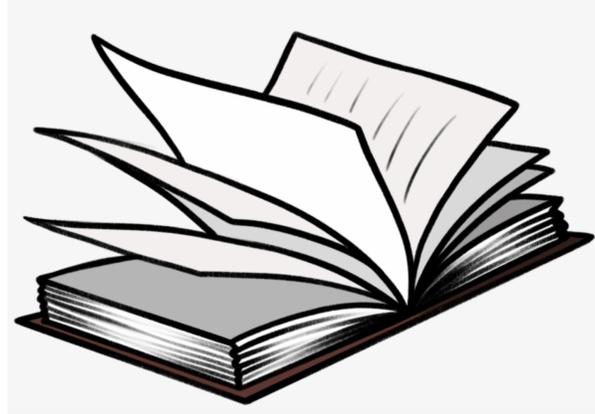


Literature Core Sections

Fall 2022



Monday, Wednesday, Friday Sections:

ENGL1080.07

Literature of Zen

MWF 9

This course provides an introduction to literary study by looking at how Zen (Chan) Buddhism has been represented, understood, and expressed through various forms of literature over the past 1400 years. We read works translated from Chinese and Japanese as well as works originally written in English. Literary genres will include haiku and other poetic forms, travel memoirs, short stories, and at least one novel. We will also consider the Zen koan as a literary form. No previous knowledge of Buddhism is required or expected.

Alan Richardson

ENGL1080.01

TBD

MWF10

Department

ENGL1080.20

TBD

MWF 10

Pyunghwa Lee

ENGL1080.16

TBD

MWF 11

Grace Gerrish

ENGL1080.17

TBD

MWF 12

Pyunghwa Lee

ENGL1080.14**Love and Other Difficulties****MWF 1**

This course will examine Love in its many varieties via readings from Socrates to Hansberry. It treats love as the most important of all intellectual disciplines because by definition it links theory and practice, operating always as a paradox, as Diotima taught us. We will read essays, novels, plays and poems to learn how we can come to a more complex, theoretical and practical understanding of the spirit that Socrates said was the only one he knew anything about, and to distinguish what we wish Love was as opposed to what it actually is.

Thomas Kaplan-Maxfield**ENGL1080.15****Love and Other Difficulties****MWF 2**

This course will examine Love in its many varieties via readings from Socrates to Hansberry. It treats love as the most important of all intellectual disciplines because by definition it links theory and practice, operating always as a paradox, as Diotima taught us. We will read essays, novels, plays and poems to learn how we can come to a more complex, theoretical and practical understanding of the spirit that Socrates said was the only one he knew anything about, and to distinguish what we wish Love was as opposed to what it actually is.

Thomas Kaplan-Maxfield**ENGL1080.18****Literary Monsters****MWF 3**

This course focuses on the figure of the monster in literature and film from 19th century British literature to contemporary American and Korean cinema. We will begin by exploring classic literary monsters (*Frankenstein, Dr. Jekyll and Mr. Hyde*), before moving on to short works of American science fiction (Ray Bradbury, Octavia Butler, Kurt Vonnegut). We will conclude the semester with two recent popular films (*Get Out, Train to Busan*) to reflect on the ways in which humans can become the monsters we fear.

Lauren Crocket-Girard**Tuesday, Thursday Sections:****ENGL1080.12****Philosophical Fictions****T,TH 9**

This section Lit Core will focus on intersections between literature and philosophy—on literature's ability to address philosophical problems and philosophy's use of "artistic" forms of presentation. We will most likely read works of philosophy by such figures as Plato, Locke, Nagel, and Geuss; and we will read works of literature by Wordsworth, Keats, Dickinson, and Coetzee. Assignments will include active participation, weekly Canvas posts, and more formal papers.

Rob Lehman

ENGL1080.13 **Literature of Plague and Pandemic** **T,TH 9**

Literature has long been used as a means of escaping and understanding pandemics, as well as their larger impact on society. In this course, we will read literatures 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' Decameron Project*, in which contemporary writers were enlisted to do the same in 2020. In between, we will consider how literatures about pandemics help us create order and meaning out of chaos and uncertainty, and how sickness and death help us understand and appreciate what it means to be human. Texts include: *The Plague*, *The Last Man*, *Pale Horse*, *Pale Rider*, *Severance*, as well as short stories, poems and the 2020 scenes from *Angels in America*.

Treseanne Ainsworth

ENGL1080.21 **TBD** **T,TH 10:30**

Kevin Goodan

ENGL1080.02 **TBD** **T,TH 12**

Margaret Summerfield

ENGL1080.23 **Novels of the World** **T,Th 12**

This course will mainly involve close reading of modernist novels, contemporary novels, and novels of the non-Western world. Contemporary critical and literary theory, including some psychoanalysis, will also be included to guide and enrich our interpretations. The writing of formal analytical papers will be emphasized.

Frances Restuccia

ENGL1080.05 **American Dream/Nightmare** **T,TH 12**

What is the American Dream? Is it a society in which every vote is equal to everyone else's, regardless of race, color, sex or creed? Does it stand for religious freedom? Or does it stand mainly for economic success? Whose dream is it? The Cubans who took to rafts to cross ninety miles of treacherous seas? And whose nightmare is it? The colonists dreamt of westward expansion. But that expansion came at the expense of Native American people who were already living on that land. Early Southerners dreamt of riches from cotton, sugar, and tobacco. But the African slaves who were forced to work the fields had to sacrifice their dreams. Northerners dreamt of riches from manufacturing goods, but the immigrants and their children who worked in the factories had to sacrifice their own dreams. We will read novels, plays and short stories that explore this question.

Bonnie Rudner

ENGL1080.19 **Literature of the Fantastic** **T,TH 12**

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

ENGL1080.06 **TBD** **T,TH 1:30**

Sue Roberts

ENGL1080.08 **TBD** **T,TH 1:30**

Paul Babin

ENGL1080.10 **Haunted Houses and Gothic Tales** **T,TH 1:30**

We all know the basics when it comes to Gothic tales, because the main tenets are still used in horror stories today. Crumbling mansions, damsels in distress, ghosts, monsters, riddles, and heroes; these are all recognizable elements of the genre. But how did these elements become so entrenched in this type of storytelling, and what do they represent? We will address such questions together by looking at a range of Gothic texts, from Horace Walpole’s *The Castle of Otranto*, which is considered the first Gothic novel, to Guillermo Del Toro’s 2015 film *Crimson Peak*. There will also be an opportunity (not a requirement) to go to Salem, Massachusetts in order to visit a “cursed” and storied house, confront the realities of the Salem witch trials, and explore the connections between 17th century Salem and the Gothic genre.

Megan Crotty

ENGL1080.03 **Novels of the World** **T,TH 3**

This course will mainly involve close reading of modernist novels, contemporary novels, and novels of the non-Western world. Contemporary critical and literary theory, including some psychoanalysis, will also be included to guide and enrich our interpretations. The writing of formal analytical papers will be emphasized.

Frances Restuccia

ENGL1080.04**The Teller and the Tale****T,TH 3**

What turns a story into a narrative? Can there be narratives without narrators? This course examines the relationship between story and narrative, or tale and teller. We will analyze various kinds of narrative likely including speculative fiction, slave narrative, graphic memoir, short fiction, contemporary drama, and film. We will also practice how to write a successful English essay based on “close reading,” the principal technique of literary studies. By the end of the course, you should have an increased appreciation for literary technique, together with some fresh conceptual tools to enable richer encounters with narrative texts.

Andrew Sofer**ENGL1080.11****Imagining the Future.****T,TH 3**

How did they once, and how do we now, imagine the future? It's hardly any wonder that some of the most weird, most frightening, most awe-inspiring writing (think sci-fi, space-fiction, fantasy, utopias) emerges from our enduring fascination with that unanswerable question. This course's exploration in novels, graphic novels, film, and plays, begins with the science fiction of H.G. Wells and of Fritz Lang; it'll move on to the absurdity of *The Hitchhikers Guide to the Galaxy*, the utopias of Ursula K. Le Guin, and the dystopian horrors imagined by Kazuo Ishiguro and Margaret Atwood. But we'll also actively try to imagine our own futures: underlying and informing our fictional readings will be the startling predictions of historian, philosopher, and futurologist Yuval Harari in *Homo Deus*. **Active participation is expected.**

Joe Nugent**ENGL1080.22****Haunted Houses and Gothic Tales****T,TH 3**

We all know the basics when it comes to Gothic tales, because the main tenets are still used in horror stories today. Crumbling mansions, damsels in distress, ghosts, monsters, riddles, and heroes; these are all recognizable elements of the genre. But how did these elements become so entrenched in this type of storytelling, and what do they represent? We will address such questions together by looking at a range of Gothic texts, from Horace Walpole's *The Castle of Otranto*, which is considered the first Gothic novel, to Guillermo Del Toro's 2015 film *Crimson Peak*. There will also be an opportunity (not a requirement) to go to Salem, Massachusetts in order to visit a “cursed” and storied house, confront the realities of the Salem witch trials, and explore the connections between 17th century Salem and the Gothic genre.

Megan Crotty

ENGL1080.09**Poetry, Fiction, & Drama in English****T,TH 4:30**

An introduction to literature written in English from about 1599 to the present, primarily in England, Ireland, and America. Offering a survey of poetry, prose fiction (novels, short fiction), and drama, the course will be a mixture of lectures and discussions, with frequent reading quizzes and occasional memorization assignments, and with both formal essays and informal writing on Canvas. Seeking to make it possible for students to undertake careful literary analysis animated by their own preoccupations and interests, the course will aim to convey some concrete knowledge of literary genres and literary history and to cultivate detailed, focused attention to particular moments in texts.

Kevin Ohi**Satisfies the Cultural Diversity Core Requirement****ENGL 1180.01****From Slavery to Mass Incarceration****TTh 10:30**

This section of Literature Core will focus on literature that speaks to questions of slavery, incarceration, and freedom—both literal and metaphorical. 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 mass incarceration. Course texts will include: *Homegoing* (Yaa Gyasi), *The Narrative of the Life of Frederick Douglass*, *Incidents in the Life of a Slave Girl*-Excerpts (Harriet Jacobs), *David Walker's Appeal*, *Beloved* (Toni Morrison), *Kindred* (Octavia Butler), *The Nickel Boys* (Colson Whitehead), and *Just Mercy* (Bryan Stevenson).

Marla De Rosa**ENGL1184.01****Literature, Testimony, Justice****T,Th 10:30**

This section explores how literary texts bear witness to historical events and address social issues in order to engage with questions of difference and justice. Through the study of poetry, fiction, drama, and autobiography, we examine how writers from Frederick Douglass and Charlotte Perkins Gilman to Toni Morrison and Tony Kushner have used a variety of genres and forms to expose inequality and injustice; to call for justice, solidarity, and inclusion; and to transform experiences of trauma, displacement, and oppression into art. Topics may include slavery and its legacies, Indigeneity, class and gender inequality, LGBTQ rights, disability, and religious persecution.

Lori Harrison-Kahan

ENGL1184.02**Literature, Testimony, Justice****T,Th 12**

This section explores how literary texts bear witness to historical events and address social issues in order to engage with questions of difference and justice. Through the study of poetry, fiction, drama, and autobiography, we examine how writers from Frederick Douglass and Charlotte Perkins Gilman to Toni Morrison and Tony Kushner have used a variety of genres and forms to expose inequality and injustice; to call for justice, solidarity, and inclusion; and to transform experiences of trauma, displacement, and oppression into art. Topics may include slavery and its legacies, Indigeneity, class and gender inequality, LGBTQ rights, disability, and religious persecution.

Lori Harrison-Kahan**ENGL1187.01****Narratives of Slavery****T,Th 1:30**

Featuring film, visual art, and popular fiction, this course explores histories and legacies of slavery in the United States. In addition to looking at how our range of creative forms narrate US slavery, we will consider how creative depictions of the institution allow us to think differently—and more critically—about the racial and gendered identities defined by and refined in US slavery as well as intra-/inter-racial relationships shaped by it. In “Narratives of Slavery,” students will examine how “whiteness” and “white privilege” were made, defined, then organized to empower and serve the master class; how whiteness as a racial/class category made “blackness,” and how the resulting power/privilege dynamic is visible in our primary “texts” and reflected in our current social and political contexts.

Rhonda Frederick**Core Renewal: Enduring Questions**

Open to first-year students only

Check the [Core Renewal page](#) for updated information

ENGL1729.01**Role of Literature in Understanding the Complex
Meaning of Justice****T,Th 12**

What can literature tell us about the complex interactions between individuals and the law? What are the links between values, ethics, religious beliefs, and the law. How do various authors grapple with the complex interplay of these elements? In what ways can literary texts serve as an argument for justice or a polemic against injustice? In this course we will read a range of fiction and nonfiction narratives that examine the meanings of justice and the role of individuals within a legal system. We will work to understand why societies enact laws and whose interests those laws serve. We will also examine the role of lawyers, judges, and litigants and the complex dilemmas they face in both upholding laws and pursuing justice. In the context of the United States, we will

specifically examine texts that address the intersection of race, justice, and the legal system. Major course texts will likely include: *The Crucible* (Arthur Miller), *Beloved* (Toni Morrison), *The Nickel Boys* (Colson Whitehead), *The Merchant of Venice* (Shakespeare), *To Kill a Mockingbird* (Harper Lee), *A Civil Action* (Jonathan Harr), *Just Mercy* (Bryan Stevenson). Also satisfied the Cultural Diversity Requirement.

Marla DeRosa

Must be taken with UNAS1719

R. M. Cassidy

ENGL1735.01 Meaning of Boston: Literature and Culture T,Th 1:30

This course, matched with a history course to form an Enduring Questions pair, explores the meaning of Boston in the present and past. As we analyze how Boston is imagined in novels, short stories, poetry, film, painting, landscape architecture, sculpture, and more, we examine the distinctive roles played by Boston in American culture, gain a sense of the city's rich cultural tradition, and explore how people think *about* cities and think *with* cities. Focusing mainly on the period since the Civil War but ranging throughout the city's long history, we investigate how writers and other artists have exploited Boston's distinctive qualities: its unique physical layout and development, its changing economic and political life, its many layers of social order, its rise and fall and rise again as it matured from colonial center to high-tech boom town.

Carlo Rotella

Must be taken with HIST1630

David Quigley

Core Renewal: Complex Problems

Open to first-year students only

Check the [Core Renewal page](#) for updated information

ENGL1503.01 Beyond Price: Markets, Cultures, Values

This course is about markets and values—the condition (as Oscar Wilde put it) of our “knowing the price of everything and the value of nothing.” Thus we raise a series of questions about the economy, human values, and the power of the market over all aspects of contemporary social, moral, and political life.

Sample questions we shall explore are: how does the economy shape our lives and our capabilities in ways we don't always recognize? How do market forces affect our power to choose where we go to school, what career paths to pursue, where we live, and how we live? What are the consequences of global economic inequality? How does the current economic system affect our environment, and the health of the planet? How are

these issues represented in literary fiction, and how do economic discourses and vocabularies of the market enter the fabric of our culture through literary and other media? What resources do the humanities—particularly literature and narrative analysis, and the discipline of economics offer for an understanding of human nature and social responsibility, and how can we assess the limits and strengths of their conflicting definitions, ways of conceptualizing problems, and the solutions they offer?

Focusing largely on contemporary life, and the environmental impact of economic actions, and their representation in fictional and non-fictional narratives, this course will engage a variety of concrete situations to promote reflection on what we mean by the 'pursuit of the good life.'

Our course is structured as a thoroughly interdisciplinary endeavor to raise critical awareness among our students of the escalating power that economic actions have to shape political, environmental, cultural, moral, and personal aspects of our lives. Besides sharing the task of weekly lectures in an equitable manner, we aim to develop labs on specific topics that will serve as loci for deeper analysis of particular markets, environments, and capabilities. We also expect to develop other concrete activities that will promote knowledge and understanding of the relation between the economic and the social in order to encourage students to care about social justice and environmental issues alongside honest self reflection on their aspirations for success, and how these correlate to their own ethical and moral values.

Kalpana Seshadri

Must be take with ECON 1501.01

Can Erbil (Economics)