

CAS EN 220

SEMESTER I, 2006-2007

CAS EN 220 Seminar in Literature. Fundamentals of literary analysis, interpretation, and research. Intensive study of selected literary texts centered on a particular topic. Attention to different critical approaches. Frequent papers. Limited class size. Required of concentrators in English. Satisfies WR 150 requirement. Requires stamped approval.

EN 220 A1 Seduction and Betrayal *Mon, Wed, Fri 10-11* *Wilson*
A course which looks at literary explorations of love. While it will mainly concentrate on sexual love, there will also be an examination of other objects of devotion, such as religion and learning. Authors include Shakespeare, Marvell, Donne, Byron, Austen, Meredith, Plath, Stoppard and others.

EN 220 B1 Shakespeare and Love *Mon, Wed, Fri 11-12* *Lobis*
“Upon every other stage,” Samuel Johnson wrote of Shakespeare, “the universal agent is love, by whose power all good and evil is distributed and every action quickened or retarded...But love is only one of many passions; and as it has no great influence upon the sum of life, it has little operation in the dramas of a poet who caught his ideas from the living world and exhibited only what he saw before him.” In this seminar we will put Johnson’s rather shocking thesis to the test. We will consider Shakespearean love in relation to a host of thematic concerns and questions: language, genre, gender, magic, lust, violence, reason, the family, and the State. Our primary readings will be a selection of sonnets and plays, some number of the following: *The Taming of the Shrew*, *Romeo and Juliet*, *A Midsummer Night’s Dream*, *Twelfth Night*, *Othello*, and *The Tempest*. We will also devote time to Shakespeare’s presence in literary theory and film.

EN 220 C1 Tragedy and the Tragic *Mon, Wed, Fri 12-1* *Van Anglen*
This section focuses on the tragic element in prose fiction and poetry, and tragedy as a dramatic genre from classical antiquity to the present, in order to introduce participants to textual analysis, literary research, and contemporary critical methodologies. Authors will include Sophocles, Shakespeare, Beckett, Tolstoy, Camus, and others.

EN 220 D1 Writers Writing Writers *Mon, Wed, Fri 9-10* *Wilson*
This course looks at writers exploring the act of literary creation, whether writing about their own work, responding to the works or lives of other writers, or imagining fictional writers and their oeuvre. Can authors achieve—or aspire to achieve—authenticity in their representation of authorship? How does the present use the past? Works to be studied include elegies, Woolf’s *Mrs. Dalloway*, Cunningham’s *The Hours*, Stoppard’s *The Intention of Love* and Flann O’Brien’s *At Swim–Two–Birds*.

EN 220 E1 Evolution and Literature *Tue, Thu 11-12:30* *Tropp*
Before and after the publication of Darwin’s *Origin of Species*, the word evolution has been associated with writing and literature. We will explore the various meanings of evolution in relation to a young poet’s thinking (Keats), a young scientist’s reading (Darwin), a young fiction writer’s first novel (Joyce), and a mature writer’s masterpiece (Stevenson). Works to be examined include Shakespeare’s *The Winter’s Tale*, selected prose and poetry by Darwin, Wordsworth, Keats, and Shelley, Joyce’s *Stephen Hero* and *A Portrait of the Artist as a Young Man*, and Stevenson’s *Dr. Jekyll and Mr. Hyde*.

EN 220 F1 Sex and Gender in Literature *Tue, Thu 2-3:30* *Preston*
How do our assumptions about what it means to be men and women influence us as readers and as writers? This

course explores representations of sex and gender in poetry, prose, drama, and film by men, women, lesbian, and gay artists. Focusing primarily on nineteenth and twentieth century works, we will consider how gender identities have changed in the past two centuries. We will examine ideas about the emergence of a “female literary tradition” and “queer literary tradition.” Topics will include gender subversion, violence, embodiment, and domesticity, as well as how sex and gender intersect with other categories of identity, such as race, class, and ethnicity. We will read works by Elizabeth Barrett Browning, Robert Browning, Charlotte Brontë, Oscar Wilde, W. B. Yeats, Gertrude Stein, H.D., Virginia Woolf, Sylvia Plath, Zora Neale Hurston, Martin Sherman, Alice Walker, Adrienne Rich, and Michael Cunningham. We will also read some foundational critical texts and theoretical work on sex and gender.

EN 220 G1 **Transatlantic Identities** *Mon, Wed, Fri 1-2* *Van Anglen*
This section focuses on the development of separate British and American national and literary identities during the period from the American Revolution to the Civil War, in order to introduce participants to textual analysis, literary research, and contemporary critical methodologies. Authors read will include Sheridan, Tyler, Equiano, Wordsworth, Austen, Emerson, Thoreau, Melville, Dickens, Arnold, and others.

EN 220 H1 **Shakespeare and Love** *Mon, Wed, Fri 2-3* *Lobis*
“Upon every other stage,” Samuel Johnson wrote of Shakespeare, “the universal agent is love, by whose power all good and evil is distributed and every action quickened or retarded....But love is only one of many passions; and as it has no great influence upon the sum of life, it has little operation in the dramas of a poet who caught his ideas from the living world and exhibited only what he saw before him.” In this seminar we will put Johnson’s rather shocking thesis to the test. We will consider Shakespearean love in relation to a host of thematic concerns and questions: language, genre, gender, magic, lust, violence, reason, the family, and the State. Our primary readings will be a selection of sonnets and plays, some number of the following: *The Taming of the Shrew*, *Romeo and Juliet*, *A Midsummer Night’s Dream*, *Twelfth Night*, *Othello*, and *The Tempest*. We will also devote time to Shakespeare’s presence in literary theory and film.