

# Literature Core

## Spring 2019

### **ENGL1080.26 Meaning and the Criminal Mastermind MWF 9**

Students in this course will deeply examine works from the sixteenth, nineteenth, twentieth, and twenty-first centuries in which the creators consider the dark side of artistic creation. These works are like funhouse mirrors, portraits of the artist as conman, conspirator, shady deity, mad king, perpetrator of the perfect crime. Shakespeare's "Richard III," Suzan-Lori Parks's "Topdog/Underdog," Alfred Hitchcock's "Vertigo," Herman Melville's "Benito Cereno," and the poetry of Emily Dickinson are among the classic works that take this strange turn. The class is discussion based, but students will write short responses to the literature. There is a final exam.

*John Anderson*

### **ENGL1080.02 American Crime Stories MWF 10**

How do we make sense of violent crimes? The true crime genre is going through a renaissance right now, as writers 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.

*Andrea Crow*

### **ENGL1080.10 MWF 10**

In conceptualized, and represented throughout history. As a course designed for students from all schools of the university representing a variety of majoru. reflect upon questions such as:

## **ENGL1080.20 Literature, History, Politics**

**MWF 10**

Vj ku'ugevqp"qh'Nkgtcwtg'Eqtg'lxgukl cvgu'vj g'r qiklecrlko r necvqpu'qh'rkgtcwtgdu'tgrcvqpuj kr "v'j kvqt { 0Vj ku'eqvtug"  
seeks to understand literature not merely as a historical document that records the cultural conventions, linguistic

## **ENGL1080.50 Utopia/Dystopia**

**MWF 11**

How do we describe or imagine our world at its best and at its worst? From Thomas More's *Utopia* to the genetically-modified wasteland of Margaret Atwood's *Oryx and Crake*, this class will examine literary re-imaginings of human

**ENGL1080.28 Coming of Age**

**MWF 2**



## **ENGL1080.48 The American Idea**

**T TH 12**

In this course, we will examine definitions of America as mediated through several genres: poetry, fiction, essay, and film. From wide open spaces to a cold-water flat, the notion of individual exceptionalism to the obligation to serve a collective good, we will interrogate the many ways literature has grappled with the ongoing struggle to define this place that is, in many ways, still an ideal. Texts will include poems by Whitman, Dickinson, Hughes, and Ginsberg; fiction by Millhauser, Morrison, Danticat, Alexie and Lahiri, non-fiction by David Foster Wallace, and films directed by Orson Welles, Robert Altman, and Paul Thomas Anderson.

*Sue Roberts*

## **ENGL1724 Nature and Power: Reading the American Place T TH 12**

**and Thurs. 6-7:50**

**Satisfies**

## **ENGL1080.18 Alienation as Literary Motif**

**T TH 1:30**

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***

## **ENGL1080.34 Memory and Forgetting**

**T TH 3**

This literature core course will explore the theme of memory in fiction, poetry, essays and film: the manipulation of moments in our minds to which we recur again and again, the exquisite pleasure of nostalgia as well as the liberating numbness of amnesia. We will read works from a range of historical periods with attention to neuroscientific theories of memory, Freudian notions of repressed memory, and the role of photography in the creation of memory. Authors may include Wordsworth, W. B. Yeats, Virginia Woolf, James Joyce, and Julian Barnes, among others.

***Clare Dunsford***

## **ENGL1080.42 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***