

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)
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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
- 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*

ENGL	301	INTRODUCTION TO LITERARY ANALYSIS (3 CR)
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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

- Robert Dale Parker, *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*. Oxford UP, 2008. 2nd edition. ISBN-13: 978-0-19-533470-8.
- Sophocles, *Oedipus Tyrannus*. Norton Critical Edition. Trans and ed by Luci Berkowitz and Theodore F. Brunner. New York: W. W. Norton & Company, 1970. ISBN-10: 0393098745.
- William Shakespeare. *Hamlet*. Ed by Robert S. Miola. Norton Critical Edition. New York: W.W. Norton & Company, 2011. ISBN: 978-0-393-92958-4
- Bram Stoker. *Dracula*. Ed by Nina Auerbach and David J. Skal. Norton Critical Edition. New York: W.W. Norton & Company, 1996. ISBN: 0-393-97012-4.
- Milan Kundera. *The Unbearable Lightness of Being*. Harper. ISBN: 0060914653.

ENGL	307	THE CINEMA OF ROBERT ALDRICH (3 CR)
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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 HUS....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)
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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

- JK Rowling, *Harry Potter* (complete series). Arthur A. Levine Books, slp ed., 2009. ISBN: 978-0545162074.

ENGL	436	THE BEAT GENERATION (3 CR)
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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)
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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*
- Schreffer, Eliot 2014 *Endangered*

ENGL	493	JANE AUSTEN (3 CR)
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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 *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 18th and 19th 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.

COURSE REQUIREMENTS

Basic Assignments:

Regular participation; D2L journal/ discussion assignments; Reading Quizzes; in-class analysis assignments; Final Exam

Undergraduate Paper: 5-7pp Analysis Paper

Graduate Papers:

12p **Research paper** with annotated bibliography,

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

REQUIRED TEXTS

- *Northanger Abbey, Lady Susan, The Watsons, and Sanditon* (Oxford World Classics)
- *Sense and Sensibility*, ed. James Kinsley (Oxford World Classics)
- *Pride and Prejudice*, ed. James Kinsley (Oxford World Classics)
- *Emma*, ed. James Kinsley (Oxford World Classics)
- *Mansfield Park*, ed. James Kinsley (Oxford World Classics)
- *Persuasion*, ed. James Kinsley (Oxford World Classics)
- *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)**MTWRF 12:10-2:20****INSTRUCTOR: Joseph****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.