Great Works

GW 111. Great Works in the British Empire I.
GW 112. Great Works in the British Empire II.
A two-course sequence examining the literature and cultural history of the nineteenth and
twentieth century British Empire focusing on the effect of cross-cultural conflict on the creative
process. In combination, satisfies Great Works LADR.
GW 113. Times of Revolution I.
GW 114. Times of Revolution II.
A two-course sequence focusing on great works of poetry, fiction, and polemic from three
“revolutionary” periods in Western history and culture. In combination, satisfies Great Works
LADR.
GW 115. Word, Image and Power I.
GW 116. Word, Image and Power II.
A two-course sequence examining 19th- and 20th-century social and cultural issues as expressed
in the voices of activists and political leaders, fiction writers and poets, journalists and
photographers, filmmakers, and playwrights. In combination, satisfies Great Works LADR.
GW 117. Literature and Theatre.
GW 118. Art and Music.
Outstanding works of art, music, literature and theatre from various periods and regions are
examined in their aesthetic and ethical dimensions with special emphasis on live encounters with the
arts, analytic ability, writing, and speaking. This is an integrated, linked course sequence, team-taught
by professors from multiple arts and literature disciplines. In combination, satisfies the Great Works
LADR.
GW 119. Beauty I.
GW 120. Beauty II.
Examines the concept of beauty presented in great works of fine art, literature, and film from
both Eastern and Western cultures. Students taking this course will need to be prepared to
participate in an intensive studio art component, including using problem solving skills to create
their own expressions of beauty in both traditional and conceptual forms. In combination, satisfies
the Great Works and Other Cultures LADRs. Fee charged.
GW 121. American Identity I.
GW 122. American Identity II.
An examination of great works of literature, political rhetoric, art, film, and theater that have
helped create and critique the identity of the United States. The course will trace themes of
individualism, freedom, equality, populism, diversity, and nature in works from the 18th to the 21st
centuries and will examine the implications of various American self-definitions. In combination
satisfies the Great Works LADR. May count toward the following departmental majors: English (as
a substitute for Eng 247) and Art History (as a substitute for Arth 345).
GW 123. Eurasia: Ancient.
An examination of great works of literature, history, philosophy, religion, art, and architecture
of the Middle East, India, China, Europe, and Japan from 2500 BCE to 1600 CE. The course will
trace and compare the fundamental themes of human culture as they are developed in great works
from the ancient through early modern period. In combination satisfies the Great Works
and Other Cultures LADRs.
GW 125. You’re Going to Die I.
GW 126. You’re Going to Die II.
Literature from 2600 B.C. to the present, in a wide range of genres, examining from different perspectives the most profound and troubling fact about human existence: our mortality. In combination satisfies the Great Works LADR.

GW 127. The Quest Archetype I.
GW 128. The Quest Archetype II.
An examination of the Quest archetype in great works from classical antiquity to the modern era. The course will use C.G. Jung’s concepts of the collective unconscious and the archetype, as well as Joseph Campbell’s model of the Quest archetype, to study great works of art of various mediums and genres from the classical, medieval, and modern periods. In combination, satisfies the Great Works LADR.

GW 129: Ladies and Pioneering Women in 19th-Century History.
GW 130: Ladies and Pioneering Women in 19th-Century Literature.
Using literature, primary and secondary historical sources, essays, letters, diaries, photographs, and film, this integrated, linked course will consider how it felt to be a pioneering woman, a lady, or a woman excluded from the status of lady. Enduring questions of gender, class, ethnicity, and personal identity will be discussed to determine what makes a work “great.” In combination, satisfies the Great Works LADR.