Title: *The Bald Soprano and Rhinoceros: Two Plays by Ionesco – How absurd!?*

Instructor: P. Fermon

FYCS-1110-01  Monday, Wednesday, and Friday 8:00 – 9:00

Do all literary critics use the term absurd to describe Ionesco’s theater? Are these plays nothing but nonsense? If so, how does anyone make sense of the non-sense? And why bother? In this course, we will discover answers to those questions and others by considering the historical moment and the literary movements that profoundly influenced and greatly inspired Ionesco and that will help us wonder significantly about the language we use to make meaning matter.

Title: *Apocalypse How?: The Stories We Tell About Our Potential Futures*

Instructor: A. DeRouen

FYCS-1110-02  Monday, Wednesday, and Friday 8:00 – 9:00

We live in a moment of great uncertainty about our future; everything around us appears to be changing at a rapid pace, and there doesn’t seem to be the possibility of anything slowing down enough for us to catch our breath. In this class we’ll explore fictional and poetic interpretations of possible human futures alongside studies of narrative and genre to see what our stories past and present might tell us about our future. Potential texts include George Orwell's *1984*, Margaret Atwood's *The Handmaid's Tale*, and Octavia Butler's *Dawn*.

Title: *Environmental Ethics*

Instructor: K. Golden

FYCS-1110-03  Monday, Wednesday, and Friday 10:20 – 11:20

It has always been hard to forget natural calamity hitting close to home. If you live in the American South, it’s becoming just as hard to keep them all straight. A friend tells me her family’s saga in the Houston Flood, and my brain retrieves images from the Louisiana flood. Oh wait, were there two enormous floods so close? Yes. And there were fires and droughts and snowstorms and freezes and mudslides. Overwhelming is what the news often now is. Science tells us the natural calamities are the consequence of human industrialism. If the news is dreary, there’s much to learn and perhaps more options than ever for human connection, caring and creative responsible living, all major themes in the discipline of philosophy. In this course we’ll take steps to pursue such a path by assessing key environmental challenges of the 21st century. Topics include food and farming ethics, ecosystem endangerment, local versus global economies, and the climate effects of deforestation and fossil fuel consumption.
Title: From Salvador Dali to Frida Kahlo: Surrealism and the Subconscious Mind

Instructor: E. Smith

FYCS-1110-04  Monday, Wednesday, and Friday 10:20 – 11:20

This course will be focused on the art of Surrealism, a literary, intellectual, and artistic movement that began in Paris in 1924 and was active through World War II. We’ll consider how artists in Europe and Latin America were influenced by the writings of Sigmund Freud and sought to artistically interpret their dreams and explore their subconscious using techniques such as automatic drawing, free association, and collaborative games. Through the visual and written analysis of artworks, we’ll examine the ways in which the often unspoken desires and feelings of artists were given form in their artwork, often through themes such as gender and sexuality, the body, spirituality, modernity, political dissent, language, and memory.

Title: Coming of Age in Ireland and Mississippi: James Joyce and Richard Wright

Instructor: A. MacMaster

FYCS-1110-05  Monday, Wednesday, and Friday 10:20 – 11:20

In this course, we’ll read Black Boy (1945), Richard Wright’s account of growing up near Natchez, Mississippi and in Jackson and Memphis in the early part of the twentieth century, and we’ll compare this autobiography to James Joyce’s A Portrait of the Artist as a Young Man, a novel about growing up in Dublin, Ireland around the turn into the twentieth century. As we compare the obstacles encountered by our two protagonists in their different cultures, we’ll consider similarities between Joyce and Wright as politically committed authors who write for their people and yet must take flight from their native lands. We’ll go on to read Wright’s Native Son (1940), a novel set in Chicago of the 1930s that challenges cultural stereotypes even as it tells a tale of crime and detection, of a manhunt with a tightening dragnet, and of a courtroom battle between clashing ideologies. We’ll compare Native Son to its adaptations to film, including the 1986 film that is set in the 1930s and the 2019 HBO original that is set in our present day. After exploring an array of interpretations, students will develop their own judgments of these works and their own responses to the issues they raise.

Title: The Trial of Socrates

Instructor: S. Smith

FYCS-1110-06  Monday, Wednesday, and Friday 11:30 – 12:30

Why did one of the most famously reasonable people in history get charged, convicted, and executed for impiety and corrupting the youth in his community? How did Socrates’ follower Plato respond to this traumatic event by developing a profound metaphysics that was adopted by major thinkers over the course of many centuries, right up to our own time? What does the case of Socrates and Plato tell us about what happens when you use reason? In this course we’ll look at the “trial of Socrates” in the double sense of one pivotal courtroom trial and the long-running trial of a strategy of thought in Western culture.
Title: Coming of Age in Ireland and Mississippi: James Joyce and Richard Wright

Instructor: A. MacMaster

FYCS-1110-07 Monday, Wednesday, and Friday 11:30 – 12:30

In this course, we’ll read Black Boy (1945), Richard Wright’s account of growing up near Natchez, Mississippi and in Jackson and Memphis in the early part of the twentieth century, and we’ll compare this autobiography to James Joyce’s A Portrait of the Artist as a Young Man, a novel about growing up in Dublin, Ireland around the turn into the twentieth century. As we compare the obstacles encountered by our two protagonists in their different cultures, we’ll consider similarities between Joyce and Wright as politically committed authors who write for their people and yet must take flight from their native lands. We’ll go on to read Wright’s Native Son (1940), a novel set in Chicago of the 1930s that challenges cultural stereotypes even as it tells a tale of crime and detection, of a manhunt with a tightening dragnet, and of a courtroom battle between clashing ideologies. We’ll compare Native Son to its adaptations to film, including the 1986 film that is set in the 1930s and the 2019 HBO original that is set in our present day. After exploring an array of interpretations, students will develop their own judgments of these works and their own responses to the issues they raise.

Title: Tarzan to the Black Panther: Images of Africa in Film and Fiction

Instructor: D. Davis

FYCS-1110-08 Monday and Wednesday 12:50 – 2:20

This course examines the images of Africa conveyed by both film and fiction and how those images have shaped our attitudes and actions toward that continent.

Title: Dig In: The Archaeology of Cannibalism

Instructor: V. Belisle

FYCS-1110-09 Monday and Wednesday 2:30 – 4:00

Why do people eat people? Cannibalism is the ultimate taboo, yet it has been practiced for thousands of years in many different cultures around the world. From the Aztecs of pre-Colombian Mexico to serial killers and ‘vampires,’ cannibalism is often depicted as a barbaric practice. However, the recent past and contemporary societies of Europe and the U.S. are also full of cases of cannibalism. This course will examine why some humans, of all things, eat other humans and why cannibalism is sometimes condoned and sometimes condemned.
Title: *Shakespeare’s Renaissance*

Instructor: E. Griffin

FYCS-1110-10  Tuesday and Thursday 9:55 – 10:20

On stage, on screen, and worldwide, there is more Shakespeare being seen today than at any time in history. While exploring the original, Renaissance context in which Shakespeare lived and wrote, this course will reflect upon the “Renaissance” in Shakespeare production that has been ongoing since the late 20th Century. In the process, we will decide for ourselves whether or not Shakespeare's plays were, as his great contemporary Ben Jonson proclaimed, “not of an age, but for all time!”

Title: *O Homer, Where Art Thou?: The Influence of The Odyssey on Modern Cinema*

Instructor: J. Lewton-Yates

FYCS-1110-11  Tuesday and Thursday 9:55 – 10:20

Homer’s *Odyssey* is one of the most important and influential works of world literature. Composed in about 725 BCE, the story of Odysseus’ travels and homecoming shaped perceptions of war, heroism, family, and reconciliation throughout the Classical world (i.e. Ancient Greece and Rome). Much of the class will be spent reading the *Odyssey* and situating it within its original economic, social, and political context. But we are also interested in drawing connections, and so once we have concluded our study of the *Odyssey*, we will turn to the reception of this epic in modern America through five cinematic re-interpretations: *The Natural* (1984), *O Brother, Where Art Thou* (2000), *Big Fish* (2003), *Cold Mountain* (2003), and *Sponge Bob Square Pants: the Movie* (2004).

Title: *Shakespeare’s Renaissance*

Instructor: E. Griffin

FYCS-1110-12  Tuesday and Thursday 12:50 – 2:20

On stage, on screen, and worldwide, there is more Shakespeare being seen today than at any time in history. While exploring the original, Renaissance context in which Shakespeare lived and wrote, this course will reflect upon the “Renaissance” in Shakespeare production that has been ongoing since the late 20th Century. In the process, we will decide for ourselves whether or not Shakespeare's plays were, as his great contemporary Ben Jonson proclaimed, “not of an age, but for all time!”
**Title: Drugs, Druggies, and Druggists: A History of Drugs from Opium to LSD to Weed to Adderall**

Instructor: A. Forbes

**FYCS-1110-13**  Tuesday and Thursday 2:30 – 4:00

If you are like most Americans, you "do" drugs: drink tea, coffee, beer, or wine; smoke or chew tobacco; take Prozac, Xanax, or their herbal kin St. John's Wort and Kava Kava; depend occasionally on NyQuil; or perhaps use illicit substances like marijuana or ecstasy. All are part of America's long history of drinking and drug use. What is a drug? How have they been used as remedies? How and why have people used them for recreation? Why have some been promoted and others outlawed? How can one era's "Good creation of God" become another era's "demon rum" or controlled substance? Using historical methods and sources we will analyze how drugs and their use have evolved in the modern era.

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**Title: Sex, Lies, and Scandals: Political Corruption in America**

Instructor: N. Shrader

**FYCS-1110-14**  Tuesday and Thursday 2:30 – 4:00

This course will investigate the causes and consequences of various forms of political corruption in the United States. Students will be challenged to define the concept of corruption, explore both familiar and obscure cases of political corruption, and consider the long-term implications of these cases on the American political system. We will also address whether it is possible—or desirable—to entirely purge political corruption from public life.

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**Title: Jesus Meets with Confucius: Christianity in China**

Instructor: C. Ozkan

**FYCS-1110-15**  Tuesday and Thursday 12:50 – 2:20

From the first arrival of Christianity in China, this course will look at inter-religious encounters, missionary activities, new religious identities, social movements within Chinese Christianity and its current revival, church-state relations between Christians and Beijing, and the long-term global implications.