Aristotle wrote that poets are strangely drawn to "the visible shapes both of the least estimable of beasts and of corpses." Why is this? This class will explore this question. Our reading will focus on animals of all kinds, as a site of contest and mystery for the senses. Our conversations will (surely) touch on animals, and the dead, the undead, and the way poems are made. The key readings in poetry for the course will be drawn from the idiosyncratic, beautifully loud 20th century anthology *The Rattle Bag*. These readings accompany a course reader of ancient poems from the oral tradition, contemporary poems, and suggestive essays about animals, animal behavior, and animal-human interaction. What do animals have to teach us? Do they have something moral to teach us or is it just something about laziness and eating? Why do we think they're beautiful even when they're awkward ("The Albatross") or dead? If we think they're beautiful, why do we treat them so badly? What does our historical fascination with animal life have to do with our postmodern interest in cyborgs and zombies and drones? How can the "least estimable" become the most loved (pets)? Can you write a good poem based on a You Tube video of a baby elephant entering the ocean for the first time?

Class time will be discussion based, with a few poets visiting over the course of the semester. Weekly writing will include poems, collaborations, and response papers. A final portfolio will collect these with critical essays and creative responses.

A survey of English literature from the beginning through the middle of the seventeenth century. Readings will probably include Beowulf, selections from Chaucer's Canterbury Tales and Milton's Paradise Lost, lyrics by Wyatt, Sidney, Shakespeare, Donne, Queen Elizabeth, Amelia Lanyer, Ben Jonson, and Andrew Marvell, and plays by Marlowe and Webster. Designed as an introduction to the English major, this course will be of interest to anyone who wishes to gain both a broad overview of earlier English literature and a good understanding of the basic techniques of literary analysis.

This survey will foreground the fact that American literature has always been multicultural, artistically diverse, and filled with debates about human rights, religion, gender equality, economics, 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, the course mixes canonical and less well-known texts by various 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 2013? 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.

Introductory course on twentieth-century Asian American literature and culture. Major themes and topics for discussion include immigration, diversity, the relation between ethnicity and literature, minority experience, alienation
from the English language, intergenerational conflict. Examples are drawn from representative prose narratives, poetry, and plays. This course fulfills the post 1860 requirement.

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. This course fulfills the post-1860 requirement.

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

ENG 0050-01
Shakespeare I
Genster, J

A study of eight Shakespeare plays: Titus Andronicus, Richard II, As You Like It, Much Ado About Nothing, Measure for Measure, Hamlet, Macbeth and The Tempest. We will engage the plays in a variety of critical, historical and literary historical contexts.

ENG 0058-01
Short Fiction
Bamber, L

Some of the stories we will read in this course will be straightforward narratives, but many will be quirky, unconventional or idiosyncratic. 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; others 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 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. This course fulfills the post-1860 requirement.

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: Edith Wharton, The House of Mirth; 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, and others.
This course fulfills the post-1860 requirement.

ENG 0080-01
Hitchcock: Cinema, Gender, Ideology
Edelman, L

Alfred Hitchcock: the name is synonymous not only with cinematic suspense, but also with the appeal of film as, at once, a medium of popular entertainment and the distinctive art form of the twentieth century. Hitchcock's undiminished appeal reflects our continuing fascination with the visual satisfactions that cinema affords while speaking to our ongoing cultural investment in the narrative forms (thriller, suspense film, romantic melodrama) in which Hitchcock primarily worked. This course will explore the relation between Hitchcock's achievement of cinematic "mastery" and his constant, even obsessive, attention to questions of gender, sexuality, and socio-cultural authority—questions that always underlie his narrative suspense. We will examine how "seeing" in Hitchcock's films is the join between politics and erotics, inflecting cinematic spectatorship in the direction of such erotic (and political) "perversions" as voyeurism, fetishism, sadism, and masochism—"perversions" that find expression in the style of Hitchcock's films themselves. With this in mind we will consider the pleasures that Hitchcock's style affords: Whose pleasure is it? To what does it respond? How does its insistent perversity affect our reading of Hitchcock's appeal? We'll try to answer these questions by reading various essays on Hitchcock's cinema, including recent interventions from the perspectives of psychoanalysis, feminism, and queer theory. Our energies will be devoted primarily, however, to studying some of the most complex, compelling, and influential texts in cinematic history. These will include The 39 Steps, Rebecca, Shadow of a Doubt, Notorious, Rope, Strangers on a Train, Rear Window, The Man Who Knew Too Much, Vertigo, North by Northwest, Psycho, and The Birds. Students will be encouraged to attend showings of the films on the library's large screen in Tisch 304, but they will be permitted to watch the movies on their own (before the day of class discussion, of course) if they cannot make the weekly screenings. This course fulfills the post-1860 requirement.