

CRN#**Fall 2019 Literature Cornerstone Course Descriptions**

- 20139 AMS 112-A, FYS: Native Voices in American Culture** **4 credits (First-Year Seminar)**
Prof. A. Opitz
 More than Mascots! In this course we will analyze fiction, memoir, mainstream and independent film, folklore, photography, and popular culture artifacts to explore the role the American Indian has played in the American imagination and how Native artists and activists have responded to these images. Students will use methods from American Studies, and cultural and literary studies in understanding the complex shaping of cultural identity.
 Only open to First-Year Students that have not completed the First-Year Seminar and Literature Cornerstone requirements.
- 20546 ENG 100-A, HON: African-American Literature** **3 credits (Honors)**
Prof. D. Itzkovitz
 An introduction to the major themes and issues in African American literature, from the 18th century to the present.
 Only open to Honors Scholars that have not completed the Literature Cornerstone requirement.
- 20547 ENG 100-B, COR: The Walking Dead: The Gothic in American Fiction** **3 credits**
Prof. G. Piggford
 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 students that have not completed the Literature Cornerstone requirement.
- 20548 ENG 100-C, COR: Sport Stories** **3 credits**
Prof. M. Borushko
 This course centers on the study of contemporary fiction and literary nonfiction that is about sports by authors such as Sherman Alexie, John Edgar Wideman, Joyce Carol Oates, and David Foster Wallace, among others.
 Only open to students that have not completed the Literature Cornerstone requirement.
- 20549 ENG 100-D, COR: The Importance of Being Lazy: Idlers, Loafers & Slackers in Literature** **3 credits**
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 students that have not completed the Literature Cornerstone requirement.
- 20550 ENG 100-E, COR: The Imaginary Primitive** **3 credits**
Prof. J. Green
 Our seminar will focus on how the modern idea of Western "civilization" took shape in response to the image of the non-European, "native." Specifically, we will examine the "primitive" (and the related figures of the "cannibal," the "savage," and the "barbarian") in British and French literature and visual art as the essential—if often invented—figure at the heart of modern concepts of empire, subjectivity, aesthetics, ethics, and culture. Although much of our work will concentrate on the nineteenth and twentieth centuries, we will begin by examining several foundational early modern and Enlightenment-era texts to see how images of first contact between so-called "natives" and European explorers influenced more contemporary discourses of anthropology, biology, social science, psychoanalysis, and imperial politics. Readings will examine several key contact zones between European and non-European peoples: Africa, India, Oceania, and the Middle East. Our semester will end with a section devoted to contemporary responses to European constructions of racial 'Otherness' from the Sudan, France, and England. Authors to be covered include William Shakespeare, Michel de Montaigne, Montesquieu, Jean-Jacques Rousseau, Rudyard Kipling, Paul Gauguin, Joseph Conrad, W. Somerset Maugham, E.M. Forster, George Orwell, Marjane Satrapi, Tayeb Salih, and Zadie Smith. We will also look at art by Gauguin, Jean-Léon Gérôme, Man Ray, and Pablo Picasso, among others, as well as films such as *Cannibal Tours* and *Dirty, Pretty Things*.
 Only open to students that have not completed the Literature Cornerstone requirement

- 20551 ENG 100-F, COR: American Nightmare/American Dream: Dystopic and Utopic Amer. Lit. 3 credits**
Prof. C. Payson
 What do *The Hunger Games* and the *Declaration of Independence* have in common? Or Thoreau's *Walden* and Dr. King's "I Have a Dream" speech? Each offers a vision of a future American society and asks us to reexamine the principles that shape it. In this course we will explore how writers from John Winthrop to Charlotte Perkins Gilman to Octavia Butler have imagined America in literature.
- Only open to students that have not completed the Literature Cornerstone requirement.
- 20552 ENG 100-G, COR: Sport Stories 3 credits**
Prof. M. Borushko
 This course centers on the study of contemporary fiction and literary nonfiction that is about sports by authors such as Sherman Alexie, John Edgar Wideman, Joyce Carol Oates, and David Foster Wallace, among others.
- Only open to students that have not completed the Literature Cornerstone requirement.
- 20553 ENG 100-H, COR: American Nightmare/American Dream: Dystopic and Utopic Amer. Lit. 3 credits**
Prof. C. Payson
 What do *The Hunger Games* and the *Declaration of Independence* have in common? Or Thoreau's *Walden* and Dr. King's "I Have a Dream" speech? Each offers a vision of a future American society and asks us to reexamine the principles that shape it. In this course we will explore how writers from John Winthrop to Charlotte Perkins Gilman to Octavia Butler have imagined America in literature.
- Only open to students that have not completed the Literature Cornerstone requirement.
- 20554 ENG 100-I, COR: Twice Told Tales 3 credits**
Prof. J. Thomas
 The title of this course is fittingly repurposed from Nathaniel Hawthorne's *Twice-Told Tales* (1837), a collection of short stories containing a variety of his own previously published works. Throughout the semester, students will read a series of republished and retold narratives as a way of considering the stakes of literary genre, narrative voice, cultural capital, and publication histories. By exploring narratives that have reverberated across multiple genres—drama, film, fiction, and poetry—students will explore how form shapes and contains the kinds of stories artists are able to tell. Reading closely for the ghost plots and literary echoes that haunt these "twice told tales," students will contemplate the aesthetic significance of repetition and revision and will examine the political and ethical stakes of recuperating lost stories.
- Only open to students that have not completed the Literature Cornerstone requirement.
- 20555 ENG 100-J, COR: Poetry, Migration, Exile 3 credits**
Prof. S. Dasgupta
 This course will explore the themes and expressions of exile, migration, the loss of home, and the experience of estrangement through narrative and lyric poetry. We will study displacements of self and relations that arise because of changing perceptions of identity, threats, or new regimes. Selected poems—epic, odes, elegy, fragments, songs—will coincide with urgent questions of the body, passions, gender, background, national or global citizenship. With some review of examples from across the ancient and medieval worlds, the Renaissance and Romantic periods, (e.g. Sappho, Ovid, Wordsworth, Tennyson, Dickinson) the course will focus primarily on Twentieth Century works, including Marianne Moore, Elizabeth Bishop, James Wright, Derek Walcott, Seamus Heaney, Yusef Komunyakaa and contemporary poets, spoken word and rap artists.
- Only open to students that have not completed the Literature Cornerstone requirement.
- 20558 ENG 100-M, COR: Literature in Translation 3 credits**
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

20776 ENG 125-A, FYS: The Imaginary Primitive
Prof. J. Green

4 credits (First-Year Seminar)

Our seminar will focus on how the modern idea of Western "civilization" took shape in response to the image of the non-European, "native." Specifically, we will examine the "primitive" (and the related figures of the "cannibal," the "savage," and the "barbarian") in British and French literature and visual art as the essential—if often invented—figure at the heart of modern concepts of empire, subjectivity, aesthetics, ethics, and culture. Although much of our work will concentrate on the nineteenth and twentieth centuries, we will begin by examining several foundational early modern and Enlightenment-era texts to see how images of first contact between so-called "natives" and European explorers influenced more contemporary discourses of anthropology, biology, social science, psychoanalysis, and imperial politics. Readings will examine several key contact zones between European and non-European peoples: Africa, India, Oceania, and the Middle East. Our semester will end with a section devoted to contemporary responses to European constructions of racial 'Otherness' from the Sudan, France, and England. Authors to be covered include William Shakespeare, Michel de Montaigne, Montesquieu, Jean-Jacques Rousseau, Rudyard Kipling, Paul Gauguin, Joseph Conrad, W. Somerset Maugham, E.M. Forster, George Orwell, Marjane Satrapi, Tayeb Salih, and Zadie Smith. We will also look at art by Gauguin, Jean-Léon Gérôme, Man Ray, and Pablo Picasso, among others, as well as films such as *Cannibal Tours* and *Dirty, Pretty Things*.

Only open to First-Year Students that have not completed the First-Year Seminar and Literature Cornerstone requirements.

20560 ENG 131-A, FYS: Extreme Makeovers: Transformative Texts
Prof. S. Gracombe

4 credits (First-Year Seminar)

From Ovid's *Metamorphoses* to *America's Next Top Model*, we have always been fascinated by extreme makeovers. What accounts for this ongoing appeal? To answer this question, this course will examine transformations in texts as diverse as the Greek myth of Icarus, Bram Stoker's Victorian vampire novel *Dracula*, and Phil Klay's recent Iraq war story "Redeployment." What do these extreme makeovers reveal about psychology, sexuality, and otherness at different moments in history? In particular, what do they suggest about the boundaries between the human and the animal? About the process of growing up? About the challenges of belonging, national and personal? While we will focus on literary depictions of transformation, we will also examine the transformative potential of art itself.

Only open to First-Year Students that have not completed the First-Year Seminar and Literature Cornerstone requirements.

20754 ENG 156-A, FYS: Listen: Sound Texts from Broadcast to Podcast
Prof. S. Cohen

4 credits (First-Year Seminar)

This seminar will examine the histories and cultures of broadcasting. We will consider radio as a unique mode of storytelling and information distribution. The forms of listening have changed from scheduled or serendipitous dial-spinning to downloading and streaming on demand. But much remains the same about the form and connections that broadcasting makes possible. In addition to unearthing connections between radio and literary and cultural production, we will also create our own podcasts.

Only open to First-Year Students that have not completed the First-Year Seminar and Literature Cornerstone requirements.

20559 ENG 158-A, FYS: Whose Ireland? Writing the Immigrant Experience
Prof. E. Chase

4 credits (First-Year Seminar)

This seminar explores the concept of Irishness through the work of writers born in Ireland and those who immigrated into Ireland in the wake of the Celtic Tiger and the formation of the European Union. We will ask: How has what it means to be "Irish" changed after key moments in Irish history? Who "counts" as Irish? Is Irishness a geographic designation, a cultural concept, a political tool, or a literary construct? By examining seminal works by authors such as W.B. Yeats in conversation with contemporary authors including Oona Frawley and Melatu Uche Okorie, students will practice close reading of texts to form compelling arguments about the interactions between the nation, race, ethnicity, and literature.

Only open to students that have not completed the First-Year Seminar and Literature Cornerstone requirement.

20574 ENG 422-A, CAP: Hunger, rebellion, and rage: The Woman Question' in British Literature, 1800-1930 4 credits
Prof. S. Gracombe

In Bram Stoker's *Dracula* (1897), the heroine is described as having "a man's brain...and a woman's heart." But what, in this period, made a mind "masculine" or a heart "feminine"? Why, as *Dracula*'s vampires suggest, was women's desires often linked to monstrosity and women's resistance to madness? How did other defining categories, particularly race, class, and nationality, intersect with gender at the time? In what ways did and could women writers respond to such categories? What Victorians termed "the Woman Question" encompassed all of these still-relevant questions. This capstone will, too. To explore them, we will examine English novels, poems, paintings, conduct books, political debates, and medical essays from roughly 1800-1930, along with contemporary theorists of gender like Judith Butler, Elaine Showalter, Sharon Marcus, and Rebecca Traister. In particular, we will focus on why such varied texts repeatedly depict certain female figures: the Fallen Woman, the Angel in the House, the Madwoman in the Attic, the New Woman, the Typewriter Girl, et al. What accounts for the popularity of these figures? How can we use them to better understand not only nineteenth- and early twentieth-century ideas of gender, sexuality, and identity, but also the way such ideas continue to shape our own sense and sensibilities?