



ENGL1080.02 Literatures of the Pandemic

M W F 11

Literature has long been used as both a means of escaping and understanding pandemics and their societal impact. In this course, we will read literature across place and time to see what insights we can apply to our own situation. We will begin with Boccaccio's 14th century "The Decameron," in which young people in quarantine told each other stories to pass the time, and end with stories from the *New York Times*' 2020 "Decameron Project," in which contemporary writers were enlisted to do the same. In between, we will consider how literature about pandemics help us create order and meaning out of chaos and uncertainty, and how reading about sickness and death can help us understand and appreciate what it means to be human. Texts may include: *The Plague*, *The Last Man*, *Blindness*, *Pale Horse*, *Pale Rider*, *Severance*, as well as short stories, poems and the 2020 scenes from *Angels in America*. **Treseanne Ainsworth**

ENGL1080.04 Finding the Animal: Beasts and Boundaries in Literature

MWF 1

What is an animal? What is a human? This course examines the treatment of animals in literature and its philosophical and historical underpinnings. Our readings unpack the assumptions, priorities, emotions, and agendas behind various novels, short stories, poems, and films. We will also read historical sources revealing attitudes toward animals, disagreements over their portrayal and treatment, and the different cultural work that animals do. Finally, we will read philosophy and cultural theory that reinforces, reimagines or disputes the human/animal hierarchy. Throughout, we link animal representation with literary and social questions such as genre, audience, language change, class, race, and religion. **Robert Stanton**

ENGL1080.08 Variations on the Witch

MWF 1

From rebellious Puritan girls of colonial New England to practitioners of Obeah and Vodoun in the Caribbean, this course examines the figure of the witch in the Americas, from the seventeenth century to the present. We will explore why communities invent witches, what self-identified witches signify about changing attitudes toward race, gender, and power, and how artistic representations of witches continue to evolve in our present day. Course content may include the following authors: Arthur Miller, Maryse Condé, Jean Rhys, Michelle Cliff, William Shakespeare, William Earle, Jr., and Cotton Mather, and the following films: *The Witch* (2015), *Eve's Bayou* (1997), *The Craft* (1996), and *The Love Witch* (2016), as well as paintings, engravings, print ephemera, and other primary sources. **Sabina Sullivan**

ENGL1080.10 Poetry and Memoir

T TH 10:30

In this course we will examine two literary genres: poetry and memoir, to understand the lyric impulse—what makes a person want to express his or her life on the page. The motives are not always clear, possibly not even relevant, but examining these texts for an understanding of the artistic, psychological, and even spiritual dimensions of the work will help us see the relevance and endurance of these forms, as well as their social and possible political implications. We'll

read the work of poets Anne Bradstreet, Phyllis Wheatley, Langston Hughes, Gwendolyn Brooks, Ada Limon, and Walt Whitman; books by poets Allen Ginsberg, Edward Hirsch and Claudia Rankine; and memoirs or excerpts by Tobias Wolff, Lucy Grealey, Saint Augustine, Harriet Jacobs and Ta-Nehisi Coates. *Sue Roberts*

ENGL1080.12 Imagining “America” in Narrative MWF 12

This course explores the concept of “America” in literary narratives that have been central to defining New World identities from modernity to the contemporary period. The class will explore key themes from the past – such as American exceptionalism, “the American dream,” and the search for equality – and examine how these ideas have both changed and persisted as part of a national culture and identity. Sample texts include *The Tempest*, Shakespeare; *Leaves of Grass*, Whitman; *Daisy Miller*, James; *A Raisin in the Sun*, Hansberry; *To Kill a Mockingbird*, Lee; *Drown*, Diaz; and *Americanah*, Adichie. *Angela Ards*

ENGL1080.14 Travel and Exploration Literature T TH 10:30

The prospect of exploration into strange and fantastical lands has always dazzled the imaginations of readers. We will study reoccurring themes and motifs in travel literature, answering questions like: how has the rise of global trade changed the way we think of exploration? How have exploration narratives shaped those that came later? How have the categories of ‘self’ and ‘other’ shifted over time? Using Homer’s *Odyssey* and Herodotus’ *Histories* as foundational texts, we will work through the history of the genre, including Medieval travelogues, novels by Joseph Conrad and H. Rider Haggard, and swashbuckling pirate adventures by Richard Hughes. *Daniel Dougherty*

ENGL1080.16 American Crime Stories T TH 3

How do we make sense of violent crimes? The true crime genre is going through a renaissance right now, as writers reexamine cases from the O.J. Simpson trial to Jeffrey Dahmer’s serial murders to the Tonya Harding scandal, and seek to understand the social conditions that gave rise to these notorious crimes. In this class, we will examine how authors use narrative devices, stock characters, and other literary strategies as explanatory mechanisms for making sense of crime, and we will consider the far-reaching impact that the stories they tell have on the lives of real people. Course material will cover a range of genres, including prose fiction, graphic novels, poetry, essays, and film, so that students can learn to critically read and write about these varied forms. Throughout our discussions, we will keep as a central question the ways that the works we discuss use the crimes they investigate to attempt to uncover and diagnose problems lying at the heart of U.S. society. *Andy Crow*

ENGL1080.18 War Literature: Combat, Ideology and Memory MWF 10

In this class we will investigate the nature and impact of war through the close reading of a range of texts, including literary and theoretical works, historical archives, and photography. Some of the topics we will consider are: war literature as a genre, soldiers’ experiences of combat, war and propaganda, the treatment of veterans, and mourning and memorialization after conflict. *Catherine Enwright*

ENGL1080.20 Misfits**T TH 12**

Literature is full of misfits, outsiders, drifters, square pegs--characters who struggle to find or escape their place in the world. In this course we consider a variety of literary approaches to telling these characters' stories, imagining the social and cultural contexts in which they move, and working out the dynamics of possibility and constraint. Likely texts include Edith Wharton's *The House of Mirth*, Junot Diaz's *The Brief Wondrous Life of Oscar Wao*, Stuart Dybek's *Childhood and Other Neighborhoods*, Joan Didion's *Slouching Towards Bethlehem*, and Hunter Thompson's *Fear and Loathing In Las Vegas*. **Carlo Rotella**

ENGL1080.22 Literature as Testimony**MWF 10**

This section of Literature Core will explore how literary texts bear witness to historical events and address social issues. Through the study of poetry, fiction, drama, and autobiography, we will examine how writers have used a variety of literary genres and forms to transform traumatic memories and the experiences of displacement and oppression into art. Topics include slavery and the Holocaust. Texts may include Herman Melville's *Benito Cereno*, *Narrative of the Life of Frederick Douglass*, Toni Morrison's *Beloved*, Art Spiegelman's *Maus*, Tommy Orange's *There There*, and *The Laramie Project*. **Lori Harrison-Kahan**

ENGL1080.24 Reading in the First Person**MWF 1**

The first-person perspective provides a particular weight to our writing; "I" encompasses confession, testimonial, revelation, and witness. This course will center around the first-person subject in English literature. We will consider the impact of the "I" in poetry, creative nonfiction, and prose, and its generic framing in autobiography and lyric. In doing so, we will also explore the concepts of identity, the self, and the division between private and public, both in literature and our own lives. Authors may include Walt Whitman, Langston Hughes, Maya Angelou, Ocean Vuong, and Alison Bechdel, as well as letters, newspaper articles, and court transcripts. **Theodore Lehre**

ENGL1080.26 Stories of the Apocalypse and the End of the World T TH 1:30

In contemporary tv, film, and literature, we are fascinated by stories of the apocalypse. From *The Walking Dead* to *The Last Man on Earth*, *Oryx and Crake* to *Zone One*, these stories of disaster, social collapse, and survival seem to enthrall us. Yet such stories are not new. In this course, we will be investigating texts from a variety of historical periods and in a variety of literary forms that share an interest in imagining the apocalypse and its aftermath. We will wrestle with questions concerning how and why we tell these stories and how historical, cultural, and artistic context impact representations of the apocalypse. Potential authors include: W.B. Yeats, T.S. Eliot, Tony Kushner, Haruki Murakami, and Octavia Butler. **Kristin Imre**

ENGL1080.28 Philosophical Fictions: Self and Other T TH 3

Who and what am I? And how do you, and all the others, fit in? This course will survey a range of modern classics that depict the intersection, and sometimes collision, between self and other across centuries and traditions. Beginning with Daniel Defoe's adventure in self-construction *Robinson Crusoe*, followed by two 20th century 'rewrites' of the Crusoe myth in Michel Tournier's *Friday* and J.M. Coetzee's *Foe*, we will then retrace the question in experimental works of the 18th and 19th centuries by Denis Diderot and Fyodor Dostoevsky ("Rameau's Nephew" and "Notes from Underground" respectively). Returning to the 20th century we will read several short stories by Flannery O'Connor, poems by Elizabeth Bishop and Derek Walcott, and end with an essay each from two philosophers of the other (and of God), Emmanuel Levinas and Simone Weil. *Thomas Epstein*

ENGL1080.30 Personal Insight in English Literature T TH 9

Literature is often concerned with understanding the individual in context, in the context of their personal experience or in social, political or cultural context. Very often such understanding crystallizes in a moment of insight, when elements come together and a new pattern emerges. Such insight can be experienced by a character within a novel, for example, or it can be one experienced by the reader about the character. Literary insight may also furnish the reader with the capacity for greater insight in their own experience. The course will explore these issues through various literary genres – novels, short stories, poetry – and techniques of literary analysis. *James Murphy*

ENGL1080.32 Metamorphosis: Story-telling as an Attempt to Manage Change T TH 10:30

Taking its cue from the classic exploration of human bodily change composed by Ovid and by Franz Kafka, this course explores a range of writings created in vastly different times and places and cultures. It aims to promote reflection on change and on the workings of justice and injustice as constituent features of reality and therefore of human experience. The course gives substantial attention to the technology of writing as a means of transforming our private mental experience into palpable shapes that can be shared with others. *Dayton Haskin*

ENGL1080.34 The Problem of Pleasure T TH 1:30

This section of Literature Core will focus on the concept of pleasure. The experience of pleasure—as literature, poetry, and psychoanalytic theory have shown—is never without its opposite: unpleasure. Taking this idea that there is no such thing as “pure” pleasure as our starting point, this course will focus on the various ways in which thinkers have explored the “problem” of pleasure in their work. What is the relation between pleasure and pain, for instance? Between pleasure and time? Between pleasure and repetition? How is pleasure captured in aesthetic representation, or conceptualized in philosophical texts? The problem of pleasure will inevitably lead us to questions of desire, love, and the erotic, as well as how these concepts shape issues of race, power, gender, and sexuality. Focusing on detailed textual readings, this course will introduce students to the intricacies and pleasures of formal analysis. *Nell Wasserstrom*

ENGL1080.36 Difficult Texts and How to Read Them T TH 3

This class will focus on the analysis of literary texts that are difficult to read because of their form and/or their content. Stylistic and rhetorical complexity in novels by Faulkner, Woolf and Morrison make these great books tough going for the reader. Other literary works challenge us through their subject matter: they address difficult topics including death and dying, domestic abuse, sexuality, and grief. This course, which is not for the faint of heart, will focus on developing the skills necessary to become adept at reading unusually challenging literary texts. Texts may include *As I Lay Dying*, *To the Lighthouse*, *Beloved*, *Three Lives*, *Shadow Tag*, and *Housekeeping*, as well as poetry by Emily Dickinson, Louise Bogan, and Wallace Stevens. Students should expect to write 3 - 4 literary critical essays, give an oral presentation, and reflect on the readings in several in-class assessments and on the final exam. Because classroom dialogue will be an important part of the class, energetic, committed, and passionate students are especially welcome. *Laura Tanner*

ENGL1080.38 Writing and Rewriting the Fairy Tale MWF 2

Fairy tales consistently provide material for adaptations, spin-offs, and various permutations ranging from novels, to movies, to much more. What is it about the fairy tale that lodges so deeply in the reading public's psyche? This class will explore the development of the fairy tale and how it has been written, rewritten, and adapted across genres and time periods. Working with different types of texts including poetry, drama, novels, short stories, and graphic novels, we will examine recurring elements of the fairy tale such as power structures, gender roles, and family relationships and how they have changed, shifted, and transformed as the stories are rewritten. *Rachel Ernst*

ENGL1080.40 Immortality and Legacy MWF 11

To wrestle with mortality is to be human. But what if it were possible to preternaturally extend one's own life? In this course, we will examine literary depictions of immortality and all its costs and consequences. In doing so, we will cover a number of literary periods and explore themes such as love, grief, fear, and what it means to leave a legacy. Likely texts include *The Epic of Gilgamesh*, *The Canterbury Tales*, *Doctor Faustus*, and *The Picture of Dorian Gray*. *Sharon Wofford*

ENGL1080.42 Falling Asleep over the Aeneid MWF 2

This literature core class explores remixes and dream versions of history and literary tradition in different genres, from the famous revivifying revisionism of Lin-Manuel Miranda's *Hamilton* and the startling economies of Alice Oswald's *Memorial (A Version of Homer's Iliad)*—through poetry by writers like Claudia Rankine, Robert Lowell, Emily Dickinson, and Lord Byron—to ingenious classics like Lewis Carroll's *Alice's Adventures in Wonderland* and William Shakespeare's *A Midsummer Night's Dream*. Requirements include three critical essays, one piece of creative writing, and a final examination. *John M. Anderson*

ENGL1080.44 Reading the Senses in American Literature T TH 12

This class encourages students to develop dynamic and attentive reading practices through a sustained contemplation of how American literature invokes and plays with our senses. Students will examine how sensory knowledge structures our understanding of language and how language structures the scope of our sensory knowledge. We will ask: How have attitudes about different senses changed over time? How do technology and politics affect our experience of sensory knowledge? What happens when material challenges, confuses, or eludes the senses? Readings may include: *The Awakening*, *The Bluest Eye*, and *A Lesson before Dying*.

Allison Curseen

ENGL1080.46 The Art of Knowledge

T TH 1:30

– Sequenced with the FWS class ENGL 101015

Texts from the Newtonian poetry of the eighteenth century to Mary Shelley’s *Frankenstein* to the modern novel have showcased the imaginative possibilities, limitations, and pitfalls of deep inquiry. In this course, we will consider how art and the quest for knowledge have historically depended on one another, and how together they have influenced our beliefs about truth, our cultural values, and even our perceptions of reality. The reading list includes works by Samuel Johnson, Mary Shelley, Pauline Hopkins, Karel Capek, and Barbara Kingsolver.

Rebekah Mitsein

ENGL 1080.48 Alienation as Literary Motif

T TH 9

This is a close-reading of literature course. Certain themes, alienation, for instance, or the role of women in society will be stressed, and examined. Narrative strategies, points of view, characterization, are discussed as well, as will the connection between literature and society as a whole; matters of aesthetics are also emphasized. Readings may include *Madame Bovary*, *All the King’s Men*, *Where I’m Calling From* (Raymond Carver). There are quizzes, hourly exams and three 7 page essays. *George O’Har*

ENGL1080.50 Literature of the Fantastic

T TH 3

This course will examine literature that explores themes of “the fantastic.” We’ll consider that term rather generally, and use it to frame our discussions of William Shakespeare’s *A Midsummer Night’s Dream*, Mary Shelley’s *Frankenstein*, Kurt Vonnegut’s *Slaughterhouse-Five* and other novels, plays, poems and short stories. Ultimately, this exploration will lead us to questions about why writers use invented or skewed realities to explore political, social, cultural or theological issues, and whether these texts’ fantastic nature might even allow writers to reach “truths” that are otherwise unattainable. *Chris Boucher*

ENGL1080.54 Literature as Testimony

MWF 1

This section of Literature Core will explore how literary texts bear witness to historical events and address social issues. Through the study of poetry, fiction, drama, and autobiography, we will examine how writers have used a variety of literary genres and forms to transform traumatic memories and the experiences of displacement and oppression into art. Topics include slavery and the Holocaust. Texts may include Herman Melville's *Benito Cereno*, *Narrative of the Life of Frederick Douglass*, Toni Morrison's *Beloved*, Art Spiegelman's *Maus*, Tommy Orange’s *There There*, and *The Laramie Project*. *Lori Harrison-Kahan*

ENGL1080.56 Roots and Routes: Reading Identity, Migration and Culture
T TH 10:30

We will read fiction and nonfiction by writers who have emigrated to the US as children or young adults, as well as portraits of immigrant communities and texts that explore multilingualism and probe the relationship between language and identity. We will encounter recurrent themes around diaspora, exile, choice, national and transnational identities, and the danger of the single story. Students will perform literary analysis through informal and formal writing assignments, including frequent annotations and Canvas posts, two close reading papers, a midterm, and a final exam. *Elizabeth Graver*

ENGL 1080.58 Love and Other Difficulties
MWF 10

In the classical era and up to the Renaissance, love was considered an appropriate topic for study, even academic study. The assumption was that just because we all have feelings that does not mean we know how to love, or to love well, and that therefore we need to study it, discuss it, practice it, in order to become better at it. This class will study various theories and practices of love via readings in Plato, Goethe, Eugene O'Neill and others, in order to learn how it's done. *Thomas Kaplan-Maxfield*

ENGL1080.60 Queer Literature
T TH 3

An introduction to the reading of literature focusing on gay, lesbian, and transgender novels, stories, poetry, and plays. Aiming to foster forms of attention to the elusive details of literary texts, we will explore questions of sexuality and gender identification—and complexities of desire and eroticism difficult to classify according to the usual general categories. Because some describe experiences of marginalization or discrimination and because many evoke (often explicitly) forms of desire that some, inevitably, will not share and may even find repellent, these can be challenging texts that show us how discomfiting, how permanently unsettling, literature can be. *Kevin Ohi*

ENGL1080.62 American Witches
MWF 9

This course studies the Salem Witch Trials of 1692 and their many invocations over the course of American Literature and film. We will spend the first half of the semester in the archive, studying diary entries, trial transcripts, and other records of the Salem Witch Trials, as well as interpretations of the trials in their immediate aftermath. The second half of the course will trace the reincarnations of the American Witch in film in the 20th and 21st centuries. We will measure modern witches against the treatment of their historical antecedents in 17th-century Salem, but we will also consider what modern witches in *The Wizard of Oz*, *Bewitched*, *The Craft*, and *American Horror Story: Coven* have to say about their own historical contexts. Drawing upon feminist, literary, and film theory, this course will consider the witch as an often radical figure who possesses self-directed feminine power within a patriarchal world. *Christy Pottroff*

ENGL1080.64 Marginal in America
T TH 9

In this course we will examine a range of texts for their depiction of life on the margins or the peripheries of American society. One emphasis in our reading will be to distinguish between the many stages and states of marginality, i.e., between visible and invisible marginality, permanent and transitory, voluntary and involuntary. Therefore, the marginal experiences we will

encounter include that of the Native American, the urban working-class, the African American, the first generation European immigrant, the regionalist voice, the “New” woman, the social anarchist, the refugee, among others. Marginality, in other words, will be encountered in terms of class, race, gender, ethnicity and geography, and, in many cases, these conditions will overlap. Writers will include: Walt Whitman, Mark Twain, Frederick Douglas, Willa Cather, Kate Chopin, Booker T. Washington, W.E.B. DuBois, Langston Hughes, Colm Tóibín, and Barbara Kingsolver. *James M. Smith*

The classes below fulfill the requirements in *both* the Literature Core and the Cultural Diversity Core.

ENGL1180.06 Narratives of Slavery, Incarceration, and Freedom T TH10:30
(*satisfies Cultural Diversity requirement*)

This section of Literature Core will focus on narratives that speak to questions of slavery, incarceration, and freedom—both literal and metaphorical. The current pandemic along with the mass demonstrations against systemic racial injustices will provide a particular backdrop and context from which to consider these questions and issues. The course will start with historical and political writings about slavery from the 1800s and the social contexts in which these writings were produced and consumed. We will then move on to historical and contemporary fiction and film that informs and challenges our historical understanding of slavery and the relationship between slavery and our current system of incarceration. Course texts may include *Homegoing* (Yaa Gyasi), *The Narrative of the Life of Frederick Douglass*, *David Walker’s Appeal*, *Beloved* (Toni Morrison), *Kindred* (Octavia Butler), *The Nickel Boys* (Colson Whitehead), and *Just Mercy* (Bryan Stevenson). *Marla DeRosa*

ENGL 1182.01 Just Literature: Reading for Good

T TH 10:30

– *Satisfies Cultural Diversity requirement*
– *Sequenced with the FWS class ENGL 1010*

In this course, students will encounter injustice within literary works. In reading treatments of injustice across time and literary genres, students will encounter powerful depictions of structural inequalities and ultimately will imagine and name alternate pathways toward a more just world. Literature in this course will bring readers close to the pain of injustice and inequality; research, writing and discussions of context will prompt greater understanding as well as a vision of transformative compassion and greater equality. Texts may include Butler’s *Parable of the Sower*, Spiegelman’s *MAUS I: A Survivor’s Tale*, Stevenson’s, *Just Mercy*.
Eileen Donovan-Kranz

Enduring Questions Courses in English

The following class fulfills the Literature Core. The partner course fulfills an additional Core Requirement as indicated. For first-years only.

Coming of Age: Literature UNAS170801**TTH 10:30****Corequisite:** Coming of Age: Film FILM170101 (fulfills 1 Literature + 1 Art)

When do we come of age? What influences our actions and reactions throughout our journey into adulthood? How do these experiences affect the lives we choose to lead? From times of crisis to moments of calm, childhood memories cover a range of experiences, from the mundane to the transformational. Literature and film adaptations can capture both the individual and collective experience of these critical years of development and memorialize a common experience of both private and public struggles. In both courses, students will analyze approaches used by authors and directors to connect these individual moments to current social concerns.

Eileen Donovan-Kranz