**Course Information: Fall 2012**

**English 17-99, Literature**

**ENG 0017-01**  
The Poem  
Peterson, K  

This class seeks to introduce interested students to the reading and writing of lyric poetry, a traditionally solitary form usually associated with the single speaker. The focus of the class will be on understanding the structures of poetry, reading for comprehension, and learning how to enjoy and remember poems. Lyric poetry also reminds us how closely and intimately we live with others, and much that is most vivid in contemporary writing has as much to do with the relationship between the self and others as it does with an idea of individual identity. Using vivid examples of American, Anglophone, and international verse, we will explore how poems make accessible both the terrain of the self and those vivid points of contact between us and other people, showing both to be familiar and unfamiliar. Writing responses will include a journal, exercises in poetry, short papers, and collaborations. Classroom activities will include seminar discussion, workshop, and memorization of selected poems.

**ENG 0021-01**  
General View of English Literature I  
Genster, J  

A survey of English literature from Beowulf to Gulliver's Travels. Readings will include selections of poetry from Chaucer, Spenser, Shakespeare, Sidney, Herbert, Donne, Marvell, Dryden, Pope and Swift; drama from Marlowe, Shakespeare, and Congreve; and prose from More, Behn, and Swift. The course provides a broad overview of earlier English literature, and introduces the basic techniques of literary analysis. Writing for the course includes three essays and a final exam.

**ENG 0023-01**  
American Literature: First Contact to 1855  
Ammons, E  

This survey will foreground the fact that American literature has always been multicultural, artistically diverse, and obsessed with debates about human rights, religion, gender equality, class, race, personal freedom, and how to live in relationship with the earth. Bringing together Native American, white European American, African American, Latino/a, and Asian American voices, this course will mix canonical and less well-known texts. Authors will include writers such as Anne Bradstreet, Jonathan Edwards, Phyllis Wheatley, Benjamin Franklin, Handsome Lake, David Walker, Harriet Beecher Stowe, Frederick Douglass, Nathaniel Hawthorne, William Apess, and Chinese merchants in California. We will think about the construction of literary history and the politics of representation. Who gets to speak? Write? Read? Who does not? Why does this matter in 2012? The class will include active class discussion and two field trips, one to the only known slave quarter still standing in New England, the other to the woods. There will be two papers and a final exam.

**ENG 0031-01**  
Underworlds  
Genster, J  

In classical mythology, the underworld is the kingdom of the dead; for living mortals access is, except under extraordinary circumstances, strictly forbidden. The journey from upper to lower world involves danger, difficulty, and grief, and such voyages provide poignant myths, and describe turning points in a number of epics. In some works, the capacity to undertake the journey-- and to understand the revelations it offers--grounds and defines heroism. We will look at a number of underworlds, in classical representations like Homer's and Virgil's, in Judeo-Christian iconography like Dante's and Milton's, in eighteenth-century drama and nineteenth-century novel, and in the works of twentieth-century writers like Ellison, Pynchon, and Robinson, to trace out an evolving view of what business the living have in the world of the dead, and what place the underworld occupies in the imagination of the living. Writers to be studied may include Virgil, Dante, Milton, (in selections), John Gay, Charles Dickens, Wilkie Collins, Ralph Ellison, Thomas Pynchon, and Marilynne Robinson.
ENG 0038-01
19th Century African American Lit.: Slavery's Optic Glass
Clytus, R

This course considers the epistemological impact of slavery on nineteenth-century American literature. Surveying a broad range of texts, beginning with the poetry of Phillis Wheatley and concluding with D.W. Griffith's Birth of a Nation, we will examine how the "peculiar institution" not only helped to initiate and revitalize various American literary genres, but also how its aesthetic and cultural influence extended well beyond the Civil War. Of particular interest will be those stakes involved in continuing to define an African American (literary) consciousness through "black" racial identity.

ENG 0045-01
Non-Western Women Writers
Roy, M

This course is designed to introduce you to the diversity of women's writing from countries often referred to as "third world." Through an eclectic selection of texts, the course will explore some of the key concerns of women in places such as South Asia, the West Indies, Africa and Latin America. We shall be concerned also with issues of literary technique, genre and representation. We shall focus on the connection between literary texts and the social and political contexts within which the writing was produced. Authors will include Ama Ata Aidoo, Marta Traba, Joan Riley, Anita Desai, Merle Hodge among others.

NOTE: This course counts towards World Civilization, Women's Studies, Africa and the New World and Peace and Justice.

ENG 0049-01
The English Bible
Dunn, K

In this course we will read substantial selections from the Bible. Although we will consider theological, textual and historical perspectives in reading the text, our primary focus will be literary. Our most sustained inquiries will be into questions of narrative, but we will also consider issues of poetics, genre, and translation. Finally, we will discuss the place the Bible has in the history of interpretation, with particular emphasis upon the way the book interprets itself and establishes its own canonicity.

ENG 0051-01
Shakespeare II
Haber, J

In this course, we will undertake a careful study of nine of Shakespeare's plays: Romeo and Juliet, A Midsummer Night's Dream, The Taming of the Shrew, Twelfth Night, Othello, Antony and Cleopatra, King Lear, Coriolanus, and The Winter's Tale. Although we will engage these plays in a variety of historical and theoretical contexts, our primary focus will be on close reading of the texts. Please note: Shakespeare II (this course) and Shakespeare I (English 50) are not a sequence; they are courses that present two different selections of plays, chosen from the entirety of Shakespeare's career. You are free to take both courses; you may not repeat either one of them. This course fulfills the pre-1860 requirement.

ENG 0058-01
Short Fiction
Bamber, L

Some of the stories we will read in this course will be regular narratives, but we will read many quirky, unconventional and idiosyncratic ones as well. The emphasis will be on language and form as we interrogate the genre by exploring its margins. Many of the stories we will read have the linguistic density of poetry; many dispense with what we take to be the necessities of fiction -- plot, character and action -- in favor of formal experimentation. The stories vary in all sorts of ways: from the meticulous, self-effacing prose of Gustave Flaubert to the post-modernist self-indulgence of David Foster Wallace; from the political engagement of Gina Berriault and Langston Hughes to the aesthetic distances of Anton Chekov and Gabriel Garcia Marquez; from the slow, "old fashioned" style of Herman Melville and Sarah Orne Jewett to the intense, elliptical prose of Isaac Babel; from the extreme reliance on
voice of Juno Diaz to the cool omniscience of Flannery O'Connor; from a novel-length story by Leo Tolstoy to a one-sentence story by Lydia Davis. (Actually a sentence fragment!) Students will be required to undertake a peer teaching project as well as to write the usual papers and response papers and to contribute in class.

ENG 0063-01
American Fiction 1900-1950
Johnson, R

This course explores the emergence and character of American modernism, the self-conscious intellectual and aesthetic movement dating roughly from 1910 to 1945. We will study modernism in its experimental literary expressions; as a social period encompassing the First World War, women's suffrage, Prohibition and the Depression; as a period of diverse cultural expressions that include the Jazz Age, the Harlem Renaissance, European expatriation and urban bohemianism. We will focus on modernist writers' struggles to efface or subordinate plot or structure in narrative (an effort only more or less successful and oscillating in its visibility in texts under study); the condition of the modern subject, alienation; and representations of gender, racial designations, and sexuality, with emphasis on class across these categories and the difficulties attending ideas or efforts to achieve class mobility or economic self-sufficiency in this period. Texts will include: F. Scott Fitzgerald, The Great Gatsby; Ernest Hemingway, The Sun Also Rises, Jean Toomer, Cane; W. E. B. DuBois, from The Souls of Black Folk; Zora Neale Hurston, Their Eyes Were Watching God; Nathaniel West, The Day of the Locust; selections from the writings of Gertrude Stein; William Faulkner, The Bear; James Baldwin, Giovanni's Room; Truman Capote, Breakfast at Tiffany's and others. This course fulfills the post-1860 requirement.

ENG 0077-01
The Modern Mind
Cantor, J

Is there a "modern mind?" The question should raise anxieties about our own reaction to history. Are we-as Nietzsche said-"the heirs to all ages" (a condition he described as being close to madness)? Is history our burden, something we have left behind, or our field of play? Is modern consciousness a state of fragmentation and crisis, a sickness in love with itself, a continual crisis that is always looking for ways to reconstitute itself? What have the effect of Freud's and Marx's thought been on our attitudes towards ourselves, our culture and our civilization? Do we have "culture?" How can we conduct our lives without gods, "without culture," in a constant state of flux? Are there limits to interpretation (and to production) or must we (and can we) learn to live in a dizzying world without boundaries, without fixed points? What new ideas of the meaning and conduct of politics might we derive from the work of modern artists, using the operation of the poetic imagination as a guide for our thinking about our work and the future of our world? The course will try (and fail) to look at all these impossible questions in texts of Freud, Marx, Nietzsche, and their inheritors (N.O. Brown, Herbert Marcuse). And we will consider a range of modern poets, prose writers, and artists who both embody and describe modernism and its resonances.

ENG 0081-01
Postmodernism and Film
Edelman, L

Just what does "postmodernism" really mean? This course will introduce students to the major tenets of postmodern thought by examining a wide array of films in relation to major essays written by postmodern critics and philosophers. While providing students with an introduction to some of the central figures in postmodern theory (including Jacques Derrida, Judith Butler, Slavoj Žižek, Jean-Francois Lyotard, Frederic Jameson, Donna Haraway, Walter Benjamin, Theodor Adorno, Roland Barthes, and Jean Baudrillard), this course will approach their theories in relation to various films that engage or mobilize postmodern ideas. In the process, we will consider whether film as a medium has something distinctive to tell us about the relation between modern and postmodern thought and how those two modes of conceptualizing experience intersect with and diverge from one another. This is not a course for students unwilling to grapple with complex ideas and difficult texts nor is it recommended for students unwilling to view film as anything but a transparent medium of popular entertainment.

Although we will examine a number of films that raise issues central to postmodernism, that doesn't mean that the films we will study are all postmodern films. In fact, the tension between the postmodern ideas the films put into play and the resistance to those ideas by the films themselves will be central to our discussions. The following are likely to be among the cinematic texts considered in class: the Wachowski's The Matrix, Scott's Blade Runner, Lasister's Toy Story, Polanski's Chinatown, Zemeckis'Who Framed Roger Rabbit?, Fincher's Fight Club, Shyamalan's The Sixth Sense, Gilliam's 12 Monkeys, Amenabar's Abre los Ojos, Nolan's Memento, Lynch's Mulholland Drive,
Luhrman's *Moulin Rouge*, and Haneke's *Funny Games*.

No prior experience in the study of film or theory is required, but students enrolling in this class should come prepared to think seriously about both.

**ENG 0091-01**  
*Topics Lit & Culture: Romance*  
Fyler, J

Romance is one of the most interesting and historically most popular genres, combining as it does the sheer delights of storytelling with the working out of seemingly endless variations on a few common themes: alienation; the quest; the loss of and search for identity; the incest taboo; magic; disguise; doubling and repetition as a generator of narrative. We will read a number of romances, across a broad historical range, as we explore the genre's distinctive features. The reading will include at least some of the following works: Homer's Odyssey; medieval Arthurian romances, including Sir Gawain and the Green Knight and the works of Chrétien de Troyes and Thomas Malory; Shakespeare's late plays, and J.R.R. Tolkien's Lord of the Rings. This course fulfills the pre-1860 requirement. The evening "recitation period" will be for the screening of the three films we will be watching in the course and will not be required every week.

**ENG 0091-02**  
*Topics Lit & Culture: At Sea in the 20th Century*  
Lurz, J

This course will be a small seminar that introduces students to the challenges and pleasures of the literature and film of the twentieth century. A formidable period of radical experimentation, the previous century of Western culture is as famous for its difficulty as it is for its profound beauty. The course offers students a way into these dazzling works by looking at a number of novels and a handful of films that either take place near or draw significant themes from the proximity to a body of water. The intimate setting of our seminar will give us ample opportunity to dive into these bodies of water as we figure out how to get our bearings in the murky depths they present to us.

As a space that blurs boundaries and breaks down barriers, the sea offers the authors and auteurs of this era an imaginative space in which to investigate a number of conventionally taboo topics. We will trace how the sea opens up questions of both hetero- and homosexual desire, questions of racial otherness and colonial violence, ruminations on time, memory and death, and investigations of morality and societal laws. We will be constantly attentive to the way these meditations also involve a play with literary and cinematic form, as if the consideration of these taboo topics demands a completely new vocabulary of expression.

This thematic will allow us to cross boundaries between nation and medium, as we bring texts from Britain together with those from France and Germany, while also looking at films from the US and Scandinavia. This course will thus expose students to more canonical texts while also making room for writers who do not appear as often on syllabi in the English department: novels by Woolf, Joyce, Proust, Conrad, Rhys, Murdoch, Sebald, Hollinghurst, Banville; films by Rohmer, Bergman, Hitchcock.

This course fulfills the post-1860 requirement. The evening "recitation period," for the screening of our three films, will not be required every week.

**ENG 0091-02R**  
*Topics Lit & Culture: Film Screenings*  
Lurz, J

The evening "recitation period" will be for the screening of the three films we will be watching in the course and will not be required every week.

**ENG 0091-03**  
*Topics Lit & Culture: Metaphors of Globalization*  
Lowe, L

This course considers literature, films, and art that express the condition known as "globalization." Comparing explanations of globalization from sociology, political science, and economics, with those from expressive culture and in cultural ethnographies, we will explore how literature and culture may not only represent globalization differently,
but may present a different hermeneutics, that is, another approach or poetics, for interpreting global conditions. Interdisciplinary materials include films ("Babel," "Dirty Pretty Things," "Life and Debt," "Maria, Full of Grace," "Happy Together"), novels (Yamashita, Adiga, Murakami), ethnographies (Rofel, Tsing, Kumar), and essays (Sassen, Appadurai, Harvey, Mamdani, etc.). This course fulfills the post-1860 requirement.

ENG 0091-04
Topics Lit & Culture: Forms of Life: Humans and Animals in the 18th Century
Haslanger, A

Many eighteenth-century authors puzzled over the question of what distinguishes humans from animals: speech, reason, appearance, or not much at all? This course tracks how the human/animal question unfolds in surprising and contradictory ways in works by authors including Alexander Pope, Jonathan Swift, Daniel Defoe, Christopher Smart, William Cowper, and others. We will read poems written from the point of view of a mouse and a spaniel and prose satires about how humans are more beastly than animals, and consider how these works call attention to injustice not simply towards animals but also towards humans. In the concluding week of the course we will connect the eighteenth-century context to the present by examining the emergence of animal rights and some recent theoretical discussions about animals. This course fulfills the pre-1860 requirement.