back-up to collect your documents digitally.

### **MAJOR ASSIGNMENTS:**

- Drafts of a variety of workplace writing tasks (e.g., proposals, analytical reports, reviews, and the like).

- Impromptu writings in the form of in-class timed writings (to simulate the kind of impromptu writing that occurs frequently in the work world).
- A technical writing portfolio (which will include a representative number of drafts and revisions from the work you amass during the semester).
- Final exam.

#### **GRADING BREAKDOWN**

- Drafts and activities = 300 points.
- Impromptu writing = 100 points.
- Portfolio = 400 points.
- Transmittal letter = 100 points.
- Final Exam – 100 points. [You will have an opportunity to petition to exempt final exam.]

#### **REQUIRED TEXTS FOR ALL STUDENTS:**

Felder, Lynda. *Writing for the Web: Creating Compelling Web Content Using Words, Pictures, and Sound*. New Riders, 2012.

Williams, Robin. *The Non-Designer's Design Book*. 3<sup>rd</sup> ed. Peachpit Press, 2008.

**ENGL 493-001** Special Topics: Literature and Language

**TOPIC:** Holocaust Literature

Dr. Humphries

T – TH 3:35-4:50pm

#### **Course Description**

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

#### **Required Texts**

Primo Levi. *The Drowned and the Saved* (Vintage, 1989).

Jean Amery. *At the Mind's Limits: Contemplations by a Survivor on Auschwitz and Its Realities* (Indiana UP, 2009).

Elie Wiesel. *The Night Trilogy: Night, Dawn, Day* (Hill and Wang, 2008).

Charlotte Delbo. *Auschwitz and After* (Yale UP, 1995).

Neil Levi and Michael Rothberg. *The Holocaust: Theoretical Readings*. (Rutgers UP, 2003).

Giorgio Agamben. *Remnants of Auschwitz: The Witness and the Archive* (Zone Books, 2002).

**ENGL 493-002** Special Topics: Literature and Language

**TOPIC:** Virtual Reality Narrative

Professor Benedict

W – 3:00-5:30pm

A course in the use of virtual reality as a storytelling medium. No previous VR experience is necessary, and no coding will be required. Appropriate for any level of technological competence.

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**ENGL 493-003** Special Topics (Counts as an Advanced Fiction Course for ENGL Majors/Minors)

**TOPIC:** Creative Writing: Digital Short Stories & Problems in the Internet

Professor Frumkin

TH - 5:30 – 8:00pm

The internet is changing how we tell stories, sometimes for the better, sometimes for the worse. In this fiction writing class, we will focus on writing a short story in an entirely digital format, whether that be an audio recording, a vlog (or two), a Twine game, the script for a video game, or something else entirely. We will workshop these stories, paying close attention to how the medium we've chosen affects the way we tell and read them.

We will also be reading about the "problems" that have sprung up with storytelling on the internet. How has the internet been used to disseminate negative, problematic, or false stories? Where are these stories coming from? By breaking these stories down, we will learn more about the psychology of the internet, coming closer to answering questions like *What encourages people to believe misinformation?* and *How can so many people be convinced to think in the same way by a single post?* When we are better able to answer these questions, we will be better able to create our own digital stories that do what good fiction is supposed to do: express the many facets of being human (both online and IRL).

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## **ENGL 530** Romanticism and Laboring-Class Poetry

Dr. McEathron

M – 5:30-8:00pm

This class will examine the work of a large group of 19<sup>th</sup>-century laboring-class poets within the larger frameworks of British Romanticism and the pastoral tradition of 18<sup>th</sup>- and 19<sup>th</sup>-century British literature. Using 18<sup>th</sup>-century poems by Thomas Gray, James Thomson, and William Cowper as foundational texts, the class will turn to the diverse output of a wide range of self-taught poets who sought to comment on landscape; labor; poverty and divinity; class and community; hope and despair; and literary ambition itself. Authors will include several canonical Romantic poets (Burns, Wordsworth, Clare, Byron, Shelley) as well as comparatively obscure writers from the laboring-class tradition, including Robert Bloomfield, Mary Bryan, James Chambers, Isabella Lickbarrow, William Smith, Anne Candler, Christian Milne, and John Nicholson.

### **Probable Texts:**

Wordsworth: Selected Poems and Prefaces. Ed. Jack Stillinger. Riverside.

ISBN-13: 978-0395051795

Robert Burns: Selected Poems. Ed. Carol McGuirk. Penguin

ISBN-13: 978-0140423822

John Clare: Northborough Sonnets. Ed. David Powell, Eric Robinson, and P. M. S. Dawson.

Carcanet/Fyfield. ISBN-13: 978-1857541984.

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## **ENGL 592-001** Graduate Creative Writing Seminar

**TOPIC:** Poetry

Professor Jordan

T – 5:00-8:30pm

Enrollment restricted to MFA candidates. This is a graduate poetry workshop with a secondary emphasis on active reading of contemporary poetry with the goal of learning from the strategies of other writers. Students will submit poems every other week or so and respond in writing to work of their fellow poets. In addition, we will read poetry and critical essays by a number of contemporary poets.

This course operates on the philosophy that you must become a skilled critical reader of poetry in order to become a better writer of it. Emphasis will be on, for lack of a better term, open form poetry, sometimes referred to as free verse. While we will look at content and critical issues in the poems, we will be more interested in the formal features of the poems—the words' placement on the page, the syntax, narrative structure, punctuation, lineation, ordering, word choice, diction, tone—in order to become more familiar with craft techniques. In other words, instead of reading the poems for their meaning, we will examine meter, rhythm, line breaks, sentence length and complexity, breath, and movement. Our goal is to develop our knowledge and sensitivity to the varieties of poetic craft so we can identify them and use them in our own writing. To steal and paraphrase an army slogan, Free verse isn't free. As poets we make choices. In this class we will discuss these choices and the implications of them.

We will not read any books as a class but students will be expected to read two books of poetry per week which they will choose from a list provided by me. They also will be expected to submit each week short writeups of these books.

**ENGL 592-002** Graduate Creative Writing Seminar

**TOPIC:** Fiction

Professor Benedict

TH – 5:00-8:30pm

Enrollment restricted to MFA candidates. Graduate fiction workshop. Topics and course requirements will be provided by instructor.

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**ENGL 593** Special Topics

**TOPIC:** Colonial / Postcolonial / Speculative

Dr. Boulukos

W – 6:00-8:30pm

This seminar will expand the well-established “Colonial/Postcolonial” approach to include a third term: the speculative. The “colonial/postcolonial” paradigm has been well established, and entails examining canonical texts from the colonial & imperial periods against reworkings of them by postcolonial authors. We will add a third stage, in which we will also consider further contemporary reconsiderations of canonical colonial texts, in which postcolonial versions are further reworked within the framework of Afrofuturist or speculative fictions. These third versions work to highlight intersectional identities and attend to forms of dispossession based on ecology, gender and sexuality.

We will examine two clusters of texts, one organized around (political) satire and the other the (plantation) gothic.

The cluster on political satire will begin with John Gay’s “ballad opera” *The Beggar’s Opera*, and will consider Brecht & Weil’s “3 Penny Opera,” Wole Soyinka’s *Opera Wonyosi*, and Jordy Rosenberg’s *Confessions of the Fox* (2018). We will contextualize these political satires with a range of critical theoretical writings including works by Brecht, Marx, Fanon, & Sylvia Federici, as well as critical works on satire & politics.

Our longer “gothic” cluster will draw from such works as Aphra Behn’s *Oroonoko*, Daniel Defoe’s *Moll Flanders*, Emily Bronte’s *Wuthering Heights*, Charlotte Bronte’s *Jane Eyre*, Mary Prince’s & Harriet Jacobs’ slave narratives, Matthew “Monk” Lewis’s *Journal of a West India Proprietor*, Jean Rhys’s *Wide Sargasso Sea*, Maryse Conde’s *Windward Heights*, Marlon James’s *Book of the Night Women*, Octavia Butler’s *Kindred* (or *Dawn*) & “Bloodchild,” and Sara Collins’ *Confessions of Frannie Langton* (2019). While I will not require you to re-read *Frankenstein*, Victor’s monster will, at times, haunt this cluster. Our theoretical readings will include works on the gothic, colonialism & postcolonialism, biopolitics, intersectionality, transnational/transatlantic/transhemispheric theory, and afrofuturism.

(Works to be assigned are not yet final. Please check for required editions & final list before making purchases).

**Basic Assignments:**

6 - 2-3 **Response Papers** on scholarly readings

**Supplemental Text Paper** (5-7 pp) a paper on a text relevant to the topic discovered by the student;

can be either an “archival” text from the colonial period (18-19thc) or a postcolonial or speculative fiction that adds a new dimension to our discussions.

**Presentations** to seminar on supplemental texts and on final research project

**Research paper** (15-20p) with annotated bibliography (c5pp).

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## **ENGL 594-001 Contemporary Literature**

**TOPIC:** Fiction

Professor Frumkin

M – 6:00-9:30pm

Enrollment restricted to MFA candidates. Graduate fiction workshop. Topics and course requirements will be provided by instructor.

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## **ENGL 594-002 Contemporary Literature**

**TOPIC:** Women Poets of the African Diaspora

Professor Joseph

T – 5:00-8:30pm

Enrollment restricted to MFA candidates. Graduate fiction workshop.

This class will explore the contributions of black women poets from African, African-American, and Afro-Caribbean and Afro-British heritages. The class will explore how the “double bind” of racism and sexism faced by these poets fuels their creative output. Students in the class will have the opportunity to create works in response to the issues raised by studying the history of the contributions of black women to the art of poetry. The class will take a historical look at such contributions, but will also celebrate the artistry of black women in the midst of seemingly insurmountable national, political, sociocultural and artistic circumstances.

Poets covered in this class will include Phillis Wheatley, Frances Ellen Watkins Harper, Georgia Douglas Johnson, Angelina Weld Grimke, Alice Dunbar Nelson, Margaret Walker, Nikki Giovanni, June Jordan, Audre Lorde, Ntozake Shange, Rita Dove, Elizabeth Alexander, Lorna Goodison, Natasha Tretheway, Patricia Smith, Patricia Jabbeh Wesley, Toi Derricotte, Marilyn Nelson, Honoree Fanonne Jeffers, Jacqueline Woodson, Morgan Parker, Tracy K. Smith, Malika Booker, Grace Nichols, Jackie Kay, and Safia Elhillo.

Students will be required to complete a creative project on or inspired by the work of a black woman poet, along with a lesson plan for teaching the work of that same selected poet.

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