

## HAMPSHIRE COLLEGE FALL 2009

### **HACU 0103-1 Intro to Writing (Upper-level elective)/Writing**

**William Ryan; Elle Siegel MW 04:00-06:00 PM**

This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We'll analyze scholarly explication and argument; we'll also try to appreciate the artistry in our finest personal essays, short fiction, and poetry. Students will complete a series of critical essays in the humanities, social sciences, and natural sciences, respectively, and follow with a personal essay, a brief memoir, and a piece of short fiction or poetry. Students will have an opportunity to submit their work for peer review and discussion. Frequent, enthusiastic revision is an expectation.

### **HACU 0140-1 Contemporary Women's Literature (Upper-level elective)**

**Alicia Ellis MW 01:00-02:20 PM**

This course is designed to provide a familiarity with some defining texts by contemporary women writers. You will be asked to think and write about meanings which have become naturalized in practice and ideology and how our texts think through/beyond those taxonomies of power, coercion and abridgement in order to neutralize them. Topics to be discussed include: gender and sexuality, race and class, immigration and colonialism, the politics of identity and embodiment and the creative female voice. Frequent short writing assignments and class presentations. Authors will include Zadie Smith, Andrea Levy, Jamaica Kincaid, Kiran Desai, Jhumpa Lahiri, Elizabeth Alexander, Edwige Danticat.

### **HACU 0194-1 Literature and Psychoanalysis (Upper-level elective)**

**Mary Russo TTH 12:30-01:50 PM**

This course examines the relationship between psychoanalysis and literature by focusing on Freud's concept of the "uncanny" as it appears in his famous essay of the same name and as it emerges in literary examples in the nineteenth and twentieth century. Freud himself drew on the work of E.T.A. Hoffman, whose "Sandman" features mysterious strangers, a mechanical doll, family romance, and madness. In the course of the semester, literary texts will include Hoffman's story, The Sandman, Dostoevsky's The Double, Rushdie's Midnight's Children, Toni Morrison's Beloved, and selected fiction by Angela Carter. In addition, we will examine the aesthetic categories related to the uncanny, such as the grotesque, the horrific and the abject and trace the development of genres like the gothic and the ghost story in literature and film.

### **HACU 0223-1 Woman and Poet (Upper-level elective)**

**Lise Sanders MW 01:00-02:20 PM**

In A Room of One's Own, Virginia Woolf observed that "[The woman] born with a gift of poetry in the sixteenth century was an unhappy woman, a woman at strife against herself." What professional and personal challenges have female poets faced throughout history? How have women reconciled societal expectations of 'proper femininity' with the desire to write and publish? How has the marketplace influenced the development of poetry by women? How does the study of gender difference influence the process of reading and analyzing poems? These are some of the many questions this course will address. We will study the lives and works of poets ranging from Anne Bradstreet, Phyllis Wheatley, Elizabeth Barrett Browning, Emily Bronte and Emily Dickinson, to Marianne Moore, Elizabeth Bishop, Anne Sexton, and Sylvia Plath. This course satisfies the Division I distribution requirement.

### **HACU 0240-1 The 1950's: Cold War Culture (Upper-level elective)**

**Karen Koehler, Rebecca Miller, Michele Hardesty T 02:00-03:23 PM & TH 07:00-09:00 PM**

This multidisciplinary course is designed for students in their third semester, or in Division II, who are interested in studying the cultural history of the U.S. in the 1950s from several perspectives, while simultaneously developing a substantial, independent research paper. Throughout all components of the course, we will examine the sites and citations of mid-twentieth century modernity, in artistic developments such as jazz improvisation, beat poetry, happenings, rock and roll, gesture painting, and skyscraper modernism. We will examine the literature, popular culture, music, art and architecture of the 1950s against

the backdrop of the atom bomb, McCarthyism, postwar Marxism, suburbanization, the creation of artificial intelligence, the discovery of DNA, civil rights, ethnic assimilation, existentialism, and other transformations of the postwar period. From "I Love Lucy" to "Rebel Without a Cause", Allen Ginsberg to Hannah Arendt, Mickey Katz to John Cage, Jackson Pollock to Charles and Ray Eames the contradictions and complexities of the 1950s have come to define modern American life. Lectures, films and discussions will be linked with a writing colloquium. In addition to the lectures, students will attend a weekly discussion section and film/television screening. Not for distribution credit or first year students.

**HACU 0241-5 1950's Literature or American Studies (2<sup>nd</sup> Am Lit)(Upper-level elective)**

**Michele Hardesty**

**TH 02:00-03:20 PM**

Students in this small seminar course will use American Studies/Cultural Studies approaches to develop and complete an independent research paper on any aspect of the literature, film, and/or popular culture of the 1950s in the United States. Areas of research might include a single figure (e.g James Baldwin, Alfred Hitchcock, Lorraine Hansberry), a genre (e.g. sci-fi television, the Broadway musical, Hollywood melodrama), or a cultural event/phenomenon (e.g. anticommunism, Beat subculture, the civil rights movement). Students will begin by building strong library research skills in both primary and secondary materials. They will then pursue a focused research project, present their work to each other, and revise and refine a substantial paper with support from the instructor. Enrollment is limited to six students. Students in this workshop **MUST ALSO ENROLL** in HACU 240: The 1950s: Cold War Culture and the Birth of the Cool.

**HACU 0246-1 Writing Childhood (Upper-level elective)**

**L. Brown Kennedy; Rachel Conrad**

**TTH 12:30-01:50 PM**

In this course we will examine representations of children's voices and perspectives in fictional and poetic texts. We will think about the following questions: Why do adults write about children? How do texts use children's voices? How are childhood and memory interrelated in these texts? We will work primarily with texts written for adult audiences, but will also read a few children's books. Assignments will include both analytic and creative writing.

**HACU 0253-1 Writing for Film (Upper-level elective)/Writing**

**Baba Hillman**

**M 01:00-03:50 PM & 07:00-09:00 PM**

This production/theory course combines studies in writing, film and videomaking with an emphasis on the theme of migration in contemporary film through a study of the role of memory, language, performance and visual structure. The course will engage students across disciplines who are working with issues of displacement and exile, as well as students who are working with languages other than English or across multiple languages. We will study filmmakers and writers who are working in hybrid combinations of poetic, fictional and non-fictional forms and in a context of transnational histories. The course emphasizes Maghrebi film with a range of approaches by filmmakers who are questioning what it means to work in a transnational context and to negotiate conflicts between notions of the local and the global, notions of national identity and the postnational. The course includes a study of writers Sophie Ponchalet, Faiza Guhne, Leila Sebbar, and Leila Houari and critical writings by James Clifford, Reda Bensmaia, and Carrie Tarr. A \$50 Lab Fee is required. Instructor permission required.

**HACU 0261-1 Magical Realism as Genre (Upper-level elective)**

**Alicia Ellis**

**MW 10:30-11:50 AM**

Disruptive Geographies: Magical Realism as Genre: This course considers Magical Realism as a literary genre as well as a critical and creative practice that both dislocates and re-frames historical conflicts and cultural encounters. What are the political, gendered, racial, and social contexts and hierarchies in which Magical Realism is produced? Who writes Magical Realism and who are its subjects? Is there an internal logic to Magical Realism that allows for the incorporation of fantastic events into daily life? What is the relationship between Magical Realism and pre-established/canonical forms? Authors will include but are not

limited to Juan Rulfo, Alejo Carpentier, Patrick Chamoiseau and Jorge Luis Borges. Prerequisite: Previous writing and/or literature course. Division II or advanced Division I status.

**HACU 0263-1 Therapeutic Writing (Upper-level elective)**

**Marian MacCurdy**

**TTH 12:30-01:50 PM**

The events of September 11, 2001 and following galvanized a public discussion about the utility of language to counteract the impact of trauma. Writers as diverse as astrophysicist Neil DeGrasse Tyson and poet Adrienne Rich have spoken and written about the salutary effects of writing on recovery from traumatic experiences. Recent research has demonstrated that writing does more than provide access to the emotional realm: writing about difficult experiences can attenuate the negative impact of those experiences. Therefore, writing can have a beneficial effect on the emotional and cognitive lives of trauma survivors. This class investigates the relationship between writing and recovery by bringing together information on trauma, brain biology, and the composition process. It offers a methodology for transforming iconic memories into aesthetically effective prose and studies selected narratives to investigate their possible effects on writer, reader, and the larger culture.