CSN Department of English

English 223 “Themes of Literature” Courses Taught through Spring 2014

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<td>“Publishing a Literary Magazine”</td>
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The course involves the process of publishing a campus literary and visual arts journal/magazine. Students will solicit and evaluate work for publication; write and submit their original work for publication; gain practical experience in editing, layout, and production; and learn about publicizing and promoting the finished product. The course includes introduction to the larger literary market, and instruction in preparing creative work for submission and publication. Prerequisite: Satisfactory completion of ENG 101 or Department Chair or instructor approval. (3 credits)

Berry, Debra         | “World Mythology”                  |          |            |

We study Classical, Egyptian, Norse, Native American, Norse, and other global mythologies through primary and secondary sources, examining stories, recurring motifs, and theories.

Carabas, Thymios     | “Europe in the Movies”             | Charleston | Fall ’13, Summer ’14 |

An important goal of English 223, Europe in the Movies, is to help students become more sophisticated viewers of film by introducing them to the work of a variety of American and European directors. These films reflect the way we see and are seen from the other side of the Atlantic. They will be considered from their historical and cultural perspectives with the objective of understanding both their historical context and what they tell us about contemporary Europe. In addition to watching the assigned films and participating in class discussions, students are encouraged to contribute to the international conversation by creating and presenting their own films, scripts, and short stories related subjects.

Clark, Christian     | “Lyrics as Literature”             |           | Spring ’14 |

This course outlines a broad international historical-cultural survey with an emphasis on comparative analysis or interpretation of classical and popular or contemporary universal models in terms of theme, setting, character, historical-cultural and biographical contexts, and other literary elements, placing special attention or focus on particularly innovative practitioners and figures, from ancient Egyptian love poems, the Bible, and the Bhagavad Gita to Robert Johnson, Woody Guthrie, and Bob Dylan.

Cummings, John       | “Movies in the 1950’s”              | Charleston | Spring, Fall ’13 |

Danforth, Courtney    | “Green Lit: Nature / Environment”   | Charleston | Spring, Fall ’13 |

This course is a study of literature particularly as it engages questions of animals and humans, place, and economy and ecology as represented in verse, essay, fiction, and film.

Danforth, Courtney    | “Retelling the Odyssey”             | Charleston | Spring, Fall ’12 |
This course examines Homer’s Odyssey as a piece of living ancient literature as it is retold and adapted in drama, verse, fiction, comic, satire, animation, film, and song.

Danforth, Courtney  “Reading Las Vegas”  Charleston  Spring, Fall ’11

This course features texts that address the themes of Sin City in short and long fiction, long form journalism, cultural theory, and feature film.

Danforth, Courtney  “Shakespeare on Screen”

In this course, we will read Shakespeare and examine its adaptation for film. We will pay particular attention to differences from script to screenplay and consider the role medium plays in determining a performance.

Danforth, Courtney  “Literature of the Blues”

In this course, we will examine the themes, motifs, and techniques of blues music especially as they manifest in fiction and verse.

Danforth, Courtney  “Interpreting the Fairy Tale”

Fairy tales and similar traditional stories are some of the oldest "literature" humans have. In this course, we will study the function of fairy tales and its changeability as these living stories change over time.

Esperian, John  “History of the Vietnam Era”  Charleston  Fall ’13

The course is designed to help students appreciate the cost in human life for both Americans and Vietnamese during the war in Vietnam. The class uses both literature from the era and films from and about that particular time.

Fuhrel, Robert  “Art of Bob Dylan”

The course is a survey of a large selection of the published, recorded, and filmed work of Bob Dylan, who has been called “the single most influential figure in popular music of the past fifty years.” We will consider Dylan’s influences, his various styles and innovations, his occasional public pronouncements [. . .] The goal of the course is an appreciation of Bob Dylan’s enormously influential body of work and an understanding of some of the aspects of his career, with attention paid to the many “mask,” (sometimes literally) the artist has worn over the years and the large body of criticism his work has engendered.

Fuhrel, Robert  “Modern Irish Literature in English”

This course is an introduction to the literature of Ireland, some written in Irish and translated into English but most, due to the history of the country, written in English. Names such as Joyce, Yeats, Beckett, Wilde, Shaw, O’Casey, and Heaney are world famous, but many lesser-known writers have contributed significantly to this world class literature. Our course will cover some of the most important writers during the entire span of Irish writing but will concentrate on the last two centuries. Our reading will be supplemented by watching a number of fine Irish movies and listening to a sampling of Irish music.
**American Detective Fiction and Film Noir** introduces college students to the particularly American genre of detective fiction. In fact, it is America's only original literary genre, conceived by Edgar Allan Poe in 1841, and leading through such contemporary authors as Sue Grafton ("A" Is for Alibi, etc.); Sara Paretsky (detective V.I. Warshawski); Carl Hiaasen (Florida Gulf Coast, USA); George Pelecanos (District of Columbia); and Michael Connelly (Los Angeles). This course focuses on the classics of the genre by authors from Poe to Dashiell Hammett, Raymond Chandler and Walter Mosley. We also, at the same time, will delve into 10 - 12 film treatments of the Film Noir genre, from the "Golden Age" of the 1940s and '50s, through the "Neo Noirs" of the '70s, '80s and 90s. Prerequisite: Eng. 101.

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**Literature of the Modern West** surveys the key literary works by writers from 1890, the date of the historic "closing of the West" (according to the U.S. Census) and continue with works written to the present day. The themes of these books include Early colonial issues; Westward expansion, and the lives of European immigrants; justice and vigilantism in the lawless territorial West; postwar Texas and Mexico as a contrast to the "American" Southwest; and the role of women and indigenous peoples in the modern West, including the Borderlands. Lastly, we will discuss the environment of the American Southwest, with a focus on 20th century human effects in California and Nevada. Prerequisite: Eng. 101.

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**Banned Books**

**Literary Journalism**

**America’s Heartland**

This course will explore the unique viewpoint of authors who were born in or were residents of the American Midwest. Topics will include Native American history, farming and industrialization, the Dust Bowl of the 1930s, and race relations. Possible authors may include Sherwood Anderson, Upton Sinclair, Toni Morrison, Joyce Carol Oates, John Steinbeck, and Mary Crow Dog.

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**Human Mythological Archetypes**

**Journaling / Diary / Notebooks**

**Feminine Literature**

**Magical Literature**

The course is a review and discussion of literature that use the theory archetypes to understand human behavior in literary characters.

The course is a review and discussion of epistemological literature: Dracula, Any Human Heart, etc.

The course is a review and discussion of literature that use the theory archetypes to understand feminine behavior in literary characters.

The course is a review and discussion of magical realism in modern literature.
Mulholland, Anthony  "Masculine Literature"  Charleston  Spring '13

The course is a review and discussion of literature that use the theory archetypes to understand masculine behavior in literary characters.

Mulholland, Anthony  "New Age Literature"  Charleston  Summer '13, '14

A review of American literature from 1930 to present that discusses the influence of psychedelics on Writers and Americans that enabled them to write new American myths.

Okey, Deb  "Gothic and Horror Literature"  Cheyenne  Spr,Sum,Fall '13, Sum 14

This course explores the themes, plots, characters, settings, language, and conventions of Gothic and horror literature and film from the earliest novel to the present. Particular attention is paid to historical and cultural contexts and how Gothic and horror literature encodes and critiques societal fears and values. Because by definition Gothic and horror literature deals with transgression, this course is not recommended for students who find graphic depictions of violence and sexuality objectionable.
Prerequisite: English 100, 101, or 113.

Pant, Nalin  "Literature and Film"  Online  Spring, Fall '13

This course explores the relationship between film and literature. Short stories and novels will be analyzed in relation to film versions of the same works in order to gain an understanding of the possibilities—and problems—involved in the transposition to film.

It is assumed that students have successfully completed the prerequisites for this course, English 101. Therefore, students are expected to have the necessary background and experience in analyzing, discussing, and responding to literature, as well as the ability to conduct independent research and to write correctly documented research essays using MLA format.

Students are cautioned that this course requires extensive reading and writing in addition to viewing films and taking part in online discussions. Students not prepared to read and write on a regular basis and take an active part in class discussions should not consider taking this course.

Your goal this semester is to read select stories and after watching their film adaptations, compare and analyze both using your own critical thinking while being able to apply elements of literary and film criticism.

Perkins, Chris  "Modernism"  Charleston  Spring '13

Intro to Modernism: Being an essentially personal and transnational preoccupation, we will explore aspects of avant-garde modernist culture as portrayed through literature aided by the visual arts, architecture, film, music, science, and technology. We will find their relevance to our contemporary condition.

Perkins, Chris  "Post 9/11 Literature"  Charleston  Summer '13

This class surveys the construction of post 9/11 narratives and lyrics by looking at a variety of cultural texts that address themselves to the incidents of, and surrounding, 9/11. We will explore how literature (and visual representations) inform and challenge our ongoing conversation about the impact of 9/11 in all areas of life, including issues of governance, technology, individuation, and civilization.
Puente, Albert  "Literature and Film"  Charleston  Summer '13

*Literature and Film - A Global Perspective:* This course examines critically acclaimed literary works and their subsequent translation into award-winning films. A variety of literary genres and cinematic techniques from across the globe are covered in this course. The majority of texts used in this class are works in translation.

Puente, Albert  "Literature of Dissent"  Charleston  Spring '13

*Literature of Dissent:* This course uses both primary and secondary texts to examine the role of dissent in literature, political discourse, and popular culture. Students are encouraged to examine the role of dissent in their own lives. Examples from a variety of historical periods and geo-political perspectives are covered in class.

Quinn, Patrick  "Gritty Realism in Con Amer Fic"  Charleston  Spring, Fall '13

This course will examine the movement away from literary Romanticism toward a more Realistic and Naturalistic examination of American life. We will discuss the origin, development, and purpose of naturalistic and realistic literature and its evolution into the Modern and Postmodern periods. The reading list includes: *To Build a Fire* by Jack London; *Maggie: Girl of the Streets* by Stephen Crane; *Death of a Salesman* by Arthur Miller; *Ham on Rye* by Charles Bukowski; *White Noise* by Don DeLillo, and *Short Cuts* by Raymond Carver.

Riley, Brett  “Fiction and Film of Vietnam War”  Henderson  Spring '14

This course critically examines a broad range of textual responses to Vietnam. As we read and watch these texts, we will interrogate the nature of the representations we see. Topics include representations of soldiers, civilians, life “in country” and in “the world,” death and dismemberment, humor, language, honor and patriotism, bravery and courage, cowardice, class, race, and gender. We will attempt to unravel the complexities of Vietnam War art and determine what, if anything, such an examination can tell us about war, about American history and the contemporary state of the country, and about ourselves.

Rosenthal, Sherry  “Harry Potter Books 1-4”  Online  Summer ‘13, ’14

The course is a survey of the first four books of the seven-part *Harry Potter* book series: *Harry Potter and the Sorcerer’s Stone* (Book 1); *Harry Potter and the Chamber of Secrets* (Book 2), *Harry Potter and the Prisoner of Azkaban* (Book 3) and *Harry Potter and the Goblet of Fire* (Book 4). It focuses on the general theme of magic within these four novels.

Rosenthal, Sherry  “Lord of the Rings Trilogy”  Online  Summer '09

The course is an introduction to and survey of J.R.R. Tolkien's *The Lord of the Rings* trilogy, consisting of three (3) separate books written by Tolkien in this order: (1) *The Fellowship of the Ring*; (2) *The Two Towers*; and (3) *The Return of the King*. We will read all three of these books in the order they were written, and analyze and discuss themes, conflicts, characterizations and motifs key to these works, individually and as a set. Prerequisite:

Rosenthal, Sherry  “Novels by and about Minorities”  Online  Fall 2008
The course focuses on study of novels by and about American and world minorities, their development, and directions. It focuses on themes, subjects and literary forms reflective of these literary works, and introduces the works of a variety of authors.

Tidwell, Gloria  “Vampire in Literature and Film”  Nellis  Fall ’13

The primary focus of "The Vampire in Literature and Film" will be a study of how western cultures in the nineteenth, twentieth and early twenty-first centuries have adapted the vampire to reflect and embody social and psychological trends in modern society. One of the most fascinating characteristics about the vampire genre is its ability to adapt to changing social and cultural landscapes as humanity moves forward in time. During the nineteenth century, the iconic power of the vampire had been realized in works of fine literature, and with the onset of the twentieth century, an amazing catalogue of films with vampiric themes has been amassed. Add to those films a vital and ever increasing collection of vampire literature developed throughout the twentieth century and into the twenty first, the impressive hold of the vampire on human consciousness is clearly apparent. A study of vampire-themed literature (featuring an overview of Bram Stoker’s iconic novel, Dracula and the works of Anne Rice) will be included in the course work, as well as critical evaluations of numerous films, such as Near Dark, The Lost Boys, The Hunger and Interview with the Vampire. Students will also be given the opportunity to share personal favorites in vampire-themed literature and/or films with the class as a whole.

Westmoreland, Kalene  “Apocalyptic/Dystopian Literature”  Henderson  Fall ’13

Apocalyptic and Dystopian Literature will focus on major and minor texts that represent civilizations’ ending (apocalypse) and/or cataclysmic rebirth (post-apocalyptic and/or dystopian). These sorts of texts gained enormous popularity in 20th century literature and popular culture. Discussing the narrative techniques and central themes of this particular brand of discourse—which may include global pandemics and, at times, a horrific reimagining of our known world—will help students 1) discover how authors have contributed to this literary tradition and to a larger, global conversation about oppression, power, gender roles, and morals, among other issues; 2) recognize how contemporary thought is both influenced by and reflected in these works; and 3)form connections across cultural, geographical, and historical boundaries. Major texts studied may include Max Brooks’ World War Z, Cormac McCarthy’s The Road, Stephen King’s The Stand, Margaret Atwood’s The Handmaid’s Tale, and Suzanne Collins’ The Hunger Games. Texts may differ according to semester.

Ziebell, John  “Literature and Film”  Henderson  Summer ’13, ’14