ENGL 204 LITERARY PERSPECTIVES ON THE MODERN WORLD (3 CR)

PREREQUISITES: Engl 102 or Engl 120H or equivalent

INSTRUCTOR: Klaver

COURSE DESCRIPTION
This section of English 204 is a distance online course. The theme is “Literature of War.” The course examines 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.

COURSE REQUIREMENTS
• 7 short writing assignments
• 4 tests

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

Films
• *All Quiet on the Western Front*
• *Das Boot*
• *The Sands of Iwo Jima*
• *Born on the Fourth of July*
• *The Hurt Locker*

Poetry
• Included in the Course Content
ENGL 212  INTRODUCTION TO AMERICAN STUDIES (3 CR)

PREREQUISITES: English 101 and 102 or equivalent.

INSTRUCTOR: D. Anthony

COURSE DESCRIPTION
This course introduces students to the interdisciplinary field of American Studies. The course has two main aims: to familiarize students with some of the key theoretical and analytical categories that animate American Studies scholarship; and to introduce students to a range of interdisciplinary methods. By the end of the course, students should be able to analyze the diverse meanings of American national identity within their historical contexts; understand the social and cultural construction of axes of identity like race, class, gender, ethnicity, and taste; and become more attentive to questions of methodology. In the process, students should also become more careful, critical readers and writers of cultural analysis.

COURSE REQUIREMENTS
Six short papers (approximately 4 pages in length)

REQUIRED TEXTS
• Barbara Ehrenreich, *Nickel and Dimed*. Picador, 0312626681
• Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven*. Grove Press, 0802141676
• John Kasson, *Amusing the Million*. Hill and Wang, 0809001330
• Francis Ford Coppla, *The Godfather* [film for rent/download]:
• Peter Weir, *The Truman Show* [film for rent/download]:
• John Ford, *The Searchers* [film for rent/download]:
• Vince Gilligan, *Breaking Bad* [TV show for rent/download: Season 1, Episode 1 only!!!]

• Michael Ondaatje, *The Collected Words of Billy the Kid*
• F. Scott Fitzgerald, *The Great Gatsby*, Scribner, 0743273567
• Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven*
• John Kasson, *Amusing the Million*
• Barbara Ehrenreich, *Nickel and Dimed: On (Not) Getting By in America*
ENGL 301  INTRODUCTION TO LITERARY ANALYSIS (3 CR)

MTWRF 8:50-10:50  INSTRUCTOR: Humphries

COURSE DESCRIPTION
This is an intensive reading and writing course designed to acquaint students with the basic concepts and practice of literary analysis. The current section will introduce students to significant literary critical theories: New Criticism, Structuralism, Deconstruction, Psychoanalytic Criticism, Feminism, Queer Studies, Marxism, Historicism and Cultural Studies, Postcolonial and Race Studies, and Reader-Response criticism, and will address the practice of literary analysis and critical theory in connection with the intensive reading of the following texts: Sophocles, *Oedipus Tyrannus*, William Shakespeare, *Hamlet*; and Bram Stoker, *Dracula*, Milan Kundera, *The Unbearable Lightness of Being*, and a selection of poems by Sylvia Plath and Paul Celan.

COURSE REQUIREMENTS
Exams: There will be two in-class examinations relative to the selective readings. These exams will consist of short and long essay questions.
Journal: In addition to the readings, students are required to maintain a journal of writing assignments that correspond to the daily readings. I will distribute questions prior to the relevant class reading to which you will respond with approximately one to two type-written page. These questions and assigned readings must be completed before the class period in which the material comes up for discussion.

REQUIRED TEXTS

ENGL 307  THE CINEMA OF ROBERT ALDRICH (3 CR)

TR 12:10-3:30  INSTRUCTOR: Williams

COURSE DESCRIPTION
Generally regarded as an action film director (KISS ME DEADLY, THE DIRTY DOZEN etc) the films of Robert Aldrich (1918-1983) are also stylistic and critical investigations of both American culture and Hollywood genres. Although Aldrich began directing within the Hollywood system
from the 1950s until his untimely death in 1983, he was very much indebted to the artistic traditions associated with the New Deal and the Popular Front whose most key expressions occurred in the 1930s plays of Clifford Odets.

When he began his career, it was at a time when all these movements were in retreat but his films aimed at subversively interrogating issues within American culture whether they belonged to the genres of film noir (KISS ME DEADLY), the war film (ATTACK! TEN SECONDS TO HELL), the Western (APACHE, VERA CRUZ, ULZANA’S RAID) or the melodrama (AUTUMN LEAVES) This class intends to concentrate on these features giving particular attention to the melodramas WHAT EVER HAPPENED TO BABY JANE? and HUSH....HUSH, SWEET CHARLOTTLE that are really investigations of the plight of ageing and traumatic family abuse in American culture than having anything to do with "camp" interpretations made today. The class will conclude with a screening of his latest significant film TWLIGHT'S LAST GLEAMING (1977), one of the most honest cinematic assessments of the Viet Nam War revealing the sordid political machinations behind the whole conflict, an element no other Hollywood Viet Nam film does.

COURSE REQUIREMENTS
The class will write four full page assignments (minimum length six full pages) and engage in active discussion of the films and the issues raised.

REQUIRED TEXTS
• Timothy Corrigan, A SHORT GUIDE TO WRITING ABOUT FILMS.
Books will also be on reserve in the library.

ENGL 393 HARRY POTTER SEMINAR (3 CR)

PREREQUISITES: Engl 102 or Engl 120 HH or equivalent.

MTWRF 1-3 INSTRUCTOR: Dougherty

COURSE DESCRIPTION
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 the Harry Potter books as literary critics, and join the burgeoning scholarly conversation about the books. 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 attempt to censor the books on religious grounds.

COURSE REQUIREMENTS
Students are required to write eight short response papers, research and write an 8-10 page seminar paper and give an oral presentation related to their research. There will also be a number of in-class writing exercises.

REQUIRED TEXTS

**ENGL 436**  
**THE BEAT GENERATION (3 CR)**

**MTWRF 9:50-11:50**  
**INSTRUCTOR: Fox**

**COURSE DESCRIPTION**
A careful consideration of some of the major works and authors of the Beat Generation—a group of individuals who challenged the post-World War Two status quo and undertook a quest to find a lost America, or one still waiting to be found, and who helped prepare the path for the revolutionary impulses of the Sixties.

**COURSE REQUIREMENTS**
Regular and conscientious participation. Three essays. Final examination.

**REQUIRED TEXTS**
- Jack Kerouac, *The Subterraneans*
- Jack Kerouac, *The Dharma Bums*
- Allen Ginsberg, *Selected Poems 1947-1995*
- Gary Snyder, *Riprap & Cold Mountain Poems*
- Plus poems by Bob Kaufman, Gregory Corso, Ted Joans, Jack Micheline, and others.

**ENGL 481**  
**YOUNG ADULT LITERATURE (3 CR)**

**PREREQUISITES: NA**

**MTWRF 1-3**  
**INSTRUCTOR: McClure**

**THEME: A Study of the Representations of Female Characters by Male Authors**

**COURSE DESCRIPTION**
English 481/Summer 2015 provides a framework for a study of Young Adult Literature as represented by male novelists writing about young women whose lives place them in varying situations. Novels will be studied in sets with each set focused on a major theme or situation; each set will include a focus novel (bolded in the list below) which will serve as a reference
point for the study of the portrayal of young adult female characters. Assignments for ENGL 481 provide a variety of opportunities with young adult literature in general and the assigned novels in particular.

**COURSE REQUIREMENTS**
- Readings, In-class Activities, Discussions
- In-class Group and Writing Activities
- 3-4 Micro-themes or 1 Larger Essay (negotiated with the instructor)
- Course Portfolio (a collection of the semester’s work, with reflective analysis)
- Exams (midterm and final)

**REQUIRED TEXTS**
- **Crutcher, Chris** 2003 *Staying Fat for Sarah Byrnes*
- **Green, John** 2006 *Looking for Alaska*
- **Asher, Jay** 2011 *Thirteen Reasons Why*
- **Schmidt, Gary D.** 2013 *Lizzie Bright and the Buckminster Boy*
- **Brooks, Bruce** 1988 *Midnight Hour Encores*
- **Yeb, Laurence** 2002 *Spring Pearl: The Last Flower*
- **Cole, Brock** 2006 *The Facts Speak for Themselves*
- **Wright, Bil** 2009 *When the Black Girl Sings*
- **Peck, Richard** 2001 *Ghosts I Have Been*
- **Westerfield, Scott** 2005 *The Secret Hour*
- **Gaiman, Neil** 2012 *Coraline*
- **Myers, WD** 2014 *On a Clear Day*
- **O’Brian, Robert** 1987 *Z for Zachariah*
- **Marsden, John** 2006 *Tomorrow, When the War Began*
- **Avi** 2012 *Sophia’s War: A Tale of Revolution*
- **Schrefer, Eliot** 2014 *Endangered*

**ENGL 493 JANE AUSTEN (3 CR)**

**MTWRF 9:50-11:50**

**INSTRUCTOR: Boulukos**

**COURSE DESCRIPTION**
Jane Austen is, arguably, the most important author in the history of the English novel. She has been used to begin, and to end, influential histories of the novel. F.R. Leavis presented her as initiating the “great tradition” of the English novel as aesthetic artwork; Ian Watt and Nancy Armstrong both end their histories of the eighteenth-century novel with Austen, using her to mark the moment when the novel finally achieves a full-fledged form. At the time Austen
published her works, however, opinions differed. Walter Scott praised \textit{Emma} as a remarkably unified work, while Hazlitt opined (not speaking directly of Austen) that a novel with a plot confined to the lives of women could never achieve real significance. More recently, D.A. Miller has argued that Austen is the definitive embodiment of literary style, and popular culture has embraced Austen as the most beloved great literary author. Despite her undisputed significance and success, Jane Austen, while often taught here and there, is rarely taught as the sole subject of a course.

This course will examine Austen from a variety of perspectives. We will examine her place in the history of the novel and in literary history more generally, reading selections from Austen criticism alongside the novels. Paying particularly attention to the conceptualization of Austen as historical, we will consider the 18\textsuperscript{th} and 19\textsuperscript{th} century contexts of her work, through attention to issues of class, politics, and colonialism and to Austen’s place in literary history. We will pay close attention to gender, both in terms of the cultural work it performs within Austen’s texts, and as an external condition that helped shape them. Finally, we will also attend to what Claudia Johnson has termed “the cults and cultures of Jane Austen,” considering the impact of Jane Austen Societies, “Janeites,” and the Hollywood craze for Austen adaptations on both academic and popular understandings of the novels.

Please note: this course will require a good deal of reading, as we will read all of Austen’s works as well as some supplemental texts. Reading several of the novels in advance is recommended.

\textbf{COURSE REQUIREMENTS}

\textbf{Basic Assignments:}
- Regular participation; D2L journal/ discussion assignments; Reading Quizzes; in-class analysis assignments; Final Exam

\textbf{Undergraduate Paper: 5-7pp Analysis Paper}

\textbf{Graduate Papers:}
- \textit{12p Research paper} with annotated bibliography,
- \textbf{Critical History} of one Austen Novel (5-7 pp)
  - Note: Graduate Papers & critical history can be turned in up to one month after the last class meeting

\textbf{REQUIRED TEXTS}
- \textit{Sense and Sensibility}, ed. James Kinsley (Oxford World Classics)
- \textit{Pride and Prejudice}, ed. James Kinsley (Oxford World Classics)
- \textit{Emma}, ed. James Kinsley (Oxford World Classics)
- \textit{Mansfield Park}, ed. James Kinsley (Oxford World Classics)
- \textit{Persuasion}, ed. James Kinsley (Oxford World Classics)
- \textit{Catharine and Other Writings}, Ed. Margaret Anne Doody, Douglas Murray, (Oxford World Classics)
• *Selected Letters*, Ed. Vivien Jones, (Oxford World Classics)
• Supplemental readings will be added via D2L

**ENGL 581 THE TEACHING OF CREATIVE WRITING (3 CR)**

**INSTRUCTOR: Joseph**

**MTWRF 12:10-2:20**

**COURSE DESCRIPTION**

This course is intended for MFA students in creative writing and any other English degree-seeking students with a deep investment in the writing of poetry and fiction. In other words, if you don't write poetry and/or fiction, this course will not be appropriate for your needs. This course will examine a bit of the history of creative writing as an academic discipline.

The course will also explore the teaching of creative writing on the undergraduate level, as well as the teaching of creative writing in non-academic settings (prisons, community and youth centers, etc). The students in this class will serve as the faculty and staff of the SIU Young Writers Workshop, a residential summer workshop for students of high school age.