# Courses Taken for Concentration Credit

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<tr>
<th>Semester</th>
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<tr>
<td>Fall 2006</td>
<td><strong>History &amp; Literature 97:</strong> Sophomore Tutorial</td>
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<td>A. Henchman, J. Tessitore</td>
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<td>Fall 2006</td>
<td><strong>English 166x:</strong> The Postcolonial Classic</td>
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<td>Homi Bhabha</td>
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<td>Spring 2007</td>
<td><strong>English 165:</strong> Joyce, Modernism, Aestheticism</td>
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<td>Philip Fisher</td>
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<td>Spring 2007</td>
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<td>Barbara Lewalski</td>
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<td>Sara Hallisey and John Walsh</td>
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<td>Fall 2007</td>
<td><strong>20th Century Spanish Literature</strong></td>
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<td><strong>Spanish 172:</strong> Barcelona and Modernity</td>
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<td>Bradley Epps</td>
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<td>Spring 2008</td>
<td><strong>History 1498:</strong> Citizenship, Modernity, and European Cultures since 1945</td>
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<td>Uta Poiger</td>
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<td>Spring 2008</td>
<td><strong>English 152:</strong> The Poetry of W.B. Yeats</td>
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<td>Helen Vendler</td>
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<td>Spring 2008</td>
<td><strong>History &amp; Literature 98:</strong> Junior Tutorial (Modern Europe)</td>
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<td>Michele Martinez</td>
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<td>Fall 2009 –</td>
<td><strong>History &amp; Literature 99:</strong> Thesis</td>
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<td>Phoebe Putnam</td>
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<td>Preparation for the Senior Thesis and Oral Exams.</td>
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<td><strong>Lit &amp; Arts B-49:</strong></td>
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<td><strong>Societies in the World 22:</strong></td>
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Oral Exams Topics List

**Bourgeoisie to Bohemians: Politics and Poetics in the European Avant-Garde**
Oscar Wilde, “The Soul of Man Under Socialism” (1891)
James Joyce, *Portrait of the Artist as a Young Man* (1916) and *Ulysses* (1922)
Hannah Höch, *Cut with the Dada Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany* (1919)
Joan Salvat-Papasseit, “Plànol” (“Plano”) (1919-1924), Guillerme de Torre, “Girándula” (1923), and Rafael Alberti, “Buster Keaton busca por el bosque a su novia, que es una verdadera vaca (Poema representable)” (1929)
Luis Buñuel (1900-1980) and Salvador Dalí (1904-1989): *Un chien andalou* (1928)

*Stephen F. Eisenman, “The Intransigent Artist or How the Impressionists got their Name” (1986)*

**The Body in Industrial Europe, 1912-1935**
Marcel Duchamp, *Nude Descending a Staircase No. 2* (1912) and Francis Picabia, *Portrait d’une jeune fille américaine dans l’état de nudité* (Portrait of a Young American Girl in the State of Nudity) (1915)
Federico García Lorca, “La Aurora” from *Poeta en Nueva York* (1929-1930) and Pedro Salinas, “Underwood Girls” (1931)
José Ortega y Gasset, “Arte artístico” and “Comienza la deshumanización del arte” from *La deshumanización del arte* (1925)

*E. P. Thompson, “Time, Work-Discipline, and Industrial Capitalism” (1967)*
*Umberto Eco, “Innovation & Repetition: Between Modern & Postmodern Aesthetics” (2005)*

**Debating National Culture(s) through Language, Bilingualism, and Translation**
Douglas Hyde, “The Necessity for De-Anglicizing Ireland” (1892)
W.B. Yeats, “The Literary Movement in Ireland” (1899)
Joan Maragall, “Oda a España” (1898) and “De la palabra” (1903)
Miguel de Unamuno: “La crisis actual del patriotismo español” (1905)
Brian Friel, *Translations* (1980)

*Fatima El-Tayeb, “If You Can't Pronounce My Name, You Can Just Call Me Pride’: Afro-German Activism, Gender and Hip Hop” (2003).*
*T.J. Demos, “Zürich Dada and the Aesthetics of Exile,” (2005)*

**Black and Tans to Reds: Civil War in Ireland and Spain, 1919-1939**
Sean O’Casey, *The Plough and the Stars* (1926)
W.B. Yeats, “Easter 1916” (1921) and “Meditations in Time of Civil War” (1928)
Elizabeth Bowen, *The Last September* (1929)
Kate O’Brien, selections from Farewell, Spain (1937)
Mercè Rodoreda, La plaza del diamante (The Time of the Doves) (1965)

*Paul Fussell, The Great War and Modern Memory (1975)
*Declan Kiberd, “Elizabeth Bowen—The Dandy in Revolt” and “The Plebeians Revise the Uprising” in Inventing Ireland (1995)

Post-World War II Migration in Britain and Germany, 1945-1970
George Lamming, The Emigrants (1954)
Sam Selvon, The Lonely Londoners (1956)
John Osborne, Look Back in Anger (1956)
Primo Levi, The Reawakening (1965)

*Yasmin Alibhai-Brown, Imagining the New Britain, Introduction and Chapter 4 (“And So to Now” (2001)
Bibliography

Britain and Ireland: Primary Texts
James Boswell, *Boswell's London Journal*, November 25 to December 17, 1762
T. B. Macaulay, “Speech On Parliamentary Reform” (March 1, 1831)
Charles Dickens, *Pickwick Papers*, Chapter 13 (1836)
Charlotte Brontë, *Jane Eyre* (1847)
Elizabeth Gaskell, *North and South* (1854)

Bibliography

1. Britain and Ireland: Primary Texts
   - James Boswell, *Boswell's London Journal*, November 25 to December 17, 1762
   - T. B. Macaulay, “Speech On Parliamentary Reform” (March 1, 1831)
   - Charles Dickens, *Pickwick Papers*, Chapter 13 (1836)
   - Charlotte Brontë, *Jane Eyre* (1847)
   - Elizabeth Gaskell, *North and South* (1854)

2. Secondary Sources
   - R. M. Coopland, *A Lady's Escape from Gwalior* (1859)
   - Walter Pater, excerpts from *The Renaissance: Studies in Art and Poetry* (1873)
   - Oscar Wilde, *Vera; or, The Nihilists* (1880)
   - Oscar Wilde, *The Picture of Dorian Gray* (1890)
   - Oscar Wilde, “The Soul of Man Under Socialism” (1891)
   - Oscar Wilde, *Lady Windermere's Fan* (1892)
   - Douglas Hyde, “The Necessity for De-Anglicizing Ireland” (1892)
   - Oscar Wilde, *A Woman of No Importance* (1893)
   - Oscar Wilde, *Salomé: A Tragedy in One Act* (1894)
   - Oscar Wilde, *An Ideal Husband* (1895)
   - Oscar Wilde, *The Importance of Being Earnest* (1895)
   - Oscar Wilde, “The Ballad of Reading Gaol” (1898)
   - W.B. Yeats, “The Literary Movement in Ireland” (1899)
   - Joseph Conrad, *Heart of Darkness* (1899)
   - Rudyard Kipling, *Kim* (1900)
   - W.B. Yeats, *Cathleen ni Houlihan* (1902)
   - W.B. Yeats, *On Baile's Strand* (1904)
   - W.B. Yeats, “Adam’s Curse” from *In the Seven Woods* (1904)
   - George Bernard Shaw, *Major Barbara* (1907)
   - James Joyce, “Ireland, Island of Saints and Sages” (1907), “Home Rule Comes of Age” (1907), and “Ireland at the Bar” (1907)
   - J.M. Synge, *Playboy of the Western World* (1907)
   - E.M. Forster, *A Room With A View* (1908)
   - James Joyce, *Dubliners* (1914)
   - James Joyce, *Portrait of the Artist as a Young Man* (1916)
   - Lytton Strachey, “The End of General Gordon,” from *Eminent Victorians* (1918)
W.B. Yeats, “Easter, 1916” from *Michael Robartes and The Dancer* (1921)
James Joyce, *Ulysses* (1922)
E.M. Forster, *A Passage to India* (1924)
Sean O’Casey, *Juno and the Peacock* (1924) and *The Plough and the Stars* (1926)
Virginia Woolf, *Mrs. Dalloway* (1925)
Virginia Woolf, *To the Lighthouse* (1927)
Virginia Woolf, *Orlando* (1928)
W.B. Yeats, “Meditations in Time of Civil War;” from *The Tower* (1928)
Virginia Woolf, *A Room of One’s Own* (1929)
Elizabeth Bowen, *The Last September* (1929)
Kate O’Brien, *Farewell, Spain* (1937)
Flann O'Brien, *At Swim-Two-Birds* (1939)
Ewart Milne, *Letter from Ireland* (1940)
Winston Churchill, “Blood, Toil, Tears, and Sweat”; “Finest Hour”; “To V-E Day Crowds” (1940)
George Orwell, *The Lion and the Unicorn* (1940)
George Lamming, *The Emigrants* (1954)
Sam Selvon, *The Lonely Londoners* (1956)
Brian Friel, *Translations* (1980)
Ewart Milne, *Drums Without End* (1985)
Margaret Thatcher, “The Falklands War: Follow the Fleet” in *The Downing Street Years* (1993)

**Spain: Primary Texts**
Benito Jerónimo Feijoo, “Amor de la patria y pasión nacional” (1726-1740)
Bonaventura Carles Aribau, “La pàtria” (“La patria”) (1832)
Mariano José de Larra, “En este país” (1833)
José Zorilla: *Don Juan Tenorio* (1844)
Pedro Antonio de Alarcón (1833-1891), “La comendadora”
Ildefons Cerdà, selections from *Teoría general de la urbanización* (1867)
Benito Pérez Galdós, “La novela en el tranvía” (1871)
Jacint Verdaguer, “Oda a Barcelona” (1883)
Valentí Almirall, selections from *España tal como es* (1887)
Josep Torras i Bages, selections from *La tradición catalana* (1892)
Joan Maragall, “Oda a España” (1898)
Joan Maragall, “De la palabra” from *Elogios* (1903)
Miguel de Unamuno, “La crisis actual del patriotismo español” (1905)
Enric Prat de la Riba, selections from *La nacionalitat catalana* (1906)
Santiago Rusiñol, *L’auca del senyor Esteve (Aleluyas del Señor Esteban)* (1908)
Joan Maragall, “La ciudad del perdón” (1909)
Joan Maragall, “Oda nueva a Barcelona” (1910)
Jaume Brossa, “La acción” (1910)
Manuel Machado, “Velázquez” (1911)
Juan Ramón Jiménez, “Vino, primero, puro...” and “Yo no soy yo...” (1917)
Antonio Machado, “La saeta” and “Proverbios y cantares” (1907-1917)
Ramón María del Valle-Indlán, Scene 12, *Luces de Bohemia* (1920-1924)
Ramón Gómez de la Serna, selections from *Greguerías* (1910-1960)
Josep Maria Junoy: “Deltoides,” “Miró,” and “Zig-zag,” (1917-1918)
José Ortega y Gasset, “Por qué hay separatismo” y ”Tanto monta” (1921)
Guillerme de Torre, “Girándula” (1923)
Gerardo Diego, “Insomnio” (1925)
José Ortega y Gasset, “Arte artístico” and "Comienza la deshumanización del arte" from *La deshumanización del arte* (1925)
Dalí, Montanyà, Gasch: “Manifiesto amarillo” (“Manifiesto amarillo”) (1928)
Dir. Luis Buñuel and Salvador Dalí, *Un chien andalou* (1928)
Rafael Alberti, “Buster Keaton busca por el bosque a su novia, que es una verdadera vaca (Poema representable)” (1929)
Luis Cernuda, “Si el hombre pudiera decir” (1931)
Miguel de Unamuno, *San Manuel Bueno, mártir* (1930)
Pedro Salinas, “Underwood Girls” (1931)
Pedro Salinas, “Para vivir no quierot...” (1933)
Federico García Lorca, “La Aurora” (1929-1930) and “La Sangre Derramada” (1935)
Federico García Lorca, *La casa de Bernarda Alba* (1936)
Pablo Picasso, *Guernica* (1937)
Vicente Aleixandre, “Ciudad del paraíso” (1939)
Dámaso Alonso, ”Insomnio” (1944)
Carmen Laforet, *Nada* (1945)
Jorge Guillén, “Más allá,” “Perfección,” and selected poems from *Aire nuestro: Cántico, Clamor, Homenaje* (1928-1968)
Mercè Rodoreda: *La plaça del diamant (La plaza del diamante)* (1965)
Antoni Tàpies, *La realidad como arte: Por un arte moderno y progresista* (1979)
Ricardo Bofill, selections from *La ciudad del arquitecto* (1998)
**Other European and Postcolonial Sources**

Ernst Moritz Arndt, "The German Fatherland" (1813)


F. W. Bogen, *The Germans in America: or Advice and instruction for German emigrants in the United States of America; also, a reader for beginners in the English and German languages* (1851).

Frantz Fanon, “On National Culture” from *The Wretched of the Earth* (1963)

Rainer Maria Rilke, excerpt from *Letters on Cézanne*, (1907)

Guillaume Apollinaire, “The Cubist Painters” (1912)

Marcel Duchamp, “The Richard Mutt Case,” (1917)


André Breton, “The First Manifesto of Surrealism,” (1924)

M.K. Gandhi, selections from *An Autobiography, or, the Story of My Experiments with Truth* (1929)


Jomo Kenyatta, selections from *Facing Mt. Kenya* (1938)

Paton, Alan, *Cry, the Beloved Country* (1948)

James Baldwin, “Stranger in the Village” (1955)

Chinua Achebe, *Things Fall Apart* (1958)


Cheikh Hamidou Kane, *Ambiguous Adventure* (1972)

Wole Soyinka, *Death and the King's Horseman* (1975)

Edward Said, "Imaginative Geography and Its Representations" from *Orientalism* (1978)

André Breton, Diego Rivera, Leon Trotsky, “Towards a Free Revolutionary Art” (1938)


Mahmoud Darwish, “Eleven Stars over Andalusia” (2001)


**Secondary Sources on Modern Europe (ordered by author)**

Yasmin Alibhai-Brown, *Imagining the New Britain*, Introduction and Chapter 4 (“And So to Now” (2001)

Homi Bhabha, “Of Mimicry and Man” (1994)

Benjamin Buchloh, "From Faktura to Factography," (1984)


Rita Chin, “The Guest Worker Question in Germany” (2007)

Stephen F. Eisenman, “The Intransigent Artist or How the Impressionists got their Name” (1986)
Fatima El-Tayeb, “If You Can’t Pronounce My Name, You Can Just Call Me Pride’: Afro-German Activism, Gender and Hip Hop” (2003).
Hal Foster, “The ‘Primitive’ Unconscious of Modern Art”
Paul Fussell, *The Great War and Modern Memory* (1975)
Stuart Hall, “Thinking the Diaspora” (2001)
Rosalind Krauss, “In the Name of Picasso,” (1981)
Kazimir Malevich, “From Cubism and Futurism to Suprematism: The New Realism in Painting,” (1915)
Griselda Pollock, “Modernity and the Spaces of Femininity”
Roy Porter, The Creation of the Modern World: The Untold Story of the British Enlightenment, Chapters 11, 13, and 17
Meyer Schapiro, “The Social Bases of Art,”
Paul Signac, From Eugène Delacroix to Neo Impressionism, 1899 (excerpts)
Dominic Thomas, “African Youth in the Global Economy”
E. P. Thompson, “Time, Work-Discipline, and Industrial Capitalism”
Raphael Samuel, “Mrs. Thatcher and Victorian Values,” in Island Stories
Hugh West, “Göttingen and Weimar: The Organization of Knowledge and Social Theory in Eighteenth-Century Germany”, Central European History 11 (1978),