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This class will look at what it means to tell stories from a place of marginalization, both in terms of identity and location. Why do we write these stories, and to what end do we read them? What does it mean to think about identity from a place that is not central to conventional ways of thinking or being? To think through these questions and others, we will focus on works of nonfiction and memoir, discussing issues of nationality, gender, sexuality, and race through the words of our writers. This course also investigates the connection between writing from these historically marginalized positions from historically marginalized spaces -- borders, suburbs, and outskirts. & K D Q G O H U 6 K D Z

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While the United States makes up 4% of the world's population, it imprisons 22% of the world's prisoners. This course takes the prison system as a starting point for investigating literary imagination. Many celebrated writers (Margery Kempe; Queen Elizabeth I; Ezra Pound; Martin Luther King, Jr.) were both prisoners and visionaries. Others (William Shakespeare, Octavia Butler) envision the world differently through visions of imprisonment. We will be guided by Michel Foucault's foundational analysis of the modern prison in ' L V F L S O L Q H. D Q G 3 X Q L V K (U L F : H L V N R W W

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Fairy tales consistently provide material for adaptations, spin-offs, and various other permutations. What is it about the fairy tale that lodges so deeply in the reading public's psyche? This class will explore the development of the fairy tale and how it has been written, rewritten, and adapted across genres and time periods. Working with different types of texts including poetry, drama, novels, short stories, and graphic novels, we will examine recurring elements of the fairy tale such as power structures, gender roles, and family relationships and how they have changed, shifted, and transformed as the stories are rewritten. 5 D F K H O (U Q V W

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This section of Literature Core will explore how literary texts bear witness to historical events and address social issues. Through the study of poetry, fiction, drama, and autobiography, we will examine how writers have used a variety of literary genres and forms to transform traumatic memories and the experiences of displacement and oppression into art. Topics include slavery and the Holocaust. Texts may include Herman Melville's *Moby-Dick*, Harriet Beecher Stowe's *Uncle Tom's Cabin*, and Arthur Miller's *Death of a Salesman*. Other texts include Toni Morrison's *Hunger*, Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian*, and Tommy Orange's *Brokeback Mountain*.

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Migration is easily one of the most pressing concerns in the contemporary moment, as large numbers of refugees mass at borders and immigrants change the nature of the places where they are settling. What happens to ideas of belonging in the midst of such wholesale changes? Is there still a place for the concept of citizenship? What can literature offer to an understanding of this topic? These are some of the questions we'll be grappling with as we read literature from antiquity to the present

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We will be looking at literature that deals with the act of breaking the rules and the social and moral consequences that result from rule breaking. And we will be looking at the way this is done in various literary forms. We have to begin with some key questions: Why and how, do societies create rules? Who enforces the rules and how are they enforced? Why do people decide to break rules? What are the social consequences of breaking rules? What are the individual consequences for the rule breaker? Do men and women deal with rules and rule breaking differently? % R Q Q L H 5 X G Q H U

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Explores the theme of immigration in American literature, with a focus on contemporary novels and short stories. We begin with a classic immigrant narrative, Anzia Yezierska's % U H D G , * L Y H U V before taking up texts that revise, challenge, and re-write the genre's conventions. Texts may include: Chang-rae Lee's \$ * H V W X , L u r t D i a z ' s % U L H I : R Q G U R X V / L a h t R I 2 V F D U Stuart Dybek's & K L O G K R R G D Q G 2 W . K 7 L U Q D H I O J K L E R U K R R G V

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This literature core class explores remixes and dream versions of history and literary tradition in

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