**ENGLISH 1975**
***Course Descriptions***
***Spring 2027***

**1975-001**
**MWF 8:30 AM - 9:20 AM**
Robert Duggan

**Apocalyptic Moments**
Say "apocalypse" and people think of the end of the world, but the ancient Greeks knew it as meaning a "revelation" or "uncovering." From Kate Chopin's short gem "The Story of an Hour" to Alan Moore's musings on time and eternity in the graphic novel *Watchmen*, we'll uncover great "a-ha!" moments of knowledge—both good and bad—and reveal their impact on both characters and readers. We'll time travel to experience the Greeks' original tale of (not) seeing and (not) believing, Sophocles' *Oedipus Rex*. Together, we'll drift down the Congo River towards "The horror! The horror!" in Joseph Conrad's novella *Heart of Darknes*s and watch how Francis Ford Coppola reinterprets that tale in the film *Apocalypse Now*. From these literary experiences, we'll discuss not just the works themselves, but also the intertwined nature of reading and writing to generate both informal and formal essays incorporating the writing process from thesis to draft to final (not necessarily finished) product.

**1975-002**
**MWF 8:30 AM - 9:20 AM**
Karen Graziano

**Law and Modern Lit**
***"In front of the law there is a doorkeeper." – Franz Kafka, The Trial***

***"We all have a responsibility to create a just society." – Bryan Stevenson***

***"Literature is as old as speech. It grew out of human need for it, and it has not changed except to become more needed." – John Steinbeck***

While Aristotle described "the law" as "reason, free from passion," society undertakes both the discussion and evaluation of law passionately. Fiction and nonfiction writers fiercely evaluate, intensely critique, and subtly comment on the intended and unintended impact of "the law." Law as a theme in literature captures something that the dispassionate law itself cannot: its nuances. Individuals' and fictional characters' legal challenges and struggles provide compelling points to examine. In the readings, we will explore how the authors present the role of law and lawyers in society and how they define justice, equality, and ethics. We will consider how literature plays a significant role in educating society on the law's impact, how it prompts its readers to question the purpose, application, and impact of the law, and how it can inspire or galvanize individuals to work with the law in order to shape or change it.

*This course counts toward the minor in Legal Studies*

**1975-003**
**MWF 8:30 AM - 9:20 AM**
Cathy Velez

**An Existential Journey**
The concepts of man's struggle to find justice in a world of injustice and his need to search for self are addressed in *The Stranger*, the 20th century work of Albert Camus. In Jean-Paul Sartre's *No Exit*, the conception of an afterlife is explored, questioning the existence of hell and its impact on the human mind. In

Samuel Beckett's *Waiting for Godot*, the relationship of man to a superior being is addressed while underscoring the need to believe. The course is interdisciplinary and while focusing on the literary experience will delve into the areas of philosophy, theology, sociology, and psychology. It is a writing intensive course. In this course you'll improve your writing and critical thinking skills by reading, discussing, and writing about literature. You will also gain confidence and pleasure in your reactions to literature and related arts. You'll give close readings to selections of fiction, poetry, drama, and memoir and respond to them in class discussions, formal papers, and informal writing. To enhance the coherence and interdisciplinary nature of the course, we will focus on the explosion of literature created by American, Irish, British, and French writers living in Paris between WWI and the Great Depression: the so-called Lost Generation. We will examine how the artistic, financial, and social freedoms of this milieu led to creative surges not only in literature but also in art and music. We will visit the art museum to see literary innovations mirrored in art. To widen our perspective of literary modernism, we may also read works from contrasting historical periods.

**1975-004**
**MWF 8:30 AM - 9:20 AM**
Laura Diehl

**The Feminist Gothic**
At the end of the eighteenth-century, the Gothic emerged out of and as a subgenre to Romanticism, which in itself was a reaction to the Enlightenment, an intellectual movement which emphasized logic, rationality, order, and "civilized" behavior. The Gothic became the dark underbelly of this intellectual trend--its shadow or double self. Its themes offered counter-narratives to dominant morality and social values. Delusions and madness, religious and human evils, monsters, specters, social transgressions, isolation and alienation--the Gothic was the stuff of nightmares, the sins of the past come back to haunt individuals and entire cultures. In this class we will study the Gothic as a powerful and fascinating counter-cultural literature that explores uncertainties about the nature of power, law, family, and especially gender. How does the Feminist Gothic from Sophocles' *Antigone*, Shelley's *Frankenstein*, James' *The Turn of the Screw*, Jackson's *We Have Always Lived in the Castle*, and Butler's *Kindred,* to short stories by Gilman and Le Guin, poetry by Dickinson and Plath, films by Guillermo del Toro (*Pan's Labyrinth*) and Alex Garland (*Ex Machina*), and visual works by Kahlo, Carrington and others explore sexist and racist traumas through the prism of the Gothic? How does an imaginative mode dominated by desire over logic, anarchy over law, madness over reason work to expose serious issues of social injustice, class inequalities, monstrous racisms and disfiguring gender norms? And how can *we* as readers, thinkers and writers about the Gothic work to expose who--or what--is the true monster?

**1975-005**
**MWF 9:35 AM - 10:25 AM**
Robert Duggan

**Apocalyptic Moments**
Say “apocalypse” and people think of the end of the world, but the ancient Greeks knew it as meaning a “revelation” or “uncovering.” From Kate Chopin’s short gem “The Story of an Hour” to Alan Moore’s musings on time and eternity in the graphic novel *Watchmen*, we’ll uncover great “a-ha!” moments of knowledge—both good and bad—and reveal their impact on both characters and readers. We’ll time travel to experience the Greeks’ original tale of (not) seeing and (not) believing, Sophocles’ *Oedipus Rex*. Together, we’ll drift down the Congo River towards “The horror! The horror!” in Joseph Conrad’s novella *Heart of Darknes*s and watch how Francis Ford Coppola reinterprets that tale in the film *Apocalypse Now*. From these literary experiences, we’ll discuss not just the works themselves, but also the intertwined nature of reading and writing to generate both informal and formal essays incorporating the writing process from thesis to draft to final (not necessarily finished) product.

**1975-006**
**MWF 9:35 AM - 10:25 AM**
Karen Graziano

**Law and Modern Lit**

***"In front of the law there is a doorkeeper." – Franz Kafka, The Trial***

***"We all have a responsibility to create a just society." – Bryan Stevenson***

***"Literature is as old as speech. It grew out of human need for it, and it has not changed except to become more needed." – John Steinbeck***

While Aristotle described "the law" as "reason, free from passion," society undertakes both the discussion and evaluation of law passionately. Fiction and nonfiction writers fiercely evaluate, intensely critique, and subtly comment on the intended and unintended impact of "the law." Law as a theme in literature captures something that the dispassionate law itself cannot: its nuances. Individuals' and fictional characters' legal challenges and struggles provide compelling points to examine. In the readings, we will explore how the authors present the role of law and lawyers in society and how they define justice, equality, and ethics. We will consider how literature plays a significant role in educating society on the law's impact, how it prompts its readers to question the purpose, application, and impact of the law, and how it can inspire or galvanize individuals to work with the law in order to shape or change it.

*This course counts toward the minor in Legal Studies*

**1975-007**
**MWF 9:35 AM - 10:25 AM**
Cathy Velez

**An Existential Journey**
The concepts of man's struggle to find justice in a world of injustice and his need to search for self are addressed in *The Stranger*, the 20th century work of Albert Camus. In Jean-Paul Sartre's *No Exit*, the conception of an afterlife is explored, questioning the existence of hell and its impact on the human mind. In Samuel Beckett's *Waiting for Godot*, the relationship of man to a superior being is addressed while underscoring the need to believe. The course is interdisciplinary and while focusing on the literary experience will delve into the areas of philosophy, theology, sociology, and psychology. It is a writing intensive course. In this course you'll improve your writing and critical thinking skills by reading, discussing, and writing about literature. You will also gain confidence and pleasure in your reactions to literature and related arts. You'll give close readings to selections of fiction, poetry, drama, and memoir and respond to them in class discussions, formal papers, and informal writing. To enhance the coherence and interdisciplinary nature of the course, we will focus on the explosion of literature created by American, Irish, British, and French writers living in Paris between WWI and the Great Depression: the so-called Lost Generation. We will examine how the artistic, financial, and social freedoms of this milieu led to creative surges not only in literature but also in art and music. We will visit the art museum to see literary innovations mirrored in art. To widen our perspective of literary modernism, we may also read works from contrasting historical periods.

**1975-008**
**MWF 9:35 AM - 10:25 AM**
Laura Diehl

**The Feminist Gothic**
At the end of the eighteenth-century, the Gothic emerged out of and as a subgenre to Romanticism, which in itself was a reaction to the Enlightenment, an intellectual movement which emphasized logic, rationality, order, and "civilized" behavior. The Gothic became the dark underbelly of this intellectual trend--its shadow or double self. Its themes offered counter-narratives to dominant morality and social values. Delusions and madness, religious and human evils, monsters, specters, social transgressions, isolation and alienation--the Gothic was the stuff of nightmares, the sins of the past come back to haunt individuals and entire cultures. In this class we will study the Gothic as a powerful and fascinating counter-cultural literature that explores uncertainties about the nature of power, law, family, and especially gender. How does the Feminist Gothic from Sophocles' *Antigone*, Shelley's *Frankenstein*, James' *The Turn of the Screw*, Jackson's *We Have Always Lived in the Castle*, and Butler's *Kindred,* to short stories by Gilman and Le Guin, poetry by Dickinson and Plath, films by Guillermo del Toro (*Pan's Labyrinth*) and Alex Garland (*Ex Machina*), and visual works by Kahlo, Carrington and others explore sexist and racist traumas through the prism of the Gothic? How does an imaginative mode dominated by desire over logic, anarchy over law, madness over reason work to expose serious issues of social injustice, class inequalities, monstrous racisms and disfiguring gender norms? And how can *we* as readers, thinkers and writers about the Gothic work to expose who--or what--is the true monster?

*This course counts toward the Gender & Women Studies major/minor*

**1975-009**
**MWF 10:40 AM - 11:30 AM**
Kate Neilsen

**Environmental Catastrophe in Narrative**
Contemporary culture is filled with depictions of environmental catastrophe – films like *The Day After Tomorrow* and *Wall-E* portray global disasters as obstacles for humanity to overcome on a path towards greater enlightenment, justice, and of course, survival. Though we often imagine the natural world as a place of refuge and beauty, disaster narratives depict the environment in different terms – as a monster, a villain, or a victim of human excesses. In this class, we will examine how narratives of eco-disaster ask us to imagine the relationship between humans and their environment, and we will also investigate how historical disaster fictions have shaped contemporary depictions of environmental catastrophe. What role do concerns of race, class, and gender play in the rhetoric of natural disasters? We will consider both historical disaster narratives like H.G. Wells *The Time Machine*, as well as more contemporary fictions such as M.T. Anderson's *Feed* and Octavia Butler's *Parable of the Sower*.

*This course counts toward the minor in Sustainability*

**1975-010**
**MWF 11:45 AM - 12:35 PM**
Kate Neilsen

**Fast Fashion & Fiction**
Fast fashion isn't just everywhere in American culture – for the average consumer, it is increasingly the only kind of new clothing available. In this class, we will examine the rise of fast fashion (and the consumption of single-use and cheaply made commodities more generally) by examining a range of novels, shorts stories, essays, and films. How have material goods and commodities become associated with happiness and the "good life" in

American culture? What is to be made of the fact that so many of these products are cheaply made or of dubious quality? What are the environmental and social impacts of fast fashion? We will read both contemporary novels like M.T. Anderson's *Feed* and historical texts such as Elizabeth Gaskell's *Mary Barton* to explore how narratives have depicted not only the ethical, emotional, and social impacts of consumerism, but also its links to environmental destruction. We will also examine consumerism on Villanova's campus and consider how we can be informed and thoughtful consumers. Finally, but crucially, you will develop your skills in textual analysis and analytical writing as we engage with a wide range of environmentally oriented works.

**1975-011**
**MWF 11:45 AM - 12:35 PM**
Cathy Velez

**An Existential Journey**
The concepts of man's struggle to find justice in a world of injustice and his need to search for self are addressed in *The Stranger*, the 20th century work of Albert Camus. In Jean-Paul Sartre's *No Exit*, the conception of an afterlife is explored, questioning the existence of hell and its impact on the human mind. In Samuel Beckett's *Waiting for Godot*, the relationship of man to a superior being is addressed while underscoring the need to believe. The course is interdisciplinary and while focusing on the literary experience will delve into the areas of philosophy, theology, sociology, and psychology. It is a writing intensive course. In this course you'll improve your writing and critical thinking skills by reading, discussing, and writing about literature. You will also gain confidence and pleasure in your reactions to literature and related arts. You'll give close readings to selections of fiction, poetry, drama, and memoir and respond to them in class discussions, formal papers, and informal writing. To enhance the coherence and interdisciplinary nature of the course, we will focus on the explosion of literature created by American, Irish, British, and French writers living in Paris between WWI and the Great Depression: the so-called Lost Generation. We will examine how the artistic, financial, and social freedoms of this milieu led to creative surges not only in literature but also in art and music. We will visit the art museum to see literary innovations mirrored in art. To widen our perspective of literary modernism, we may also read works from contrasting historical periods.

**1975-012**
**MWF 11:45 AM - 12:35 PM**
Laura Diehl

**The Feminist Gothic**
At the end of the eighteenth-century, the Gothic emerged out of and as a subgenre to Romanticism, which in itself was a reaction to the Enlightenment, an intellectual movement which emphasized logic, rationality, order, and "civilized" behavior. The Gothic became the dark underbelly of this intellectual trend--its shadow or double self. Its themes offered counter-narratives to dominant morality and social values. Delusions and madness, religious and human evils, monsters, specters, social transgressions, isolation and alienation--the Gothic was the stuff of nightmares, the sins of the past come back to haunt individuals and entire cultures. In this class we will study the Gothic as a powerful and fascinating counter-cultural literature that explores uncertainties about the nature of power, law, family, and especially gender.

How does the Feminist Gothic from Sophocles' *Antigone*, Shelley's *Frankenstein*, James' *The Turn of the Screw*, Jackson's *We Have Always Lived in the Castle*, and Butler's *Kindred,* to short stories by Gilman and Le Guin, poetry by Dickinson and Plath, films by Guillermo del Toro (*Pan's Labyrinth*) and Alex Garland (*Ex Machina*), and visual works by Kahlo, Carrington and others explore sexist and racist traumas through the prism of the Gothic? How does an imaginative mode dominated by desire over logic, anarchy over law, madness over reason work to expose serious issues of social injustice, class inequalities, monstrous racisms and disfiguring gender

norms? And how can *we* as readers, thinkers and writers about the Gothic work to expose who--or what--is the true monster?

*This course counts toward the Gender & Women Studies major/minor*

**1975-013**
**MWF 11:45 AM - 12:35 PM**
Lara Rutherford-Morrison

**Monsters in Literature**
Monsters haunt literature and art across time periods, cultures, and genres. In works ranging from ancient epics to dystopian science fiction, monsters function as important vehicles for negotiating cultural and social anxieties and, ultimately, defining what it means to be human.
This course will consider key questions related to literary monsters: What is a monster? What purpose do monsters serve? How do monsters in literature and film work to engage issues of gender, sexuality, race, and embodiment?

In this course, we will study monstrous figures in poetry, fiction, and film. We will start by exploring the monstrosity of *Beowulf*'s Grendel, and go on to study mythical monsters in poetry by Alfred, Lord Tennyson, William Blake, Patricia Smith, and Louise Erdrich. We will consider monstrosity in fairy tales by Christina Rossetti and Angela Carter, and iconic Victorian monsters in the *Strange Case of Dr Jekyll and Mr Hyde* and *Dracula*. We will also consider the intersection of monster narratives and genre fiction in short stories by Octavia Butler and N.K. Jemisin. We will also watch three films, which may include *Psycho* (1960), *Alien* (1979), and *Monsters* (2010).

*This course counts toward the Gender & Women Studies major/minor*

**1975-014**
**MWF 12:50 PM - 1:40 PM**
Brooke Hunter

**Magical Saints & Sinners**
This writing-intensive course will teach you to craft an argumentative essay as we explore how literary and cinematic depictions of magic construct and understand goodness and evil. Notions of sin and sanctity are often tied to questions of free will. Writings about magic can explore these questions by imagining the supernatural extension of the human will through ritual and encounters with magical otherworlds and their inhabitants. Our readings will take us through a variety of different historical understandings of magic from an occult force of nature, to the work of demons, to a topic for high school study. You'll read short stories, novels, plays, and poems as you develop your critical reading and analytical writing skills. We'll read/watch, discuss, and write about works such as *Sir Gawain and the Green Knight*, the *Malleus Maleficarum* (*The Hammer of the Witches*), and Robert Egger's *The VVitch*.

**1975-015**
**MW 12:50 PM - 1:40 PM**
Lara Rutherford-Morrison

**Monsters in Literature**
Monsters haunt literature and art across time periods, cultures, and genres. In works ranging from ancient epics to dystopian science fiction, monsters function as important vehicles for negotiating cultural and social anxieties and, ultimately, defining what it means to be human.

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*This course counts toward the Gender & Women Studies major/minor*

**1975-016**
**MW 1:55 PM - 3:10 PM**
Lora Novak

**Saints & Sinners**
The world conspires to convince us that everything and everyone is either good or bad, right or wrong, innocent or guilty, saintly or sinful. Of course, living shows us otherwise: it is not that simple. We can turn to good literature for a more accurate representation of gray areas and complexity. In this class, we will read works that explore how authors represent bad and good and then complicate it. We will also consider related matters. For example, when is it okay for a writer to use ugly language or to write in the voice of a culpable character? How might books make us aware of our own selves as innocent or complicit? This is primarily a discussion class in which students will write both creative and critical responses to what we read and receive peer and instructor feedback on their writing.

**1975-017**
**MW 1:55 PM - 3:10 PM**
Jesse Schwartz

**Narratives of Self**
Generally when people think of literature, they think of fiction, such as novels, short stories, and plays. In most English classes, you read fictional texts and analyze the literary devices: characters, setting, symbols, themes, language, plot, etc. In this class, however, we are going to be reading a slightly different form of literature, one that can be understood to straddle the boundary between fiction and non-fiction; we will be reading writers writing about themselves. Through this, we will be exploring how people use writing to create and recreate the self – that the self can be understood as the primary "fiction" around which we organize our lives.

**1975-018**
**MW 3:20 PM - 4:35 PM**
Lora Novak

**Saints & Sinners**
The world conspires to convince us that everything and everyone is either good or bad, right or wrong, innocent or guilty, saintly or sinful. Of course, living shows us otherwise: it is not that simple. We can turn to good literature for a more accurate representation of gray areas and complexity. In this class, we will read works that explore how authors represent bad and good and then complicate it. We will also consider related matters. For example, when is it okay for a writer to use ugly language or to write in the voice of a culpable character? How

might books make us aware of our own selves as innocent or complicit? This is primarily a discussion class in which students will write both creative and critical responses to what we read and receive peer and instructor feedback on their writing.

**1975-019**
**MW 3:20 PM - 4:35 PM**
Jesse Schwartz

**Narratives of Self**
Generally when people think of literature, they think of fiction, such as novels, short stories, and plays. In most English classes, you read fictional texts and analyze the literary devices: characters, setting, symbols, themes, language, plot, etc. In this class, however, we are going to be reading a slightly different form of literature, one that can be understood to straddle the boundary between fiction and non-fiction; we will be reading writers writing about themselves. Through this, we will be exploring how people use writing to create and recreate the self – that the self can be understood as the primary "fiction" around which we organize our lives.

**1975-022**
**MW 4:45 PM - 6:00 PM**
Hetal Thaker

**Between Worlds**
Writers have long drawn inspiration from the ambiguous messiness of human experience–the distance between belonging and exclusion, between parents and children, and between the worlds we come from and the ones we come to inhabit. This is literature that asks: Who are we when we do not neatly fit within one box or another? In this course, we will study literature that explores the in-between: liminal spaces between cultures, identities, generations, and even realities. Through close reading and analytical writing, we will consider how writers of fiction, poetry, essay, and memoir represent these moments of transition, uncertainty, and transformation.

**1975-023**
**TR 8:30 AM - 9:45 AM**
Katy Karlin

**The Immigrant Experience**
This course will explore fiction, poetry and nonfiction that describes various immigrant experiences in the United States. We will also pay special attention to how immigration shaped the contours of metropolitan Philadelphia.

**1975-024**
**TR 8:30 AM - 9:45 AM**
Michael Dowdy

**Work & Play in American Lit**
This class explores representations of work and play in contemporary cultural texts from the Americas. We will consider how stories, poems, films, and songs depict the struggles and joys of various jobs: "dirty" (i.e., coal mining), "unskilled" (i.e., crop picking), "professional" (i.e., sports), and more. In these innovative texts, oppositions between work and play break down and creative forms of solidarity and community emerge.

**1975-025**
**TR 8:30 AM - 9:45 AM**
Von Wise

**Genre & Hybrid Forms**
What is genre? At a distance, it's easy to recognize familiar categories and the texts that belong to them, but the closer we look, the fuzzier the boundaries become. We will examine texts that both exist within those blurred lines and challenge familiar categories all together. Students will read a mixture of poetry, drama, fiction, non-fiction, and, of course, everything in between. By considering works that work against easy categorization, we will see texts anew and reconsider the boundless possibilities that exist for creative expression in order to better understand creativity and even to find comfort in uncertainty.

**1975-026**
**TR 10:00 AM - 11:15 AM**
Katy Karlin

**The Immigrant Experience**
This course will explore fiction, poetry and nonfiction that describes various immigrant experiences in the United States. We will also pay special attention to how immigration shaped the contours of metropolitan Philadelphia.

**1975-027**
**TR 10:00 AM - 11:15 AM**
Von Wise

**Genre & Hybrid Forms**
What is genre? At a distance, it's easy to recognize familiar categories and the texts that belong to them, but the closer we look, the fuzzier the boundaries become. We will examine texts that both exist within those blurred lines and challenge familiar categories all together. Students will read a mixture of poetry, drama, fiction, non-fiction, and, of course, everything in between. By considering works that work against easy categorization, we will see texts anew and reconsider the boundless possibilities that exist for creative expression in order to better understand creativity and even to find comfort in uncertainty.

**1975-028**
**TR 11:30 AM - 12:45 PM**
Heather Hicks

**Lit of the Apocalypse**
Narratives about the end of the world stretch back to the beginnings of human culture. Why are we endlessly fascinated by scenarios of global devastation, and how have these narratives helped us cope with the uncertainties that have always been a central part of human existence? This course will explore short works within the literary apocalyptic tradition in the West from the Book of Revelation to the present. It will introduce you to a range of literary forms, including the biblical text of Revelation, the Romantic poems of the "Last Man" tradition, short stories of the American Romantic period, early science fiction short stories from both America and the U.K., modernist poetry, graphic novels, and popular films, all of which have depicted apocalyptic and post-apocalyptic scenarios. What specific fears motivated the writers at different historical moments, and how did those fears shape the form and content of the literature? How can these stories help us to find a path forward in the face of ever-evolving perils? In this updated version of the course, we will give special attention to influential narratives that have explored the dangers of advanced artificial intelligence. Requirements will include discussion board posts, class participation, and two papers.

**1975-029**
**TR 1:00 PM - 2:15 PM**
Von Wise

**Genre & Hybrid Forms**
What is genre? At a distance, it's easy to recognize familiar categories and the texts that belong to them, but the closer we look, the fuzzier the boundaries become. We will examine texts that both exist within those blurred lines and challenge familiar categories all together. Students will read a mixture of poetry, drama, fiction, non-fiction, and, of course, everything in between. By considering works that work against easy categorization, we will see texts anew and reconsider the boundless possibilities that exist for creative expression in order to better understand creativity and even to find comfort in uncertainty.

**1975-030**
**TR 2:30 PM - 3:45 PM**
Mary Fattori

**Disability in Literature**
As an art form, literature often creates, reflects, or questions cultural messages about what is "normal" and "abnormal" in our lives. As a result, reading and writing about the experience of disability in literature can help us better understand our responses to situations and events around us that might be different from our own. Through close readings of fiction, drama, and poetry, students will experience how writers have created literary characters exhibiting various forms of disability throughout the centuries. These depictions include physical, mental, emotional, and social disabilities of all types.

Traditionally, these literary inventions were often used metaphorically as diabolical symbols of evil, or realistically as actual challenges to overcome, or even sentimentally as figures of pity and pathos. Contemporary authors, however, are reconsidering how to utilize disability as literary device, thereby requiring their readers to re-examine their own perception of what is means to be "disabled." This introspection often leads to the realization that such categorization frequently undermines and marginalizes a vast proportion of society, calling for vast political or social reforms.

One note - because this is a literature course rather than a sociology course, its primary focus will remain on critically reading, interpreting, and writing about these works as literature. In addition, a significant amount of class time will be devoted to the teaching of formal writing, especially the thesis-driven critical essay, and improving presentation skills by delivering an end-of-the semester paper presentation.

*This course carries the Disabilities Track*

**1975-031**
**TR 2:30 PM - 3:45 PM**
Kimberly Takahata

**Race & Ethnicity in American Lit**
This class asks: how does American literature give voice to various experiences of race and ethnicity, and conversely, how can literature shape our understanding of what race and ethnicity can mean in America? We will explore how authors undertake different choices and possibilities by examining different writing forms, with each text representing an individual experience rather than a collective view. By the end of the semester, we will investigate how authors use poetry, a novel, and a memoir to present their own understandings of race and ethnicity in American literature. Consequently, while this course does not present a comprehensive survey, it asks us to critique systems of racism, colonization, and oppression while exploring how writers create community, find joy, and imagine otherwise.

*This course counts toward the Peace & Justice major/minor*

**1975-032**
**TR 4:00 PM - 5:15 PM**
Rena Potok

**Jewish American Lit**
Jewish American writing has long engaged questions of personal and cultural identity and belonging. We will explore these questions – along with themes of immigration, assimilation, gender, inter-generational trauma, and collective memory – in Jewish American literature from the post-World War II period to our early 21st century. Close analysis of literary texts will provide an opportunity to consider what it means to be Jewish in America by exploring diverse religious practices and identities; sociocultural traditions; and tensions between privilege and prejudice; secularism and religiosity; post-Holocaust American Zionism and more recent Progressive Jewish anti-Zionist tropes.

Materials will include short stories, memoirs, and novels by Cynthia Ozick, Grace Paley, Nathan Englander, Chaim Potok, and Elie Wiesel; poems, plays, and films by Marge Piercy, Allen Ginsberg, Tony Kushner, and Steven Spielberg; and graphic novels and comic books by Art Spiegelman, Jack Kirby, Jerry Siegel, and Joe Shuster. Our sustained examination of these texts will unpack their contribution to the American literary tradition and what the literature reveals about Jewish American identity and belonging.

*This course counts toward the Jewish Studies minor*

**1975-033**
**TR 4:00 PM - 5:15 PM**
Mary Fattori

**Disability in Literature**
As an art form, literature often creates, reflects, or questions cultural messages about what is “normal” and “abnormal” in our lives. As a result, reading and writing about the experience of disability in literature can help us better understand our responses to situations and events around us that might be different from our own. Through close readings of fiction, drama, and poetry, students will experience how writers have created literary characters exhibiting various forms of disability throughout the centuries. These depictions include physical, mental, emotional, and social disabilities of all types.

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One note - because this is a literature course rather than a sociology course, its primary focus will remain on critically reading, interpreting, and writing about these works as literature. In addition, a significant amount of class time will be devoted to the teaching of formal writing, especially the thesis-driven critical essay, and improving presentation skills by delivering an end-of-the semester paper presentation.

*This course carries the Disabilities Track*

**1975-H02**
**MWF 10:40 AM - 11:30 AM**
Brooke Hunter

**Literature of Magic**

This course explores depictions of magic in literature and film: from the witch hunts, to vampire slasher movies, to *Harry Potter."*

*This is an Honors course*

**1975-H03**
**TR 1:00 PM - 2:15 PM**
Lauren Shohet

**Adaptation**

This course in close reading and energetic writing takes up questions of what's lost and what's gained when we recycle old stories in new versions, forms, and media. (How) does resetting an inherited gem diminish it or give it new life? What are the similarities and differences among literary, genetic, and social adaptation? What's exciting about adaptation as a creative undertaking? Can adaptations alter values that saturate a source text, or does the source's world view carry through? How might you go about creating adaptations of your own?

This course is designed to let you explore analytic, aesthetic, and creative aspects of adaptation. Our conversations will be grounded in adaptations of Homer, Ovid, Shakespeare, and the Brothers Grimm

Requirements include lively discussion, frequent informal in-class writing, three 2-4-page papers, and choices of creative or critical responses, discussed with your classmates in salon format, at midterm and final.

*This is an Honors course*