



This course explores the literature, and culture of Uganda, a nation whose rich history and cultural production offer a lens through which to explore contemporary global issues. We will examine Uganda's interactions with the world with an emphasis on her contribution to world 'projects' (for instance, refugee crises and the war against terror) and debates (for instance, local approaches to combating epidemics, postcoloniality/decoloniality, and sexualities).

This section of Lit Core will introduce students to major problems at the crossroads of philosophy and literature. We will raise questions such as: Why would a writer whose aims are philosophical decide to produce a work of literature? Why would a writer whose aims are literary make use of philosophical ideas, motifs, and vocabulary? What, in general, can literary forms achieve that non-literary forms cannot? Can literature improve its readers morally? Can it teach them something? Or does literature's value depend on a refusal to provide easy answers? Our objects of study will span literature, film, and philosophical theories of art.

Literature brings to life the experience of alienation - the isolation or disenfranchisement that can be produced by hierarchical structures, including race, gender, sexuality and class. Can literature also help us imagine new modes of freedom for subjects and identities policed by the norms of the social order? This course addresses these questions by considering literature that focuses on selfhood, community, migration, political life, and the radical imagination. By attending to



including fiction,

consciousness novels by Faulkner and Morrison make these great books tough going for the reader.

Salem witch trials, and explore the connections between 17th century Salem and

creative assignments will help you hone your analytic and expository skills.

Why are monstrous animals such a compelling subject in literature, art, and film? What might these creatures—mythical, mutant, alien, fantastic—tell us about the ways in which we imagine and consume them as cultural and artistic inventions? What kinds of emotions or reactions do these creatures inspire in us when we encounter them—fear, pleasure, or a mix of both? In this class, we will engage with a variety of fantastic creatures in work ranging from Gothic fiction to Creature Features. Not only will we study the origins of infamous creatures, we will also see how modern adaptations reproduce them for new audiences and contexts. We will work with novels, poetry, film, art, and more from around the world to develop close-reading and visual analysis skills. Assignments for this class will consist of analytical and creative work.

In this course, students will examine both what makes humans monstrous and what makes monsters human. We will read poems, plays, novels, and essays in addition to engaging with visual media in an effort to analyze and understand how monsters reflect their historical and social contexts. Central to our conversations will be why modern societies have inherited monster lore and how these narratives continue to operate on human consciousness through many genres of storytelling. During the semester, students will gain a deeper understanding of the roots of monsters from *Beowulf* to *Dracula* and how monsters reflect deep racial, sexual, psychological, and scientific anxieties.



Our course will engage literature that deals with the possibilities and power of transitions. Transitions can be physical or emotional, geographical or relational, transcendent or mundane. We will investigate how transitions (re)imagine identity and power, paying particular attention to how social identities (e.g., gender, race, dis/ability, sexuality) inform such moments. We will situate ourselves within the genre of the short story, reading the work of Ted Chiang, Nalo Hopkinson, Samuel Delany

history of slavery and its legacies in the United States. We will also read literary works that address class and gender inequality, LGBTQ rights, and religious persecution.