From Beijing to Bollywood: Cinema of India and China

Modhumita Roy & Xueping Zhong

Block: ARR
Time: Mon + Wed 3:00 – 5:15 PM

This new course is designed to introduce students to the cinema of China and India. The aim of the course is comparative: through selected films and critical essays, we will examine how cinema in India and China has represented anxieties about colonialism, nationalism, revolution and globalization. What are the major preoccupations of Indian and Chinese cinema in the modern era? What has been the role of this powerful cultural production in social transformation? In particular, we will be attentive to each cinematic tradition’s engagement with issues of gender, class and erotic desire.

The course is in ENGLISH. No prerequisites. All majors welcome.

This course fulfills the post-1860 requirement of the English major. This course is cross-listed with ILVS0091-05 and CHNS0091-01 and counts towards the ILVS and Chinese majors.
ENG164/JS164
Representing the Jew
Professor Joseph Litvak (joseph.litvak@tufts.edu)
MW 3:00-4:15

From Woody Allen to Sarah Silverman, from Budd Schulberg’s *What Makes Sammy Run?* to Lena Dunham’s *Girls*, from *The Jazz Singer* to Quentin Tarantino’s *Inglourious Basterds*, the roles of Jews in modern culture will be our focus in this seminar.

Films, television series, stand-up performances, novels, short stories, memoirs, and theoretical essays will all be examined in depth. We’ll also explore how Jews are represented in European and Israeli contexts as well as in the United States.
Many of the exciting innovations we associate with modernist or post-modernist thought and art, including the questioning of identity itself, have been brilliantly explored in the ancient, ongoing, living tradition of Buddhism. The Buddhist concept of the self as something that is continually arising, not fixed, allows us to drop our defenses and live more authentic lives. Dozens of contemporary American poets find inspiration in the Buddhist ideas of impermanence, non-dualism, and “the end of mind,” as Wallace Stevens put it; and major poets from the American literary tradition take on a new interest when read in the light of Buddhist thought. In this class we will learn about Buddhist practice from Zen Master Shunryu Suzuki and then see how and where it applies to the poetry of such quintessentially American poets as Allen Ginsberg, Gary Snyder, Walt Whitman, Emily Dickinson, Wallace Stevens and many others. This course fulfills the post-1860 requirement.
Authors of seven novels, these women in their portrait by brother Branwell (an addict who here painted himself out) look demure, but their novels, including Jane Eyre, Wuthering Heights, and The Tenant of Wildfell Hall, were among the most controversial of their time. They shocked by showing women’s passions as well as sacrifices. We will read all 7 of their novels and one biography of Charlotte Bronte. This course fulfills the pre-1860 requirement.
What future will we choose? Contemporary American literature offers crucial answers. Texts in the course are multicultural—Native American, African American, Asian American, white European American, and Latino/a—and include novels, poetry, prose, and film. The class counts toward the English major, the Environmental Studies major, and the American Studies major. It is also open to all students, regardless of major. This course fulfills the post-1860 requirement for English majors. All are welcome.
The “now” in the title of this course refers at once to our present, the 21st C culture in which we read (and reread) Jane Austen’s novels, and to Jane Austen’s own present, the specific cultural contexts within which she wrote, inaugurating a new mode of fiction. Thinking about Austen in terms of the “now” opens questions about the continuing relevance of her work in our time and over time: to what current interests or concerns do Austen’s novels speak? how does writing so invested in representing the circumscribed here and now of contemporary life (especially for young women) appeal to a range of readers in other places and times? what can tracing the reception of her novels tell us about the function of literature in the construction of the personal, the social, and the political? We will read the six published novels as well as some of the unpublished writing along with various responses to her work beginning from its appearance in the early 19th C to recent critical approaches (including historicist, feminist, and queer) and popular adaptations in order to explore these and other questions about Austen’s originality and her persistent allure.
“Nation & Narration”

19th Century U.S. Historical Fiction

Professor Nathan Wolff | nathan.wolff@tufts.edu

What stories does 19th c. U.S. literature tell us about the nation’s past? How did these narratives imagine American identity and shape national memory?

We’ll read short stories and novels by Washington Irving, Lydia Maria Child, William Wells Brown, Nathaniel Hawthorne, Mark Twain, and others.

We’ll also look at 20th and 21st century examples of historical fiction in the movies. Screenings may include: Birth of a Nation (1915), The New World (2005), and Django Unchained (2012).

*** This course fulfills the pre-1860 requirement ***
The eighteenth century was the age of the Enlightenment and the Scientific Revolution, and debates about the nature of the scientific method, the place of science within society, and the uses of experiment took center stage. It comes as no surprise, then, that the literature of the period was profoundly influenced by these new developments as well, in terms of both subject and form. Writers of all genres described surgeries, imagined anatomical dissections, and waxed poetic on the new ability of humanity to rise above the earth in balloons, all using language informed by an emerging awareness of the experimental nature of fiction. This course will examine some of the most influential scientific and literary texts from the long eighteenth century (1660-1800), spanning Isaac Newton, Alexander Pope, Robert Boyle, Jonathan Swift, Mary Astell, and Romantics such as William Blake, William Wordsworth, and Mary and Percy Shelley. This course fulfills the pre-1860 requirement.
Starting with Mary Wollstonecraft's pioneering struggle to articulate a feminist argument in *A Vindication of the Rights of Woman* (1792) and her unfinished novel *Maria; Or The Wrongs of Woman* (1798), we will grapple with questions raised by feminism(s) historically and in the current moment. Reading a range of literary, critical, and theoretical texts, we will ask how feminist writing has addressed ideas about the social construction of gender, cultural formations of identity and community, the problem of translating theory into practice, and, perhaps most fundamentally, the category of “feminism” itself. We will look at the Anglo-American tradition of liberal feminism as it developed from Wollstonecraft in the 19th C and at a number of powerful challenges to its basic assumptions in the 20th C and more recently, including those by French Feminism, Black feminisms, post-colonial writers and activists, and queer theory. Texts will include fiction by Assia Djebar, Charlotte Perkins Gilman, Toni Morrison, and Jeanette Winterson, and criticism and theory by Judith Butler, Helene Cixous, Donna Haraway, bell hooks, Luce Irigaray, Audre Lorde, Trinh Minh-ha, Chandra Mohanty, Gayle Rubin, Monique Wittig, Virginia Woolf, and other important thinkers about women, gender, and feminism.

Open to ALL students. This course fulfills the post-1860 requirement.