

## **Modern Legacies**

**Ashley Nadeau**

### **HONR 2100 001: Detective Fiction**

**Description:** Detective stories, procedural dramas, and true crime narratives are mainstays of contemporary literature, film, tv, and podcasts. This course will explore the evolution of the genre which spawned this (sometimes ghoulish) form of entertainment. In doing so, it asks what the "art of deduction" teaches us about critical analysis and what crime fiction has to say about culture and society. As a class, we will survey the history of detective fiction, from Arthur Conan Doyle's Sherlock Holmes to Rian Johnson's Benoit Blanc. In addition to reading classic and modern detective fiction, we'll also examine film and audio iterations of this genre. Ultimately, we will explore detective fiction's relationship to modern conceptions of community, knowledge, and justice.

**Leslie Simon**

### **HONR 2100 002: "HEAPS!"**

**Description:** Charles Dickens's novels are packed with heaps of objects. There is a too-muchness about the worlds he depicts – too many things, too many people, too many sights and sounds, crammed into (some would say) too many pages of text – that is singular to Dickens's writing. This too-muchness, however, is not singular to his experience as a Victorian. London, the urban-industrial epicenter of the nineteenth-century world, would have felt crowded, exuberant, and tense in an entirely modern way. This class will take a virtual tour of the heapy spaces of Victorian London. We will be cultural spelunkers, exploring the materials environs – people in crowds, objects in shops and museums, clutter in homes, refuse in the river and street – that likely inspired the pervasive imaging of the heap in the Victorian media. We will also look at intellectual trends that adopt the heap as a philosophical or aesthetic model – in the arts and sciences, as well as mathematics (see: the heap paradox and innovations in Victorian logic). And we will turn to Dickens to see how he – more than any other novelist of the period – represents objects and people, space and time, sounds, moods, and images, even novels themselves, -in and as heaps. We will discuss how the heapiness of his writing 1) offers insight into Victorian concerns over material accumulation and loss and social relations between individuals and groups; and 2) influences the way we do storytelling – through immersive description, world-building, and serial formatting – today.

**Robert Carney**

**HONR 2100 003; HONR 2100 004: Futuristic fiction: paranoia or prophecy?**

**Description:** “Do you think, then, that we should attempt such a survey? For it is, I assure you, too big a task to undertake without thought.” “‘We know what we are in for,’ returned Adeimantus, ‘go on.’” (58) —Plato, *The Republic*

The questions raised by Plato are some that we will pursue all semester. They’re foundational. The States and possible futures built on that foundation are too many to list, so we’ll focus on a few renowned and lesser-known works in the dystopian genre and ask, “Futuristic fiction: paranoia or prophecy?” This is fun, of course, but not as easy as it sounds. There’s a lot of academic attention paid to these works, and many scholars liken dystopian authors to Old Testament prophets speaking out in the predominant form of our age. Another way to think of it is this: These fictive works are philosophy and social critique done as demonstration rather than discussion. We’ll be doing a little bit of both as we interpret novels, short-stories, philosophy, and film and do some discussing, group presenting, and writing.

**Tiffany Nez**

**HONR 2100 X01: American Indian Experience**

**Description:** In this class, we would like to understand and reimagine a discussion about the American Indian experience, both as history and as current topics. But our approach won’t focus on a pinned and preserved subject already on display; neither will it attempt to clear the ledgers or balance the books on historical debts and cultural trauma. We will consider the subject through a variety of disciplines: narrative, history, art, philosophy, religion, and science. I would like to encourage you as students to draw from your own backgrounds and fields of study to relate to the subjects in unique ways and facilitate discussions that explore the ongoing reality of this cultural exchange. We will read Louise Erdrich, Leslie Marmon Silko, Alexie Sherman, N. Scott Momaday, David Grann.