

English 120H: Fantasy in Literature and Film

Professor Williams

This class aims at a multi-media examination of the role of the fantastic utilizing the written text, radio broadcast, film, and music to examine the role of the Fantastic as a significant genre. Beginning with reading H.P. Lovecraft's essay "Supernatural Horror in Literature", the class will investigate Poe's short story "The fall of the House of Usher" in relation to the Roger Corman film version and The Alan Parsons' Project example contained in his CD "Tales of Mystery and Imagination." It will then examine two of H.G. Wells's "scientific romances, *The War of the Worlds* and *The Time Machine* in relation to the Orson Welles 1938 Mercury Theatre Radio production, the Byron Haskin 1953 film version, the original musical production of the novel by Jeff Wayne, and the 1960 George Pal version of *The Time Machine*.

The next section examines the Vampire tradition beginning with the 1938 Mercury Radio Theatre broadcast of Orson Welles's *Dracula*. It will then investigate the role of Hammer Studios versions with screenings of *The Horror of Dracula* (1958), *The Brides of Dracula* (1950), and *Taste the Blood of Dracula* (1970), the last seen against the context of *The Other Victorians* (1985) written by Steven Marcus. Then the class will conclude *God Told Me To* (1976) and *Quatermass and the Pit* (1958-1959) as key examples of H.P. Lovecraft's "Gods and Monsters" themes analyzed in the essay that introduces this class. The class offers an experience of pure artistic and intellectual "synergy" far different from the usual definition currently in circulation here.

Requirements: Four Written Assignments, five full page minimum plus Final Essay.

English 120H: Honors Composition

Professor Bogumil

Objective: The primary focus of this course is to prepare you to read, interpret, and evaluate literary texts of various genres. In doing so, we will examine the works of writers to detect how each uses language within critical, cultural, political, and gender-related contexts. We will explore the interrelationship between the writer who imparts a unique perspective of American society and history and the reader who interprets it.

Requirements:

1. Two absences are permitted; more than three undocumented absences prior to Midterm and thereafter will result in your grade being lowered for each additional absence (B to B- and so on).
2. Six brief critical essays, two pages, with two or more secondary sources (500 words/ 10 points ea. /60 pts. Total). One final paper 6 to 8 pages in length on one text we have read (100 points). The final paper of 1500 words, including quotations from secondary sources, is due during our

designated final examination time. All prompts and formats will be provided. Total points for the course: 160 points. All assignments must be typed, written in paragraph form, and single spaced except for the final paper. Be sure to avoid simple grammatical and mechanical errors--simply put, proofread! Think of assignments as brief critical essays where eventually one will be incorporated into the final paper. *Secondary Source material e.g. scholarly journals, newspapers or magazines, or the internet.

3. Assigned readings and essays are to be completed by the date listed on the syllabus, even on those days you are absent. No late work will be accepted after our discussion of the text—even if you are absent on that day. Computer problems **are not** an acceptable reason for late work. Please check D2L for grading rubric and information regarding upcoming assignments and final paper.

Required Texts:

Stephan Karam *The Humans* Dramatists Play Service 978-0-8222-3527-9
David Henry Hwang *Golden Child* Dramatists Play Service 978-0822216827
Sherman Alexie *Ten Little Indians* Grove Press 978-0-8021-4117-0
Anita Desai *Diamond Dust* Mariner Books 978-0618042135
Lynn Nottage *By the Way, Meet Vera Stark* Dramatists Play Service 978-0-8222-2646-8
Celeste Ng, *Everything I Never Told You* Penguin 978-0143127550
Additional reading materials will be provided via D2L and in handouts.

English 121
MWF 10-10:50 am
Professor McGrath

What is epic poetry and where does it come from? What does it mean to call something “epic”? What do epic poems say about the societies—their morals, values, religion, sexuality, social hierarchy, politics, history—that produce them? Why is it that certain genres of poetry disappear with time, but epic has remained a consistent feature of the Western literary tradition? What *is* it in epic that we can’t do without? To answer these questions, we’ll read examples of epic poems from the classical (the *Iliad*), medieval (*Beowulf*), early modern (John Milton’s *Paradise Lost*), and modern (Derek Walcott’s *Omeros*) worlds. The class will ultimately consider how poems about warriors and gods doing extraordinary things get transformed into stories about women and men doing ordinary—but somehow still no less epic—things.

Course Requirements

Participation (5% of final grade)

Three Essays (each essay is worth 20% of your final grade)

Test #1 (15% of final grade, to be held roughly midway through semester)

Test #2 (15% of final grade, to be held on last day of class)

Reading Quizzes (5% of final grade)

Required Texts

Homer, *The Iliad*, translated by Richmond Lattimore ISBN 978-0226470498

Beowulf, translated by Seamus Heaney ISBN 978-0393320978

John Milton, *Paradise Lost* ISBN 978-0140424393

Derek Walcott, *Omeros* ISBN978-0374523503

English 204: Literature and the Modern World: Diversity in Detective Fiction
Professor Williams

This class is designed to investigate the corpus of Noir Literature and Film concentrating on the key foundations of the genre beginning with analyzing the significance of two novels by Dashiell Hammett and Raymond Chandler, *THE MALTESE FALCON* and *THE BIG SLEEP* as well as the respective film versions directed by John Huston and Howard Hawks. It will also outline the stylistic aspects of American film noir that derive from this tradition with slides illustrating the visual techniques used in this movement and key thematic aspects.

It will then analyze two examples of the African-American tradition of noir literature by focusing on the first novel in the Easy Rawlins series written by Walter Mosley, *DEVIL IN A BLUE DRESS* and the more stylistic experiments employed in one of the best of Chester Himes' series of Harlem based detective novels *COTTON COMES TO HARLEM*. The film versions by Carl Franklin will be screened in class, the first film in the neo-noir color development of classical black and white film noir and the second anticipating the future wave of African American action cinema of the early 70 though keeping faith with elements of Himes's original vision. Analysis of the first of the Parker series of novels, *THE HUNTER*, written by Donald Westlake under the pseudonym of Richard Stark follows together with the innovatively filmed version *POINT BLACK* directed by Lee Marvin emphasizing the surrealistic vision within the noir tradition that few have developed since. The class will conclude by investigating the very different characterization of the female detective figure depicted by Sara Paretsky in her V.I. Warshawski series of novels by examining her fourth novel in the series *Bitter Medicine* whose key themes involve exposure of private medicine as a racket and the exploitation of the Chicago Hispanic community.

Students are expected to purchase books and read chapters before each class.

Requirements: Four Written Assignments, six full page minimum, plus Final Paper.

English 209: Introduction to Genre: Harry Potter
Professor Dougherty

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

English 301: How to Read and Write about Literature
TR 11 – 12:15
Professor Netzley

This course introduces students to the writing practices and concepts necessary to engage in literary analysis and criticism. 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 actually 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; 2) an essay disagreeing with a literary critical approach; 3) a formal analysis of a single poem; 4) an essay on Donne's adaptation of a classical genre (that's why we're reading Ovid's *Amores*); 5) an essay on Donne's adaptation by a later poet or writer (that's why we're reading Margaret Edson's *Wit*); 6) 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); 7) an essay on the pedagogical utility of a poem. 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

Seven papers, two short-answer exams, one oral presentation.

English 302A **Professor Amos**

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

As an integral part of our study we will deduce and deploy those terms and methodologies

central to the study of literature – including tracing the development of "literature" itself. Texts and genres will be examined for those elements that speak to the concerns and tensions of the times in which they were written as well as for the "universal" qualities they display – both with regard to the issues explored and with regard to how the literary forms make meaning.

Throughout our explorations we will be guided by these texts' relevances to our own concerns. In short, BritLit I offers a selection of texts that tradition has determined to be the very best of early English literature

TEXTS

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

Required

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

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

Recommended

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

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

Course Requirements

Attendance and active participation in class discussion, one class presentation and one recitation; short in-class and web responses; two 5-page essays, one 2-page scholarly reviews, one research project, three preliminary examinations (no final examination).

English 302B

M-W-F 12:00-12:50pm

Professor McEathron

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
9th or 10th Edition, Paperback
ISBN: 978-0-393-91253-1

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

ENGL303: U.S. Literary History Tuesday & Thursday, 12:35-1:50 Professor Shapiro

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, we 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 complicated ways in which U.S. writers have processed and responded to the forces, dilemmas, and conflicts that have shaped life in the U.S., we will join these writers in an-going conversation about the very idea of the United States—about what the United States is and what it can and should be. Students in ENGL303 will thus 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.

Course Requirements

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.

Required Books

- Crane, Stephen. *Maggie: A Girl of the Streets and Other Stories*. Bantam, 1986.
ISBN-13: 978-0553213553
- Faulkner, William. *As I Lay Dying*. Vintage, 1991.
ISBN-13: 978-0679732259
- Foster, Hannah Webster. *The Coquette*. Oxford University Press, 1987.
ISBN-13: 978-0195042399
- Larsen, Nella. *Passing*. Penguin Classics, 2003.
ISBN-13: 978-0142437278
- Levine, Robert et. al., eds. *The Norton Anthology of American Literature, Ninth Edition, Volume B*. W.W. Norton & Co., 2017.
ISBN-13: 978-0393264470
- Rankine, Claudia. *Citizen: An American Lyric*. Graywolf, 2014.
ISBN-13: 978-1555976903

English 307i **Professor Humphries**

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. A sampling of the films we will consider include the following: *Metropolis*, *Fahrenheit 451*, *A Clockwork Orange*, *Planet of the Apes*, *Blade Runner*, *Children of Men*, *Hunger Games*, *Snowpiercer*, *Mad Max*, et al.

Required Text

Timothy Corrigan. *A Short Guide to Writing about Film*. Temple UP, 1998.

English 352: Poetic Forms and Popular Music (Forms of Poetry)
Professor Joseph

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

Some musicians to be discussed: J. S. Bach, Robert Johnson, Leadbelly, Bob Dylan, John Coltrane, Bessie Smith, Laura Nyro, Bob Marley, Public Enemy, De La Soul

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 who is influenced by music in his or her poetry. Class participation will be a significant part of the grade as well.

Required texts any rhyming dictionary

The Music Lover's Poetry Anthology

Hardcover: 288 pages

Publisher: Persea; 1st edition (August 27, 2007)

ISBN-10: 0892553332

ISBN-13: 978-0892553334

Jazz Poems (Everyman's Pocket Poetry Series), editor Kevin Young

ISBN-10: 1400042518

ISBN-13: 978-1400042517

The Breakbeat Poets: New American Poetry in the Age of Hip Hop

Publisher: Haymarket Books; First Edition edition (April 7, 2015)

ISBN-10: 1608463958

ISBN-13: 978-1608463954

English 365
MWF 12-12:50
Professor McGrath

How is it that over 400 years ago an obscure young man from rural England, who possessed the equivalent of a high school education and whose parents could not even write, composed at least 36 plays whose intellectual depth, moral complexity, humanity, and linguistic virtuosity effectively changed the course of Western culture? We'll try to answer this question—and question some of the assumptions it makes—through rigorous close reading of five of Shakespeare's most remarkable achievements: *Richard III*, *As You Like It*, *Hamlet*, *King Lear*, and *The Tempest*. How does a mind like Shakespeare's work? What accounts for the richness and difficulty of Shakespearean language? What makes Shakespeare's exploration of common themes such as power, sexuality, gender, madness, and evil unique? *Is Shakespeare really that good?*

Course Requirements

Participation (5% of final grade)

Three Essays (each essay is worth 15% of your final grade)

Test #1 (20% of final grade, to be held roughly midway through semester)

Test #2 (20% of final grade)

Reading Quizzes (10% of final grade)

All plays are from the Folger Shakespeare Library series and are published by Simon & Schuster (yes, you need these editions).

Required Texts

William Shakespeare, *Richard III*. **ISBN-13:** 978-0743482844

As you like it. **ISBN-13:** 978-0743484862

Hamlet. **ISBN-13:** 978-0743477123

King Lear. **ISBN-13:** 978-0743482769

The Tempest. **ISBN-13:** 978-0743482837

English 381A: Beginning Fiction
Christina Wood Martinez

A discussion-based class and workshop in which students will learn about the fundamentals of the craft of fiction, write original stories, and critique their peers' work. Assigned texts will include short stories, microfictions, and craft essays. Students will write short prompt-based exercises and 2 full-length short stories. Writing from any genre tradition is welcome.

No required textbooks.

English 382B Creative Writing: Intermediate Poetry
Professor Jordan

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

English 391: Precision in Reading and Writing
Professor Dively

English 391 is a course designed to help students refine reading and writing skills relevant to expository prose. In this section, the vehicle for doing so will be a genre referred to as "autoethnography." This genre is unique in blending "the personal" with "the academic," employing an array of research and composing strategies as it forwards assertions steeped in deep cultural awareness. Autoethnography is practiced by scholars in the context of many different disciplines; moreover, it relies on research and writing skills applicable in a variety of professional contexts. Students in this section of 391 will read and analyze example autoethnographies on diverse subjects, representing numerous fields of study. These readings

will serve to model genre-appropriate content and interpretive lenses, approaches to data gathering and analysis, and a wide range of rhetorical strategies. Course work will include written and oral responses to assigned readings; peer review of classmates' work; formal short papers offering practice in research and composing techniques typical to autoethnography; a polished, article-length autoethnography; and a presentation based on that culminating project.

Required textbooks:

Autoethnography as Method by Heewon Chan

They Say/I Say: The Moves That Matter in Academic Writing (3rd Ed.) by Gerald Graff, Cathy Birkenstein

English 393: The Frontier in the American Imagination
Professor Anthony

In 1893, Frederick Jackson Turner announced that America's frontier had officially closed—that there was no longer an unmapped “out there” left to explore and inhabit. However, he went on to say that Americans before and since have used the frontier as a metaphor for American notions of independence and self-reliance. We'll pursue and complicate this line of thinking. On the one hand, following Turner, we'll examine how a range of American writers (and some filmmakers) have gone about depicting the American frontier as a sort of fantasy alternative to modernization, industrialization, and the rise of capitalism. Here you might think of Huck Finn's famously optimistic line about “Lighting out for the territories” at the end of *The Adventures of Huckleberry Finn*. But we'll also read against the grain of this storyline, and ask how depictions of the frontier reveal the messier and darker side of American selfhood, especially when confronted with issues of race, gender, ethnicity, and sexuality. In other words, we'll spend time trying to understand how the American frontier was (and still is) both physical and psychological. In the texts we'll examine, American settlers deal not only with shifting geographic boundaries (“white” and native territory; the US and Mexico, etc.), but also with the blurry psychological boundaries between civilization and savagery, self and Other, male and female, white and non-white, modern and pre-modern. Our job as a class will be to determine how the nation has progressed in its thinking about the frontier. Are we more open-minded than during the period of national expansion and epic tales like *Moby-Dick*? Or do the stories of the present era—sci-fi films such as *Avatar*, revisionist westerns, etc.—reflect a nation still struggling to come to terms with its geographic and psychological boundaries?

Novels:

Dave Eggers, *Heroes of the Frontier*

Jon Krakauer, *Into The Wild*

Cormac McCarthy, *All the Pretty Horses*

Patrick DeWitt, *The Sisters Brothers*

John Williams, *Butcher's Crossing*

Octavia Butler, *Dawn*
Herman Melville, *Moby-Dick*
James Fenimore Cooper, *The Last of the Mohicans*

Films:

M. Night Shamalayan, *The Village*
John Ford, *The Searchers*
James Cameron, *Avatar*

Various other excerpts and short stories, including but not limited to:

Henry David Thoreau, *Walden*
Ursual LeGuin, “Sur”
Octavia Butler, “Bloodchild”
Edgar Allan Poe, “The Man That Was Used Up”
Abraham Panther, “A Surprising Account of the Discovery of a Lady who was taken by the Indians in the year 1777”

English 393 Undergraduate Seminar
Tues. and Thurs., 2:00-3:15
Professor Chandler

Divided Selves

In how many senses, or dimensions, can one person’s identity feel fragmented? Under what circumstances do multiple selves – or, to use Blake’s version, “contrary states of the human soul” -- seem to fuse into one, or to operate symbiotically?

Here we will study several fables of self-division, plus two relevant contemporary works. The goal in each case will be to take artistry and social context, as well as psychology, into account. The idea of the divided self can get people thinking about threats to social cohesion. It can also spur reflection on the creative process.

You will need to purchase all of these texts in order to succeed in this seminar. Part of your grade will depend on your readiness to find and analyze specific passages in class discussion; and grades on papers will suffer if you do not accurately cite page or line numbers of the literary texts. Substitute editions are discouraged overall, and disallowed for *Jekyll and Hyde*.

Texts to purchase (all paperback):

Jeff VanderMeer, *Annihilation*. Farrar, Straus & Giroux, \$9.53. ISBN 978-037410492

William Blake, *Songs of Innocence and Songs of Experience*. Dover, \$2.69. ISBN 978-1640320093

Mary Shelley, *Frankenstein: The 1818 Text*. Introd. Charlotte Gordon, ed. Charles E. Robinson. Penguin, \$9.00. ISBN 978-0143131847

Robert Louis Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde*, ed. Katherine Linehan. Norton Critical Edition, \$13.87. ISBN 978-0393974652

Franz Kafka, *The Metamorphosis and Other Stories*, ed. Stanley Applebaum. Dover, \$4.67. ISBN 978-1983888250

Virginia Woolf, *The Waves*, ed. Howard Hughes. Oxford World's Classics, \$10.92. ISBN 978-0199642922

Ann Patchett, *Truth and Beauty: A Friendship*. Harper Perennial, \$14.52. 978-0060572150

Assignments:

Response papers; presentations; two 3-5-page papers; two 6-8-page papers.

English 401 – Modern English Grammars
MW/2:00-3:15
Professor McClure

Required Texts

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

ISBN-10: 0226468011 ISBN-13: 978-0226468013

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

ISBN-10: 0976718014 ISBN-13: 978-0976718017

Vygotsky. *Thought and Language*. Rev. ed. (MIT P, 1986). [**not required for undergraduates**]

ISBN-10: 0262720108 ISBN-13: 978-0262720106

Weaver. *Grammar to Enrich & Enhance Writing*. (Heinemann, 2008).

ISBN-10: 0325007586 ISBN-13: 978-0325007588

Group Books (Only one book required of each student)

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

Overview

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

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

Requirements: daily/journal exercises and assignments; major paper assignment (longer for graduate students); group project (oral and written); a midterm and a final examination. [For additional information, email the professor at drjlm1@frontier.com or drjlm1@siu.edu]

English 422: VICTORIAN POETRY AND POETICS **Professor McEathron**

This course will feature close readings of major poems by Tennyson, Robert Browning, Christina Rossetti, Matthew Arnold, Dante Gabriel Rossetti, Elizabeth Barrett Browning, William Morris, Lewis Carroll, Edward Lear, and Thomas Hardy. We will also focus on the various visual and design elements that were important to these poets and the culture at large, including Pre-Raphaelite painting, neo-gothic architecture, and comic sketches and caricatures. In examining the range of the Victorians' formal experiments in lyric and narrative poetry, we will move from the aggressiveness of Browning to the sumptuousness of Tennyson, Morris, and Dante Gabriel Rossetti. In all of this, we will be considering contrasting visions of the roles of the poet and poetry in a new era of mass culture.

Requirements:

Undergraduates: Two 4-6 pp. papers; midterm in-class writing; final exam

Graduate Students: One long paper (15-20pp); midterm in-class writing; final exam

Texts (probable):

Houghton and Stange, eds. Victorian Poetry and Poetics. 2nd. Edition.

Houghton-Mifflin. ISBN 0395046467.

Out-of-print text to be purchased used.

English 445: Background of Western Literature

Professor Humphries

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

Required Texts

Sarah Lawall, ed. et al. *The Norton Anthology of Western Literature. Vol. 1*. New York: Norton, 1999. **ISBN: 0-393-92572-2**

Gottfried von Strassburg. *Tristan*. Introduction by A. T. Hatto. New York: Penguin, 19 **ISBN: 0-14-044098-4**

Voltaire. *Candide or Optimism*. 2nd ed. Translated and edited by Robert M. Adams. New York: Norton, 1991. **ISBN: 0-393-96058-7**

Abbé Prévost. *Manon Lescaut*. Translated by Leonard Tancock. Introduction and notes by Jean Sgard. New York: Penguin, 1949. **ISBN: 0-14-044559-5**

Johann Wolfgang von Goethe. *Faust. Part 1*. Revised with translation and notes by Peter Salm. New York: Bantam, 1985. **ISBN: 0-553-21348-2**

English 462: Restoration and Eighteenth-Century Drama
Tues. and Thurs. 12:35-1:50
Professor Chandler

This course satisfies the pre-1800 requirement for majors. It will introduce you to a cache of drama you may not have seen before, but that forms an undercurrent to the development of fiction, poetry, and satire from 1660 to 1800 and beyond. Though influenced by Renaissance drama, these plays approach comedy and tragedy in new ways. Protagonists denied money or liberty within the patriarchal system try to game that system, and there's a substantial space for thinking about the small- and large-scale implications of that effort before the consequences ensue. Net loss, or net gain, for the disrupters? Plays of this period provide much food for thought about aspiration, ambition, and social control in our own time.

Textbook:

There is only one text to buy for this course – but you must buy it, and you must bring it to class every day. A used copy will be fine. Get it as cheaply as you can, but get it in print form.

The Broadview Anthology of Restoration and Early Eighteenth-Century Drama, Concise Edition. Ed. Douglas J. Canfield and Maja-Lisa von Sneidern. \$62.95 (paper). ISBN 9781551115818.

Assignments:

8-10 response papers; two critical papers; midterm and final exams. (Requirements and weighting of these grade components will differ for undergraduate and graduate students.)

English 465: Continental Drama
Wed. 4:00 – 6:30 pm
Professor Bogumil

Objective: In this course, we will read Continental drama by French, Norwegian, Russian, Spanish, South African, and German playwrights. In doing so, we will engage in a discussion about the power of cultural memory and how it becomes constructed through performance. We will trace the evolution of modernism to the present as well as theatrical developments in order to explore the social and political environment surrounding these plays, address the trajectory of the critical reception to first productions and current productions, and then situate those plays, various theater companies, and playwrights within their cultural milieu.

Texts:

Moliere. *The Misanthrope*. Dover ISBN 0-486-27065-3

Henrik Ibsen. *Ghosts*. Dover ISBN 048-29-852-3

Anton Chekhov. *The Cherry Orchard*. Dover ISBN 0-486-26682-6

Federico Garcia Lorca. *Blood Wedding and Yerma*. Theatre Communications Group ISBN 1-55936-080-1

Athol Fugard. *Master Harold . . . And the Boys*. Samuel French ISBN 0-573-64039-4

Jon Fosse *I am the Wind* Oberon ISBN: 978-1849430715

Roland Schimmelpfennig *The Golden Dragon* Oberon ISBN: 978-1849431248

Florian Zeller *The Mother and The Father* Faber 978-0571327256

Requirements

8 analyses (three pages plus/ 15 pts. each/ total 120 points). Three or more secondary sources are expected for graduate students and at least two for undergrads.

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

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

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

Assignments: All readings, analyses, annotated bibliographies and papers must be completed by the designated due dates. If you are absent, have someone place the assignment under my door or turn it into the English office. No late work is accepted, and will be given a "0." Computer problems are not an acceptable reason for late work.

**English 485B: Teaching Reading and Literature in the Secondary School (3 CR)
Professor Amos**

PREREQUISITES Admittance to Teacher Education Program through CoEHS.

COURSE NARRATIVE

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. We will explore these topics through scholarly, pedagogical readings and practical

applications in which students will offer lessons / classes and lead discussions as if they were in the high school classroom.

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 traditional literature
- 4) approaches to teaching young adult literature
- 5) overviews 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.

POTENTIAL 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

Course Requirements

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

English 492A: Advanced Fiction
Christina Wood Martinez

An advanced workshop that takes a deep dive into to the craft of writing fiction. Assigned texts will include short stories, novel excerpts, microfictions, and craft essays ranging from the traditional to the wildly experimental. Students will write 2-3 short stories with the goal of preparing publication-ready work by the end of the semester. Writing from any genre tradition is welcome.

No required textbooks.

English 493: Podcasting
Professor Benedict

A course in brainstorming, planning, writing, producing, and publishing podcasts, both fiction (dramatic) and creative non-fiction (essay/opinion/review etc.). Students will analyze their favorite podcasts in order to understand what makes them tick. Then they will work individually and collaboratively to recreate the "writers' room" experience of working on the staff of an ongoing production. Students should be prepared to wear many hats as they undertake the roles of writer, producer, editor, show-runner, and publicist. Learn the tools with which storytellers of all types gather, maintain, and grow an audience for their creative work.

English 539: Seminar
Topic: TWENTY-FIRST CENTURY AFRICAN-AMERICAN WRITING
Professor Fox

This seminar will concentrate on a detailed examination of some of the most significant black texts of the 21st century.

REQUIREMENTS: Regular attendance & conscientious participation. Two substantive essays (80%); final examination (20%).

TEXTS:

Fiction

Edward P. Jones, *The Known World*.

Colson Whitehead, *The Underground Railroad*.
Jesmyn Ward. *Sing, Unburied, Sing*. Scribner.

Non-fiction

Ta-Nehisi Coates, *We Were Eight Years in Power*.

Poetry

Terrance Hayes, *Wind in a Box*.
Saul Williams, *The Dead EMCEE Scrolls*.

English 582: Teaching and Administering English/Composition Programs in Two-Year Colleges
M/4:00-6:30 p.m.
Professor McClure

Required Texts -- Students will need access to the following texts throughout the semester.

Ostman. *Writing Program Administration and the Community College*. Parlor Press, 2013.
ISBN-13: 978-1602353596 ISBN-10: 160235359X

Sullivan & Toth, eds. *Teaching Composition at the Two-Year College: Background Readings*.
Bedford/St. Martins, 2017.
ISBN-13: 978-1319022570 ISBN-10: 131902257X

Tinberg, ed. *Border Talk: Writing and Knowing in the Two-Year College*. NCTE, 1997.
ISBN-13: 978-0814103784 ISBN-10: 0814103782

Tinberg & Nadeau. *The Community College Writer: Exceeding Expectations*. Southern Illinois
UP, 2010.
ISBN-13: 978-0809329564 ISBN-10: 0809329565

Presentation Texts -- Students will need access to only one of the presentation texts that will be assigned to individuals, pairs, or small groups to read and share their findings. A list of potential presentation texts can be found on the second page of this description or requested by emailing Dr. McClure.

Overview

Offered under the WPA rubric, this course will provide a context for gaining knowledge and understanding of the experience of teaching composition (and English) in the two-

year/community college. According to the National Student Clearinghouse Research Center 2017 report, “Community colleges play a critical role in expanding postsecondary education opportunity. In addition to offering degrees and certificates of high quality in their own right, they also provide critical pathways to four-year institutions for students seeking to transfer. These options are increasingly indispensable for under-served and dis-advantaged students, working adults, and students with family or employment responsibilities, enabling them to achieve their educational goals with affordable, flexible, and accessible offerings.” This course will focus on the teaching and administering of programs, primarily writing but also English in general, at two-year colleges. The course will begin with a brief historical and contextual overview and a look at the current status of two-year colleges and their role in making higher education accessible to a greater diversity of people. We will investigate the demographics of students choosing to attend two-year colleges as well as the socio-political factors that influence their successes and failures. We will spend the majority of the semester on writing programs and courses taught in two-year colleges; potential topics include (but are not limited to) curriculum, writing and literature courses, placement, assessment, technology, reading, writing centers, employment possibilities, etc.

Requirements: daily/journal exercises and assignments; major paper assignment; group project (oral and written); a midterm and a final examination. [For additional information, email the professor at drljm1@frontier.com or drljm1@siu.edu.]

ENGL 582 – List of Potential Presentation Texts
(To Be Assigned During the First Week of Class)

Alford & Kroll, eds. *The Politics of Writing in the 2-Year College*. Boynton/Cook, 2001.
ISBN-13: 978-0867095050 ISBN-10: 0867095059

Allen. *Advancing the Regional Role of Two-Year Colleges: New Directions for Community Colleges*. Jossey-Bass, 2012.
ISBN-13: 978-1118266007 ISBN-10: 1118266005

Gardner, Kline, & Bresciani, eds. *Assessing Student Learning in the Community & Two-Year College*. Stylus, 2014.
ISBN-13: 978-1579229122 ISBN-10: 1579229123

Grubb. *Honored But Invisible: An Inside Look at Teaching in Community Colleges*. Routledge, 1999.
ISBN-13: 978-0415921657 ISBN-10: 0415921651

McGrath. *The Academic Crisis of the Community College*. SUNY, 1991.
ISBN-10: 079140563X ISBN-13: 978-0791405635

Peckham. *Going North, Thinking West: The Intersections of Social Class, Critical Thinking, and Politicized Writing Instruction*. Utah S UP, 2010

ISBN-13: 978-0874218046 ISBN-10: 0874218047

Reynolds & Holladay-Hicks, eds. *The Profession of English in the 2-Year College*.
Boynton/Cook, 2005.

ISBN-13: 978-0867095791 ISBN-10: 0867095792

Sipple & Lightner, eds. *Developing Faculty Learning Communities at Two-Year Colleges: Collaborative Models to Improve Teaching and Learning*. Stylus, 2013.

ISBN-13: 978-1579228453 ISBN-10: 1579228453

English 592: Graduate Workshop in Fiction

Christina Wood Martinez

A graduate-level, discussion-based workshop focused on the craft of fiction. Students will produce 2-3 pieces for group workshop, which may be either short stories or stand-alone novel excerpts. We will read published stories, interviews, craft essays, and at least one novel, examining both the original fictions and their sources of influence in order to deepen our knowledge of literary lineage. We will consider what writers borrow from other writers and what sparks innovation, asking what qualities make fiction surprising, singular, and lasting as you work toward producing your own inventive and compelling narratives. Students will respond in writing to peer work, and may be asked to lead discussion on a particular topic or text we've read.

Required text:

The Taiga Syndrome by Cristina Rivera Garza

English 592: CREATIVE WRITING SEMINAR: Poetry

Professor Jordan

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. There will be weekly craft lectures and discussions.

Prerequisite: To have read Rita Dove's *Thomas & Beulah*, James Kimbrell's *Gatehouse Heaven*, and Brian Barker's *Animal Gospels* on your own before the first class.

Students will submit three to four poems, which they have crafted to the best of their ability, per month and respond in writing to work of their fellow poets.

In addition, you will read two books of poetry each week on your own, chosen from a list which I will provide, and submit a short (paragraph) response to that book to me. Reading more books is highly recommended but two are required.

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. I do not want to hear an analyses of what you think the poem means. 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. Your goal is to write poems which work on many levels, from a simple, reading of place and action to a deeper more symbolic meaning. 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.

English 593: Rebels, Slaves, Monsters and Human Rights from *Oroonoko* to *Game of Thrones*

Professor Boulukos

Description:

How is it that the era of revolutionary rights declarations was nonetheless a time when slavery, indeed slavery based on race, became increasingly central to the economies and politics of the USA, Britain, and France? How did Enlightenment thinkers justify revolution through new concepts of the "rights of man" and yet justify the denial of rights to the enslaved? How did they, furthermore, justify efforts to defeat and kill rebel slaves? How did Haitian revolutionaries come to be placed in a different category from American and French revolutionaries? Paying close attention to the Haitian Revolution and its impact on ideas of slavery and rights, we will examine the categories of those excluded from rights in the period, including "brigands," "tyrants," "monsters," and the "common enemies of mankind." We will examine an array of texts from the period, including classics of colonial literature, literary texts representing slavery and slave uprisings, memoirs from those battling philosophical considerations of slavery and rights, slave narratives, and black authored texts questioning dominant discourses. Finally, we will take the concepts of slavery, rebellion and rights we have developed and consider how relevant they are

to apply them to examples from seemingly very different contexts: Mary Shelley's 1818 *Frankenstein*, the "breaker of chains" subplot from the HBO series *Game of Thrones*, Ursula K Le Guin's sci-fi vision of a slave revolution, and the "Black Lives Matter" movement.

Behn, *Oroonoko*, ed. Janet Todd, Penguin (978-0140439885)
Defoe, *Robinson Crusoe*, ed. Thomas Keymer & James Kelly, Oxford (9780199553976)
Earle, *Obi*, Broadview (978-1551116693)
Sansay, *Secret History*, Broadview (978-1551113463)
Gates, ed. *Classic Slave Narratives*, Signet (0451532139)
Melville, *Benito Cereno*, ed Wyn Kelley (Bedford) 9780312452421
Shelley, *Frankenstein: 1818 Text*, ed. Marilyn Butler (Oxford) 9780199537150
Le Guin, *Four Ways to Forgiveness* (Harper) 978-0060760298

Other works including historical and theoretical texts, narratives from black atlantic writers, writings by witnesses and critics of, and participants in, the Haitian revolution, key short fiction about slavery, David Walker's Appeal, Nat Turner's *Confessions*, and Douglass's "Heroic Slave" will be assigned on D2L.

Basic Assignments:

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

Archival Paper (5-7 pp) a paper on a text relevant to the topic discovered by the student

In-class **presentations**

15-20p **Research paper** with annotated bibliography,

English 593: Writing for Professional Advancement and Publication in Rhetoric and Composition

Professor Dively

This special topics seminar for Rhetoric and Composition PhD candidates will offer practice in analyzing and composing diverse genres relevant to completing dissertation projects, securing professorships, and becoming productive scholars. With such objectives in mind, participants will read and discuss a wide range of texts—some modeling focal genres, some addressing research practices and rhetorical strategies, and some focusing on issues of professional development. The workshop-style atmosphere will allow plenty of opportunity for students to share their writing and receive revision advice from both their peers and the professor. Course work will include oral and written responses to assigned readings; participation in peer review exercises; a series of formal short papers, representing various academic genres; an article-length project to be proposed by the student, with an eye toward the dissertation and/or publication; and a reflective essay depicting a sense of developing scholarly persona.

Required textbooks:

Writing for Scholars: A Practical Guide to Making Sense & Being Heard by Lynn Nygaard
Style: Lessons in Clarity and Grace (12th Ed.) by Joseph M. Williams

English 594: Poetic Forms and Literary Movements
Professor Joseph

Prerequisite: enrollment in the MFA Program in Creative Writing or instructor's permission.

This graduate seminar will combine the study of poetic forms with the study of literary movements. Do particular poetic forms suit particular literary movements or groups of writers? This graduate seminar will take a historical approach to such questions, along with ample time to learn the forms that inspired and propelled such movements.

The class will begin with a refresher on poetic form: accentual syllabic meter, set forms such as the sonnet and villanelle, and then will pivot into discussions of particular literary movements:

World War I Poets: rhyme and meter

Imagist Poets: image over everything

Harlem Renaissance poets: the sonnet, refrain, blues poems

Confessional Poets: persona and myth

First Wave Feminist Poets: odes and historical reclamations

Black Arts Movement: poetry as politics

Beat Generation Poetry: poetry and politics

Deep Image Poetry: image and spirituality

New Formalist Poetics: a return to rhyme and meter?

Native American Poets: history in poetry, chant as political tool

'Identity Politics' in poetry: Cave Canem, Split this Rock, et al.

Each student will be expected to

1) give an oral report on a literary movement not covered above, identifying major figures and stylistic concerns.

2) create a project in response to the semester's readings—poetry chapbook, multimedia presentation, translation project, etc

English 594: Forms of Fiction: Podcasting
Professor Benedict

A course in brainstorming, planning, writing, producing, and publishing podcasts, both fiction (dramatic) and creative non-fiction (essay/opinion/review etc.). Students will analyze their favorite podcasts in order to understand what makes them tick. Then they will work individually and collaboratively to recreate the "writers' room" experience of working on the staff of an ongoing production. Students should be prepared to wear many hats as they undertake the roles of writer, producer, editor, show-runner, and publicist. Learn the tools with which storytellers of all types gather, maintain, and grow an audience for their creative work.