

- 160asc. **History of Legal Thought: Ancient Law** (Geerken)
 160bsc. **History of Legal Thought: 1066-1789** (Geerken)
 162sc. **Seminar in Legal Thought: Problems in Justice** (Geerken)
 168sc. **Crime and Punishment in the Renaissance** (Geerken)
Psychology
 117. **Practicum in Mediation and Dispute Resolution** (Costanzo)
 180. **Forensic Psychology** (Krauss)
 188. **Psychology and Law** (Costanzo)

LITERATURE

The literature major is designed to give students an understanding and appreciation of our literary heritage, and to allow them to develop and pursue their personal literary interests. Literature is a humanistic discipline that emphasizes close observation and analysis, imaginative response, thinking in a broad intellectual and historical context, and the skills of speech and writing. Literature majors thrive in many professions, but the skills we emphasize translate most directly into careers in law, government, business, advertising, journalism, education, and entertainment.

The major consists of a two-course survey of the principal writers of British literature, usually taken in the sophomore year; an intensive course in the history of literary criticism, usually taken in the junior year; one course focusing on the work of a single British or American author; one course in American literature; and a set of four electives, two unrestricted and two distributed by period. Literature majors should have an advisor in the department, or regularly consult with a member of the department as they are planning their courses.

The Literature department is strongly committed to helping students improve their writing. All first-year students take Literature 10, a one-semester course in Composition and Literary Analysis.

Major Requirements

Literature majors take at least nine literature courses, distributed as follows:

1. **Literature 57. British Writers I**
2. **Literature 58. British Writers II**
3. **Literature 100. Junior Seminar in Literary Criticism**

This course should be taken when it is regularly offered, not through independent study. Students who will be studying abroad during the junior year should plan ahead to take the course as sophomores.

4. **One single-author course** (see listing below)
5. **One course emphasizing literature before 1700** (see listing below)
6. **One course emphasizing literature between 1700-1900** (see listing below)
7. **One course in American literature** (see listing below)
8. **Two elective courses in literature**

Some courses meeting the requirements under 4, 5, 6, and 7 are listed in more than one category, but no course may be counted toward more than one requirement.

Ad 4. The following CMC Literature courses meet the *single-author* requirement:

- 62. Shakespeare's Tragedies
- 63. Chaucer
- 64. Shakespeare
- 67. Milton
- 81. Melville

Ad 5. The following CMC literature courses meet the *pre-1700* requirement:

- 61. The Bible
- 62. Shakespeare's Tragedies
- 63. Chaucer
- 64. Shakespeare
- 65. Love Poetry of the English Renaissance
- 66. Shakespeare's Comedies
- 67. Milton
- 98. News from the Delphic Oracle: Ancient Greek Literature and Culture
- 106. Comedy and Laughter
- 108. Early Women Writers: Medieval
- 109. The Bible in Medieval Art and Literature
- 110. Arthurian Romance
- 112. Dante

Ad 6. The following CMC literature courses meet the *1700-1900* requirement:

- 60. American Writers to 1900
- 68. Restoration and 18th-Century British Stage Comedy
- 70. Rise of Novel in 18th-Century England
- 71. 19th-Century British Novel
- 72. Austen, Bronte, and Woolf
- 80. 19th-Century American Fiction
- 81. Melville
- 114. Dante, Shakespeare, and Dostoevsky
- 117. Satire
- 118. Romantic Revolution
- 119. 19th-Century Russian Novel
- 162. Literature and the Visual Arts
- 164. British Feminist Literature
- 165. Paranoia in Modern Literature and Culture

Ad 7. The following CMC literature courses meet the *American literature* requirement:

- 60. American Writers to 1900
- 80. 19th-Century American Fiction
- 81. Melville
- 82. American Modernism
- 83. 20th-Century American Short Story
- 86. The American Novel, 1900-1945
- 91. American Poetry: Tradition and Experiment

Special Options for Majors***Senior Thesis for Literature Majors***

Literature majors should select a thesis advisor as early as possible in the spring of their junior year, or earlier if they will be abroad that semester. Students choosing a creative writing thesis are required to provide their prospective advisors with a writing sample in their chosen genre.

Students writing a two-semester thesis who want to be eligible for departmental *honors* must take a *grade of "P" (in Progress)* in the first semester so that the two-semester's work can be graded in the end.

Dual Majors

A dual major in literature requires a minimum of seven literature courses distributed as follows:

1. **Literature 57. British Writers I**
2. **Literature 58. British Writers II**
3. **One single-author course** (see listing above)
4. **One course emphasizing literature before 1700** (see listing above)
5. **One course emphasizing literature between 1700-1900** (see listing above)
6. **Two elective courses in literature**, including at least one course in **American literature**

Dual majors are strongly urged to take *Literature 100, Junior Seminar in Literary Criticism*.

Please note the restrictions on honors in the major for students with a dual major under “Honors in Literature” below. For further information on dual majors and the requirements for the other field of study of the dual major, please check the appropriate sections of this catalog.

Honors in Literature

To be eligible for departmental honors in literature, students majoring in literature, including students with a dual major, must:

- Earn at least a 10.50 GPA in all literature courses.
- Write a one- or two-semester thesis in literature with a minimum grade of “A-” (11.00). (Please refer to “Senior Thesis” above for the grading of honors thesis.)

Departmental honors are conferred by vote of the department, and all honors candidates will have, in addition to their thesis advisor, a second reader chosen by the department.

Students with a *dual major* in literature who wish to be considered for *honors* in literature will only receive honors if they:

- have completed all requirements for a *full major* in literature and are granted honors, or
- qualify and receive honors in *both fields* of their dual major. See “Honors in the Major” for details.

General Education Requirements in Literature

The English composition and literary analysis requirement is met by *Literature 10*.

Composition and Literary Analysis. All students, unless exempted by the chair of the literature department, must complete this course during their first year at the College.

All CMC literature courses numbered 50 or above may be used to fulfill the literature portion of the general education requirement in humanities, except as otherwise noted in the course descriptions.

Study Abroad

All CMC students have the opportunity to apply for study abroad during the junior year. Students planning to study literature abroad should consult with the chair of the Literature department to determine which off-campus courses will be accepted by the department. Please consult the chair of the Literature department for further information.

Courses in Literature Offered at the Other Claremont Colleges

CMC students may use literature courses offered at the other Claremont Colleges for the major or for the general education requirement in literature with permission of the Literature department chair.

The Faculty

Professors: Faggen, and Warner (on leave, first semester); Associate Professors: Bilger (Chair), Farrell (on leave, AY), Meyer, and Morrison; Assistant Professor: Gregory; Visiting Assistant Professors: Bixby, Ierulli, and Jauretche; Visiting Lecturer: Masello; Visiting Instructor: Stiffler

Courses

Literature

10. Composition and Literary Analysis.

An introduction to the principles of written expression and to the critical reading of fiction, drama, and poetry. Students will write the equivalent of at least twenty-five typewritten pages. Individual sections may also require oral presentations or other speaking-intensive assignments. First and second semester. Staff

34. Creative Journalism.

An intensive hands-on course in feature writing styles and journalistic ethics; a primer for writing in today's urban America. Essentially, journalism, like all art, tells a story. How that story is told is as critical to the success of a piece as the importance of its theme. A series of writing exercises and reporting "assignments" will give both inexperienced and more advanced writers the tools to explore their writerly "voice." Special attention will be devoted to discussions of the role of the journalist in society. Prerequisite: written permission of department chair. All registered students must attend the first class. First semester. Masello

36. Screenwriting.

A seminar-workshop on the theory and practice of writing screenplays. We will view films and read scripts in a variety of genres, examine the roles of art, craft, and commerce in writing for film, and discuss in general the enterprise of being a writer. Each student will make substantial progress in the writing of an original screenplay. Prerequisite: written permission of department chair. All registered students must attend the first class. Second semester. Masello

38. Fiction Writing.

This course, which will be conducted as a workshop, will deal with both short and long forms of fiction. Participants, who may choose either form, will present their original manuscripts and will discuss those submitted by their fellow writers. Prerequisite: written permission of instructor. All registered students must attend the first class. (Not offered in 2003-2004.)

57. British Writers I.

A survey of the major British writers from the medieval and Renaissance periods. Throughout the course we will pay attention to how this literature reflects political, religious, and philosophical influences, as well as particular aspects of the early development of the English language. First semester. Gregory

58. British Writers II.

A survey of representative major themes and texts from the Restoration through the early 20th century. The course, which emphasizes poetry, drama, and non-fiction prose, addresses the transitions between Neoclassic, Romantic, Victorian, and Modernist trends in British literature. Second semester. Jauretche

60. American Writers to 1900.

A survey of major American writing (excluding novels) illustrating the development of a national literature from the Colonial period through the 19th century. Readings will be chosen from the works of such representative writers as Edwards, Franklin, Hawthorne, Poe, Melville, Emerson, Thoreau, Whitman, Dickinson and Henry James. Considerable attention will also be paid to the social and philosophical forces which influenced the literature. Second semester. Faggen

61. The Bible.

This course focuses on intensive reading in the Hebrew Bible and the New Testament, with special attention to the complexities of interpreting a sacred text. The problems of authorship, historical and religious context, canon formation, and translation will be considered in light of the history of interpretation from midrash, St. Augustine, and Origen through modern literary criticism, especially Robert

Lowth, Eric Auerbach, Northrop Frye, and Robert Alter. Special attention will be given to the use of the Bible by modern writers. Second semester. Faggen

62. Shakespeare's Tragedies.

This course will treat the development of Shakespeare's tragic dramas and explore the nature of tragedy. We will read seven works by Shakespeare and three by his contemporaries Marlowe, Tourneur, and Webster. Shakespeare's contribution to tragedy will be studied partly in the context of ancient and medieval as well as Renaissance conceptions of tragedy. First semester. Meyer

63. Chaucer.

This course introduces students to the major works of the 14th-century English poet, Geoffrey Chaucer. We read seven of the major tales from *The Canterbury Tales*; two of the longer dream vision poems, *The House of Fame* and *The Book of Duchess*, and Chaucer's epic poem, *Troilus and Criseyde*. These works are supplemented with readings and visual resources that provide a historically informed context for Chaucer's literary art, including Boethius' *Consolation of Philosophy*, the architecture and symbolic program of Canterbury Cathedral, and highlights of the medieval manuscript tradition. In our literary analysis, we direct attention to the philosophical motivation of Chaucer's poetics and his unique treatment of conventional genres of medieval literature. Students will learn to read all Chaucerian works in their original Middle English. (Not offered in 2003-2004.)

64. Shakespeare.

This course studies representative plays from each of the major phases of Shakespeare's evolution, from the histories, the comedies, the tragedies, to the last plays, or romances. Designed for literature majors and non-majors alike, this course enables the latter, in particular, to proceed to other plays in the Shakespearean canon. While focusing on different stages in his development, it also looks to the more enduring thematic patterns and personal myths present in Shakespeare's work. (Not offered in 2003-2004.)

65. Love Poetry of the English Renaissance.

The ages agree that love is among the most powerful and significant human experiences. Love is the most urgent of poetic messages, and has inspired the greatest variety of expressive forms. This course will explore the depiction of love in English poetry from the early 16th to the late 17th centuries, in courtly sonnets, erotic narratives, marriage poems, devotional meditations, metaphysical lyrics and satire. Authors will include Skelton, Wyatt, Sidney, Spenser, Marlowe, Shakespeare, Donne, Milton, Marvell, Rochester, and Swift. (Not offered in 2003-2004.)

66. Shakespeare's Comedies.

Shakespeare's comedies have entertained audiences for four centuries; they are also complex works of art which reward detailed study. In this course we will read eight of Shakespeare's comedies, from the lighthearted play *The Taming of the Shrew* to the darker *Measure for Measure*, and supplement our readings with film. We will discuss topics such as love; sex; marriage; gender roles; parents and children; figurative language; jokes; scansion; performance in Shakespeare's time and ours; the nature of comedy; happy endings and those excluded from them. Second semester. Gregory

67. Milton.

England's greatest epic poet was also a political and controversial religious thinker whose life and work had an enormous influence on British and American writers from Blake to Melville. This course will examine Milton's major epic poems - *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes* - as well as his great early poems *Lycidas*, and *Comus*, in the context of biblical and classical literary traditions as well as the religious and political crises of his time. Milton's controversial prose writings on education, kingship, marriage, and freedom of the press will also be considered. Second semester. Gregory

68. Restoration and 18th-Century British Stage Comedy.

When Charles II was restored to the throne in 1660, he re-opened the theaters and inaugurated one of the richest periods of British drama, a period best known for its brilliant comedies and its preoccupation with sexuality. This course will examine the rise of Restoration comedy, the debates that arose in the early 1700's about morality and the stage, and the development of sentimental comedy in the mid-to-late 18th century. We will pay attention to the historical particularities of the Restoration and 17th-century theatre: the intimate performance space of the former, the relative spaciousness of the latter; the appearance of the actress and the professional woman writer; the themes of marriage, money, and masking; and the controversy over licentiousness. We will also consider comedy as a vehicle for social criticism and political satire. Readings will include plays by Aphra Behn, Susanna Centlivre, Hannah Cowley, William Congreve, John Dryden, John Gay, Oliver Goldsmith, Elizabeth Inchbald, Richard Steele, and William Wycherley. (Not offered in 2003-2004.)

70. The Rise of the Novel in 18th-Century England.

This course will examine the emergence of the novel as an important literary genre and will consider the controversies that surrounded its popularity. Because the novel is the first major genre to be founded by both male and female writers, we will consider the role that gender plays in these early examples. Why, for example, do so many male authors choose to focus on female protagonists? What made the novel a favorable genre for women writers? How did the expanded female readership affect the status of novels? We will also explore the notion of realism and measure the progress of conceptions of inferiority or psychology in the novel. We will read Daniel Defoe's *Moll Flanders*, Eliza Haywood's *Adventures of Betsy Thoughtless*, Samuel Richardson's *Pamela*, Henry Fielding's *Joseph Andrews*, Sarah Fielding's *David Simple*, Frances Burney's *Evelina*, Laurence Sterne's *Tristram Shandy*, and Jane Austen's *Sense and Sensibility*. (Not offered in 2003-2004.)

71. 19th-Century British Novel.

The novel is the crowning achievement of 19th-century British literature, a form which fully retains its immense popularity, critical interest and critical acclaim today. The accomplishment of such masters as Austen, Dickens, Thackeray, Eliot and Hardy will be seen through a close reading of major works. Discussions and lectures will focus both on concerns and issues of the period as well as on ways in which Victorian masterworks like *Vanity Fair*, *David Copperfield*, and *Jude the Obscure* reflect the growth and change of the novel form itself. (Not offered in 2003-2004.)

72. Austen, Bronte, and Woolf.

This course will examine the works of Jane Austen, Charlotte Bronte, and Virginia Woolf. Widely divergent in style and technique, these writers helped to shape the novel as a genre within their lifetimes and beyond. We will focus on their major novels and will also read examples of their juvenilia, essays, and other writings. (Not offered in 2003-2004.)

80. 19th-Century American Fiction.

A study of the short stories and novels of selected authors, including Irving, Hawthorne, Poe, Twain, Melville, and James. Particular attention will be given to the tension in these works between domesticity and the adventure far from home. We will also explore the various ways in which the past intrudes upon characters' new worlds. (Not offered in 2003-2004.)

81. Melville.

This seminar will examine the work and life of Herman Melville, one of the most complex and influential of American writers. After attention to several of the early novels, particularly *Typee* and *Redburn*, the focus will turn to the major novels, *Moby Dick*, *Pierre*, *The Confidence Man*, and *Billy Budd*, as well as the stories of *The Piazza Tales*. Melville's poetry, including the epic pilgrimage *Clarel*, will be considered in depth in the context of the Civil War and in relation to its ongoing spiritual occupations. Literary, religious, scientific, and political contexts will structure readings and discussions. Students are encouraged, though not required, to have taken a course in Shakespeare, the Bible, or Milton prior to enrollment. (Not offered in 2003-2004.)

82. American Modernism.

The great innovations of American literature in the early 20th century were accomplished in large part by a rebellious group of young poets and novelists in European exile, determined to free themselves from the limited outlook of American culture and achieve the renewal of life in art. This course will examine the theory and practice of Modernism or "making it new," and some of the "Lost Generation" which followed in its wake. Authors will include Gertrude Stein, Ezra Pound, T. S. Eliot, Djuna Barnes, William Faulkner, Ernest Hemingway, F. Scott Fitzgerald. (Not offered in 2003-2004.)

83. 20th-Century American Short Story.

Reading "a national art form" as a record of literary and social development. Authors include Hemingway, Faulkner, Anderson, Fitzgerald, O'Connor, Porter, Williams, Welty, Schwartz, Salinger, and Pancake. First semester. Faggen

86. The American Novel, 1900-1945.

Early 20th-century America witnessed tremendous social changes that transformed the way Americans represented themselves and their nation. This course will explore the literary, cultural, and social landscape of this pivotal and exciting period, focusing in particular on how authors shaped and were shaped by historical occurrences such as urbanization, industrialization, immigration, class conflict, and women's suffrage. Though the emphasis will be on literary writers, the course will also look at other types of historical and cultural material, including paintings, photographs, and sociological studies. (Not offered in 2003-2004.)

91. American Poetry: Tradition and Experiment.

An introduction to major American poets including Emerson, Whitman, Melville, Dickinson, Frost, Stevens, Eliot, Lowell, and others. Emphasis will be on basic concepts of metaphor, prosody, and myth and their relation to American thought. First semester. Faggen

93. Intoxication in Literature: Romantic to Modern.

Intoxicant use is one of the most prevalent yet critically neglected topics in the literature of the past two centuries. This course explores the ways that literary depictions of alcohol and drugs raise important questions about human consciousness, behavior, and perception, and examines changing attitudes toward intoxicant use and abuse, temperance, addiction, and intoxication's supposed links to creativity. Texts will generally include works by Thomas DeQuincey, Edgar Allan Poe, Emily Dickinson, George Eliot, Charles Dickens, Stephen Crane, James Joyce, Eugene O'Neill, Malcolm Lowry, and the Beats, as well as supplementary readings in medical and social history. (Not offered in 2003-2004.)

98. News from the Delphic Oracle: Ancient Greek Literature and Culture.

In this course we will examine ancient Greek literature in the context of its culture, starting with the traditional foundations of Greek religion and heroic ideals embodied in epic, lyric, comedy, and tragedy. Then we will progress to the great period of questioning that followed, exemplified by the figure of Socrates, and expressed in the writings of philosophers and historians. Authors will include Homer, Simonides, Sappho, Aeschylus, Sophocles, Euripides, Aristophanes, Herodotus, Thucydides, Plato, and Aristotle. (Note: This course is a good antidote to Literature 165.) (Not offered in 2003-2004.)

100. Junior Seminar in Literary Criticism.

What is a good book? How do we decide whether a work of literature is worth reading? What is the basis of literary judgment? How do we bring history, religion, and myth to bear on our understanding of literary texts? How does imaginative literature differ from other forms of discourse? These are among the fundamental questions explored in this course through the eyes of major literary thinkers. The course examines literary criticism as a discipline with unique traditions of inquiry beginning with classical debates about form and reality and the tensions between the moral and aesthetic dimensions of literature as they have been engaged by such writers as Plato and Aristotle, Sidney, Johnson, Wordsworth and Coleridge, Arnold and Pater, Woolf, and Eliot. Second semester. Warner

102. Exploring Poetry.

This course is designed to introduce students to the thorough, systematic study of poetry, thus increasing students' enjoyment of poetry and preparing them for advanced study of poetry in other courses. We will examine such issues as theories of poetry, form, poetic voice, symbolism and metaphorical language, irony, meter, and recurring themes as treated by poets of different backgrounds, in different cultural and historical contexts. The course will be organized thematically, but will include work by poets from the middle ages to the present. (Not offered in 2003-2004.)

103. Modern Poetry

In this course we will read the span of modern British poetry, beginning with its birth in the avant-garde poetry and aesthetic thought of late 19th century England and France typified by the writings of Walter Pater, Charles Baudelaire and the Pre-Raphaelites. From this historical and aesthetic context we will read Thomas Hardy, Gerard Manley Hopkins, A.E. Houseman, Rupert Brooke, Siegfried Sassoon, Wilfred Owen, W.B. Yeats, T.S. Eliot, D.H. Lawrence, Robert Graves, and W.H. Auden. Our course will conclude with an examination of contemporary poetry through reading Philip Larkin, Geoffrey Hill, Derek Walcott and Seamus Heaney. Second semester. Jaurretche

105. Tragedy and the Tragic.

Tragedy is the spectacle of pain and loss suffered by worthy human beings to the limit of what can be endured. In life we cringe before tragic events, but on the stage they give profound satisfaction. Why should this be? In this course we will consider the theory and practice of tragedy ancient and modern. Authors will include Sophocles, Aristotle, Shakespeare, Racine, Goethe, Hegel, Ibsen, Nietzsche, Chekhov, Beckett and others. (Not offered in 2003-2004.)

106. Comedy and Laughter.

Comedy is the spectacle of justified mirth. But when is mirth justified, and how should the spectacle be arranged? What does it mean when we laugh? Is comedy entitled to be cruel? We will consider the theory and practice of comic drama, ancient and modern. Authors will include Aristophanes, Shakespeare, Behn, Hobbes, Goldsmith, Cowley, Wilde, Freud, Wasserstein, and others. (Not offered in 2003-2004.)

107. Modern Drama

In this course we will read works by British and Irish dramatists, as well as samplings of contemporary English-language plays by authors not residing in Britain. The course is organized around two areas of inquiry: the evolution of realism and social commentary, and the uses of ritual, myth and metaphysics. In each instance we will examine theories of mind and language as we trace the philosophy, poetry and politics of the British stage. Our course begins with the dramatic and thematic innovations of Wilde, Yeats, Shaw, Synge and O'Casey. Our subsequent readings will include the writing of Osborne, Pinter, Orton, Fugard, Churchill, Behan, Friel, McDonogh, Beckett, Shaffer, Soyinka and Stoppard. First semester. Jaurreche

108. Early Women Writers: Medieval.

This course is an interdisciplinary survey of some of the outstanding women writers of western medieval Europe from the 9th through the 15th centuries. Although all works will be read in modern English translations, they represent a wide range of linguistic and cultural traditions (Dutch, English, French, German, Italian, Latin). Genres represented in the course include religious visionary works, letters, spiritual poetry, and the secular literature and visual art of the courts. Our analysis will be supplemented frequently with appropriate visual materials and will focus on a wide range of subjects, including questions of literary interpretation and the artistic process; historical fluctuations of literary taste and canonization; literary patronage; problems of translation and medieval book production; the rise of medieval vernacular literature; religious orthodoxy and heresy; and competing models of sexuality, marriage, intellectual achievement, religious devotion, and divinity. Second semester. Meyer

109. The Bible in Medieval Art and Literature.

The content and language of the Hebrew Bible and the New Testament permeated the thought of the middle ages. This course will focus on medieval methods of biblical interpretation and the imaginative representation of sacred texts in the literary and visual arts. In addition to key biblical texts, we will read works by Chaucer and Dante, selections from medieval drama, lyric, dream vision, apocalyptic writings and the literature of the mystics. Our study of selected medieval paintings, sculpture, and architecture will focus primarily on northern European sources. Second semester. Meyer

110. Arthurian Romance.

The medieval legends of King Arthur and his court have captured the imagination of readers and writers for more than 800 years. In this course we will trace the tradition of Arthurian literature from the 12th through the 15th centuries, drawing on medieval French, German, Welsh, and English sources. We will pay particular attention to how the earlier sources were reinterpreted and how the medieval tradition as a whole reflects evolving conceptions of heroic narrative, chivalry, courtly love, and kingship. Readings (all in modern translations) will include Geoffrey of Monmouth's *History of the Kings of Britain*, Chretien de Troyes' *Lancelot and Perceval*, selected poems of Marie de France, Beroul's *The Romance of Tristan*, the Vulgate *Quest of the Holy Grail*, *Sir Gawain and the Green Knight*, and Sir Thomas Malory's *Le Morte d'Arthur*. If time allows, we will view one or two films that were inspired by the medieval arthurian legends. (Not offered in 2003-2004.)

112. Dante.

This course examines the poetry and prose writings of the great 14th-century Italian poet, Dante Alighieri. We will follow Dante's epic journey from Hell to Paradise and study his works within the context of major classical literary sources, especially Virgil and Ovid, the lyric poetry of the Provençal troubadours, and representative texts of the late medieval intellectual tradition, especially the Bible and writings by Augustine and Aquinas. Second semester. Meyer

117. Satire.

One of the most versatile and long-lived of genres, satire has flourished from classical times to the present, linking such diverse works as Aristophanes' *Frogs* and Trudeau's *Doonesbury*. What accounts for satire's perennial appeal? What patterns of continuity and change does this genre reveal over time? How do earlier satires continue to speak to modern political, social, and personal concerns? In addressing these questions, we will study a wide variety of authors, usually including Horace, Juvenal, Rabelais, Moliere, Swift, Voltaire, Pope, Byron, Gogol, and Orwell, with selections from contemporary satirists as well. In addition to literary analyses, students may write an original satirical work of their own. (Not offered in 2003-2004.)

118. The Romantic Revolution.

A study of the revolution in human consciousness known as Romanticism. The course concentrates on the British Romantics, but also studies Romanticism as an international phenomenon. Writers studied

include Blake, Wordsworth, Coleridge, Byron, Shelley, Keats, Rousseau, Goethe, Schiller, Emerson, Thoreau, Lermontov. (Not offered in 2003-2004.)

119. 19th-Century Russian Novel.

This course examines the explosive growth of the Russian novel. Students will read major works by Pushkin, Lermontov, Gogol, Turgenev, Dostoevsky, and Tolstoy and will become familiar with such themes as Slavophilism, realism, revolution versus tradition, and national identity. (Not offered in 2003-2004.)

122. European Modernist Fiction.

The first half of the 20th century produced an exceptional body of powerful and innovative fiction. Modernist fiction is notable for its stylistic originality, formal experimentation, psychological depth, sensuality, wit, nostalgia and irony. Authors will include Conrad, Joyce, Ford, Woolf, Lawrence, Kafka, Proust, Gide, Mann and others. (Not offered in 2003-2004.)

123. Fugitives From Utopia: The Writers of Post-War Poland.

This course will consider the great literature of post-war Poland in the context of the major historical and social forces that have contributed to its development. Among the authors read will be Herbert, Milosz, Gombrowicz, Szymborska, Kolakowski, Lem, Baranczak, Swir, Singer, and Zagajewski. Because of the immense popularity and influence of many of these authors, almost all are available in very fine English translations. All major genres will be included with particular attention to the stunning body of poetry, some of the 20th century's very best. (Not offered in 2003-2004.)

125. 20th-Century English and Irish Poetry.

This course will introduce English and Irish poetry of the 20th century, with special attention to the central figures of Hardy, Yeats, and Auden, but also including, among others, Houseman, Hopkins, the poets of World War One, Dylan Thomas, Larkin, Hughes, and Heaney. (Not offered in 2003-2004.)

127. The Novel Since World War Two.

Since 1945 the novel has increasingly become an international genre, with a reading public and lines of influence between writers that transcend the boundaries of language and nation. This course will consider a selection of the most important and influential works written in this period in America and abroad. Texts will include *Invisible Man*, *One Hundred Years of Solitude*, *Go Down, Moses*, *On a Winter's Night a Traveler...*, *The Kiss of the Spider Woman*, *A Clockwork Orange*, *Labyrinths*, *Beloved*, *V.*, *Midnight's Children*, and *Pale Fire*. (Not offered in 2003-2004.)

130. Language of Film.

From its inception, cinema has often been conceptualized as having a "language" of its own. This course examines that metaphor from aesthetic, cultural, social, and historical perspectives. We will begin with a close analysis of a contemporary popular film, in an effort to "defamiliarize" typical conventions of cinematic expression, and then proceed through a study of multiple movements and genres in the history of film, from German Expressionism to the French New Wave, from Hollywood to documentary to avant-grade and independent filmmaking. Overall, the course is intended to provide students with a broad introduction to film analysis and to the field of Film Studies. First semester.

Morrison

131. Film History I (1925-1965).

This course surveys the history of cinema as art and mass medium, from the introduction of sound to the rise of the "New Hollywood." Topics such as cinematic response to World War II, the decline of the studio system, and "new waves" of European filmmaking are studied in social, cultural and aesthetic perspectives. (Not offered in 2003-2004.)

132. Film History II (1965-present).

This course surveys the history of cinema as art and mass medium, from 1965 to the present. Topics such as the rise of independent filmmaking in America, the conglomeration of the studios, and European resistance to Hollywood's domination on the world market are considered in social, cultural, and aesthetic terms. First semester. Morrison

133. Film and the Novel.

A comparative study, this course focuses attention on film as a narrative art. Although the list of films and novels is not the same each semester, by considering the film versions of such novels as *Jane Eyre*, *The Prime of Miss Jean Brodie*, *The Red Badge of Courage*, and *Great Expectations*, the course attempts to analyze the similarities and dissimilarities of the two forms in dealing with such matters as point-of-view, the narrative voice, time and space, realism, and fantasy. (Not offered in 2003-2004.)

134. Special Studies in Film.

A seminar designed to explore the aesthetic achievement and social impact of film as an art form. Subjects for study include such topics as specific film genres, the work of individual film-makers, and

recurring themes in film. Each year the seminar concentrates on a different area - for example, "Film and Politics," "The Director as Author," or "Violence and the Hero in American Films." Second semester. Morrison

136. American Film Genres.

Mainstream genres can be seen as expressions of American culture's popular mythology. This course will concentrate on selected genres to examine the social values, issues, and tensions that underlie these narratives and their characteristic ways of resolving fundamental societal conflicts. (Not offered in 2003-2004.)

138. Film and Mass Culture.

This course will examine film as art and as medium in the context of the rise of 20th-century "mass culture." We will take up such topics as the role of film in producing the ideas of "mass culture"; the cinematic representation of the "masses;" film as an instrument of the standardization of culture and as a mode of resistance to it; film and modernism; film and postmodernism; representations of fascism in cinema; and "subculture" considered as an effect of mass culture. (Not offered in 2003-2004.)

160. Science and Faith in Modern Literature.

A study of the origins and impact of nihilism in modern literature. Beginning with Nietzsche, Dostoevsky, and James, the course will look at major 20th-century authors as a battleground between scientific realism and faith. T. S. Eliot, Frost, Hardy, Auden, Camus, Mann, Milosz, and Simone Weil will be among the major authors considered against the background of biology, psychology, and physical science. (Not offered in 2003-2004.)

162. Literature and the Visual Arts.

An exploration of the relationship between literature and art, especially painting, from the mid-18th to the early 20th centuries. Major writers and artists to be covered are Hogarth, Fielding, Blake, Constable, Byron, Turner, Keats, the Pre-Raphaelites, James, Wilde, Ruskin, Yeats, and the early Modernists. In different years, the course will occasionally shift in emphasis between British and American figures. No prior experience with art history is assumed. (Not offered in 2003-2004.)

163. Leadership in Literature and Film (with Practicum).

This course examines different aspects of the leadership theme in literature, with special attention to such topics as ethical dilemmas confronting leaders, different styles and models of leadership, the competing loyalties and pressures felt by leaders, as well as the questions that literature raises about the very nature and validity of leadership's various forms. Authors to be studied include Shakespeare, Friedrich Schiller, Willa Cather, Ernest Hemingway, and Zora Neale Hurston. Additional readings by Carlyle, Byron and Emerson may be assigned as needed. We will also study several films dealing with the leadership theme. (Not offered in 2003-2004.)

164. British Feminist Literature.

In this course we will trace the fortunes of British feminism from the late 17th century to the early 20th century. We will begin with early polemics by Judith Drake and Mary Astell, whose rationalism set the tone for 18th-century feminist discourse. After studying key Enlightenment feminist texts, we will look at Mary Wollstonecraft's revolutionary *Vindication of the Rights of Women* and the backlash that followed its publication. Next, we will explore the covert strategies that 19th-century women used to challenge conventional views of female nature, and will end by focusing on Virginia Woolf's early 20th-century formulation of a feminist program. In order to do justice to the many voices of this wide-ranging tradition, our readings will encompass a variety of genres: dramatics works, poetry, novels, autobiographies, and essays. (Not offered in 2003-2004.)

165. Paranoia in Modern Literature and Culture.

Paranoid characters are subject to delusions of grandeur and an unjustified sense of persecution. They are abnormally suspicious and tend to find hidden meanings everywhere. The social world seems to them fundamentally hostile and manipulative. Can it be a coincidence that so many of the most influential modern intellectuals have had pronounced paranoid personalities, and that suspicious megalomania is what distinguishes many of the most memorable figures represented in modern literature? In this course we will explore the intellectual, social, and imaginative origins of paranoia in the attempt to discover what Don Quixote, Thomas Hobbes, Lemuel Gulliver, Jean-Jacques Rousseau, Captain Ahab, Friedrich Nietzsche, Sigmund Freud, Adolf Hitler, Ernest Hemingway and Thomas Pynchon all have in common. (Not offered in 2003-2004.)

170. Women and Comedy.

A study of women's comic writing in poetry, prose, drama, and fiction. We will begin with the first professional woman playwright, Aphra Behn, and read British and American authors from the 17th century

to the present, including Lady Mary Wortley Montagu, Charlotte Lennox, Elizabeth Inchbald, "Fanny Fern," Emily Dickinson, Marietta Holley, Virginia Woolf, Dorothy Parker, and Fay Weldon. We will conclude with a segment on stand-up comedy. Special attention will be given to feminist theories of comedy and to a consideration of comedy as a vehicle for social criticism. Second semester. Bilger

177. The Art of Oratory.

Great speeches have changed history. This course will explore the art of oratory from ancient Greece to modern America. Examination of speeches of Demosthenes, Pericles, Cicero, Burke, Webster, Lincoln, Churchill, Martin Luther King and others will be combined with study of theories of oratory and rhetoric from Aristotle to Wayne Booth. Major speeches from classical and modern drama and epic including Shakespeare, Milton and Melville will also be studied along with films and recordings of 20th-century political oratory. Speech writing and performance will form a practical component of this course. (Not offered in 2003-2004.)

199. Independent Study in Literature.

Students who have the necessary qualifications and who wish to investigate an area of study not covered in regularly scheduled courses may arrange for independent study under the direction of a faculty reader. (See "Academic Policies and Procedures" for details.) First and second semester. Staff

Interdisciplinary Course

196. Gould Center Seminar.

This seminar is a standing course with a director and topic that change annually. In 2003-2004 the topic will be *Gay and Lesbian Writers in 20th-Century Anglo-American Culture*. This course examines the role of gay and lesbian writers in shaping important currents of twentieth-century Anglo-American culture. We will study early definitions of homosexuality in its relation to culture issues, shifting conceptions of gay and lesbian identity in literature of the twentieth century, competing claims of "positive" versus "negative" images, and how literary and aesthetic issues influence the cultural understanding of identity. The course will consider such important writers as Henry James, Oscar Wilde, and Virginia Woolf, as well as lesser known figures. The course welcomes all perspectives and orientations as we study the topics addressed. First semester. Bilger and Morrison

MATHEMATICS AND COMPUTER SCIENCE

Mathematics is one of the greatest creations of the human mind and a universal part of human culture. It is also the quantitative language of the social, biological, and physical sciences. CMC offers a strong and versatile program in applied and theoretical mathematics. A solid technical sequence of computer science courses, stressing underlying scientific principles, complements the program. Theories are put into practice in mathematics clinics, where interdisciplinary real world problems are solved.

The major is taken by students preparing for careers in those areas of business, industry, and government where a sound knowledge and understanding of mathematics is necessary.

Students can combine the study of mathematics with a second field by completing a dual major. The mathematics-economics dual major is popular. Students can also major in mathematics with a computer science option, or complete the computer science sequence. Both choices ensure the attainment of computer skills appropriate for many career goals. (See appropriate entries in this catalog.)

The upper division mathematics curriculum is a cooperative program of Claremont McKenna College, Harvey Mudd College, Pomona College, and Claremont Graduate University. These courses are not considered cross-registration.

Major Requirements

The major in mathematics requires ten courses in mathematics, distributed as follows:

1. Basic Requirement: *minimum of one course:*

- 31. Calculus II (prerequisite course; does not count for major)