

**CRN#****Fall 2014 Literature Cornerstone Course Descriptions****20326 ENG 100-A, Honors: COR: Wonderlands****Prof. L. Scales**

A portal opens to another world: what wonders will we find there? In this course, we will travel down rabbit holes, through secret doorways, across borders, and back in time, encountering the stuff of dreams-and sometimes nightmares. Along the way, we will ask what these alternate realities tell us about our own world and our own imaginations. Texts may include: Shakespeare's *A Midsummer Night's Dream*, Lewis Carroll's *Alice's Adventures in Wonderland*, J.M. Barrie's *Peter and Wendy*, The Wachowski's *The Matrix*, Neil Gaiman's *Coraline*, Hayao Miyazaki's *Spirited Away*, Guillermo Del Toro's *Pan's Labyrinth*, Octavia Butler's *Kindred*, and short works by Margaret Cavendish, Jorge Luis Borges, Ray Bradbury and Adrienne Rich. Only open to students that have not completed the Literature Cornerstone requirement.

**20327 ENG 100-B, COR: Altered States: Literature and Intoxication****20328 ENG 100-C, COR: Altered States: Literature and Intoxication****Prof. S. Kane**

Various types of altered states of consciousness have long been reflected in Western literature. Changes to identity - not just states brought about by alcohol or drugs, but also spiritual or other intensely emotional experiences - have been a broad theme explored by many authors, from Homer's Lotus eaters to the enchantments of Shakespeare's *A Midsummer Night's Dream* to contemporary confessional memoir. In this course, we will explore the many ways in which altered states have been represented by authors, ranging from the celebratory to the repentant, and the ways in which they construct or challenge the identities of authors, characters and audiences. We will also consider the acts of writing and reading as themselves challenges to conventional identity. Only open to students that have not completed the Literature Cornerstone requirement.

**20329 ENG 100-D, COR: War and Gender in Literature and Film****Prof. A. Opitz**

How do we narrate war? What are the challenges of telling stories and writing about the often traumatic experiences of war? What is the connection between war stories and memories? What does war tell us about society's expectations of gender roles, about how men and women are supposed to act and see themselves? In order to explore these and other questions, we will read poetry and novels written about World War I, study Tim O'Brien's *The Things They Carried* in the context of letters and interviews by actual soldiers, and watch Hollywood war films, such as *Full Metal Jacket* and *Jarhead*. Only open to students that have not completed the Literature Cornerstone requirement.

**20331 ENG 100-F, COR: "Getting the Joke": Satire and Sentimentality****Prof. K. Bennett**

In this course, we'll read short works and excerpts of canonical Western literature in their social, historical, and literary contexts in order to "get the joke." Through careful reading and close analysis, students will explore intersections of satire and sentimentality in both their literary and colloquial contexts. The course is designed around three units: "Classical satire: Pimping and Politics," "Sentimentalizing the Human Condition," and "I need a (Byronic) hero." Be forewarned: very often, the joke will be on us. Only open to students that have not completed the Literature Cornerstone requirement.

**20332 ENG 100-G, COR: Americans Abroad****Prof. S. Gracombe**

American writers have long been fascinated with Europe as place, idea, rite of passage, and site of reinvention. How have writers represented both "Europeanness" and "Americanness"? How have gender, race, sexuality, and aesthetics intersected with nationality? We will investigate these questions through readings of fiction, films, and theories of nationalism. Only open to students that have not completed the Literature Cornerstone requirement.

**20330 ENG 100-E, COR: Island Living/Island Leaving****20333 ENG 100-H, COR: Island Living/Island Leaving****Prof. S. Cohen**

This seminar explores the literature of islands. This will be a semester-long inquiry into how the unique conditions of island living shape literature and culture. We will study texts about castaways, pirates, tourists, islanders, and adventurers in order to discern what makes stories about islands so compelling and enduring. Only open to students that have not completed the Literature Cornerstone requirement.

**20334 ENG 100-I, COR: Seven Nobel Laureates****Prof. M. Borushko**

In this course students will read from and write about the work of seven recent winners of the Nobel Prize in Literature who write in English. The seven laureates whom we'll read are from various parts of the globe, but their recognition by the Nobel Committee suggests that their work speaks not just about its place of origin but to something beyond national borders. Is this perhaps what is meant by "world literature"? We'll explore this question and others via the fiction of South Africans Nadine Gordimer and J. M. Coetzee, American Toni Morrison, and Trinidadian-born Briton V. S. Naipaul; the poetry of Seamus Heaney of Ireland and Derek Walcott of Saint Lucia; and the plays of London-born Harold Pinter. Naturally, we'll read and discuss their Nobel lectures, too, as well as other prose works wherein our writers discuss why they write, for whom they write, and what they imagine the role of literature to be in the world. Only open to students that have not completed the Literature Cornerstone requirement.

**20335 ENG 100-J, COR: Literature in Translation?****Prof. J. Golden**

Many of the texts that you read in your core courses are translations into English. What exactly does it mean to read a text in translation? We will ask and answer that question, using these 19th-century texts: *Baudelaire, Les Fleurs du mal/Flowers of Evil*; *Flaubert, Madame Bovary*; *Tolstoy, Anna Karenina*. Only open to students that have not completed the Literature Cornerstone requirement.

**20336 ENG 100-K, COR: Machine Culture: Our Technology, Ourselves****Prof. W. Peek**

This course explores the representation of technology as created by artists from ancient Athens to the 21st century. Questions we will pursue: is technology the friend or foe of humanity? Will machines enable our perfection or enhance our flaws? Should our machines be more or less like us? Only open to students that have not completed the Literature Cornerstone requirement.

**20337 ENG 100-M, COR: The Art of Memory****Prof. A. Brooks**

This course will be an interdisciplinary study of memory that encourages students to investigate both critically and creatively how different artists, writers, and filmmakers depict memory. We will discuss not only how it's used in their work, but also how they represent the way it functions and how different approaches and mediums reveal or expose different aspects of experience. Artists, writers, filmmakers and composers we may explore include: Jonathan Caouette's *Tarnation*, Chris Marker's *La Jetee*, poet Marie Howe's *What the Living Do*, Marcel Proust's *In Search of Lost Time*, Joe Brainard's *I Remember*, as well as various essays (by authors such as Joel Agee and bell hooks). We will also examine the artwork of Christian Boltanski, Felix Gonzalez-Torres, and Harry Dodge and Stanya Kahn, as well as composer William Basinski's *Disintegration Loops*. Only open to students that have not completed the Literature Cornerstone requirement.

**20338 ENG 112-A, FYS: First Person: Film Theory/Film Practice****Prof. D. Itzkovitz**

This seminar will introduce students to film, and film representation, through theory and practice: intensive study of film language, technique, and theory will be followed by a basic introduction to filmmaking (creating short films). This will enable students to apply the theories and techniques they have learned in class. Only open to First-Year Students that have not completed the Literature Cornerstone requirement.

**20339 ENG 115-A, FYS: Importance of Being Lazy: Idlers, Loafers, and Slackers in Literature****Prof. H. Duncan**

The figure of the shiftless loungeur who resists the powerful imperative to work hard (or to work at all) has long been a literary mainstay. In this course we will read works from Shakespeare to Melville and beyond to ask questions about the cultural opposition of work and leisure. You will get acquainted with famous slackers from various significant moments in western cultural history, in poems, dramas, novels, and films—from Shakespeare's history play *Henry IV, Part 1*, for instance, in which the heir to the English throne prefers to hang around with sketchy characters in taverns rather than toil at the palace; to Herman Hesse's novel *Narcissus and Goldmund*, about an overachiever and a gifted bum; to the "Dude," a bowling slacker from Los Angeles in the Coen brothers' *The Big Lebowski*. You will also read widely in social and cultural history on the subject of idleness, and become familiar with key literary terms and concepts. Only open to First-Year Students that have not completed the Literature Cornerstone requirement.

**20340 ENG 122-A, FYS: Seven Nobel Laureates****Prof. M. Borushko**

In this course students will read from and write about the work of seven recent winners of the Nobel Prize in Literature who write in English. The seven laureates whom we'll read are from various parts of the globe, but their recognition by the Nobel Committee suggests that their work speaks not just about its place of origin but to something beyond national borders. Is this perhaps what is meant by "world literature"? We'll explore this question and others via the fiction of South Africans Nadine Gordimer and J. M. Coetzee, American Toni Morrison, and Trinidadian-born Briton V. S. Naipaul; the poetry of Seamus Heaney of Ireland and Derek Walcott of Saint Lucia; and the plays of London-born Harold Pinter. Naturally, we'll read and discuss their Nobel lectures, too, as well as other prose works wherein our writers discuss why they write, for whom they write, and what they imagine the role of literature to be in the world. Only open to First-Year Students that have not completed the Literature Cornerstone requirement.

**20359 ENG 138-A, FYS: The Walking Dead: The Gothic in American Fiction****Prof. G. Piggford, CSC**

This course explores the unsettling and uncanny elements in American literature. We will investigate the typical settings of gothic texts, including the wilderness, abandoned institutions (churches, asylums, prisons), and homes. Over the course of the semester we will meet the denizens of such locations and consider what disturbs the American dream. Only open to First-Year Students that have not completed the Literature Cornerstone requirement.