

***THE LITERARY EXPERIENCE***  
**ENGLISH 1050**

**Course Descriptions**  
*All sections are writing intensive*

**Spring 2020**

**1050-001**

**MWF 8:30 AM - 9:20 AM**

Cathleen 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.

**1050-004**

**MWF 10:30 AM - 11:20 AM**

Rena Potok

**This American Life**

This course will explore central issues at the forefront of current discourse in American life today: American identities; immigration; war and homecoming; race and racism; climate change; homelessness. The literature we'll read is a mix of contemporary novels, short stories, and plays such as *The River Flows North* by Graciela Limon; *America for Beginners* by Leah Franqui; *The Things They Carried* by Tim O'Brien; *The White Card* by Claudia Rankine. We will also explore poetry by Maya Angelou, Richard Blanco, and others, and contemporary eco-literature, TED Talks, podcasts, and other media resources. Our approach to reading literature will include full-class discussions, small discussion groups, in-class response writing, and one-on-one text study. In addition to focusing on the literature, we'll dedicate class time to discussing and practicing the art of writing through workshops; clinics on prewriting, thesis writing, and revising; and opportunities to write and share personal and creative responses to our readings. The culture of the class will be one where we develop a community of learners guided by trust and curiosity to support us in difficult and enlightening conversations about this American life.

**1050-005**

**MWF 11:30 AM - 12:20 PM**

Robert O'Neil

**High Heels and Machine Guns**

In this course we will survey different genres of literature including short stories, novels, journalism, documentaries, and Hollywood films in order to further understand the dynamic relationship between American culture and American war making. The course will open with readings from *The Vintage Book of Contemporary American Short Stories*. This collection of stories will serve as the base for our understanding of the dominant themes that permeate American culture, including social class, race, gender, and identity. We will, for example, read stories by Joyce Carol Oates, Tobias Wolff, Russell Banks, Kate Braverman, Anne Beattie, and Richard Ford. How do these themes affect American war making? We will then transition into books that explore how American citizens and soldiers experienced the War on Terror. A veteran of the war in Iraq, Phil Klay, won the National Book Award for his collection of short stories entitled *Redeployment*. Both Klay's work and Ben Fountain's novel *Billy Lynn's Long Halftime Walk* will highlight the struggles soldiers experience in trying to transition back home. Fountain's novel is set in an NFL stadium where a unit of soldiers is being celebrated for bravery during a halftime show that includes Beyoncé and all the pageantry of professional football and big business. At the end of the course, students will be expected to argue their own conclusions about the relationship between culture and war, and the responsibility citizens should bear for both fighting and returning American soldiers.

**1050-006**

**MWF 12:30 PM - 1:20 PM**

Robert O'Neil

**High Heels and Machine Guns**

In this course we will survey different genres of literature including short stories, novels, journalism, documentaries, and Hollywood films in order to further understand the dynamic relationship between American culture and American war making. The course will open with readings from *The Vintage Book of Contemporary American Short Stories*. This collection of stories will serve as the base for our understanding of the dominant themes that permeate American culture, including social class, race, gender, and identity. We will, for example, read stories by Joyce Carol Oates, Tobias Wolff, Russell Banks, Kate Braverman, Anne Beattie, and Richard Ford. How do these themes affect American war making? We will then transition into books that explore how American citizens and soldiers experienced the War on Terror. A veteran of the war in Iraq, Phil Klay, won the National Book Award for his collection of short stories entitled *Redeployment*. Both Klay's work and Ben Fountain's novel *Billy Lynn's Long Halftime Walk* will highlight the struggles soldiers experience in trying to transition back home. Fountain's novel is set in an NFL stadium where a unit of soldiers is being celebrated for bravery during a halftime show that includes Beyoncé and all the pageantry of professional football and big business. At the end of the course, students will be expected to argue their own conclusions about the relationship between culture and war, and the responsibility citizens should bear for both fighting and returning American soldiers.

**1050-007****MW 4:30 PM - 5:45 PM**

Mary Ellen Fattori

**Exploration and Response**

As individuals, we bring our unique experiences and knowledge of our world to any work of literature that we read. As a result, English 1050 offers students the opportunity to explore and share their individual responses to literary works that frequently reflect aspects of their own lives. Students will examine various works of fiction and non-fiction, drama, and poetry in conjunction with the external forces (historical, philosophical, religious, social, etc.) that contributed to their creation and were affected by them.

**1050-008****TR 8:30 AM - 9:45 AM**

Cathleen 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.

**1050-009****TR 4:00 PM – 5:15 PM**

August Tarrier

**Dystopian Fiction and Film****“It’s the End of the World as I Know It and I Feel Fine”**

Every generation produces its own idea of the world's end. That vision often tells us a lot more about what preoccupies us at the time than it does about what the future might be like. If a utopian impulse leads us to imagine a better world, a dystopian one elicits a cautionary tale: if we continue in this direction, we're in deep trouble. We'll be studying some of these cautionary tales in order to discern what might bring about our downfall or enslave us, but also to examine the ways in which memory serves as a tool of resistance and a first step toward collective action against authoritarian or repressive regimes. We'll be reading and/or viewing *The War of the Worlds*, *The Road*, *The Handmaid's Tale*, and *Children of Men*. In addition to our class discussions, expect that you'll be participating in small group discussions, and writing and revising three papers.

**ENG 1050-010**

**TR 2:30 PM - 3:45 PM**

Daisy Fried

**Saints and Sinners**

There's a lot in the world that conspires to convince us that everything and everyone is either good or bad, right or wrong, innocent or guilty, saintly or sinning. Of course, living shows us otherwise—that it's not that simple. We can turn to good literature for a more accurate representation of gray areas and complexity. In this class, we'll read fiction, poems and plays and watch at least one movie, to explore how authors represent bad and good, and then complicate it. We'll also consider related matters: what if authors behave badly, but write well? Does it change how we read them? When is it okay for a writer to use, say, ugly language, or 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.

**1050-100**

**TR 6:00 PM - 7:15 PM**

Joseph Edgette

**Viewing Human Condition**

Literature has often been described as the written record of the human experience. This course will explore the literary account of the impact of nature, society, and self on the individual from a humanistic perspective. Through the examination, analysis, and discussion of selected literary examples, and films, the student will have the opportunity to become better acquainted, more accurately informed, and more keenly aware of literature's overall influence on and by its human creator. A rich sampling from the writings of selected authors, poets, and dramatists, and others will shape the topics that comprise this excursion into the human condition.