

English Department

Course Descriptions

Fall 2017

English Courses Fall 2017

Please Note: the Descriptions for Engl 100, 101, 102, 290, and 291 are available at:

<http://cola.siu.edu/english/first-and-second-year-writing/courses-and-more.php>

Fall 2017

English 120H Amos' section:

Course narrative

From the beginnings of spoken word—and likely even before—humans have been organizing their experiences into narratives, to describe, to delight, to define. Doubtless one of the earliest audiences for whom tales were told or sung or enacted were children, to bond with them, to introduce them to their world, to educate them on their society, to guide them toward being good people and productive citizens. We will take as our core subject material tales written and/or performed for children, centering most thoroughly on the tales collected by the Brothers Grimm and on Lewis Carroll's *Alice in Wonderland*, examining them and a number of their many (re)productions and interpretations through time. We will engage in critical reading, writing, and discussion, and we will at all times be looking to expand our examinations into other realms and topics given rise by these texts: child development, psychology, sociology, narratology, didacticism, historicism, theories of folklore, and issues of genre, to name but a few. As a central theme for this course we will examine the purposes and plights of storytelling itself, and note texts in which the idea of story (narrative) is questioned or manipulated in some way. We will examine these (and other) works of literature to discover the purpose and function these tales serve, both for their adult producers and their young consumers. One of our major considerations will be the roles that these tales have played (and continue to play) in forming their (and our) society's definitions of itself and of its individuals, from childhood through adulthood.

Modus operandi

We will ground our study in close readings of the primary texts—including television and cinematic (re)presentations—and supplement these with secondary readings from a variety of disciplines that seem relevant to the primary work(s), seeking to engage these texts in a cross-disciplinary conversation which furthers our understanding of both fields.

Class time will be a confection of lecture, student presentations, and discussion. To provide a range of opportunities for involvement, assignments will be distributed among a variety of written assignments (*i.e.* a working précis and bibliography, a summary and response essay, an annotated bibliography, exploratory essay, and a call-to-action or persuasive/synthesis essay)—at times produced and submitted in stages—and an oral component including informal participation and formal presentations.

No prior experience with children's literature—indeed of literature in general—is assumed, for we will develop our analytical and writing tools as we progress through the course.

Required texts and materials

- Carroll, Lewis, *Alice in Wonderland*
- Goshert, John Charles, *Entering the Academic Conversation: Strategies for Research Writing*
- Perrault, Charles, *Perrault's Fairy Tales*
- Pullman, Philip, *Fairy Tales from the Brothers Grimm: A New English Version*
- Sources on e-reserve
- A current writer's handbook (i.e. demonstrating the 2009 MLA update)

Requirements

To allow students to demonstrate their mastery of the material in a range of ways, grades will be determined through a variety of instruments.

1. Written—electronic reading responses, essay elements, essays including a working précis and bibliography, a summary and response/scholarly review essay, an annotated bibliography, exploratory essay, and a call-to-action or persuasive/synthesis essay
2. Participatory—formal presentations and informal class contributions (including in-class responses and reading check quizzes), peer reviews

Humphries

Engl. 121: The Western Literary Tradition

Topic: "The Quest for Immortality: Immanence and Transcendence in Epic Narrative."

Course Description

Gilgamesh, where are you wandering?
The life that you are seeking all around you will not find.
When the gods created mankind
they fixed Death for mankind,
and held back Life in their own hands.
Now you, Gilgamesh, let your belly be full!
Be happy day and night,
of each day make a party,
dance in circles day and night!
let your clothes be sparkling clean,
let your head be clean, wash yourself with water!
Attend to the little one who holds onto your hand,
let a wife delight in your embrace.
This is the true task of mankind.

Such is the counsel given to king Gilgamesh by Siduri, the winemaker. The text is, indeed, ancient, reflecting the exploits of a Sumerian king circa the 18th century BCE. Yet, the subject matter remains relevant even in the 21st century CE. The question of human mortality is a perennial question, extending to questions about how we have come to imagine ourselves and the world in which we live: Who and what are we? Where do we come from? How are we to

conduct ourselves in this world? Is there purpose? Is there meaning? Etcetra! To be sure, questions presuppose answers, a kind of homecoming so-to-speak, but the questions remain: while projecting a homecoming, they have a funny way of deferring that homecoming, assuming for themselves a kind of immortality.

Our task in this course is to engage such questions, and to do so through a close reading of selected texts from the following epic narratives: Homer's *Iliad* and *Odyssey*, Virgil's *Aeneid*, Dante's *Divine Comedy*, and Cervantes's *Don Quixote*. We will also consider selections from additional texts (some more recent), that reflect not only the epics themselves, but the questions raised by the epics.

Course requirements

- 1) 5 short essays of approximately 3 to 4 type-written pages each
- 2) Evidence of having completed the reading assignments.
- 3) Class participation.

Required texts (please note that other versions, including electronic versions of the following texts will not be allowed):

The Epic of Gilgamesh. Translated with introduction and notes by Maureen Kovacs. Stanford: Stanford UP, 1985. ISBN: 0-8047-1711-7

Homer. *The Iliad*. Trans. By Robert Fagles. Introduction and notes by Bernard Knox. New York: Penguin Books, 1990. ISBN: 0 14 04.4592 7

Homer. *The Odyssey*. Trans. By Robert Fagles. Introduction and notes by Bernard Knox. New York: Penguin Books, 1996. ISBN: 0 14 03 6886 3

Virgil. *The Aeneid*. Trans. By Robert Fagles. Introduction by Bernard Knox. New York: Penguin Books, 2006. ISBN: 978-0-14-310513-8

Dante Alighieri. *The Inferno*. Translation by Jean and Robert Hollander. Introduction and notes by Robert Hollander. New York: Anchor Books, 2000. ISBN: 0-385-49697-4

Miguel De Cervantes. *Don Quixote*. Trans. By Edith Grossman. Introduction by Harold Bloom. New York: HarperCollins, 2003. ISBN: 0-06-018870-7

Professor Robert Elliot Fox

Fall 2017 course description

ENG 204: Literary Perspectives of the Modern World

We will read, analyze and discuss some exemplary literary works (including drama, poetry, fiction and essays) with an emphasis on critical issues, past and present, that they engage and illuminate.

Course requirements: Conscientious participation; two critical essays; midterm and final examinations.

Required texts:

John Stuart Mill, *On Liberty* (1859); Timothy Snyder, *On Tyranny: Twenty Lessons from the Twentieth Century* (2017); Joseph Conrad, *Heart of Darkness* (1899); T. S. Eliot, *The Wasteland* (1922); Wole Soyinka, *Death and the King's Horseman* (1975); Sandra Cisneros, *The House on Mango Street* (1989); Chimamanda Ngozi Adichie, *Americanah* (2013).

FALL 2017 ENGL 204-002 LITERARY PERSPECTIVES ON THE MODERN WORLD

Professor Tony Williams

TOPIC: NOIR FICTION AND CINEMATIC ADAPTATION.

Several books have appeared about the role of the city in twentieth century urban studies. These have often involved film as well as literature. This class aims to study five key texts of Noir (or Hard Boiled Detective) Fiction and compare them with contemporary film versions. Students will read five classic books belonging to this tradition such as Dashiell Hammett's RED HARVEST, Raymond Chandler's farewell my lovely, Walter Mosly's DEVIL IN A BLUE DRESS, Chester Himes's COTTON COMES TO HARLEM, and Sara Paretsky's INDEMNITY ONLY The class will study the appearance of certain works within the historical and cultural context of the post-World War One era, Then well-known film versions will be screened to illustrate similarities and differences existing between novel and film. Selected films will include Sergio Leone's Italian Western version of RED HARVEST, A FISTFUL OF DOLLARS, the 1975 retro-neo noir 1975 version of FAREWELL MY LOVELY that anticipates the increasing emphasis on ethnicity, race, and diversity in later noir literature, Ossie Davis's version of COTTON COMES TO HARLEM, SHAFT, and others.

Course Requirements:

You are expected to read every novel, attend class regularly, and actively engage with the text and film. Two papers, minimum length five full pages, each worth 20% of the grade, mid-term class exam worth 20%) and final paper delivered in finals week worth 30% of the grade. 10% of grade dependent on activity in class participation involving discussion, questions, and attempting original insights. If necessary, you will be allowed to re-write and re-submit the first paper if the grade is C- or below

REQUIRED TEXTS: All textbooks must be purchased as a paperback/hard copy. NO electronic devices are allowed in the classroom for this section of 204.
Note: All of the novels were written many years before the editions listed below therefore any edition by any publisher is acceptable.

Fall 2017

English 205: Cultural Diversity in American Literature

Dr. Bogumil

Class time: TR 12:35 – 1:50 pm

Objective: This course explores the cultural diversity within American Literature. By studying the historical, philosophical, political and narrative contexts attributed to each culture, we will understand a particular culture's interpretation of what it means to be an American and, in turn, appreciate our racial and multicultural diversity. Topics include the initial encounters between Native Americans and European colonists; Slavery; immigration; African Americans, Eastern and Western European Americans, Hispanic Americans, Asian Americans and others who represent the American experience, and their inclusion, as reflected in literature, both in fiction and non-fiction.

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. All homework assignments must be **typed**, written in paragraph form, **one** single spaced page in length (except for longer assignments). Be sure to avoid simple grammatical and mechanical errors--simply put, proofread! All home-work assignments will be worth 5 points (250 words) or 10 points (500 words) each. Think of these homework assignments as brief critical essays that may eventually be incorporated into the final paper. *Secondary Source material e.g. Takaki, scholarly journals, newspaper or magazine, or the internet. (125 points total)
3. Assigned readings and homework are to be completed by the date listed on the syllabus, even on those days you are absent. **HW** is in bold on due dates. 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.

4. One major paper of 1500 words of your own in addition to quotations from secondary sources will be due during final examination time. (This paper is worth 100 points.) The paper's grade will be based upon the following criteria: 1/3 for format, 1/3 for content and additional research incorporated aside from class material, and 1/3 for grammar and mechanics.
5. Class participation is encouraged! Total points for the course: 225 points

Required Texts:

Ronald Takaki *A Different Mirror: A History of Multicultural America (Revised edition 2008)*

David Henry Hwang *Golden Child*

David Lindsey Abaire *Good People*

Nilo Cruz *Anna in the Tropics*

Velina Hasu Houston *Tea*

Lynn Nottage *By the Way Meet Vera Stark*

August Wilson, *Seven Guitars*

Additional reading materials will be provided via D2L and in handouts.

English 209

Witches, Demons, and Devils: the Occult in Early English Literature

9:35am-10:50am Tuesday/Thursday

P. McGrath

Course Description:

This class examines the early modern fascination with, and mortal fear of, dark magic. In the readings, we will encounter witches who can raise the dead, sorcerers who conjure demons to give them knowledge of the future, and devils who cause men and women to commit horrific acts. But perhaps even scarier still, some of these works suggest that the supernatural is nothing more than a projection of humanity's basest desires: we do not need devils to prompt us to horrific acts. As a case in point, the course explores how the label of the supernatural was often manipulated to justify the horrific mistreatment of women, the poor, the cognitively disabled, and the mentally ill. English 209 approaches the occult as a cultural catch-all term into which English society could pour its prejudice. Finally, in addition to the previous methods of thinking about the supernatural, we will consider the relationship between language and magic. What connection between words and meaning, language and reality, do incantations, spells, and prophecies suppose? Where else was that relation between word and meaning available in early modern society? The answers—particularly as they touch upon poetry and religion—might surprise us.

Required Texts:

Christopher Marlowe, *Doctor Faustus* (1592), ed. David Wootton, ISBN 978-0872207295

James I, *Daemonologie* (1597), handout

William Shakespeare, *Macbeth* (c. 1603), Simon & Schuster, 2004 [Folger Shakespeare Library Edition], ISBN 978-0743477109

Three Jacobean Witchcraft Plays [*Sophonisba*, *The Witch*, *The Witch of Edmonton*], ed. Peter Corbin and Douglas Sedge, ISBN 978-0719019531

Course requirements:

Three papers

Two Exams

Participation

Reading Quizzes

ENGL 212.950 INTRODUCTION TO AMERICAN STUDIES

PREREQUISITES: English 101 and 102 or equivalent.

212.950 INSTRUCTOR: 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

Michael Ondaatje, *The Collected Words of Billy the Kid*. Vintage, 067976786X

Francine Prose, *My New American Life*. Harper Perennial, 978-0061713798

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*,