

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

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

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

ENGL 204 LITERARY PERSPECTIVES-MODERN WORLD (3 CR)

PREREQUISITES: Engl 102 or equivalent.

204 – 950 INSTRUCTOR: Klaver

COURSE DESCRIPTION

This section of English 204 is a distance online course. The theme is “Literature of War.” The course looks at literature that has been written about the major wars of the twentieth century, World War I, World War II, and the Vietnam War. It includes a short section on the Iraq War. Poetry, novels, plays and films are studied.

REQUIRED TEXTS

- Hemingway, Ernest. *A Farewell to Arms*
- Vonnegut, Kurt. *Slaughterhouse Five*
- Ionesco, Eugene. *Rhinoceros and Other Plays*
- Kovic, Ron. *Born on the Fourth of July*
- O’Brien, Tim. *The Things They Carried*

ENGL 205 AMERICAN MOSIAC IN LITERATURE (3 CR)

PREREQUISITES: Engl 102 or equivalent.

205 – 001, 002 INSTRUCTOR: Jackson

COURSE DESCRIPTION

This class is a must take course for students who want to know more about America and her immigrant families. The course covers material about the first inhabitants of America (First Americans/Native Americans), the Early immigrants (First and Second Wave) and their adaptations to the New World, the Chinese immigrants (The Gold Rush), The Great Migration (Harlem Renaissance/Civil Rights Movements), Migrants and Migrant Workers (Puerto Ricans, Mexicans/Chicanos), Japanese immigrants (The Internment), as well as the New

Immigrants of the Twentieth-First Century. The assigned readings of this class are filled with history, disappointments, humor, success and daily life happenings. The assigned readings will reflect your family life or the life of others. There are many great discussions and most importantly, the class helps to preserve cultural differences, provides opportunity for self-discovery to resolve conflict arising from differences in others without the loss of self.

This is a great class for students who want to better understand America and her people and the great contributions that so many have made to make America what she is today and what she will become tomorrow. Her greatness depends on what you know and think about her history.

COURSE REQUIREMENTS

- Dialectal Journals
- Articles
- Response Essays

REQUIRED TEXTS

- Rico, B. & Mano, S. *AMERICAN MOSAIC MULTICULTURAL READINGS IN CONTEXT*. 3rd ed. Cengage, 2000. ISBN 9780395886618
- Erdrich, Louise. *THE BEET QUEEN*. Harper Perennial, 2006. ISBN 9780060835279
- Morrison, Toni. *THE BLUEST EYE*. Holt, Rinehart & Winston, 1970. ISBN 9780375411557
- Villasenor, Victor. *RAIN OF GOLD*
- McCourt *ANGELA'S ASHES-*
- Auch *ASHES OF ROSES-*
- Santiago *ALMOST A WOMAN-*
- Donato *CHRIST IN CONCRETE-*

ENGL 300 INTRODUCTION TO LANGUAGE ANALYSIS (3 CR)

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

300 – 001 and 002

INSTRUCTOR: Voss

COURSE DESCRIPTION

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

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

COURSE REQUIREMENTS

- Special email address for ENG 300-1 and 300-2:

You will be required to use ONLY the class email given to you by your instructor.

- Blog summaries:
Every student has to write one reading summary for 10 pts. In addition, you will receive 1 point for each of your 20 responses to your peers' summaries. You only need to comment on 20 reading summaries, although we are 25 students in class. The rest can be used for extra credit at the end of the semester.
- Mini Grammar Lessons (10 – 15 minutes):
In order to show your understanding of certain grammatical problems, you will instruct your peers about a topic from the following list. You will google your topic by yourself, and create your mini lesson with the help of sources you located. Your oral performance will be videotaped by a peer with an I-Flip camera, and you will write a short performance analysis after viewing your recording (checklist provided) about how you think you did. This is your own quality control. The video critique is worth 20 points.
- Professionalism (50 points):
In-Class Participation, Punctuality, Preparedness

REQUIRED TEXTS

- Florey, K. B. *Sister Bernadette's Barking Dog. The quirky history and lost art of diagramming sentences.* 2006. Harcourt, Inc. ISBN 9780156034432

ENGL 301 INTRODUCTION TO LITERARY ANALYSIS (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H or equivalent.

301 – 001 INSTRUCTOR: Amos

COURSE DESCRIPTION

Required of all English majors, English 301 is intended to be one of the first English classes in an English major's course of study, for it introduces students to basic terms and concepts of literary study and to different methods of approaching literary texts. Focusing on the close reading of texts, we will treat several major genres (poetry, fiction, drama), as we explore critical approaches to analyzing and writing about literature.

REQUIRED TEXTS

- F. Scott Fitzgerald. *The Great Gatsby.* Scribner. ISBN 9780743273565
- James Joyce. *Dubliners.* Ed. Margot Norris. W.W. Norton. ISBN 9780393978513
- William Shakespeare, *Othello.* Ed. Edward Pechter. W.W. Norton. ISBN 9780393976151

Recommended

- The Norton Introduction to Poetry. Ed. J. Paul Hunter, Kelly J. Mays, Alison Booth, Norton ISBN 9780393928570
- A good, printed dictionary
- Any glossary of literary terms

ENGL 302A EARLY BRITISH LITERARY HISTORY (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H or equivalent.

302A – 001

INSTRUCTOR: Amos

COURSE DESCRIPTION

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' relevancies 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.

COURSE REQUIREMENTS

- Active participation in class discussion
- One class presentation
- One recitation
- Short in-class and web responses
- Two 2-page essays
- Two 2-page scholarly reviews
- One research project
- Three preliminary examinations (no final examination)

REQUIRED TEXTS

- *The Longman Anthology of British Literature*. Eds. Damrosch, et al. Vol. 1A. Addison Wesley Longman. ISBN 9780205655304
- *The Longman Anthology of British Literature*. Eds. Damrosch, et al. Vol. 1B. Addison Wesley Longman. ISBN 9780205655328

Recommended

- Abrams. *A Glossary of Literary Terms*. 7th ed. Harcourt Brace. ISBN 9780155054523
- Heiatt & Heiatt. *The Canterbury Tales*. Bantam, 1982. ISBN 9780553210828

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.

ENGL 302B MID BRITAIN LITERARY HISTORY (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H or equivalent.

302B – 001

INSTRUCTOR: Chandler

COURSE DESCRIPTION

A survey covering the late 1600s through the late 1800s, 302B examines three periods of British literary history:

- 1) The Restoration and Eighteenth Century
- 2) The Romantic Period
- 3) The Victorian Age.

Through lecture and discussion, the course introduces representative writers and key developments of these three periods.

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

COURSE REQUIREMENTS

- Three short critical essays
- Midterm
- Final
- 10-15 brief response papers
- Occasional in-class work

REQUIRED TEXTS

The following 3 volumes of the *Norton Anthology of English Literature*, ed. Stephen Greenblatt et al. (9th edition):

Volume C, *The Restoration and the Eighteenth Century*. ISBN 9780393912517

Volume D, *The Romantic Period*. ISBN 9780393912524

Volume E, *The Victorian Age*. ISBN 9780393912531

ENGL 302B MID BRITAIN LITERARY HISTORY (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H or equivalent.

302B – 002

INSTRUCTOR: McEathron

COURSE DESCRIPTION

This course surveys British literature from 1660 to 1900. Roughly a third of the course is devoted each to Restoration and 18th century literature, the Romantics, the Victorians. Emphasis is on an understanding of the literature itself, but students also consider works in relation to their historical eras and their social contexts.

COURSE REQUIREMENTS

- Three papers (4-5 pgs.)
- Two 1-hour exams

REQUIRED TEXTS

- *The Norton Anthology of English Literature* (9th Edition), Paperback
Vol C: The Restoration and the 18th Century ISBN 9780393912517
Vol D: The Romantic Period ISBN 9780393912524

Vol E: The Victorian Age ISBN 9780393912531

ENGL 303 EARLY US LITERARY HISTORY (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H or equivalent.

303 – 001 INSTRUCTOR: Shapiro

COURSE DESCRIPTION

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

COURSE REQUIREMENTS

- Four papers (3 pgs. each)
- Frequent response papers
- Midterm
- Final

REQUIRED TEXTS

- *The Norton Anthology of American Literature*. 8th Ed., Vols. A & B. ISBN 9780393913095
- Kate Chopin. *The Awakening and Selected Short Stories*. Bantam Classics. ISBN 9780553213300
- Stephen Crane. *Maggie, A Girl of the Streets and Selected Stories*. Signet Classics. ISBN 9780451529985
- Mark Twain. *Pudd'nhead Wilson*. Oxford. ISBN 9780199554713

NO E-TEXTS!

ENGL 305 MODERN BRITISH US LITERARY HISTORY (3 CR)

PREREQUISITES: Engl 102 or Engl 120 H or equivalent.

305 - 001 INSTRUCTOR: Bogumil

COURSE DESCRIPTION

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

COURSE REQUIREMENTS

- 8 Analyses – 3 or more pgs. @ 10 pts. each (80 points)

- 2 Tests:
 - Quotation Identification (5 quotations) @ 20 points ea. (100 points)
 - Explication (100 points)

REQUIRED TEXTS

- Conrad. *Heart of Darkness*. Dover. ISBN 0486264645
- *World War One: British Poets*. Dover Dover. ISBN 0486295680
- Woolf. *Mrs. Dalloway*. Harvest/Harcourt. ISBN 0156628708
- Fitzgerald. *The Great Gatsby*. Scribner. ISBN 0684801523
- Mills. *A Cruel Bird Came to the Nest and Looked in Bloomsbury*. ISBN 9781408821206
- Lopez. *The Whipping Man*. Samuel French. ISBN 9780573697098
- McPherson. *The Night Alive*. Nick Hern Books. ISBN 9781848423367
- Hansberry. *A Raisin in the Sun*. Samuel French. ISBN 9780573614637
- Norris. *Clybourne Park*. Faber and Faber. ISBN 9780865478688

ENGL 351 FORMS OF FICTION (3 CR)

PREREQUISITES: Engl 381A or consent of instructor.

351 - 001

INSTRUCTOR: Lordan

COURSE DESCRIPTION

The purpose of this course is to learn to read as writers. Scant attention will be given to other critical, biographical, political, and historical issues in or of the fiction we'll read, important though they are. A great deal of attention will be given to formal features (point of view, narrative structure, imagistic pattern, diction, punctuation, typography, sentence structures, paragraph structures, etc.) of the fiction we read, in an effort to identify, become familiar with, and begin using the primary tools of the craft of fiction.

COURSE REQUIREMENTS

- Attendance
- Participation
- 15 short analyses (1-2 pgs.)
- 15 short emulations (1-2 pgs.)
- One final essay (10 pgs.) incorporating analysis and emulation

REQUIRED TEXTS

- McDermott, Alice. *That Night*. Picador. Reprint ed. 2012. ISBN 9780312681166
- Robinson, Marilynne. *Housekeeping*. Picador. Reprint ed. 2004. ISBN 9780312424091
- Faulkner, William. *Old Man*. Vintage. International ed. 2011. ISBN 9780307946751
- Maxwell, William. *So Long, See You Tomorrow*. Vintage. 1st International ed. 1996. ISBN 9780679767206
- Kennedy, William. *Ironweed*. Penguin. Reprint ed. 1984. ISBN 9780140070200
- Morrison, Toni. *Beloved*. Vintage. Reprint ed. 2004. ISBN 9781400033416

Short Stories:

- "The Things They Carried" - O'Brien

- “Sonny’s Blues” - Baldwin
- “A&P” - Updike
- “Cousins” - Oates
- “Incarnations of Burned Children” - Wallace
- “Child’s Play” - Munro
- “Tenth of December” - Saunders
- “The Lottery” - Jackson

NO E-TEXTS, ANY SECONDARY SOURCES, CRITICAL STUDIES OF THESE WORKS, CLIFF NOTES, ANNOTATED EDITIONS, ETC.

ENGL 365 SHAKESPEARE (3 CR)

**PREREQUISITES: Engl 101 and Engl 102; or Engl 120 H; or equivalent.
Satisfies the Writing-Across-the-Curriculum requirement**

365 - 001 INSTRUCTOR: Collins

COURSE DESCRIPTION

Lecture with discussion. Close reading and analysis of six plays taken in order of composition (some dates are provisional): an earlier comedy (*The Merchant of Venice*, 1596–7), a history play (*Henry V*, 1598–9), a tragedy (*Hamlet*, 1600–1), a festive comedy (*Twelfth Night*, 1601), a “problem play” (*Measure for Measure*, 1603), and a late romance (*The Tempest*, 1611). Lectures will focus on Shakespeare’s dramatic artistry and central themes, with due attention to cultural and historical contexts and to strategies for reading his verse with understanding.

COURSE REQUIREMENTS

- Students must obtain paperback copies of the six plays in the Signet Classic editions
- Timely and careful reading of the plays, including assigned supplementary material
- Regular attendance and active participation in any discussions
- In-class writing and/or reading quizzes (25% of course grade)
- Three analytic essays, minimum 1,000 words each (45% of course grade)
- Mid-term and final examinations (30% of final grade)

REQUIRED TEXTS

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

NO E-TEXTS OR ONLINE VERSIONS!

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

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

381A - 001

INSTRUCTOR: Blackwood

COURSE DESCRIPTION

The essential characteristics of the fiction writer? A sharp eye for detail, a strong grasp of language, and a dogged persistence. Often, though, aspiring fiction writers underestimate the amount of close reading they'll need to do to develop their craft. It's not enough to read as a reader—you must read as a writer. In other words, instead of allowing yourself to be swept up in the “vivid and continuous dream” of the story, you will need to duck behind the curtain to explore how the “dream” is made. To this end, you'll read and discuss in detail many short stories in this class. You will also develop a working vocabulary to discuss published stories and respond thoughtfully and generously to your fellow students' work. Finally, you will draft and revise three “original” 5-page short shorts that will demonstrate—along with your ACTIVE participation in class—your fundamental understanding of tension, character, image, point of view, and dialogue.

REQUIRED TEXTS

- Link, Kelly. *Magic For Beginners*. Mariner Books. Reprint ed. September 5, 2006. ISBN 0156031876
- Shepard, Robert and Thomas, James, Eds. *Flash Fiction Forward*. W. W. Norton & Company. August 17, 2006. ISBN 0393328023

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

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

381A – 002

INSTRUCTOR: Benedict

COURSE DESCRIPTION

An introductory workshop designed to equip students with the critical tools necessary for the creation and revision of original prose fiction.

COURSE REQUIREMENTS

- Create new fiction and critique one another's work
- Undertake substantial in- and out-of-class writing assignments
- Read instructive examples of modern and contemporary fiction as assigned by the instructor

REQUIRED TEXTS

- Strunk Jr., William, White, E.B. and Angell, Roger. *The Elements of Style*. 4th Ed. Longman, August 2, 1999. ISBN 9780205309023
- Le Guin, Ursula K. *Steering the Craft: Exercises and Discussions on Story Writing for the Lone Navigator or the Mutinous Crew*. Eighth Mountain Press. 1st Ed. April 1, 1998. ISBN 9780933377462

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

PREREQUISITES: Engl 381A, or consent of instructor.

381B – 001

INSTRUCTOR: Blackwood

COURSE DESCRIPTION

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

REQUIRED TEXTS

- Saunders, George. *Tenth of December*. Random House Trade Paperbacks. January 7, 2014. ISBN 0812984250
- Shepard, Robert and Thomas, James, Eds. *Flash Fiction Forward*. W. W. Norton & Company. August 17, 2006. ISBN 0393328023

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

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

382A – 001 INSTRUCTOR: Jordan

COURSE DESCRIPTION

This is an introductory level poetry writing class, taught in a mixture of discussion, workshop, and lecture format. We will look at various craft issues of importance to poets, learn the vocabulary to discuss poetry, and read contemporary poems carefully with the goal of learning craft techniques from those poets and adapting their strategies to our own ends. Writing poetry entails reading poetry; thus reading and responding to readings will be an integral part of the course. A final portfolio of revised poems is due at semester's end.

COURSE REQUIREMENTS

Students will be expected to read many contemporary poems, write poems for workshop and participate fully in class discussions including putting written comments on their fellow poet's poems submitted to workshop. You will write six poems. Your poems may or may not be workshopped. Students will also be required to present a short (10 minutes) oral report on a book of poetry and to attend at least one poetry reading. Your poems will be based on assignments. To see the assignments you can go to the following web site:

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

REQUIRED TEXTS

- Alexie, Sherman. *Face*. Hanging Loose Press. ISBN 9781931236706
- Kimbrell, James. *My Psychic*. ISBN 9781932511253
- Addonizio, Kim. *Jimmy & Rita*. Stephen F. Austin University Press. ISBN 9781936205684

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

PREREQUISITES: Engl 382A or consent of instructor.

382B - 001 INSTRUCTOR: Jordan

COURSE DESCRIPTION

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 our own 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, to take and pass one test on the vocabulary of poetry, and to submit a final revised portfolio of approximately 5 poems.

REQUIRED TEXTS

- McFadyen-Ketchum , Andrew. *Ghost Gear*. The University of Arkansas Press. ISBN 9781557286543
- Brewin Jr., Mark Jay. *Scrap Iron*. University of Utah Press. ISBN 9781607812586
- Dove, Rita. *Thomas and Beulah*. Carnegie-Mellon University Press. ISBN 9780887480218

ENGL 391 PRECISION: READING / WRITING (3 CR)

PREREQUISITES: Grade of B in ENGL 102; or C in ENGL 120; or C in ENGL 290

391 - 001 INSTRUCTOR: Heweredine

COURSE DESCRIPTION

English 391 builds on strategies and skills practiced in gen. ed. composition courses, with special emphasis on reading and writing connections. Strategies and skills applied in this genre readily transfer to reading and writing situations across the university curriculum.

REQUIRED TEXTS

- Chang, Heewon. *Autoethnography as Method*. Left Coast Press, Inc., 2008. ISBN 9781598741230
- Sunstein, Bonnie Stone and Chiseri-Strater, Elizabeth. *Fieldworking: Reading and Writing Research*. Bedford St. Martins, 2012. 4th ed. ISBN 9780312622756

ENGL 393 SPECIAL TOPICS: LITERATURE AND LANGUAGE (3-9 CR)

PREREQUISITES: Special approval needed from the English department.

393 - 001 INSTRUCTOR: Fox

COURSE DESCRIPTION

This class will examine in detail some of the classic works of science fiction since the mid-twentieth century, as well as the history and significance of the genre.

COURSE REQUIREMENTS

- Regular attendance and conscientious participation
- Two moderate-length essays
- Midterm

- Final exam

REQUIRED TEXTS

- Ray Bradbury. *The Martian Chronicles*. Simon & Schuster, 1950. ISBN 9781451678192
- Frederick Pohl and C. M. Kornbluth. *The Space Merchants*. St. Martin's, 1952. ISBN 1250000157
- Alfred Bester. *The Stars My Destination*. IPicturebooks, 1956. ISBN 1876963468
- Ursula K. LeGuin. *The Dispossessed*. Harper, 1974. ISBN 0061054887
- Robert A. Heinlein. *Friday*. Del Rey, 1982. ISBN 034530988X
- Philip K. Dick. *Radio Free Albemuth*. Vintage, 1985. ISBN 0679781374
- William Gibson. *Neuromancer*. Ace, 1986. ISBN 0441569595

NO E-TEXTS!

ENGL	412	NON-DRAMA LITERATURE RENAISSANCE (3 CR)
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412 – 001

INSTRUCTOR: Netzley

COURSE DESCRIPTION

How does one own something? How does one owe something? These are central preoccupations the seventeenth century, a century that witnesses both the first modern bourgeois revolution and the rise of modern banking and finance capital. This course explores what a variety of short poems have to tell us about the intersection of these various concepts and, just as importantly, how concepts of debt and ownership impinge on modern notions of sovereignty and obedience. To put a very fine point on it, do you own your own obedience and then trade it to a sovereign? In what sense is allegiance a debt? In what sense a choice? This course then explores how lyrics during this period imagine allegiance and its relationship to exchange. If the king, like God, does not really need the gift of our loyalty, then the notion of a bartered political transaction between subject and monarch seems fundamentally misguided. Cavalier, loyalist, and even purportedly more revolutionary metaphysical lyrics, in their refusal to conceive of governance according to the terms of contract theory, may provide a means of imagining economic, if not political freedom.

In this course, we will read a lot of seventeenth-century lyrics, themselves often a type of commodity exchanged, alongside pivotal English treatises on politics, social equality, and social contract theory. In addition, we'll read David Graeber's *Debt*, with its insistence that humans are not naturally bartering animals, as a conceptual frame for portions of the course.

COURSE REQUIREMENTS

Undergraduates:

- Five short analysis papers
- One concept report
- Final research paper

Graduates:

- Five short analysis papers
- One oral presentation
- One seminar paper

REQUIRED TEXTS

- *Seventeenth-Century British Poetry, 1603-1660*. eds. John P. Rumrich and Gregory Chaplin. 2005. W.W. Norton.
- John Donne. *The Complete English Poems*. ed. A.J. Smith. 1977. Penguin.
- George Herbert. *The Complete English Poems*. ed. John Tobin. 1991. Penguin.
- Thomas Hobbes. *Leviathan*. 1982. Penguin.
- John Locke. *The Second Treatise of Government*. 1980. Hackett.
- David Graeber. *Debt: The First 5000 Years*. 2011. Melville House.

ENGL 421 ENGLISH ROMANTIC LITERATURE (3 CR)

421 – 001

INSTRUCTOR: McEathron

COURSE DESCRIPTION

British Romanticism is a particularly vivid and rewarding field of study, a function of the narrow chronological confines of the period, the close personal relationships of many of its leading writers, and the extraordinary quality of the literature. This course will offer a detailed account of that literature and the surrounding cultural context, with a focus on the major English Romantic poets: William Wordsworth, Samuel Taylor Coleridge, John Keats, Lord Byron, Percy Shelley, and the labouring-class poet John Clare. The course will be organized around two main circles or “families” of writers – the Wordsworth & Coleridge circle, which extends to Dorothy Wordsworth, William Hazlitt, and Thomas De Quincey, and the Shelley & Byron circle. Our work with this range of figures will allow us both to examine recurrent themes of the Romantic period (Revolution, Nature, Prophecy, the Imagination, Individual Consciousness and Subjectivity) and to observe the dynamics of rivalry, friendship, and aspiration that were so integral to the era’s evolving literary history. We will also discuss the ways in which Romanticism’s aesthetic tenets – especially those involving the autonomy of the individual poetic voice – have come to dominate contemporary understandings of literary value.

COURSE REQUIREMENTS

Undergraduates:

- Three Short Papers (3-5 pages)
- Midterm

Graduates:

- Two Papers (8-10 pages)
- Midterm
- In-class Writing

REQUIRED TEXTS

- David Perkins. *English Romantic Writers*. 1994. ISBN 9780155016880
- Jon Krakauer. *Into the Wild*. 1997. ISBN 9780307387172

NO E-TEXTS!

ENGL 445 CULTURAL BACKGROUNDS OF WESTERN LITERATURE (3 CR)

445 – 001

INSTRUCTOR: Humphries

COURSE DESCRIPTION

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

REQUIRED TEXTS

- Sarah Lawall, ed. et al. *The Norton Anthology of Western Literature. Vol. 1.* 8th Edition. New York: Norton, 1999. ISBN 0393925722
- Gottfried von Strassburg. *Tristan.* Introduction by A. T. Hatto. New York: Penguin, 1987. ISBN 0140440984
- Voltaire. *Candide or Optimism.* 2nd ed. Translated and edited by Robert M. Adams. New York: Norton, 1991. ISBN 0393960587
- Abbé Prévost. *Manon Lescaut.* Translated by Leonard Tancock. Introduction and notes by Jean Sgard. New York: Penguin, 1949. ISBN 0140445595
- Johann Wolfgang von Goethe. *Faust. Part 1.* Revised with translation and notes by Peter Salm. New York: Bantam, 1985. ISBN 0553213482

NO E-TEXTS!

ENGL 455 MODERN CONTINENTAL FICTION (3 CR)

455 – 001 INSTRUCTOR: Humphries

COURSE DESCRIPTION

This course serves as an introduction to modern novels that document social, cultural, and historical conflicts across a variety of literary schools (Existentialism, Impressionism, Modernism, Post-Modernism, etc.), and examines how an author, responding to specific historical, political, psychological, and ontological situations, invites the reader to reconsider his/her understanding of the world and the human subject.

REQUIRED TEXTS

- Charlotte Delbo. *Auschwitz and After.* ISBN 9780300070576
- Albert Camus. *The Fall.* Vintage. ISBN 0679720227
- Franz Kafka. *The Trial.* Tribeca Books. ISBN 1612831036
- Jean-Paul Sartre. *No Exit and Three Other Plays.* Vintage. ISBN 0679725164
- Milan Kundera. *The Unbearable Lightness of Being.* Harper. ISBN 0060914653
- Umberto Eco. *The Name of the Rose.* Harcourt Brace: Harvest in Translation, 1984. ISBN 0156001314

NO E-TEXTS!

ENGL 459A AMERICAN PROSE 1900 - MID-CENTURY (3 CR)

459A – 001 INSTRUCTOR: Brunner

COURSE DESCRIPTION

Out of the rich variety of American fiction from 1900 to the mid-century, this course selects novels, novellas and short stories by women and men from diverse backgrounds that together illustrate a half-century's worth of modernist experiments, mainstream narratives, popular works in formulaic genres, and regionalist presentations.

As a survey course, the emphasis will fall on wide coverage and thoughtful interpretations rather than investigating any particular theoretical approach, though the course takes note of the recurrence of certain themes and applies appropriate critical terminology. In the twentieth century, American prose fiction reflects:

- a diversity of racial and ethnic viewpoints, along with a sharp sense of the problem of how to present them
- a rapidly-modernizing country continually awash in new technologies, many of which challenge customs including the superiority of print
- a kind of voicing that draws attention to the limits of the narrator's perspective, compelling us to experience a double consciousness (at least)
- a facility for undermining the authority of a unifying narrative, substituting storytelling techniques that rely on the fragmentary, the suggestive and the off-centered
- a readership comfortable with assembling details, assuming events, and devising plot-lines, to participate in extracting different meanings from texts

COURSE REQUIREMENTS

- 1-page comment paper (250-300 words) for the first eleven weeks (I'll take the top five grades for 50% of your grade)
- Analytic paper (10-15 pages) in which you contrast works by two of the authors we have read OR you may choose to rewrite and expand two of your one-page comment papers (20% of your grade). This paper is due at the end of the semester.
- An essay-based take-home final exam (30% of your grade)

REQUIRED TEXTS

- Willa Cather. *O Pioneers!*. 1913. Oxford. ISBN 9780199552320
- Jean Toomer. *Cane*. 1923. Liveright. ISBN 9780871402103
- Scott Fitzgerald. *The Great Gatsby*. 1925. Scribner. ISBN 9780743273565
- William Faulkner. *As I Lay Dying*. 1930. Vintage. ISBN 9780679732259
- John O'Hara. *Butterfield 8*. 1934. ISBN 978142107088
- Zora Neale Hurston. *Their Eyes Were Watching God*. 1937. Harper. ISBN 978006112006
- William Faulkner. *Go Down, Moses*. 1942. Vintage. ISBN 9780679732174
- Ann Petry. *The Street*. 1946. Mariner. ISBN 9780395901496

NO E-TEXTS!

ENGL 464 MODERN BRITISH DRAMA (3 CR)

464 – 001

INSTRUCTOR: Bogumil

COURSE DESCRIPTION

Our objective in this course is to read contemporary British, Irish, Scottish and Australian drama. Through our detailed discussions of major dramatists and plays, we will trace the evolution of modernism to the present as well as theatrical developments in order to explore the social and political environment surrounding the plays. We also will address the trajectory of the critical reception to first productions and current productions. In doing so, we then will situate those plays, various theater companies, and playwrights within their cultural, political, and social contexts, tracking the role of the playwright and dramatic literature in an ever-changing theatrical landscape and thereby linking the practical implications of creating dramatic literature to the form and aesthetics of performance.

COURSE REQUIREMENTS

8 analyses – 3 or more pgs. (15 pts. each)

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 of your choice of play - 8 pgs. minimum (100 points)

Graduates:

- 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 pgs. (100 points)

Extra credit assignments entail your attendance at one of the plays produced by the SIU Theater Department.

REQUIRED TEXTS

- Conor McPherson. *The Night Alive*. Nick Hern Books. ISBN 9781848423367
- Iain F. MacLeod. *The Pearlfisher*. Theatre Communications Group. ISBN 1559362553
- Andrew Bovell. *Holy Day, The Red Sea*. Currency Press. ISBN 0868196460
- Jez Butterworth. *The River*. Nick Hern Books. ISBN 9781848422896
- Debbie Tucker Green. *Random*. Nick Hern Books. ISBN 1848421052
- Laura Wade. *Posh*. Oberon Modern Plays. ISBN 1840029846
- Patrick Marber. *Don Juan in Soho*. Faber & Faber. ISBN 0571235972
- Mike Bartlett. *Cock*. Dramatists Play Service. ISBN 9780822227663

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

PREREQUISITES: Admittance to Teacher Education Program through CoEHS and ONLY MAT Students if you're not in the TEP.

485A – 001

INSTRUCTOR: Voss

COURSE DESCRIPTION

This course will give pre-service teachers the tools to become critically reflective about various approaches to teaching composition. Additionally, it will equip secondary education majors with specific strategies for successfully teaching writing and language in their future classrooms. Course content will also examine how technology is changing the ways we write and teach writing. Students will work toward developing a philosophy of integrated secondary Language Arts instruction that is consistent with various national, state, and district standards and guidelines. Students will use evidence-based and research-based assessment strategies, as well as create custom-made assessment scales in order to assess self-recruited children from the community in writing. After having conducted writing skills and writing self-perception assessments, students will devise certain writing tasks matched to the established needs of their clients, in order to improve their writing. Tutoring logs will be kept as progress reports about this activity. It is important that the students tutor THE SAME child from the community for all three sessions, so a progress report can be established!

COURSE REQUIREMENTS

Writing Portfolio (140 points) - During the semester you will be asked to complete a portfolio of four essays: 1. A Metacognitive Reflection (50 points), 2. A Teaching Writing Philosophy (50 points), 3. A Portfolio Reflection (40 points). Those essays will be submitted through and graded on LiveText, where you can also see the prompts and rubrics. In order to pass this class, you need to have written all four essays!

Three tutoring logs from your writing assessment and tutoring of a child from the community (100 points; 40 + 30 + 30 points). On Tutoring Day 1, you will assess the writing SKILLS and the writing SELF-PERCEPTION of a self-recruited child from the community, and report about your findings in Tutoring Log 1 (40 points). You can choose either the official assessment scales (EWAS and WSPS), or your two custom-made scales created in our classes. On Tutoring Days 2 and 3, you will apply well-matched writing activities to meet the specific needs of your client (30 points each).

Unit Plan (170 points)—On the last day of the semester (Dec. 5th, 2013), you will submit a five-day unit plan for teaching some aspect of composition to a class of secondary students. As a homework assignment, you will submit your Day 1 of the Unit Plan on September 26th, so I can tell you whether you were on the right track, and make corrections if apply. Then, you'll know what to do for the other four days.

Presentation of Teaching Media (100 points) - You will select media of your choice (an instructional CD, a textbook, a video, a learning software, learning aids for children with disabilities, graphic novels, etc.) and present your media to the class by holding a brief summary of what they are, offering a rationale what English public school teachers can use them for, and demonstrating them (showing excerpts from the CD, etc.). Then, you will evaluate and criticize them (negative and positive aspects), and give recommendations whether we should buy them, rent them, or not bother. I will model one case. Since you probably need to borrow, rent, or buy the media, go on a search for something you're interested in at the beginning of the semester, even if your presentation is close to the end of the semester! Pick something you can actually use during your student teaching internship!! After your presentations, we will establish a list of useful teaching media for your peers to choose from for their student teaching/later profession.

Micro-Teaching (140 points) - You will be asked to teach two different lessons during the course of the semester: a 10-15-minute grammar lesson and a 15-20-minute composition lesson. A detailed assignment prompt and assessment criteria will be provided for each.

Class Participation: In-class and Online (200 points) - Your participation is vital to your success in this course. Much of the material we cover is complex and challenging, and your investment of time spent thinking and talking about these issues will drive your understanding of them. When you come to class, be prepared to ask questions and/or discuss your perspectives on the readings and how they apply to the classroom. In addition, you will respond to course readings, teaching scenarios, and/or issues addressed during class discussion on an online blog.

Midterm Exam (50 points) - This is a take-home exam for online submission that will cover an educational topic we have not dealt with yet, about which you are supposed to make up your own opinion. You will read a research essay, answer some questions about content, and then write a short discussion.

Unit Exam (100 points) - This comprehensive exam will focus on various issues in writing instruction, theories, and classroom strategies we have studied throughout the semester.

REQUIRED TEXT

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

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

PREREQUISITES: Admittance to Teacher Education Program through CoEHS.

485B – 001

INSTRUCTOR: Jackson

COURSE DESCRIPTION

This course will explore various approaches to teaching literature and critical reading skills at the secondary level, with special attention to strategies for motivating and supporting reluctant readers. Course topics will include:

- 1) Principles of curriculum design, including the selection of appropriate literary works
- 2) Suggestions for devising and implementing a response-based literature program
- 3) Approaches to teaching young adult literature
- 4) Overview of professional resources concerning the teaching of literature in the secondary school.

Students will work toward developing a philosophy of integrated secondary Language Arts instruction that is consistent with various national, state, and district standards and guidelines.

REQUIRED TEXTS

- Tovani, Chris. *I Read It, but I Don't Get It: Comprehension Strategies for Adolescent Readers*. Stenhouse Publishers. ISBN 9781571100894
- Ericson, Bonnie. *Teaching Reading in High School English Classes*, 2nd ed. NCTE. ISBN 9780814151860
- Kaywell, Joan F. *Adolescent Literature as a Complement to the Classics, Vol. 4*. Christopher-Gordon Publishers, Inc. ISBN 9781929024049

ENGL 489 ONE-TO-ONE TEACHING: PRACTICE AND THEORY (3 CR)

PREREQUISITES: A or B in ENGL. 101; recommendation from an instructor familiar with your writing; and permission of the English 489 instructor, Jane Cogie, (jcogie@siu.edu).

489 - 001

INSTRUCTOR: Cogie

COURSE DESCRIPTION

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

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

REQUIRED TEXTS

- Ryan, Leigh. *Bedford Guide to Peer Tutoring*
- Course Pack of Readings

ENGL 492B ADVANCED POETRY (3 CR)

PREREQUISITES: ENGL 352 and ENGL 382B; or consent of instructor.

492B – 001 INSTRUCTOR: Joseph

COURSE DESCRIPTION

Advanced-level poetry workshop open to undergraduates who have completed the prior poetry courses in the department. Students will create a portfolio of 10 poems suitable for submitting to literary journals or for graduate school applications.

COURSE REQUIREMENTS

- In-class writing exercises and work-shopping
- Poems will be read at end-of-semester reading on campus that will be open to the public

REQUIRED TEXTS

- Faizullah, Tarfia. *Seam*. SIU Press, 2014. ISBN 9780809333257
- Evans, Kerry James. *Bangalore*. Copper Canyon Press, 2013. ISBN 9781556594052
- Brewin, Mark. *Scrap Iron*. University of Utah Press, 2013. ISBN 9781607812586
- McFadyen-Ketchum, Andrew. *Ghost Gear*. University of Arkansas Press, 2014. ISBN 9781557286543

ENGL 493 SPECIAL TOPICS: LITERATURE/LANGUAGE (3-9 CR)

493 – 001 INSTRUCTOR: Dougherty

COURSE DESCRIPTION

Topic: **Vampires**

“what vampires are in any given generation is a part of what I am and what my times have become”

-Nina Auerbach

The vampire has been frightening and seducing readers and audiences for almost two centuries now, and in recent years has seemed ubiquitous, the focus of numerous books, films, and television shows. But what accounts for the enduring appeal of the vampire? How does the vampire change in response to, and even shape, cultural change? What is the vampire made to symbolize in his times?

In this course we will attempt to answer these questions, exploring the vampire as the symbol of what we find monstrous and what we crave, our deepest cultural anxieties and our deepest cultural desires. We will examine the ways in which the vampire comes to represent, in different eras or all at once, desire and repulsion, modernity and anachronism, productive capitalism and aristocratic decadence, transgression and transcendence, addiction and abstinence. We will look, in particular, at the ways in which vampire stories channel cultural anxieties about gender and sexuality.

COURSE REQUIREMENTS

The texts for the course will include books, films, and episode of television shows.

Undergraduates:

- Two major papers
- Multiple response papers
- Final exam

Graduates:

- Oral presentation
- Standard seminar paper

REQUIRED TEXTS

- Anne Williams, ed. *Three Vampire Tales: Dracula, Carmilla and The Vampyre*. Wadsworth Publishing. 2002. ISBN 0618084908
- Alan Ryan, ed. *The Penguin Book of Vampire Stories*. 1989. Penguin. ISBN 0140124454
- Anne Rice. *Interview With the Vampire*. Ballantine Books. 1997. ISBN 0345409647
- Octavia Butler. *Fledgling*. Grand Central Publishing. 2007. ISBN 0446696161
- Guillermo del Toro and Chuck Hogan. *The Strain*. 2009. ISBN 0061558230

ENGL 500 PROSEMINAR (3 CR)

RESTRICTED TO: Enrollment in English Graduate degree program.

500 – 001 **INSTRUCTOR: Chandler**

COURSE DESCRIPTION

Topic: **Jonathan Swift: *Gulliver* and *Non-Gulliver***

English 500 is a methods seminar designed for new Ph.D. students (though open to others) and is rotated year by year among various faculty. It offers experience in becoming deeply conversant with the available scholarship and critical debates on a given topic – in choosing among (or blending) interpretive approaches to that topic – and in devising original, potentially publishable research projects.

These goals can be pursued through intensive study of a single blockbuster text – and we will certainly examine *Gulliver's Travels* from several critical angles – but research ideas are also generated from embedding such a text within a career, especially if the career is as rich and varied as Swift's. That is why, in addition to the Norton Critical Edition of *Gulliver's Travels*, I have ordered the Oxford *Major Works*, which collects many of the personal, political, and literary writings surrounding *Gulliver*. The Norton Critical shows the history behind current debates on Swift. The Oxford collection provides a good spectrum of unabridged primary texts, and excellent notes.

Please consider these two specific editions, in print format, as your tickets of admission to the course. Together they will form the basis of our day-to-day discussions. **ELECTRONIC SUBSTITUTIONS WILL NOT BE ALLOWED.** We will make up for that with plenty of digitized background texts and online articles.

COURSE REQUIREMENTS

- TBA
- A full-length seminar paper (20-25 pages)

- Shorter writings
- Research assignments

REQUIRED TEXTS

- Swift, Jonathan. *Gulliver's Travels*. Norton Critical Edition, ed. Albert J. Rivero. 3rd edition (2001). ISBN 9780393957242
- Swift, Jonathan. *Major Works*. Oxford World's Classics, ed. Angus Ross and David Woolley. ISBN 9780199540785

ENGL 502 TEACH COLLEGE COMPOSITION (3 CR)

REQUIRED of all graduate assistants who have no previous college teaching experience or no familiarity with basic research techniques.

502 – 001 INSTRUCTOR: Dively

COURSE DESCRIPTION

This course is designed to introduce you to current scholarship on the teaching of college composition and to help you learn to apply knowledge gained from that scholarship to your own teaching. Much of our attention this semester will focus on the following topics: various theories informing "best practices" in writing instruction; strategies for conducting daily activities in the writing classroom; principles for designing and sequencing writing assignments; and effective practice regarding response to and evaluation of student writing. Though the primary purpose of this course is to help you become well-informed and adept teachers of college writing in general, it also will provide a forum for addressing insights and concerns specific to the experience of teaching English 101 at SIUC.

COURSE REQUIREMENTS

- Readings on composition theory and pedagogy
- Formal and informal exercises intended to offer you "hands-on" experience with some of the concepts addressed in the course readings
- An article-length paper on an issue relevant to composition pedagogy
- A research presentation

REQUIRED TEXTS

- Clark, et al. *Concepts in Composition*. 2nd ed. Routledge. 2011. ISBN 9780415885164
** The following are already provided for those who teach in the Writing Studies Program**
- Ramage, Bean and Johnson. *The Allyn and Bacon Guide to Writing*. SIU-C Custom Edition. Pearson, 2012
- Reynolds and Rice. *Portfolio Keeping: A Guide for Students*. 2nd ed. Bedford/St. Martin's, 2006
- Reynolds and Rice. *Portfolio Teaching: A Guide for Instructors*. 2nd ed. Bedford/St. Martin's, 2006

ENGL 502 TEACH COLLEGE COMPOSITION (3 CR)

REQUIRED of all graduate assistants who have no previous college teaching experience or no familiarity with basic research techniques.

502 – 002

INSTRUCTOR: McClure

COURSE DESCRIPTION

English 502 is designed to introduce graduate students in English to current theory, research, and practice in the teaching of college composition. This course will provide you with an opportunity to reflect on your experiences as teachers, to consider the purposes and goals of college writing classes, and to shape and revise current and future writing classes. Through reading and writing about theoretical and “practical” accounts of composition instruction, we will consider a set of interrelated questions: what are the responsibilities—intellectual and ethical—of a teacher? What are the functions of writing and the college writing course? How have different teachers/scholars approached the teaching of writing?

While this course necessarily focuses on teaching college composition, the overall goal of the course is to enable you to become a more informed and reflective teacher—whether of composition, creative writing, literature, or any other field—and to provide you the opportunities for reflection and professional development. (Email drljm1@siu.edu for more information.)

COURSE REQUIREMENTS

- Participation (Readings, In-class Activities, Reflections)
- Writing tasks in multiple drafts
- Teaching Portfolio w/ Transmittal Letter (Includes Teaching Philosophy)
- Essay on Teaching Writing
- Midterm
- Final

REQUIRED TEXTS

- Bramblett & Knoblauch, eds. *What to Expect When You're Expected to Teach: The Anxious Craft of Teaching Composition*. Boyton/Cook, 2002. ISBN 9780867095357
- Tate et al., eds. *A Guide to Composition Pedagogies*. Oxford UP, 2013. ISBN 9780199922161
- Wardle & Downs. *Writing about Writing: A College Reader*, 2nd ed. Bedford/St. Martin's, 2014. ISBN 9781457636943

Recommended:

- DeVoss, Eidman-Aadah, & Hicks. *Because Digital Writing Matters: Improving Student Writing in Online and Multimedia Environments*. Jossey-Bass, 2010. ISBN 9780470407721
- Restaino. *First Semester: Graduate Students, Teaching Writing, and the Challenge of Middle Ground*. SIU Press, 2012. ISBN 9780809330812

NO DIGITAL TEXTS!

ENGL 504 PROFESSIONAL DEVELOPMENT IN CREATIVE WRITING (1 CR)

RESTRICTED TO and REQUIRED FOR first-semester MFA candidates.

504 – 001

INSTRUCTOR: Blackwood

COURSE DESCRIPTION

This one-credit MFA graduate course will meet biweekly. For each topic (submission of work for publication in journals; submission of book manuscripts; application to writers' conferences; application for fellowships; application for internships), we will cover procedures, expectations, and etiquette, as well as discussion of choosing appropriate venues. For each topic, students will compose appropriate cover or application letters, and, where appropriate, vitae and dossiers.

COURSE REQUIREMENTS

Attendance and participation - 50%
Submission packets - 50%

ENGL 533 AMERICAN LITERATURE BEFORE 1900 (3 – 12 CR)

RESTRICTED TO: Enrollment in English Graduate degree program or consent of department.

533 – 001 INSTRUCTOR: Shapiro

COURSE DESCRIPTION

What was American literary naturalism—as a mode of representation, as a form? What were the politics of American naturalism? In order to wager answers to these questions, participants in this seminar will read major naturalist stories and novels by Charles Chesnutt, Kate Chopin, Stephen Crane, Theodore Dreiser, Charlotte Perkins Gilman, Jack London, Frank Norris, Mark Twain, and Edith Wharton.

Critics often propose that the generic category of naturalism rests on 'the plot of decline.' In *The Antinomies of Realism* (2013), Fredric Jameson writes: "naturalism's various and quite distinct exemplifications all share in a more general narrative paradigm, which could be described as the trajectory of decline and failure, of something like an entropy on the level of the individual destiny." For what reasons, we will ask, did late nineteenth-century American novelists tell stories about individuals who fall out of the bourgeoisie? Or, alternatively, who defect from it?

Malcolm Cowley influentially claimed that naturalist novelists have "no faith in reform, whether it be the reform of an individual by his own decision or the reform of society by reasoned courses of action. The changes they depict are the result of laws and forces and tendencies beyond human control." Does 'the plot of decline' lay blame for decline on (supposedly) unchangeable hereditary and social forces in order to discredit criticisms—revolutionary as well as reformist in orientation—of social inequality and capitalism? In contrast to Cowley and those critics who share his view of naturalism, Jennifer Fleissner has recently argued that some naturalist novels promote "political change and critique, human freedom and literary creativity." Putting women writers and female characters at the center of naturalism, Fleissner suggests that "women's stories" in naturalist novels "posit the need for an *alternate* future." Might the (seeming) inevitability of 'the plot of decline' be counterbalanced in naturalist novels by a conditional tense, by faith in the possibility that events could have turned out differently and that the future could be different from the present?

In addition to reading a wide range of naturalist stories and novels, students in the seminar will become familiar with the leading scholarship on American naturalism (and thus, too, with the main currents in contemporary Americanist criticism). We will situate naturalist novels in relationship to the rise of industrial and financial capitalism, growing class division and conflict, changing ideas about masculinity and femininity, and post-bellum forms of racialist thinking.

COURSE REQUIREMENTS

- 2 short in-class presentations on 'secondary' reading (each ~15 minutes)
- Multiple short response papers (each ~1 page)
- Final research paper (15-20 pages, plus annotated bibliography)

REQUIRED TEXTS

- Alger, Horatio. *Ragged Dick*. Norton, 2007. ISBN 9780393925890
- Chesnutt, Charles. *The Conjure Stories*. Norton, 2011. ISBN 9780393927801
- Chopin, Kate. *The Awakening*. Dover, 1993. ISBN 9780486277868
- Crane, Stephen. *Maggie, a Girl of the Streets and Other New York Writings*. Modern Library, 2001. ISBN 9780375756894
- Dreiser, Theodore. *Sister Carrie*. Dover, 2004. ISBN 9780486434681
- Gilman, Charlotte Perkins. *The Yellow Wall-Paper, Herland, and Selected Writings*. Penguin, 2009. ISBN 9780143105855
- London, Jack. *Martin Eden*. Penguin, 1994. ISBN 9780140187724
- London, Jack. *To Build a Fire and Other Stories*. Bantam, 1986. ISBN 9780553213355
- Norris, Frank. *McTeague*. Signet, 2011. ISBN 9780451531971
- Norris, Frank. *The Octopus*. Penguin, 1994. ISBN 9780140187700
- Twain, Mark. *Pudd'n'head Wilson*. Dover, 1999. ISBN 9780486408859
- Wharton, Edith. *The House of Mirth*. Dover, 2002. ISBN 9780486420493

NO E-TEXTS!

ENGL 539 AMERICAN LITERATURE AFTER 1900 (3 – 12 CR)

RESTRICTED TO: Enrollment in English Graduate degree program or consent of department.

539 – 001 INSTRUCTOR: Fox

COURSE DESCRIPTION

This seminar will employ a cultural studies approach to a handful of 20th and 21st century novels. We will examine the extent to which each of these texts comprises an archive of cultural elements and expressions, as well as giving consideration to the way(s) in which various cultural forms and characteristics help to shape the texts.

COURSE REQUIREMENTS

- Conscientious attendance and participation
- Two critical essays (50% of final grade)
- One substantial research paper (50%)

REQUIRED TEXTS

- Oscar Hijuelos. *The Mambo Kings Play Songs of Love*. Hyperion. ISBN 1401310028
- William Gibson. *Zero History*. Berkley. ISBN 0425240770
- Ntozake Shange. *Sassafrass, Cypress & Indigo*. Picador. ISBN 0312140916
- Sandra Cisneros. *Caramelo*. Vintage. ISBN 0679742581
- T. C. Boyle. *Budding Prospects*. Penguin. ISBN 0140299960

ENGL 592 CREATIVE WRITING SEMINAR (4 CR)

RESTRICTED TO: Enrollment in English Graduate degree program or consent of department.

592 – 001 INSTRUCTOR: Benedict

COURSE DESCRIPTION

A graduate-level workshop designed to equip students with the critical tools necessary for the creation and revision of original prose fiction.

COURSE REQUIREMENTS

- Create new fiction
- Critique one another's work

REQUIRED TEXTS

None

ENGL 592 CREATIVE WRITING SEMINAR (3 CR)

RESTRICTED TO: Enrollment in English Graduate degree program or consent of department.

592 – 002 INSTRUCTOR: Joseph

COURSE DESCRIPTION

Graduate-level poetry workshop open to students in the MFA Program in Creative Writing.

REQUIRED TEXTS

- Faizullah, Tarfia. *Seam*. SIU Press, 2014. ISBN 9780809333257
- Evans, Kerry James. *Bangalore*. Copper Canyon Press, 2013. ISBN 9781556594052
- Brewin, Mark. *Scrap Iron*. University of Utah Press, 2013. ISBN 9781607812586
- McFadyen-Ketchum, Andrew. *Ghost Gear*. University of Arkansas Press, 2014. ISBN 9781557286543

ENGL 594 CONTEMPORARY LITERATURE (3 CR)

594 – 003 INSTRUCTOR: Lordan

COURSE DESCRIPTION

Short Story Collections. We'll read a dozen collections, and try to discover what the various kinds of collections are, what the conventions are, and how first collections might differ from later-career collections. We'll consider practical issues, like the order, relative length, and variety of stories, as well as literary matters, like theme, character, and setting. Our time will be about evenly divided between considering the stories as individual works and considering how they contribute to and/or are altered by inclusion in a collection.

COURSE REQUIREMENTS

- Active, informed participation in the seminar
- One response to each reading (2-5 pages)

- One 15-minute oral presentation on the structure of a single collection
- A final paper on a collection not on the reading list – 15 pages

REQUIRED TEXTS

- Ernest Hemingway. *Snows of Kilimanjaro*. Scribner, 1995. ISBN 9780684804446
- Robin Black. *If I Loved You I Would Tell You This*. Random House, 2011. ISBN 9780812980684
- Toni Cade Bambara. *Gorilla, My Love*. Reissue ed. Vintage, 1992. ISBN 9780679738985
- George Saunders. *Tenth of December*. Random House, 2014. ISBN 9780812984255
- Alice Munro. *Runaway*. Vintage, 2005. ISBN 9781400077915
- John Edgar Wideman. *God's Gym*. Mariner Books. Reprint ed. 2006. ISBN 9780618711994
- William Trevor. *A Bit on the Side*. Penguin Books. Reprint ed. 2005. ISBN 9780143035916
- Eudora Welty. *The Golden Apples*. Mariner Books. Reissue ed. 1956. ISBN 9780156360906
- John Updike. *My Father's Tears*. Random House. Reprint ed. 2010. ISBN 9780345513809
- Jane Smiley. *Ordinary Love and Good Will*. Anchor. Reprint ed. 2007. ISBN 9780307279095
- Tim O'Brien. *The Things They Carried*. Mariner Books. 1st Ed. 2009. ISBN 9780618706419

NO E-TEXTS!

ENGL 597 COMPOSITION THEORY (3 CR)

PREREQUISITE: Engl 502 or equivalent

THIS COURSE IS REQUIRED OF RHETORIC & COMPOSITION MAJORS AND MINORS

597 – 001 INSTRUCTOR: McClure

COURSE DESCRIPTION

This course acquaints students with theories of composition in two ways: theories of discourse (i.e., attempts to systematically describe variables of human communication and how they interact) and theories of composing (attempts to systematically describe the ways people write). Students will read both primary and secondary texts of key figures in composition theory including Berthoff, Bizzell, Britton, Bruffee, Christensen, Coles, D'Angelo, Elbow, Emig, Flower, Heath, Kinneavy, Kroll, Lunsford, Moffett, Reither, Shaughnessy, and others. The approach to this course will be both historical and analytical. Assignments will include keeping a journal, two or three major projects, and a final examination.

COURSE REQUIREMENTS

- Readings
- Series of major assignments (annotated bibliography, intro to theorist, bibliographic essay)
- Journal
- Final examination

REQUIRED TEXTS

- Crusius, Timothy W. *Discourse: A Critique & a Synthesis of Major Theories*. NY: MLA, 1989. ISBN 0873521900
- Dobrin, Sidney I., J. A. Rice, & Michael Vastola, eds. *Beyond Postprocess*. Utah State UP, 2011. ISBN 0874218314
- Elbow, Peter. *Writing with Power*. 2nd ed. NY: Oxford UP, 1998. ISBN 0195120183

- Emig, Janet. *The Web of Meaning: Essays on Writing, Teaching, Learning, and Thinking*. Portsmouth: Boynton/Cook, 1983. ISBN 0867090472
- Kinneavy, James L. *A Theory of Discourse: The Aims of Discourse*. 1971. NY: Norton, 1980. ISBN 039300919X
- Moffett, James. *Teaching the Universe of Discourse*. 1968. Boston: Houghton, 1983. Boynton/Cook Pub, 1987. ISBN 0867091819
- Villanueva, Victor, Jr., & Kristin L. Arola, eds. *Cross-Talk in Comp Theory*, 3rd ed. Urbana: NCTE, 2003. ISBN 0814109772

Texts (Required of Assigned Groups)

- Beale, Walter H. *A Pragmatic Theory of Rhetoric*. Carbondale & Edwardsville: SIU Press, 1987. ISBN 0809313006
- Clark, Gregory. *Dialogue, Dialectic, and Conversation: A Social Perspective on the Function of Writing*. Carbondale & Edwardsville: SIU Press, 1990. ISBN 0809315793
- Couture, Barbara. *Toward a Phenomenological Rhetoric: Writing, Profession, and Altruism*. Carbondale: Southern Illinois University P, 1998. ISBN 0809320339
- Dobrin, Sidney I. *Post-Composition*. Southern Illinois UP, 2011. ISBN 0809330415
- Kent, Thomas, ed. *Post-Process Theory: Beyond the Writing Process Paradigm*. Carbondale: Southern Illinois University Press, 1999. ISBN 0809322447
- Olson, Gary A., & Sidney I. Dobrin, eds. *Composition Theory for the Postmodern Classroom*. NY: SUNY Press, 1994. ISBN 0791423050

Texts (Recommended)

- Berthoff, Ann E. *The Making of Meaning; Metaphors, Models, and Maxims for Writing Teachers*. Montclair, NJ: Boynton/Cook, 1981. ISBN 0867090030
- Britton, James. *Language and Learning: The Importance of Speech in Children's Development*. Portsmouth, NH: Boynton/Cook, 1993. ISBN 0867093358
- D'Angelo, Frank J. *A Conceptual Theory of Rhetoric*. Cambridge: Winthrop, 1975. [not available for purchase] ISBN 0876261349
- Heilker, Paul, & Peter Vandenberg, eds. *Keywords in Composition Studies*. Portsmouth, NH: Boynton/Cook, 1996. ISBN 0867093994
- Perl, Sondra, ed. *Landmark Essays on Writing Process*. Hermagoras Press (Erlbaum), 1994. ISBN 1880393131

NO DIGITAL TEXTS!

ENGL 598 LITERARY THEORY (3 CR)

Restricted to enrollment in an English degree program or consent of department.

598 – 001 INSTRUCTOR: Boulukos

COURSE DESCRIPTION

In this course, we will delve deeply into a key concept in studies of the novel, asking a series of probing questions: What was “the rise of the novel”? When and where did it occur? What was its social & economic context? How is the modern novel to be distinguished from earlier forms of fiction, especially romance and the epic? Did “the rise of the novel” ever, in fact, take place? What exactly is a novel anyway?

We will focus on histories and theories that take the eighteenth-century British novel as a point of origin and definition; to further this investigation, we will read a handful of novels and short fictional texts. We will pay close attention to the idea that the novel as a modern form is produced by, or reflective of, a new middle class that itself arose in eighteenth-century England. We will also attend to the ways in which the novel was understood and canonized in the eighteenth and nineteenth centuries. We will also consider the application of the concept of the "rise of the novel" to the American and the post-colonial novel. And we will test twentieth- and twenty-first century theories of the novel against the conceptions of and fears about the novel that dominated discussions of the new form in the eighteenth century itself.

We will read Ian Watt's *Rise of the Novel* carefully, and we will read a number of texts to understand its intellectual context, including Weber's *Protestant Ethic*, selections Marx's writings on the transformation of the English economy and society from feudalism to capitalism, and Hirschman's intellectual history of early arguments for capitalism. We will consider the works of other major theorists of the novel and its origins such as Lukacs, Bakhtin, Benjamin, Moretti, Jameson, Gallagher, Armstrong, and Lynch. In considering attempts to construct a "post-Watt" theory of the novel, one that escapes or reshapes his influence, we will explore such topics as "fictionality," gender and female authorship, literary translation, human rights, tragic models of justice, the institutional history of English studies, the theory of mind in neuroscience, and the historical development of theories of character, considering their relevance to the novel, its novelty, and its emergence.

Note on advance readings: many of our theorists will assume a close familiarity with major canonical novels. We will read the eighteenth-century British novels listed above, but familiarity with other canonical works will be helpful. In particular, if you have not yet read Defoe's *Robinson Crusoe*, Cervantes' *Don Quixote*, or Flaubert's *Madame Bovary*, please do so over the summer.

COURSE REQUIREMENTS

Note: We will also read many essays and chapters, and some more fictional texts, in PDF form via D2L. I will assign readings for the first week, including the first meeting. Please check D2L for details. I will post the entire syllabus, and many of the pdf readings, there before the end of Spring term.

Assignments will include:

- Short paper and presentation on a theory of the novel not on our syllabus
- Six responses to criticism and theory papers – (2-3 pages each)
- Seminar paper – 20 pages

REQUIRED TEXTS

Scholarship

- Max Weber. *The Protestant Ethic and the Spirit of Capitalism*. Dover rpt of Scribner edition. ISBN 048642703X
- A.O. Hirschman. *The Passions and the Interests*. Princeton UP. ISBN 9780691015989
- Ian Watt. *Rise of the Novel*. California. ISBN 0520230698

Novels

- Daniel Defoe. *Moll Flanders*. New Edition. Oxford World Classics, 2011. ISBN 9780192805355
- Samuel Richardson. *Pamela*. Ed. Keymer. Oxford World's Classics, 2008. ISBN 9780199536498
- Laurence Sterne. *Sentimental Journey*. Ed. Tim Parnell. Oxford World's Classics, 2008. ISBN 9780199537181
- Jane Austen. *Persuasion*. New Edition. Ed. Kinsley & Lynch. Oxford World Classics, 2008.

ISBN 9780199535552

Recommended texts

- Franco Moretti. Ed. *The Novel Volume 1: History, Culture, and Geography*. Princeton, 2007.
ISBN 0691127182
- Franco Moretti. Ed. *The Novel Volume 2: Forms and Themes*. Princeton, 2007.
ISBN 0691134731

NO E-TEXTS!