

English Department

Course Descriptions

Summer 2016

English 101-950

Class TBA Off-Campus 62901 Jun 13, 2016 - Aug 05, 2016

Description:

English 101-950 is the online version of English Composition I. This course will introduce you to college-level writing. It offers five writing situations: literacy narrative, profile of a person, summary, textual analysis, and research.

Course materials:

The Norton Field Guide to Writing, 3rd Ed. (Hardcopy or digital version)

Lawrence of Arabia. This film is available for purchase at Amazon.com. You may also download it or rent it from Netflix.

It is a good idea to purchase a grammar handbook.

English 121: The Western Literary Tradition: Knowledge, Language and Power

This online section of 121 introduces students to touchstone literary texts of the Western canon, from Sophocles to Kafka. Our primary inquiry is to consider the way literature expresses and influences ideas about knowledge, power and language. The Western literary tradition exhibits a deep ambivalence about knowledge: who provides it (divine source or human endeavor); who claims it and for what purpose. Similarly, the tradition is rich with troubled portraits of human striving and the use of power (authority). Lastly, language as a vehicle to deliver (or obstruct) knowledge and power is a primary topic we consider while we read some of the most canonical -- and thrilling -- literary passages in Western culture.

Students learn about the social and political contexts of each text. Students are introduced to literary terms pertinent to the genre at hand (poetry, drama, the novel and the short story). In addition, students will read supplementary essays in literary criticism. Over the course of the summer term, there are: two quizzes; two (4-5 page) essays; and midterm and final exams. Texts by Dante Alighieri, Jane Austen, Franz Kafka, John Milton, William Shakespeare and Sophocles.

ENGLISH 204-950 (online)
Professor Klaver

English 204, Literary Perspectives on the Modern World, is a course in the SIUC Core Curriculum. It may be used as credit toward the Humanities in the Disciplinary Studies division. This particular version of the course, "Literature of War," aims to introduce students to the literature associated with the major wars of the twentieth century: World War I, World War II, and the Vietnam War. There is one unit at the end of the course devoted to the Iraq War. The course offers the student British, American, and even German writings on the wars as well as the genres of poetry, fiction, drama, memoir, and film. It also introduces the student to important literary terminology and the historical context.

The goals of "Literature of War" include:

1. To gain an appreciation of the wide range of writings about the major wars of the Twentieth century;
2. To gain a basic understanding of the historical context of the major wars of the Twentieth century;
3. To develop an understanding of the genres of poetry, fiction, drama, memoir and film;
4. To develop an understand of major literary terminology;
5. To develop skill at interpreting literature.

Texts:

Any edition of the following texts is allowed. However, the texts listed below correspond to the citations given in the units.

Hemingway, Ernest. *A Farewell to Arms*. New York: Scribner, 2003.
Ionesco, Eugène. *Rhinoceros and Other Plays*. New York: Grove Press, 1960.
Kovic, Ron. *Born on the Fourth of July*. New York: Akashic Books, 2005.
O'Brien, Tim. *The Things They Carried*. New York: Mariner Books, 2009.
Vonnegut, Kurt. *Slaughterhouse-Five*. New York: Dial Press, 2009.

There are five films in the course you will be asked to watch. You should be able to find them at a library, video store, or on-line.

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

Course Requirements

You are required to read the assigned material. There are seven written assignments, one of which is given at the end of approximately every other unit. You will submit these on-line. They are worth 20% of the final grade.

There are four tests, one after each war. After Unit 4, you will take the test on World War I. After Unit 9, you will take the test on World War II. After Unit 13, you will take the test on the

Vietnam War. After Unit 14, you will take the test on the Iraq War, which includes an essay question that covers the course. Each test is worth 20% of the final grade.

English/History 212.950
Professor David Anthony
Introduction to American Studies

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, 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.

Likely Texts:

Cormac McCarthy, *All the Pretty Horses*

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*

ENGLISH 307-201

Instructor: Williams

TR 12:10-3:30

VIOLENCE AND APOCALYPSE IN AMERICAN CINEMA: THE FILMS OF ROBERT ALDRICH.

Popularly known as an action director, the work of Robert Aldrich encompasses a critical analysis of American cultural violence and apocalyptic climax. Whether Working in familiar Hollywood genres such as Western, Film Noir, War Film, or Melodrama, Aldrich's films reveal the paranoid underbelly of American post-war society perpetually moving towards the brink of destructive personal and apocalyptic nihilism.

Films screened will include his apprentice work as assistant director on BODY AND SOUL (1947), FORCE OF EVIL (1949), APACHE (1954), VERA CRUZ, (1955), KISS ME DEADLY (1955), FLIGHT OF THE PHOENIX (1966), THE DIRTY DOZEN (1967), TOO LATE THE HERO (1969), THE LONGEST YARD (1974), HUSTLE (1975), and TWILIGHT'S LAST GLEAMING (1977).

Four written assignments required. Required text: Timothy Corrigan, A SHORT GUIDE TO WRITING ABOUT FILM

English 481

Young Adult Literature in a Multicultural Society

Jane Elizabeth Dougherty, Professor

This course serves as an intensive introduction to the evaluation of literary materials for junior and senior high school, with emphasis on critical approaches and the multicultural features of schools and society. We will examine texts with diverse authors, themes, styles, and settings, exploring the texts through an array of literary-critical and pedagogical perspectives.

All students will participate in classroom discussion and complete in-class writing activities.

Undergraduate students will submit a final course project and take a final essay exam, and graduate students will write a standard seminar paper.

Book list:

Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian*.

Laurie Halse Anderson, *Speak*.

Jay Asher, *Thirteen Reasons Why*.

Suzanne Collins, *The Hunger Games*.

John Green, *The Fault in Our Stars*.

Mark Haddon, *The Curious Incident of the Dog in the Night-Time*.

E. Lockhart, *The Disreputable History of Frankie Landau-Banks*.

Marie Lu, *Legend*.

Walter Dean Myers, *Monster*.

Marilyn Nelson, *American Ace*.

Daniel José Older, *Shadowshaper*.

Rainbow Rowell, *Eleanor and Park*.

Marilyn Sachs, *The Fat Girl*.

Ruta Sepetys, *Between Shades of Gray*.

Gene Luen Wang, *American Born Chinese*.

Scott Westerfeld, *Pretties*.

English 493: "Literature of Travel and Adventure"
Interession, Summer 2016
Dr. McEathron
M-F 9:50 am – 11:50 am

Texts: _____

H. Rider Haggard, *She*. Ed. Daniel Karlin (Oxford World's Classics, 2008). ISBN 0199536422

Apsley Cherry-Garrard, *The Worst Journey in the World*. (Penguin Classics, 2006).
ISBN: 0143039385

Robert Louis Stevenson, *Travels with a Donkey in the Cevennes / The Amateur Emigrant*
(Penguin, 2005). ISBN 0141439467

Arthur Conan Doyle, *A Study In Scarlet* (Penguin, 2001). Ed. Iain Sinclair. ISBN 0140439080

Erskine Childers, *The Riddle of the Sands*. (Dover, 2011). ISBN 0486408795

Isabella L. Bird, *A Lady's Life in the Rocky Mountains*. Ed. Daniel J. Boorstin (Univ. of
Oklahoma; The Western Frontier Library Series, 1975). ISBN 0806113286

Course Description and Requirements:

Beginning with the success in the 1990s of *Into Thin Air* and *The Perfect Storm*, the last two decades have seen an explosion of popular interest in narratives of travel and adventure. Ocean journeys, mountaintop ascents, continental crossings – all have proved irresistible to readers, especially when closely shadowed by danger and death. This course looks at the historical roots of this body of literature – in both fiction and non-fiction – through a study of six texts. Almost all of these texts have their origins in late-Victorian England, and the question of British national identity, as an entity unto itself and in relation to other cultures, will emerge as a main theme. We will also consider the high-literary origins of these popular forms, and the striking ways that the will to explore has been viewed as a part of the British consciousness. Presumably we will enjoy the books as well.

For graduate students, this course will fulfill a requirement in Nineteenth-Century British Literature.

The course requirements will include regular response papers, several short papers, and for graduate students a long final paper.

Summer 2016

ENG 493: FUTURE IMPERFECT: THE LITERATURE OF DYSTOPIA

Dr. Robert E. Fox

Dystopia is at the opposite end of the imaginative spectrum from Utopia. The *Oxford English Dictionary* defines dystopia as “an imaginary place or condition in which everything is as bad as possible.” In this class we will investigate how various authors go about envision these spaces or circumstances *in extremis*.

Requirements: Conscientious attendance and participation; three short essays; final examination.

Readings: Yevgeny Zamyatin, *We*; Anthony Burgess, *A Clockwork Orange*; selected works from the anthology *Brave New Worlds (Dystopian Stories)*, ed. John Joseph Adams.

Viewings: Stanley Kubrick, “A Clockwork Orange;” Ridley Scott, “Blade Runner.”

English 581: The teaching of creative writing
Instructor: Joseph

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.