

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

- 20539 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.
- 20540 ENG 100-B, COR: Tales of Mayhem and Mystery: An Introduction to Detective Fiction** **3 credits**
Prof. G. Piggford, CSC
 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.
- 20541 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.
- 20542 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 reimagining of the years from 1914-1918.
 Only open to students that have not completed the Literature Cornerstone requirement.
- 20543 ENG 100-E, 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.
- 20544 ENG 100-F, COR: The Imaginary Primitive** **3 credits**
Prof. J. Green
 Our focus for this semester will be the idea of modern "Western civilization" and how it took shape in response to cultural fantasies of the non-European, "primitive." Specifically, we will examine the literature, art, and anthropology of European exploration and colonization to encounter the figures of "the cannibal," "the savage," and the "barbarian" at the heart of modern concepts of empire, national identity, science, culture, psychology, and humanity. Our readings will examine several key contact zones between European and non-European peoples: Africa, India, Oceania, the Middle East, and North America—and we will also examine contemporary responses to European constructions of racial 'otherness' from the Sudan, Pakistan, and England. Authors to be covered will be drawn from the following: William Shakespeare, Michel de Montaigne, Montesquieu, Jean-Jacques Rousseau, Paul Gauguin, Joseph Conrad,

W. Somerset Maugham, George Orwell, Tayeb Salih, Zadie Smith, Mohsin Hamid, James Baldwin, Ta-Nehisi Coates, and Claudia Rankine.

Only open to First-Year Students that have not completed the Literature Cornerstone requirement.

20545 ENG 100-G, COR: Wonderlands 3 credits

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 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 students that have not completed the Literature Cornerstone requirement.

20546 ENG 100-H, 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

20547 ENG 100-I, COR: Poetry in World Religions 3 credits

20548 ENG 100-J, COR: Poetry in World Religions 3 credits

TBA

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.

20549 ENG 100-K, COR: American Nightmare/American Dream: Dystopic & Utopic American Lit. 3 credits

20550 ENG 100-M, COR: American Nightmare/American Dream: Dystopic & Utopic American Lit. 3 credits

TBA

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

20551 ENG 100-N, COR: Twice Told Tales 3 credits

20552 ENG 100-O, COR: Twice Told Tales 3 credits

TBA

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 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.

20554 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.

20553 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.