

# LITERATURE AND SOCIETY PROGRAM COURSE DESCRIPTION

## B.SC REQUIREMENT IN LITERATURE AND SOCIETY

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### COURSE DESCRIPTIONS for Literature and Society

#### 100 LEVEL

#### 9108101 Introduction to Literary Analysis

What is "literature"? Why do we study it? How do literary texts differ from other types of cultural production? What is "theory?" Can literary theories be applied to non-literary texts? How do literature and criticism relate to other aspects of culture such as gender, race, class, and nation? What is at stake in choosing one critical/theoretical methodology over another? This course examines the different ways in which the forms and functions of literature have been conceptualized and evaluated from the time of Plato to contemporary debates, focusing on the key issues that animate theoretical discussion among literary scholars today. These include questions about the production of cultural value, about ideology, about the patriarchal and colonial bases of Western culture, and about the status of the cultural object, of the cultural critic, and of cultural theory itself. Students will become familiar with a range of seminal approaches to the study of literature, such as formalist, psychoanalytic, Marxist, reader-response, New Historicist, feminist, postcolonial, structuralist and post-structuralist methods of analysis. At the same time, students will acquire a solid grasp of the importance of form through

discussions of the major genres—poetry, short fiction, drama, and the novel—developing the requisite analytical skills, terminology and concepts specific to each genre. Students will become familiar with important concepts deployed in literary criticism, such as meter, rhyme, allegory, irony, metaphor, symbol, figure, genre, and trope. Finally, we will consider the more abstract and philosophical ideas that guide literary studies: What is an author? What is the function of literature in society; how does literature relate to politics and ideology? What is the role of form, genre and language in the production of literary effects?

## **200 LEVEL**

### **CORE SEQUENCE COURSES:**

#### **9108201 Literature & Society I: Foundations of Literary Experience**

This course introduces students to the foundations of literary experience through the study of representative works of world literature from Antiquity through the Middle Ages. The first part of the course focuses on readings by authors writing originally in Greek (Homer, Euripides, Sophocles, Sappho, the Gospels); Latin (Cicero, Virgil, Augustine); and Hebrew (Genesis, Song of Songs, Job). In the second part of the course, students engage with major works of the Middle Ages, with an emphasis on those written in al-Andalus, and in what are today France, Germany, and England. The works of literature a society produces, reads, and values give insight into the nature of that society. This course situates early literary production within the context of society-shaping historical events, such as the rise of feudalism and court society, and the spread of Christianity and Islam.

#### **9108202 Literature & Society II: Reason and Sentiment in Enlightenment Culture**

Often characterized simply as the “Age of Reason,” the cultural landscape of the European Enlightenment is shaped by myriad intellectual and literary currents that cannot be reduced to any purely rational calculus of human experience. What was at stake in these literary and philosophical discussions was to assign meaning to human existence, to define what it meant to be a specifically human being, endowed

not only with reason but with “moral sentiments;” not only “sense” but “sensibility” came to define the human condition. In this course students explore two currents of Enlightenment thought and how their competing conceptions of “human nature” inform representative literary texts of the period. Theoretical texts by authors such as La Rochefoucauld, Hobbes, Mandeville, and La Mettrie Shaftesbury, Hutcheson, Ferguson, Hume, Rousseau, Lessing, and Herder—Literary texts by authors such as Pope, Richardson, Austen, Molière, Montesquieu, Voltaire, Diderot, Rousseau, Mozart, Goethe and Schiller.

### **9108203 Literature & Society III: Modernity and its Discontents**

This course examines how the radical transformations in society that usher in the modern era are reflected in representative literary texts from Romanticism to Modernism. The period from 1789 to 1915 witnessed industrialization, urbanization, the rise of mass production, rapid economic growth. These factors conditioned the experience of modernity, which is often seen to fragment social relations and alienate the individual. The shifting, often fraught relationship between individual and society is a common theme of literary works of the period. We will explore this and other common themes by engaging with a broad array of authors, such as Apollinaire, Balzac, Baudelaire, Calvino, Chekhov, Dostoevsky, Duras, Eliot, Goethe, Gogol, Hofmannsthal, James, Kafka, Kincaid, Lautréamont, Mallarmé, Márquez, Rilke, Rushdie, Salih, Sebald, Schlegel, Schiller, Wilde, and Woolf. Students will also be introduced to seminal works in the critique of modernity, by authors such as Marx, Lukàcs, Simmel, Adorno, and Benjamin.

### **9108204 Introduction to Literary Theory**

This is a survey of the main trends in twentieth-century literary theory. Lectures will provide background for the readings and explicate them where appropriate, while attempting to develop a coherent overall context that incorporates philosophical and social perspectives on the recurrent questions: What is “theory?” Can literary theories be applied to non-literary texts? How do literature

and criticism relate to other aspects of culture such as gender, race, class, and nation? What is at stake in choosing one critical/theoretical methodology over another? Included in the survey of literary theory will be Structuralism, Post-structuralism, Postmodernism, Feminist literary studies, Queer Studies, Ethnic and Race Studies, Postcolonialism, Marxism, Psychoanalytic literary studies, and Culture Studies.

## **GENRE COURSES (Two Required)**

### **9108205 Modernist Short Prose**

In this course students will read representative short prose in modern world literature from the early 20th century to the present. The course will emphasize the major themes, stylistic trends, formal devices, and motifs that characterize the genre. Students will be introduced to the scholarly literature on the genre and will engage in literary analysis and interpretation. By the end of the semester, students will acquire a solid foundation in this crucial genre of Modern literature. Authors to be examined may include: Joseph Conrad, Franz Kafka, Arthur Schnitzler, Gottfried Benn, Herman Hesse, Thomas Mann, Flannery O'Connor, D.H. Lawrence, Catherine Mansfield, Catherine Anne Porter, Virginia Woolf, Shirley Jackson, James Joyce, Willa Cather, Raymond Carver, Gabriel Garcia Marquez, H.G. Wells, Jean-Paul Sartre, Ghassan Kanafani, Nikolai Gogol, Anton Chekov, Jorge Luis Borges, Tobias Wolff, Jamaica Kinkaid, John Cheever, J.D. Salinger, Raymond Carver, David Foster Wallace, and Jhumpa Lahiri.

### **9108206 Writing the Self: Autobiography, Biography, Memoir**

From seminal works of Antiquity, such as Plutarch's Lives and Augustine's Confessions, to the emergence of Puritan spiritual autobiographies in the 17th century, autobiography has been a shaping force in the innovation of new literary techniques and the development of new genres. This course applies Foucault's notion of "writing the self" to representative texts of autobiography, biography and memoir to explore how certain practices of writing give shape to the self, and how

different authors communicate the experience of self through writing. Students will examine a cross-cultural selection of texts from various periods and places, including early examples of biography and spiritual autobiography, and well as more recent examples of the genre. Themes may include the problem of autobiographical truth; the social and cultural influences on the formation of the self; the use of "I" as metaphor; mystical experience and conversion; fragmentation and the crisis of self in modernity, among others. Authors may include: Augustine, Teresa of Avila, Carlyle, De Quincey, Frederick Douglass, Kinkaid, Mill, Nightingale, Harriet Jacobs, Sarraute, Stein, Rousseau, Ruskin, Wordsworth Darwin, Hopkins, Gosse, Petrarch or Woolf. Theoretical texts may include critical essays by authors such as Michel Foucault, Henry Louis Gates, Jr., Leigh Gilmore, Philippe Lejeune, Shirley Neuman, Linda Peterson, Paul Ricoeur, and Jean Starobinski.

### **9108207 The Novel in English**

This course will trace the historical development of the novel in English from 1800 to the modernist period. Students will become familiar with the romantic and realist traditions of the 19th novel, and then explore how the formal innovations of the modernist novel engage and challenge the ideological tenets and aesthetic formulations of its predecessors. Central texts may include Jane Austen, *Persuasion*, Emily Bronte, *Wuthering Heights*, Charles Dickens, *Great Expectations*, Nathaniel Hawthorne, *Scarlet Letter*, Mark Twain, *Huckleberry Finn*, D.H Lawrence, *Women in Love*, Virginia Woolf, *To the Lighthouse*, Joyce, *Portrait of the Artist as a Young Man*, and Joseph Conrad's *Heart of Darkness*.

### **9108208 Shakespeare**

A careful reading of Shakespeare's masterpieces and a selection of sonnets. The plays selected will represent the full range of Shakespeare's genius in comedy, tragedy, romance, and royal history, and may include *Romeo and Juliet*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Henry V*, *Julius Caesar*, *As You*

Like It, Twelfth Night, Hamlet, Othello, Measure for Measure, King Lear, Macbeth, The Winter's Tale, The Tempest, and Henry IV, Part 1.

### **9108209 Poetry & Poetics**

Students learn how to read and write metrical verse by writing exercises in the principal meters (accentual/syllabic, accentual, syllabic, Anglo-Saxon alliterative, haiku, etc.) and principal forms (ballad, sonnet, blank verse, nonsense verse, ode, dramatic monologue, villanelle, sestina) that make poetry in the English language one of the richest traditions in the world. Particular concerns are the relationship between meter and the speaking voice, and the kinds of tropes that distinguish classical (figurative) from modernist (elliptical) poetry. The course aims to develop close reading and reasoning skills, and students pay attention to the sound system of prosody, grammar, and rhetoric, and the uses of figurative language. In addition to readings in rhetoric, poetics, and linguistics, authors studied may include Shakespeare, Donne, Milton, Blake, Shelley, Keats, Byron; Schiller, Goethe, Rilke, Benn, Celan; Baudelaire, Verlaine, Rimbaud, Jabès; Whitman, Dickinson, Yeats, Eliot, Stevens, Williams, Hopkins, Pound, Auden, Oppen, and Darwish, and Ashbery.

### **9108210 The Politics of Dramatic Form**

This introductory course traces the emergence of distinctively “modern” forms of theater in late 19th- and 20-century Europe. Students engage closely with a number of major dramatic texts whose importance in this process is widely recognized. Attention is paid to the fact that theater is not a textual genre, but an embodied “practice” played out in “real time” and in a concrete space. Readings include plays by Büchner, Jarry, Strindberg, Pirandello, Handke, and Müller. The complex history of tragedy is viewed in the light of major theories of Aristotle, Hegel, Nietzsche, Kierkegaard, and others. Study includes the disappearance and revival of the chorus, as well as works by Marlowe, Shakespeare, Goethe, Kleist, Büchner, Dostoevsky, Ibsen, Strindberg, O’Neill, Brecht, Sartre, and Miller.

## **9108211 Literature & Film**

A seminar on literary works and their adaptations into film. Readings and films may include: Romeo and Juliet, Anthony and Cleopatra, Robinson Crusoe, Huckleberry Finn, Doctor Zhivago, An American Tragedy, Breakfast at Tiffany's, A Clockwork Orange, Heart of Darkness ("Apocalypse Now"), To Kill a Mockingbird, The Witches of Eastwick, The English Patient, Gate of the Sun. As part of the course, films are analyzed for the factors that influence Hollywood productions and the changes from the original novels, and, in cases where more than one film exists, how the versions differ.

## **THEMATIC CORE (Two Required)**

### **9108212 Literature of Exile & Migration**

Students will engage with the theoretical literature on exile and diaspora and key arguments in post-colonial theory. This course provides students with an in-depth knowledge of the literature and cultural history arising from the historical and social processes of collective population movement and individual displacement. Some of the theoretical concerns that will shape the course include the relationship between language and identity, concepts of race and hybridity, the impact of globalisation and transnationalism, the gendered construction of nationhood, the significance of cultural memory and effects of trauma, and shifting definitions of imagined community as mediated by culture. Possible issues to be explored include the contexts for the newly-invigorated field of migration and diaspora studies; the multiple meanings and models of diaspora and migration; the relation of migration and diaspora to conquest, colonialism, postcolonialism, refugees, and political exile; the heterogeneity of diasporic groups, especially by gender, class, sexuality, caste, religion (etc.); the problematics and potentials of assimilation, acculturation, and transculturation; nativism and the hostility of hostlands; generational conflicts and continuities in the (re)production of culture; the role of language and other cultural



practices in migratory experiences; the significance of memory for the production of what Salman Rushdie calls "imaginary homelands." Selected short fiction, poetry, and novels by such writers as Barghouti, Camus, Darwish, Jabès, Kanafani, Kafka, Kundera, Mann, Nabokov, Singer, and Naipaul.

### **9108213 Literature & Religion**

This course examines the complex relationship between religion and literature. Drawing upon a range of literary texts from the Judeo-Christian and Islamic traditions, the course focuses on questions of intertextuality, the tensions between modernity and faith, the legitimacy of ritual, the relationship between church and state, the reception of antiquity, as well as the emergence of the modern discourses of gender and sexuality in light of religious practices and dogma.

### **9108214 Colonial/Postcolonial Literature**

This course examines works of world literature in light of the experience of colonization and its cultural consequences for literary production. This course offers students the opportunity to engage critically with key texts in post-colonial theory and to apply them to a range of literary works in a cross-continental, comparative framework. Students will consider the ways that these texts reflect on the nature of imperialism, the moment of colonial contact, independence struggles, migration, the experience of diaspora, postcolonial negotiations of "tradition" and "modernity," cosmopolitanism, multi-"ethnic" and "racial" nationalism, and the globalization of economic, technological, and cultural development. Discussions will be guided by general questions concerning the relationship between history, power, knowledge, and representation. Writers may include: Franz Fanon, Joseph Conrad, Chinua Achebe, Salman Rushdie, Derek Walcott, Amin Malouf, Gabriel Garcia Marquez, Bessie Head, or others from Africa or Asia, authors from other parts of the world such as Australia and Canada, as well as modern Arab and Palestinian writers.



### **9108215 Narrative & National Identity**

Whether with early 18th-century arguments advocating German as a literary language, or with the emergence of a specifically Palestinian literature in the wake of 1948, the idea of a national literature has been of central importance in the shaping of national identity. In this course, students will explore what it means to have a national literature, examining the intersection of literature with issues of nationalism, immigration, and the politics of identity. Students will engage with a range of texts and genres, including poetry, autobiography, the novel, critical essays and legal documents. The course will emphasize how literature figures in the formation of national identities, and will trace how the development of the idea of a national literature has been forged by a complex cultural and political history. Discussions will be guided by questions such as: How does one draw the parameters of a national literature, such as in the United States, where literary production is split into proliferating subspecies along the lines of ethnicity, race, gender, and class? In other words, how does one define national unity across the diversity of cultural and linguistic communities?

### **9108216 Literature and Landscape**

This course introduces students to the exploration of the different ways in which landscape has been represented in literature from the perspectives of writers in both English and Arabic. Taking Raymond Williams' groundbreaking study *The Country and the City* as a point of departure, the course explores how shifting perceptions of urban and rural modes of life contribute to a broader reflection on the very nature of space in culture. The first part of the course focuses on how European writers develop pastoral traditions in literature, and examines eighteenth-century developments of landscape aesthetics, including important concepts such as the Beautiful, the Sublime and the Picturesque. Students discover how the aesthetics of landscape becomes crucial for the formation of individual and national identity and subjectivity. The course concludes with an exploration of how writers in Arabic use landscape to both incorporate and contest British and European views of Middle

Eastern cultures and identities. Readings may include novels, poems, and extracts from Jane Austen, William Wordsworth, Mary Shelley, George Eliot, Jean Rhys, Raja Shehadeh, Edward Said and Nazim Hikmet.

### **9108217 From Cosmopolitanism to Globalization**

In 1795, with the modern nation state still taking shape, Immanuel Kant laid out his remarkable vision of a world community governed by a single global authority and inhabited by “citizens of the world.” Yet despite our growing collective awareness of globalizing trends in the movements of capital, finance, labor and culture, Kant’s vision of global citizenship has yet to be realized. With the rise of transnational networks for the flow of capital, labor, and information—and with the emergence of post-national migrant and diasporic communities—the very future of the nation-state is debated in contemporary debates over the process of globalization. In this course, we will explore a range of approaches to understanding the complex phenomenon we call globalization. Readings include critical texts in the discourse on globalization, as well as theoretical texts by Marx, Braudel, Beniger, Wallerstein, Hobsbawm, Amin, Bataille, Teilhard, and others.

### **9108218 The City in Literature**

This course explores the conjunction of cities and literature in nineteenth-century Europe and the United States, along with theoretical questions: What is a city? How does literature represent time and space? What does it mean to speak of urban and literary form? This international survey of fiction will focus on representations of the metropolis and urban life in literature, with a focus on the modern novel. The fascination of modern novelists with the modern city not only reshaped the novel thematically, but also structurally, since writers felt they needed to invent new techniques to describe the bewildering multiplicity of big cities. Special emphasis is placed on the way that authors render the experience of space in language. Literary representations of the cityscape to be explored may include the London of Dickens or Woolf; the Paris of Baudelaire, Balzac, Hugo, Zola or Proust; the Cairo of Mahfouz; The St. Petersburg of Dostoevsky; the Berlin of Keun or Döblin;

the New York of Crane or Dos Passos. Secondary readings may include the work of Georg Simmel, Walter Benjamin, Lewis Mumford, Marshall Berman, David Harvey, and Franco Moretti.

### **9108219 Literature and the Politics of Gender**

In this course we will consider gender as a powerful idea that shapes the way we see others and others see us. Social and cultural conceptions of gender around the world has led to conflicts of many kinds-economic, social, political, legal, religious, and other cultural forms of disparity and contention. We will consider the many implications of the social constructions of gender with a focus on how representations in literature and language shape and reflect gendered attitudes, behaviors, expectations and norms. The politics of gender and gender as performance will be dominant threads of the course. Drawing upon a range of literary genres—poetry, short fiction, drama and film—students will also become familiar with contemporary theories of feminist criticism and gender theory and use them to read a selective collection of Western, Cross-cultural, and Postcolonial women's literature.

### **9108220 Literature and Human Rights**

This course focuses on literary expressions and representations of the desire for and the crises of human rights. The various literary genres (poetry, fiction, drama, memoir, and essay) evoke the yearning of peoples to be awarded the right to live in safety and with dignity so that they pursue meaningful lives, and these literary genres record the abuses of the basic rights of people as they seek to lead lives of purpose. This course will examine the ways in which the techniques of literature (e.g., narrative, description, point of view, voice, image) compel readers' attention and bring us nearer to human rights abuses and peoples' capacities to survive and surmount these conditions.

## **9108221 Ideology and Politics in Modern Literature**

Cross Listing: HUMAN RIGHTS, POLITICAL SCIENCE, MEDIA STUDIES

An examination of the ways in which political ideas and beliefs are dramatically realized in literature. Works by Dostoevsky, Ibsen, Kafka, Mann, Brecht, Sartre, Malraux, Gordimer, Kundera, Neruda, and others are analyzed for ideological content, depth of conception, method of presentation, and synthesis of politics and literature. The class also explores the borderline between art and propaganda. Discussions are supplemented with examples drawn from other art forms.

## **9108113 Comparative Literature: The Emergence of the Self**

Students consider the ways in which authors configured the relationship between poetic production and theoretical inquiry, and therewith gave birth to the practice of literary criticism in the West. The course examines literature from the late 14th century through the 18th century, focusing on the emergence of the self as a concept fraught with tensions as well as possibilities, nature and civilization, history and literature, hero and antihero, believer and heretic. Authors include Boccaccio, Rojas, Cervantes, Calderón, Molière, and Inés de la Cruz.

## **ELECTIVE COURSES**

### **9108222 Palestinian Literature**

This course will introduce students to the literature of Palestine, understood to encompass works produced not only within the occupied territories, but also by Palestinians living inside Israel by the Palestinian diaspora. This course will consider literature of Palestinian as resistance literature, taking as its point of departure the Palestinian literature that has developed since the creation of the state of Israel in 1948. Under more than half a century of Israeli military occupation, Palestinians have produced a vibrant culture of resistance, and literary production has been a key medium for political dissent. This class will examine the history of the Palestinian

resistance and the way Palestinian authors have represented this period of struggle and cultural conflict. Discussions will focus on several intersecting questions: How do Palestinian writers imagine art under the occupation?; How does the communication of resistance shape the work that is produced?; Are there limitations to the representation of the Israeli occupation in literature?; What is the difference between political art and propaganda and how do the debates about those terms inflect the production of literature?; How does one interpret the contradictory feelings expressed in many poems: a desire to escape and at once the longing for home; How does literature communicate the idea of a nation without a state?; What social or political obligations, if any, do writers have when they represent the occupation? The course may include works by Ghassan Kanafani, Mahmoud Darwish, Samih al-Qasim, and Tawfiq Zayyad, Salma Khadra Jayyusi, Liana Badr, Muhammed al-Dhahir, Waleed al-Halees, Salem Jubran, Ibrahim Nasrallah, Kamal Qaddura, Mureed Bargouthy, Ahmad Hussain, and others.

### **9108223 Modern Arabic Literature in Translation**

A survey of the history and texts of diverse and polycentric literary and artistic traditions of the Middle East and North Africa during the last two centuries. Works of fiction, poetry, visual art, autobiography, memoir, film, and historiography are explored, and the major literary, cultural, and philosophical currents that shaped the modern Arab world are considered. Authors studied include Naguib Mahfouz, Yusuf Idris, Mahmoud Darwish, and Hanan al-Shaykh.

### **9108224 Arab-American Literature**

Surveying over one hundred years of Arab-American literature, thought, art and film, this course will examine important moments in the formation and consolidation of cultural connections between the United States and the Arab world. The aim of the course is to introduce students to the early and later works of influential Arab-American thinkers, writers, artists and public intellectuals. We will explore issues of intertextuality; stylistic appropriations of romanticism, transcendentalism, modernism, post-modernism, and themes related to diasporic expression, cultural metamorphosis and imaginative portrayals of Arab-Americans

before and after the event of 9/11. Major writers will include Khalil Gibran, Ameen Rihani, Mikhail Nuayma, Samuel John Hazo, Etel Adnan, Abinader Elmaz and Edward Said. Our analysis and discussions will be informed by the recent developments in critical/ literary theories and cultural studies. The course will be organized around four themes/ topics: Representations of the Middle East in Early American literature; key pioneers of Arab-American exchange; forms and modes of inscribing Arabness/ Muslimness, diaspora and worldliness; pre- and post-9/11 images and imaginings.

### **9108225 US Literature I: 1850-1950**

An introduction to American thought and expression from the mid-19th century to the Second World War. Themes include the rise of an American national consciousness, the transformation of religion, ideas of nature and democracy, debates over immigration, race, and slavery. The course introduces students to the major literary developments of the period, including Transcendentalism, Realism, Naturalism, and Modernism, as well as the emergence of African-American poetry and fiction and the Harlem Renaissance. Authors may include Ralph Waldo Emerson, Henry David Thoreau, Nathaniel Hawthorne, Emily Dickinson, Walt Whitman, Abraham Lincoln, Frederick Douglass, Herman Melville, Henry James, Mark Twain, Jack London, Theodore Dreiser, Edith Wharton, Hart Crane, William Faulkner, John Reed, Eugene O'Neill, Jean Toomer, Sophie Treadwell, T.S. Eliot, William Carlos Williams, Ernest Hemingway, Henry Miller, Arthur Miller, Charles Chesnutt, Paul Laurence Dunbar, and Langston Hughes.

### **9108226 US Literature II: 1950-Present**

This course surveys major works of American fiction, poetry, essays, literary and cultural criticism written since 1950. It will situate the analysis of literature against a historical backdrop that includes such key events as the Holocaust; the atomic bomb; the Beat Generation; youth counterculture; the women's, peace, and Civil Rights movements; the Korean, Vietnam, and Gulf Wars; the energy crisis; globalization; the rise of the internet; and the War on Terror. We will also consider major literary and artistic movements such as postmodernism, confessional poetry,

minimalism, the New Journalism, and historiographic metafiction. The course will emphasize literature in its cultural-historical context, but will also attend to its formal-aesthetic properties. This course pursues a deeper understanding of the social, cultural, and political issues that characterize developments in American literature and culture, particularly the literary innovations of the 1950s and 1960s. Special attention is paid to the formal experiments of American modernists authors. Topics include the constraints of suburban life, Cold War paranoia, counter-culturalism, race, and gender. Authors examined may include Ashbery, Bellow, Bradbury, Cather, Dos Passos, Ellison, Faulkner, Fitzgerald, Ginsberg, Hurston, Kerouac, McCarthy, Miller, Nabokov, Salinger, Stein, Wallace.

### **9108227 British Literature I: 1750-1900**

This course begins with the literature of the late Enlightenment (1750-1798), and goes on to explore the poetry, drama, prose and fiction of the Romantic (1798-1832) and Victorian periods (1832-1901). Students will locate these texts in their specific historical and cultural contexts, as well as in the broader context of literary history. In our engagement with representative literary texts from these three periods we will pay special attention to the particular society out of which these texts arose, and try to understand how the works of these writers continue to influence our own ideas of what modern society is and how it can be represented. Our own middle-class, economic, mobile, complex and interwoven world, increasingly urbanized and organized, was first described and mapped in this period—thus, perhaps, the continuing power and allure of these cultural products. Authors may include: Arnold, Blake, the Brontës, Browning, Byron, Coleridge, Dickens, Eliot, Gaskell, Keats, Hopkins, Hardy, Rossetti, Shelley, Swinburne, Tennyson, Wilde, Wordsworth.

### **9108228 British Literature II: 1900-Present**

This course introduces students to British poetry and fiction from 1900 to the present, with some attention to criticism and drama. Writers may include Amis,



Auden, Pat Barker, Eliot, Graham Greene, Joyce, Lawrence, David Mitchell, V.S. Naipaul, Orwell, Owen, Sasson, Shaw, Yeats, and Woolf.

### **9108229 Romanticism**

A critical introduction to the literature produced in Britain at the time of the Industrial and French Revolutions, and Napoleonic wars. Emphasis is placed on the historical and social contexts of the works and specific ways in which historical forces and social changes shape the formal features of literary texts. Readings may include works by Blake, Burke, Wordsworth, Helen Maria Williams, Burke, Wollstonecraft, Paine, Southey, Coleridge, Percy Shelley, Mary Shelley, Keats, and John Clare.

### **9108230 Modernism/ Postmodernism**

This course provides students the opportunity to explore the concepts of Modernism, Modernity and Post-Modernity. It aims to investigate the key texts and concepts that shape our understanding of literature and culture across a period of unprecedented change. The course pursues this goal in two ways: through an examination of the aesthetic and cultural assumptions of different “modern” cultural movements; and through an examination of issues in modern writing, particularly those relating to modernity (mass culture, revolution and technology) and post-modernity (space, simulation and paranoia). Throughout the course, texts studied may be related to developments in other cultural practices, such as film, theatre and the visual arts.

### **9108235 Creative Writing Workshop**

While it requires reading of some original works and guides to creative writing, the course is primarily conducted as a workshop in which prompts are used as starting points for experiences, ideas, words and forms to generate original writing and give expression to what has not been said. It is essential for those taking the course to identify their interests and potential strengths as writers by trying a variety of genres and choosing at least two from the following: poetry, short fiction,

autobiography/biography, drama, script writing, travel writing, translation, adaptation, or creative essays. All creative attempts geared to the regional experience are encouraged. The course demands experimentation, creative thinking, revision and editing, helpful to aspiring writers and to anyone interested in an understanding of the writing process.

### **9108240 Special Topics in Literature**

A course for comparative literature majors whose themes and content will vary from semester to semester and from instructor to instructor. Other students could take the course as an elective if they satisfy the prerequisites determined for it at the time it is offered. The course could involve, for example, studies in ethnic or regional literature, or intensive study of literature from three or four different regions that reflect the experiences of diverse ethnic groups, with the intention to develop understanding of race, region, gender and ethnicity. All offerings of this course will seek to cultivate students' skills in comparative literary and cultural analysis and to foster a level of intellectual engagement with texts, contexts, and traditions that recognizes the benefits to be derived from pursuing advanced study of literary works. It will also require a substantial writing project.

### **300 LEVEL**

### **9108301 Advanced Topics in Literature and Literary Theory**

During the last century major changes in the ways works of art and culture were conceived took place under the influence of modernism and poststructuralism. This course engages key texts, both classic and contemporary, in this transformation of our knowledge of language and representation. Reading full-length studies or significant excerpts of major theorists, the seminar will introduce students to the aesthetics and ethics of modernist and postmodern debates about representation, and about the links between ethics, politics and language. Perspectives to be introduced include semiotics, deconstruction, Lacanian analysis, Foucauldian history, and arts theory. Students will be working collaboratively as theorists, independently

as writers, and collectively as members of the whole seminar. Theorists to be read include Walter Benjamin, Roland Barthes, Michel Foucault, Jacques Lacan, Jacques Derrida, Julia Kristeva, Giorgio Agamben, Slavoj Zizek, Hal Foster, and Judith Butler. Admission by interview prior to registration; Upper College standing is assumed. A college course in philosophy, literary, cultural, political or arts theory is ordinarily a prerequisite. During the last century, major changes in the ways works of art and culture were conceived took place under the influence of modernism and poststructuralism. This seminar engages key texts in this transformation. Through the reading of full-length studies or significant excerpts of major theorists, students are introduced to the aesthetics and ethics of modernist and postmodernist debates about representation.

### **9108302 Single Author Seminar**

Students devote an entire semester to the study of a single author. The course allows students to engage with a range of existing scholarship on the author and to engage in contemporary debates over the author's work and influence. The course culminates in a substantive research paper on the author that draws on existing scholarship.

### **9108303 Translation Workshop**

The workshop is intended for students interested in exploring both the process of translation and ways in which meaning is created and shaped through words. Class time will be divided between a consideration of various approaches to the translation of poetry and prose, comparisons of various solutions arrived at by different translators, and the students' own translations into English of poetry and prose from any language or text of their own choosing.