

**THE LITERARY EXPERIENCE  
(ENGLISH 1050)**

***Course Descriptions***  
*Spring 2016*

***THESE COURSES ARE NOT FOR LIBERAL ARTS & SCIENCES STUDENTS***

**1050-001**

**MWF 8:30 – 9:20**

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 period.

**1050-002**

**MWF 9:30 – 10:20**

Cecilia Ready

**The Beats and Their Spawn**

Kerouac, Cassidy, Ginsberg, Ferlinghetti, DiPrima, Snyder...

These artists and many more exploded onto the post-World War II American literary scene. From Columbia University in New York to City Lights Book Store in San Francisco, they spread out across the country—beat, downtrodden; beat, moving to the rhythms of jazz; beat, seeking the beatific vision of America. Fueled by French Existentialism, Zen Buddhism, Catholicism,

hungry for “kicks, joy, darkness,” they voiced the dreams, fears, and obsessions of their generation. And they spawned a revolutionary aesthetic in literature, music, and film which lives on after them. Some of it is beautiful, some of it not, but none of it is boring. Can you dig it?

**1050-003**

**MWF 9:30 – 10:20**

Robert Duggan

**Apocalypse Now/Then: A-Ha! Moments in Literature**

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 Darkness* 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.

**1050-004**

**MWF 10:30 – 11:20**

Cecilia Ready

**The Beats and Their Spawn**

Kerouac, Cassidy, Ginsberg, Ferlinghetti, DiPrima, Snyder...

These artists and many more exploded onto the post-World War II American literary scene. From Columbia University in New York to City Lights Book Store in San Francisco, they spread out across the country—beat, downtrodden; beat, moving to the rhythms of jazz; beat, seeking the beatific vision of America. Fueled by French Existentialism, Zen Buddhism, Catholicism, hungry for “kicks, joy, darkness,” they voiced the dreams, fears, and obsessions of their generation. And they spawned a revolutionary aesthetic in literature, music, and film which lives on after them. Some of it is beautiful, some of it not, but none of it is boring. Can you dig it?

**1050-005**

**MWF 11:30 – 12:20**

August Tarrier

**It’s the End of the World as We 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.

**1050-006**

**MWF 12:30 – 1:20**

Moira McCole

**Voices in American Lit**

This class will explore a number of American voices from the past (e.g. Nathaniel Hawthorne) and present (e.g. Jhumpa Lahiri), from various regions and ethnicities. Not a survey course, the class is arranged by theme to enjoy how writers use a variety of genres (poetry, short story, essay, novel) to express similar concerns. These writers help us explore others' lives and thoughts as well as our own. The class will read and analyze with scrupulous attention to detail, will discuss literature with clarity, and write with precision and purpose.

**1050-007**

**TR 8:30 – 9:45**

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 period.

**1050-008**

**TR 2:30 – 3:45**

Joseph Kinney

### **Forms of Literature**

The main purpose of this course is to develop an understanding and appreciation of literature in communicating human experience, mainly through reading and discussing fiction, poetry, and drama, as well as to improve each student's writing of critical essays. What better way to accomplish this purpose than to learn from the best writer in the English language, William Shakespeare, in addition to analyzing selected short stories and poems by various authors.

### **1050-009**

**TR 4:00 – 5:15**

James Wilson

### **The Catholic Imagination**

“Catholics live in an enchanted world,” writes the late novelist, sociologist, and priest, Andrew Greeley. Theirs is “a world of statues and holy water, stained glass and votive candles,” and one “haunted by a sense that the objects, events, and persons of daily life are revelations of grace.” This shared way of seeing the world has fostered some of the greatest works of the artistic and literary imagination our civilization has known. In this course, we will explore some of those works, in a variety of literary and film genres, to consider the way—or ways—Catholicism has shaped and continues to shape the modern imagination. We will read classic works by James Joyce, George Bernanos, Flannery O’Connor, G.K. Chesterton, other work by contemporary voices, such as Angela O’Donnell and Dana Gioia, and view the work of filmmakers such as John Ford and Mel Gibson. We will consider them all as works of the imagination that have the potential to shape our own way of living in and seeing the world. Written work will focus largely on helping students to engage with and become articulate regarding their experiences of works of the imagination.

### **1050-100**

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

Joseph Edgette

### **Viewing the 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.