Courses in Literature & Composition

Winter 2020
ll information in this booklet was complete and accurate up to press time. For more current information, you should consult the Douglas College on-line course scheduler, accessible through the College’s home-page.
Writing Skills Review (English 1099) is a “brush-up” course for students wishing to refresh their writing abilities prior to taking English 1130, first-year literature, or other writing intensive courses. It will include instruction in sentence construction, paragraph and essay development, and work on grammar and mechanics.

Please Note: This course is a College-credit only course and does not transfer to universities.

1099 – Sections

<table>
<thead>
<tr>
<th>Section</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
<th>Instructor 1</th>
<th>Instructor 2</th>
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<tr>
<td>003 [13624]</td>
<td>Mon/Wed</td>
<td>2:30-4:30PM</td>
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<td>006 [16325]</td>
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English 1130 introduces students to the process of writing academic argument essays. To that end, it includes instruction in writing strategies, and assignments and exercises designed to develop the student’s abilities as a writer. Students receive instruction in the general principles of composition as well as in the specific development, organization, style, and mechanics of the academic argument essay. The course also includes instruction in reading and using source materials according to either MLA and/or APA styles of documentation.

Readings and assignments in English 1130 are drawn from a variety of academic disciplines, and students can expect to work with texts and assignments on a wide range of topics.

Several sections ($) feature an overall theme linking readings together, as follows:

- **K. Cowan**
  - Urban Livability

- **J. Bourget**
  - Ethics of Animal Rights

- **D. Wright**
  - Surveillance

- **L. Saldanha**
  - The Politics of Design

- **N. Earle**
  - Communities of Knowledge
# English 1130 Sections

**Instructor – J. Allwork**

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**Instructor – K. Cowan**

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**Instructor – D. Fong**

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**Instructor – E. McCausland**

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**Instructor – N. Phillips**

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**Instructor – D. Wright**

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**Instructor – J.P. Henry**

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**Instructor – L. Saldanha**

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## 1130 – Other Sections

**Instructors – Faculty**

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Instructor – W. Emilsson
001 [12242]  Tues/Thur, 10:30AM-12:30PM  David Lam

§Instructor – N. Earle
002 [12243]  Tues/Thur, 12:30-2:30PM  David Lam
011 [12248]  Wed/Fri, 10:30AM-12:30PM  David Lam

Instructor – T. Matson
003 [12814]  Tues/Thur, 10:30AM-12:30PM  David Lam
035 [15922]  Tuesday, 12:30-3:30PM  David Lam

Instructor – F. Stewart
046 [16390]  Tues/Thur, 12:30-2:30PM  David Lam
004 [12943]  Tues/Thur, 2:30-4:30PM  David Lam

Instructor – R. Miller
005 [12244]  Mon/Wed, 12:30-2:30PM  David Lam
006 [12653]  Mon/Wed, 2:30-4:30PM  David Lam

Instructor – K. Trainor
009 [12944]  Mon/Wed, 12:30-2:30PM  David Lam
010 [12247]  Mon/Wed, 4:30-6:30PM  David Lam

Instructor – R. Stephenson
041 [16349]  Monday, 11:30AM-2:30PM  David Lam
040 [16207]  Wednesday, 8:30-11:30AM  David Lam

§Instructor – J. Bourget
050 [12249]  Tuesday, 6:30-9:30PM  David Lam
051 [12358]  Wednesday, 6:30-9:30PM  David Lam

Hybrid Sections
Instructor – N. Squair
030 [14728]  Wednesday, 10:30AM-12:30PM  New West
031 [14733]  Friday, 10:30AM-12:30PM  New West

*The above sections feature two hours each week in class, with the remainder on-line.*
This course is organized thematically, typically examining a range of texts in the light of a central theme, such as crime (and punishment), the quest for identity, utopias, the image of the masculine, immigrant experiences. Students will read works from at least two of the three major genres – fiction, poetry, and drama – and study works of at least one other sort, which may include works of a less traditional kind, such as creative non-fiction, graphic novels, and film.
Instructor – L. Saldanha

How do ideas of “identity” and “diversity” relate to each other in an increasingly globalizing, interconnected world? While many celebrate diversity for its ability to strengthen identity, others interpret diversity as threatening identity. In this course, we will investigate a range of texts, written and produced in English, from different parts of the world (including Canada) in order to meet multiple experiences of living, celebrating, suffering, and surviving the relationship between “identity” and “diversity” today. As such, we will find ourselves at the centre of hopes, anxieties, conversations, and debates about walls, bans, and sunny ways revealing that the relationship between “identity” and “diversity” is definitely more complicated than many assume.

Booklist

Dimaline  The Marrow Thieves
Tan  The Arrival
Hamid  The Reluctant Fundamentalist

011 [16270]  Tues/Thur, 12:30-2:30PM  New West

Instructor – J. Henry

Crime in fiction will be our thematic focus in English 1102 this semester. We will investigate detective fiction, from its nineteenth century origins, to the close of the twentieth century, examining texts (and some films) which chart the evolution of the genre. We will consider, on the one hand, the genre’s links to its changing sociocultural context, and, on the other, its links to the much more ancient genre of the quest.

Booklist

Collins  The Moonstone
Conan Doyle  The Sign of Four
Sayers  Murder Must Advertise
Chandler  The Big Sleep
Findley  The Telling of Lies

009 [15961]  Mon/Wed, 12:30-2:30PM  New West
010 [15962]  Mon/Wed, 4:30-6:30PM  New West
This course examines some main themes associated with immigration and national identity, including exile, alienation, ethnic and racial identity, difference and otherness, assimilation, and nostalgia. We will read various forms of cultural expression – fiction, poetry, and film – and see the common and different ways people write about the immigrant and first-generation experience. What does it mean to belong and not belong at the same time? What part of national identity gets passed on through stories? And what roles do memory, stories, and cultural productions play in shaping our concepts of ourselves as national entities?

**Booklist**

- Chariandy *Brother*
- Lahiri *The Interpreter of Maladies*
- Smith *White Teeth*
- Crucet *How to Leave Hialeah*
- Nair *The Namesake*

*In addition, poems, essays and videos will be posted online.*
Instructor – J. Bourget

In this course, we will examine some of the ways speculative fiction challenges what our culture tells us about ourselves and others. Using texts drawn primarily from science fiction and weird fiction, but also incorporating examples of horror and fantasy into our discussion, we will explore how the philosophical and political assumptions of our culture structure our understanding of gender and sexuality, of ethnicity and class, and of language and intelligence. In doing so, we will hopefully arrive not only at a greater understanding of our culture’s ideological underpinnings, but will also learn how speculation about who we might become helps determine who we are.

Booklist
Bourget, ed Coursepack for 1102
Vandermeer Southern Reach Anthology

001 [12650] Mon/Wed, 2:30-4:30PM David Lam
002 [13352] Tues/Thur, 2:30-4:30PM David Lam

Instructor – K. Trainor

The anarchist scholar Noam Chomsky once observed, “This world is full of suffering, distress, violence and catastrophes. Students must decide: does something concern you or not? I say: look around, analyze the problems, ask yourself what you can do and set out on the work!” We’ll consider various cultural texts which do this work of confronting entrenched systems such as capitalism, the carbon economy, settler colonialism, and patriarchy, while considering ways of resisting or redesigning such systems. Texts we’ll study include the texts listed below, as well as director Mattie Ross’ 2016 indie film Captain Fantastic.

Booklist
Trainor, ed Coursepack for English 1102
Krakauer Into the Wild
Wong Undercurrent
LeGuin The Dispossessed

003 [13588] Tues/Thur, 2:30-4:30PM David Lam
004 [13807] Tues/Thur, 4:30-6:30PM David Lam
Reading Fiction

Reading Fiction (English 1106) emphasizes the close reading of novels and short stories. Texts for the course will cover at least three different kinds of fiction, for example, realist and naturalist, fantasy and science fiction, romance, mystery.
Instructor – N. Phillips

In 1106 this semester we will study texts that explore the line between the human and the monster, and between how we think of ourselves and what is really inside us. The works we will read all present human hybrids that inspire fear and sometimes wonder, not simply because of their monstrosity but because of their similarity to “normal” humans. Ultimately, these kinds of stories force us to consider – what does it mean to be a human? Can we ever lose our humanity? Who is a monster, and why? How does the human body itself conceal or reveal truths about ourselves?

Booklist

Stoker  Dracula
Le Fanu  Carmilla
Stevenson  The Strange Case of Dr. Jekyll & Mr. Hyde
Marion  Warm Bodies
Hoffman  “The Sandman”
Marshall  “Sanditon”

009 [14896] Wed/Fri, 10:30AM-12:30PM  New West
010 [14933] Wed/Fri, 12:30-2:30PM  New West

Instructor – D. Wright

How do we encounter fiction? How does it encounter us? Where do we read / listen / look for fictions? What effect does environment have on how we receive fictions? This course will focus on how receiving our primary texts by reading them in different spaces (both public and private) to think about how context changes meaning. We’ll read, but we’ll read “somewhere” and discuss how that “somewhere” might impact how we imagine the fictions we encounter.

Booklist

Lightman  Einstein’s Dreams
Reid  Daisy Jones & The Six
Other readings will be posted online.

011 [14947] Tuesday, 8:30-10:30AM  New West
012 [15040] Thursday, 8:30-10:30AM  New West

Sections 011 & 012 are offered in hybrid format, with two hours each week in class, and two hours on-line.
One is not born, but one becomes, a woman," argued French feminist writer, Simone de Beauvoir. While it is generally accepted that women are formed more by society than by biology, men are not so universally thought to be made by social expectations. In this section of Reading Fiction, we will consider the gender roles taught to both men and women by our culture. We will read short stories and novels to analyse the ways in which women are shaped by being taught to wait for knights in shining armour, and men straightened by trying to fit into those inflexible suits. We will consider if and how women and men are "Stifed" (to use Susan Faludi's term), or stifled by the rather limited roles society allows.

Please be aware that we will be exploring viewpoints and ideas which may be difficult and sensitive, and potentially disquieting; keep an open mind, but also realise that if you are unwilling or unable to accept exploring these issues, this may not be a suitable class for you.

**Booklist**

- Fong, ed. *Fictions of Gender (Coursepack)*
- Laurence *A Bird in the House*
- Macleod *No Great Mischief*
- Austen *Pride and Prejudice*
- Doyle *The Van*

*For the sake of ease and clarity, you are strongly urged to buy these exact editions of the novels (available in the Douglas College Bookstore).*
Instructor – R. Stephenson

At present, popular culture is full of speculation about and representations of both the near and distant future, perhaps because of contemporary concerns about the current state of global politics, the environment, and technological progress. Speculation about the future has long been a feature of fiction, however, and this course will examine novels, novellas, and short stories that represent imagined futures. We will focus at times on the ways writers imagine human beings reverting to more “primal” lifestyles and behaviours as a response to the social and environmental conditions of these future worlds. Class readings will introduce students to utopias, dystopias, and various kinds of apocalypse.

Booklist
Stephenson, ed Coursepack for 1106
Wells The Time Machine
Atwood Oryx & Crake
Hopkinson Brown Girl In the Ring

005 [13653] Tues/Thur, 10:30AM-12:30PM David Lam
006 [14838] Tues/Thur, 12:30-2:30PM David Lam

Instructor – R. Miller

This course aims to recognize and understand a variety of literary devices and textual elements. In service of the course theme, we will draw upon classic and acclaimed works of literature from the genres of horror, crime thriller, and historical fiction. We will consider the means by which these writers have variously represented criminality and mental instability in their work, and what significance this selection of texts might hold for us as critical readers. Discussion topics will include: common manifestations of psychopathy; the public’s difficulty with women who kill; and the occasionally instructive role of evil.

Booklist
Miller, ed. Coursepack for 1106
Highsmith The Talented Mr Ripley
Atwood Alias Grace

013 [15041] Tuesday, 8:30-11:30AM David Lam
014 [15042] Tuesday, 8:30-11:30AM David Lam
Studies in Fiction, Poetry & Drama

English 1109 concentrates on the close reading of three genres – fiction, poetry, and drama – and examines their defining features. It includes assignments and exercises designed to help students master these skills and to practise them with examples from all three genres.
Instructor – W. Emilsson

In this section of 1109, our reading of poetry will range from William Shakespeare to Bob Dylan. We will study two major twentieth century plays, one classic detective novel, and one classic postmodernist novel. We will combine an analysis of literary texts with an appreciation of their cultural significance and beauty.

Booklist:

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<tr>
<td>Emilsson, ed</td>
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<td>Miller</td>
<td>Death of a Salesman</td>
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<td>Beckett</td>
<td>Waiting for Godot</td>
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<td>Conan Doyle</td>
<td>The Hound of the Baskervilles</td>
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<td>Pynchon</td>
<td>The Crying of Lot 49</td>
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001 [13129] Mon/Wed, 12:30-2:30PM  David Lam
002 [13130] Mon/Wed, 2:30-4:30PM  David Lam

Instructor – N. Earle

All’s fair in love and war... or is it? This semester we will be attacking clichés as we explore a selection of stories, poems, and plays addressing these two topics. Our texts are chosen from a range of time periods and cultural contexts, including our own. The course will emphasize the development of vocabulary and skills for reading, analyzing, and writing about literature as we investigate how authors have creatively engaged with, and innovated on, the conventions of these genres. Students will have the opportunity to see and review a live performance of a play performed by the Douglas College theatre program.

Booklist

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<td>Earle, ed</td>
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<tr>
<td>Vonnegut</td>
<td>Slaughterhouse-Five</td>
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<td>MacDonald</td>
<td>Goodnight Desdemona, Good Morning Juliet</td>
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<td>Chafe</td>
<td>Under Wraps</td>
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005 [16323] Wednesday, 3:30-6:30PM  David Lam
006 [16327] Thursday, 3:30-6:30PM    David Lam
Instructor – F. Stewart

In this class, we will study fiction by contemporary Canadian novelists David Chariandy and Eden Robinson (Haisla/Heiltsuk); poetry by writers from a range of places, time periods, and traditions; and William Shakespeare’s Hamlet. We will develop literary analyses that are grounded in textual evidence, and informed by our understanding of relevant social and political contexts. We will practice reading and writing as members of a scholarly community, and we will share our research questions and our findings as we proceed. Students in this class will complete a creative project (research-creation or film review) in addition to the required academic essays and assignments.

Booklist

Chariandy  Brother
Robinson  Son of a Trickster
Shakespeare  Hamlet

Instructor provided poetry handouts

008 [16389]  Tues/Thur, 8:30-10:30AM  David Lam

1109 – Other Sections

Instructors – Faculty

004 [16271]  Tues/Thur, 10:30AM-12:30  New West
007 [16350]  Tues/Thur, 2:30-4:30  New West
English 1114 emphasizes the close reading of poetry, including the study of poetic forms, and poetic uses of language, the tools used by poets. Students will study a variety of poets, as well as multiple works of selected poets.
Instructor – T. Matson

from the zany rhymes of Shel Silverstein, through the masterful voice of John Donne or the lyricism of Sarah McLachlan, poetry is what Rita Dove has called “language at its most distilled.” Whether playful, argumentative, uplifting or tragic, poetry gives voice to the full, rich range of human emotion, thought and experience. This course is designed to enrich your appreciation and understanding of poetic language. To this end, we will engage in the careful reading of numerous English-language poems (and some songs), primarily from the twentieth-century, developing reading and analytical skills while exploring some of the key poets, poems and themes of the modern era. In addition, we will spend some time focused on the American poet, E.E. Cummings.

Booklist

002 [13353] Thursday, 12:30-3:30PM David Lam
A
dmission to second-year English courses is open to all students of Douglas College who can meet certain prerequisites. To take a second-year course, you must have a Grade Point Average (GPA) of 1.67 either in any two university-transfer first-year English courses, or a GPA of 1.67 in one university-transfer first-year English course and one university-transfer Creative Writing course or academic writing course (English 1130).

Many of the concerns and methods introduced in first-year courses are examined in greater detail in second year. While no specific first-year course is a prerequisite for any specific second-year course, students are advised that they may benefit from the following sequences of courses. English 1106 or 1102 will prepare students for the fiction component of 2119; poetry in English 1114 will prepare you for the demanding poetry requirements of 2116 and 2117; and English 1115 will prepare you for the drama component of 2116.
Children’s Literature

This course examines significant works of literature created specifically for children. It looks, too, at such traditional sources of children’s literature as fables, folk and fairy tales, myths, and legends.
Instructor – L. Saldanha

In this course, we will use critical theories of race, gender, and class to investigate how “the monster” is imagined in children’s and young adult literature by the adults who write it. Traditionally, monsters in books written for young people personify the badly behaved, threaten the badly behaved, or punish the badly behaved. Today, monsters, ungoverned as they are by adult systems of rules, have been reimagined as sites of fun, empowerment, freedom, and resistance. But, as many have argued, be they forbidden or forbidding, monsters still ultimately function in texts for young people as the means to undermine subversiveness and secure social and political norms. It is in this context, that the course investigates who (and what), in the end, needs protecting? And, who, indeed, are the monsters?

Booklist

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<td>Monster</td>
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<td>Ali</td>
<td>Saints and Misfits</td>
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<tr>
<td>Thomas</td>
<td>The Hate U Give</td>
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002 [14842]  Tues/Thur, 8:30-10:30AM  New West
English 2117 surveys major representative works of the eighteenth to twentieth centuries. It begins with the literature of the Enlightenment, covers Romantic and Victorian literature, finally moving to the Modernism of the early twentieth century. A substantial proportion of the works studied will be poetry, though typically, the course also often includes representative fiction and drama.
Instructor – D. Stiles

The content of English 2117 should fascinate anyone interested in understanding the development of Western culture, as traced through British literature. English 2117 is a survey of representative works, primarily poetry, by major British writers of the late seventeenth through the early twentieth centuries, from the Restoration through the Age of Enlightenment, the Romantic and Victorian periods, and World War I. Our main focus through these necessarily diverse readings will be the shifting attitudes of British culture towards the irrational. These attitudes emerge in the context of issues such as the construction of the literary canon, social justice, “Nature” vs. culture, Englishness and empire, faith vs. secularism, war, and the “woman question.”

Booklist

The Norton Anthology of English Literature
Vol. C  Restoration & Eighteenth Century
Vol D  Romantic Period
Vol E  Victorian Age

050 [14848]  Tuesday, 6:30-9:30PM  New West
In conjunction with Women’s Studies, this spring, instructors from the English Department will be teaching sections of Gender, Sexualities & Women’s Studies 1100 – Introduction to Women’s Studies.
Instructor T. Matson

Feminist scholar bell hooks has defined feminism as "the struggle to end sexist oppression." In this course, we will examine this struggle as it has played out historically and as it continues to unfold today, exploring both common and diverse ways that feminists have sought to understand and challenge patriarchy and sexism. We will read and discuss some of the key voices that have contributed to the development of feminist thought, will learn about the rise of women’s liberation movements, and will investigate the central tenets of feminist consciousness and theory— including fundamental concepts such as patriarchy, silencing, othering, misogyny, internalized oppression, the gender binary, objectification, (de)colonization and intersectionality.

Booklist

Matson, ed  Coursepack for 1100
Jenainati & Groves  Introducing Feminism: A Graphic Guide
McKay  The Birth House

001 [16088]  Wednesday, 3:30-6:30pm  New West