

CRN#**Spring 2020 Literature Cornerstone Course Descriptions**

- 40420 ENG 100-A, HON: In Sickness and in Health: Bodies in Literature** **3 credits (HONORS)**
Prof. H. Duncan
 Our thematic focus is the representation of human bodies in the works of poets, dramatists, novelists, and film makers at various significant moments in western cultural history. As we read some famous and influential literary texts alongside less familiar works, we will become acquainted with key concepts and methodologies employed in literary studies. The course is divided into two conceptual blocks: one is devoted to representations of the monstrous body, a subject that has preoccupied writers (and filmmakers) for a very long time and produced some of the great classics of the western literary canon two of which we read this semester, *Frankenstein* and *The Metamorphosis*. The other centers on the relationship between literature and medicine, and ranges widely from Giovanni Boccaccio's fourteenth-century account of the plague in Florence to David Feldshuh's late-twentieth century play about the infamous Tuskegee experiment in 1930s rural Alabama, to poetry by practicing physicians and healthcare workers. Limited to 25.
- Only open to Honors Scholars that have not completed the Literature Cornerstone requirement.
- 40421 ENG 100-B, COR: Tales of Mayhem and Mystery: An Introduction to Detective Fiction** **3 credits**
Prof. G. Piggford
 With its roots in the Bible, ancient Greece, and medieval China and Arabia, the tale of mystery invites readers into a role of detection. We consider facts and solve cases, but also ponder mysteries that are sometimes supernatural, metaphysical, linguistic, or existential. Students in this course will consider stories such as "The Three Apples" and "The Chalk Circle," as well as works by Edgar Allan Poe, Arthur Conan Doyle, Agatha Christie, Raymond Chandler, Chester Himes, Thomas Pynchon, and Paul Auster, and film adaptations including *Witness for the Prosecution*, *The Third Man*, *Memento*.
- Only open to students that have not completed the Literature Cornerstone requirement.
- 40422 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.
- 40423 ENG 100-D, COR: Art of Losing: British and Irish War Stories** **3 credits**
Prof. E. Chase
 "My subject is War, and the Pity of War. The Poetry is in the Pity." Wilfred Owen planned to include these lines in the preface to his book of First World War poetry; they also appear on the stone commemorating Britain's War Poets in Poets' Corner of Westminster Abbey. Yet this same sentiment prompted W.B. Yeats to say, "passive suffering is not a theme for poetry." Both writers assume there is a "right" way to turn the losses of war into literature, but disagree on the details. This course asks: How does literature help us to understand the experience of loss, particularly when that loss happens in the context of war? In what ways does literature encourage us to remember the past? Why do the losses of the First World War still appeal to contemporary writers as a subject for poetry, novels, and plays? Our reading of primary texts are supplemented by critical works that reveal the ways in which memory and commemoration changed after the First World War, in order to help us understand writers' continual return to and reimagination of the years from 1914-1918.
- Only open to students that have not completed the Literature Cornerstone requirement.
- 40424 ENG 100-E, COR: Island Living/Island Leaving** **3 credits**
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.
- 40425 ENG 100-F, 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

40426 ENG 100-G, COR: American Nightmare/American Dream: Dystopic & Utopic American Lit. 3 credits

40432 ENG 100-N, COR: American Nightmare/American Dream: Dystopic & Utopic American 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

40427 ENG 100-H, COR: Introduction to African-American Literature 3 credits

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 students that have not completed the Literature Cornerstone requirement.

40428 ENG 100-I, COR: Global Fictions 3 credits

Prof. A. Opitz

In this section students encounter work by contemporary authors and filmmakers from around the globe. We'll study this work within the broader framework of recent debates on colonization and post-colonization, globalization, migration, and war. We'll consider issues relating to belonging and displacement; the legacies of imperialism; the local and the global; the meaning of home; diasporic, migrant and refugee identities. In order to see how contemporary writers and filmmakers have engaged with these questions, we'll study work produced by artists from the Caribbean (Antigua, Haiti, and Martinique), Northern Africa (Syria, Iraq, and Iran), North, Central and South America (Canada, Mexico, and Columbia), and Europe (England).

Only open to students that have not completed the Literature Cornerstone requirement.

40429 ENG 100-J, COR: Poetry in World Religions 3 credits

Prof. S. Dasgupta

The first poems are found in the oldest of religious texts. As song, in hymns and psalms, as meditations, in praise and argument, in narrative verse and in calls-to-action. The poetic form allows writer and reader to draw persuasive connections—and distinctions—between internal experience, the social world, the natural world, and a moral or cosmic order. As religious culture continues to transform, poetry remains fertile ground for setting and contesting foundations. This course examines how a range of poets speak to and through religion to engage the deep and incendiary matters from ancient to contemporary times: cosmic meditations, cross-cultural tensions; science and health; sex and gender relations; global and local politics; war and the weapons of war; modernity vs. traditionalism; the fate of the earth; and of course the meaning of life and death. Poems will address a variety of world traditions and poetic perspectives, including but not limited to: Catholicism, Islam, Protestantism, Indic religions, Judaism, and Buddhism.

Only open to students that have not completed the Literature Cornerstone requirement.

40430 ENG 100-K, COR: Twice Told Tales 3 credits

40431 ENG 100-M, 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.

40433 ENG 128-A, FYS: Wonderlands
Prof. L. Scales

4 credits (First-Year Seminar)

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 Wachowskis' *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 First-Year Students that have not completed the First-Year Seminar and Literature Cornerstone requirements.