

CRN#**Fall 2016 Literature Cornerstone Course Descriptions**

20032 ENG 100-A, Honors COR: Romanticism & How to Live 3 credits (Honors)

Prof. M. Borushko

This cornerstone literature course reads major texts of the Romantic Age as explorations of paths toward the good life, broadly and diversely construed. Works by authors such as Blake, Wordsworth, Godwin, the Shelleys, Keats, and Austen will be read and analyzed in terms of the insights they provide on large and relevant topics such as justice, science, beauty, violence, among others; while responses to these Romantics texts from the Victorian Age through the present will be considered as well. We will not only learn to read Romantic texts carefully and thoroughly, but we will also begin to grasp the legacy of Romanticism in the present -- such as, for example, how Godwin's dilemma in "Political Justice" (whom would you save from a burning house if you had to choose between X and Y) provides the opening set-piece for Michael Sandel's influential contemporary exploration of justice.

Only open to Honors Scholars who have not completed the Literature Cornerstone requirement.

20297 ENG 100-B, COR: Altered States: Literature and Intoxication 3 credits

20298 ENG 100-C, COR: Altered States: Literature and Intoxication 3 credits

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.

20299 ENG 100-D, COR: Literature in Translation? 3 credits

Prof. J. Golden

Many of the texts you read in other courses have been translated into English. What difference does that make? We will ponder that question – and related ones – using six short narratives from French, German, and Russian as our materials. We will read Victor Hugo's *The Last Day of a Condemned Man*, Honoré de Balzac's "Gobseck," Franz Kafka's "Metamorphosis," Thomas Mann's "Death in Venice," Alexander Pushkin's *The Captain's Daughter*, and Leo Tolstoy's "Hadji Murad."

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

20300 ENG 100-E, COR: Telling It Slant: Unreliable Narrators in American Literature 3 credits

20301 ENG 100-F, COR: Telling It Slant: Unreliable Narrators in American Literature 3 credits

Prof. E. Salius

Should we trust the narrators of the literature we read? Why or why not? What about the "speakers" in poetry or the characters on stage in a play? In these works of fictions, moreover, is there a way to assess the reliability or unreliability of the voices telling us the story? How do these issues affect our experience of reading literature? This course use these questions to examine a diverse set of texts: selections from Emily Dickinson's poetry; Herman Melville's *Benito Cereno*; Henry James's *The Turn of the Screw*; Nella Larson's *Passing*; a play by Anna Deavere Smith; as well as short stories by Sherman Alexie, Kate Chopin, Junot Díaz, and Toni Morrison. Along with exploring these works, we will also read and discuss relevant secondary and theoretical work (from Wayne Booth, Peter Rabinowitz, and others) that can shed light on the challenges-and pleasures-of negotiating reliable and unreliable voices in literature.

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

20302 ENG 100-G, COR: Literary Evolutions 3 credits

20308 ENG 100-N, COR: Literary Evolutions 3 credits

Prof. K. Bennett

Etymologically (at the word's root), literature is associated with "humane learning" and "literary culture" (see *OED*). Our primary goal in this course is to recognize the interdependence of literary evolution and human culture. We will explore how literature evolves over time and across discourses. Close readings of core texts and their offshoots will offer insight into the concepts of adaptation, intertextuality, and cultural capital. Finally, we shall analyze how authors revise key literary themes in the context of poetry, prose, drama, music, film, the graphic novel, and television.

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

20303 ENG 100-H, COR: Literature and the American South**3 credits****Prof. G. Piggford, CSC**

This course looks at literature about the American South from the colonial era through contemporary culture. We will particularly focus on race and gender in literature and film about the Civil War, Reconstruction, and the emergence of the "New South."

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

20304 ENG 100-I, COR: Extreme Makeovers: Transformative Texts**3 credits****Prof. S. Gracombe**

What links the Greek myths in Ovid's *Metamorphoses*, Bram Stoker's vampire novel *Dracula*, Rebecca West's psychological war story *Return of the Soldier*, Disney's *Beauty and the Beast*, and Richard Linklater's recent film *Boyhood*? All are fascinated by "extreme makeovers" of sorts. This first year seminar will examine the ongoing appeal of such transformations in literature through close readings of a diverse selection of fiction, poetry, and film. In particular, we will explore the following questions: How are these extreme makeovers shaped by views about gender, psychology, sexuality, and otherness at different cultural moments? What do they suggest about the boundaries between human and animal? What do they reveal about the process of growing up? And does literature have the potential to transform us as readers, too?

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

20305 ENG 100-J, War and Gender in Literature and Film**3 credits****Prof. A. Opitz**

How do cultures and societies as well as individual artists *narrate* the experience of war and what it means to be a soldier? We will explore how writers and filmmakers have addressed the tensions between societal expectations and the reality of war, as well as the challenges they see in telling stories about what are essentially often traumatic experiences. How *does* trauma or memory affect the stories we tell about war? What is the relationship between the 'front' and the 'home', between those who serve and those who don't? In addition, we will discuss societal gender norms and expectations and the insights we might gain about how these norms operate in a particular society by looking at them in the context of war. How, in other words, does the experience of war a society goes through crystallize what that society thinks of the role of men and women, of "proper" masculine behavior, of what makes a "real" soldier (aka a "real" man), and so forth. In order to explore these and other questions, we will study poetry, short stories, letters, novels, as well as films dealing with World War I, Vietnam, and more recent wars in the Middle East and Afghanistan. Likely texts include the "Trench Poetry" of World War I, short fiction by Ernest Hemingway and Tim O'Brien, letters written by soldiers fighting in Vietnam, recent "war bloggers," and films such as *Full Metal Jacket*, *Platoon*, *Jarhead*, and *Black Hawk Down*.

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

20306 ENG 100-K, COR: Between Two Worlds: Multicultural Literature and Film**3 credits****Prof. A. Opitz**

In this course we study the work of African American, Native American, Chicana, Asian American, South Asian and Caribbean immigrant artists who explore what it means to live in the United States post-WWII until now. For African American artists the question has often most simply been: what does it mean to be black in America, and—more recently—how do black lives matter? For immigrants it's a struggle to figure out the old home in relation to the new home, old customs and stories in relation to new ones. For Native Americans it's often a matter of claiming a presence in a country that considers them little more than mascots. For Japanese Americans during World War II it's about figuring out what the "American" means when their entire community is interned because of the "Japanese" part of their heritage. We want to know how writers and filmmakers from these multi-ethnic communities have responded to the questions of navigating a predominantly white world, and negotiating various sites of belonging. We will study novels, short stories, poems, personal essays, a graphic novel, and films by artists such as James Baldwin, Octavia Butler, Sherman Alexie, Junot Diaz, Jamaica Kincaid, Julie Otsuka, Jhumpa Lahiri, Jessica Abel, Spike Lee (*Do the Right Thing*), Mira Nair (*The Namesake*), Ang Lee (*The Wedding Banquet*), and Chris Eyre (*Smoke Signals*).

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

20307 ENG 100-M, 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.

20311 ENG 110-A, FYS: Island Living/Island Leaving**4 credits (First-Year Seminar)****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 First-Year Students that have not completed the First-Year Seminar and Literature Cornerstone requirements.

20767 ENG 112-A, FYS: First Person: Film Theory/Film Practice**4 credits (First-Year Seminar)****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.

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

20312 ENG 123-A, FYS: "In Sickness and in Health": Bodies in Literature**4 credits (First-Year Seminar)****Prof. H. Duncan**

This course presents an introduction to the study and appreciation of literature. Our thematic focus is the representation of human bodies in the works of poets, dramatists, novelists, and essayists 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. We follow, more or less, a historical track and begin the semester with Ovid's *Metamorphoses*, which set the standard for literary representations of the body, before turning to one of Shakespeare's more obscure works, *Titus Andronicus*, a bloody revenge drama, *Miss Evers' Boys*, a play about the infamous Tuskegee experiment, and finally Franz Kafka's *The Metamorphosis*, a tale about a man who wakes one morning to find that he has turned into an insect. Midway through the course we will also read poetry by physicians and other health care workers. We examine films that deal with questions about human embodiment, but most of our time is devoted to the close reading of texts, to formulating arguments about literature, and to exploring methods of interpretation.

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

20310 ENG 127-A, FYS: The Art of Memory**4 credits (First-Year Seminar)****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 Sanya Kahn, as well as composer William Basinski's *Disintegration Loops*.

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