

ENGLISH DEPARTMENT GRADUATE COURSES	Fall 2007	Spring 2008
300-01 (5100) Theory and Teaching of Writing	Recchio	
300-02 (5100) Theory and Teaching of Writing	Campbell	
305-01 (5150) Research Methods (1 credit course)	Hasenfratz	
304-01 (5240) Bible as Literature		Kingoo
306-01 (5160) Professional Development	Hasenfratz	
309-01 (5310) Old English	Jambeck	
315 (5315) Medieval Literature	Hasenfratz	
5320-01 (5320) Shakespeare		Hart
323-01 Renaissance Drama	Bailey	
325-01 Renaissance I: 1485-1603	King'oo	
335-01 (5330) Restoration and Early 18th Century Literature		Turley
337-01 (5340) Romantic Literature	Mahoney	
5430 (5430) American Lit. IV: 1914-present		Bradfield
365-01 (5360) Irish Literature	Lynch	
379-01 (5270) Modern Poetry		MacLeod
389-01 (5280) Modern American Drama	Murphy	
406-01 (6310) Beowulf		Biggs
415-01 (6315) Sem. in Medieval Lit.	Wogan-Browne	
415-02 (6315) Seminar Medieval Lit.: Medieval English Drama		Jambeck
423-01 (6325) Seminar in Renaissance Literature: Kneidel-Donne, Law & Literary Criticism		Kneidel
432-01 (6330) Sem. in 18th Century Lit.: Literature & Sexuality in the Restoration & 18 th Century	Marsden	
436-01 (6345) Seminar in Victorian Lit.: Victorian Dialogues	Higonnet	
436-01 (6345) Seminar in Victorian Lit.: Afterlives of the Victorian Novel		Recchio
6360 Seminar in Irish Studies: Irish Lit. & Exile		Shea
6400 Seminar in Ethnic Lit.: Ethnic American Children's Lit.		Smith
6410 American Lit. & Culture: Race and Gender in 18th Century America		Harris

440-01 (6440) American Ethnic Literature: Racial Passing, Masquerade, and Transformation in American Literature, Film and Culture	Cutter	
440-02 (6440) Sem. In American Lit.: Black Mountain Poetry	Hollenberg	
471-01 (6500) Seminar in Literary Theory: Literature and Emotion	Hogan	
484-01 (6600) Creative Writing Workshop	Litman	
496-01 (6700) Seminar in Major Authors: Melville	Edwards	
496-01 (6700) Seminar in Major Authors: Oscar Wilde		Burke
497-01 (6750) Seminar in Special Topics: Gender Theory & Genre Fiction	Bedore	
497-01 (6750) Seminar in special Topics: American Autobiography		Bloom
497-02 (6750) Seminar in Special Topics: Imagining the Black Diaspora	Phillips	
497-02 (6750) Seminar in Special Topics: Queerness in Fiction, 1880s-1930s		Breen
497-03 (6750) Seminar in Special Topics: Authorships, Publishing, and the Rise of American Lit., 1770-1840		Franklin
497-03 (6750) Seminar in Special Topics: Her Own Life: English & Scottish Women's Self-Writing, 1600-1700	Trill	
497-04 (6750) Seminar in Special Topics: Constructing Literary Spaces: Geographies, Maps, Architectures		Hasenfratz
497-05 (6750) Seminar in Special Topics: The Wake of Romanticism		Mahoney

GRADUATE ENGLISH OFFICE

FALL 2007

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	305-01 Hasenfratz CLAS 237	323-01 Bailey CLAS 237	496-01 Bercaw-Edwards CLAS 216 <hr/> 365-01 Lynch CLAS 237	432-01 Marsden CLAS 237 <hr/> 440-01 Hollenberg CLAS 237	300-01 Recchio CLAS 237 <hr/> - 300-02 Campbell CLAS 216
1:00 - 3:30	325-01 King'oo CLAS 216 <hr/> 389-01 Murphy CLAS 237 <hr/> 415-01 Wogan-Browne CLAS 152	309-01 Jambeck CLAS 237 <hr/> 440-02 Cutter CLAS 216	DEPARTMENT <hr/> 415-01 Wogan-Browne CLAS 237 <hr/> 497-03 Trill CLAS 216	337-01 Mahoney CLAS 216	497-02 Phillips CLAS 237
3:30 - 6:00	471-01 Hogan CLAS 216	315-01 Hasenfratz CLAS 237 <hr/> 484-01 Litman CLAS 216	MEETING	306-01 4 - 6 PM Hasenfratz CLAS 237	
7:00 - 9:30		436-01 Higonnet CLAS 237	497-01 Bedore CLAS 434		

300-01 (#3148) or 300-02 (#8633) THEORY AND TEACHING OF WRITING (T. Recchio/S. Campbell): This course has two goals: to provide insight and support for the day-to-day practice of the teaching of writing and to encourage critical reflection on the history, values, principles, and meanings of teaching writing in an academic context. The course is divided into three parts. (1) Composition Pedagogy and History: During the first five weeks we address questions of writing pedagogy in the context of the history of composition as a teaching practice; (2) Theory of Language: the next four weeks we explore Bakhtin's dialogic theory of language in an effort to understand the fundamental medium of writing; and (3) Language Theory and Composition: the final five weeks address the relationship between language theory and writing with some emphasis on the ways in which teaching writing through literary texts enables academic writers to explore the intersections among culture, academic inquiry, and the development of the critical capacities of the individual.

305-01 (#7789) APPROACHES TO LITERATURE:ADVANCED RESEARCH METHODS: (1 Credit Course) (R. Hasenfratz): Entering a graduate program can be a challenging time even for those who excelled in their undergraduate careers. This course is intended to equip you with the practical skills you will need in graduate study. You will learn the basics of literary research: how to access and search the standard databases and bibliographies, how to compile and present an oral report, and how to write a graduate seminar paper. Other topics include library resources, literary theory, conferences, and the culture of graduate school. In the last third of the course, members of the English Department faculty will meet with the seminar to discuss the nature of research in their fields. Required of all incoming M.A. students. Assignments include a research problem (aka the "brain-twister") as well as various exercises and short papers.

306-01 (#8240) PROFESSIONAL DEVELOPMENT: (2 Credit Course- R. Hasenfratz:) Required of all MA candidates. A continuation of 305, this course will introduce you to conferencing, the Ph.D application process, the job search (both in and out of academia), exam taking, and further nuances in research and writing. At the center of the course will be an on-going conference and publication workshop. Assignments: a conference paper, a PhD application letter, practice exam essays, etc.

309-01 (#9909) OLD ENGLISH(T. Jambeck): This course is designed to provide graduate students with an elementary reading skill in Old English. Readings are selected with a two-fold purpose in mind: 1) to survey the literary, political, social, religious, and cultural history of Anglo-Saxon England, and 2) to illustrate Old English phonology and grammar and to acquaint students with the principles of linguistic change and the methods of the historical study of language.

315-01 (#3149) MEDIEVAL LITERATURE(R. Hasenfratz): An in-depth survey of medieval English literature covering major works in Old and Middle English (the former in translation). Includes an introduction to bibliographic resources and scholarly methods. Requirements: an oral report, several one-page papers, and a final paper (15-20 pages). Readings to include Bede's *Ecclesiastical History*, *Beowulf*, the Old English elegies, "The Dread of Rood", the Life of St Guthlac, a selection of homilies by Wulfstand and Aelfric, Geoffrey of Monmouth's *History of the Kings of Britain*, selections from early Middle English works, *Sir Gawain and the Green Knight*, *Pearl*, *Patience*, selections from Marie de

France, *Piers Plowman*, and Chaucer, *The Book of Margery Kempe*, Julian of Norwich's *Divine Showings*, and Malory's *Morte Darthur*.

323-01 (#9910) RENAISSANCE DRAMA (A. Bailey): This course will bring us into contact with some of the most vital issues and texts of the English Renaissance. Working closely with the dramatic literature of Shakespeare's contemporaries, we will explore the ways they engage the political and social conflicts of their time, notably, global expansion, new urban economics, religious upheaval, and a changing sex/gender system. *The Jew of Malta*, *Edward II*, *Arden of Feversham*, *The Shoemaker's Holiday*, *The Malcontent*, *The Tragedy of Mariam*, *Epicene*, *The Revenger's Tragedy*, *The Roaring Girl*, *The Fair Maid of the West*, *Renegado*, *The Duchess of Malfi*, and *A New Way to Pay Old Debts* will be among the plays that we will read in tandem with early modern non-dramatic pamphlets, tracts, manuals, and sermons on a variety of topics. We will also work with a good deal of secondary material, which will aid us in approaching these plays from a range of theoretical perspectives including, structuralism, Marxism, new historicism, feminism, queer theory, post-colonialism, and presentism. Course requirements include short weekly assignment, two oral presentations, an annotated bibliography, and a final term paper.

325-01 (#9911) RENAISSANCE I: 1485-1603 (C. Kingoo): This survey course is designed as an introduction to the major writers and literary traditions of the Tudor period. Our primary aim will be to familiarize ourselves with the most popular genres of the sixteenth century, including epic poetry, lyric verse, travel narrative, martyrology, autobiography, religious polemic, apology, and drama. We will also examine how the literature of the English Renaissance interacted with the social, cultural, and economic upheavals of the time - such as the rise of the printing press, the ongoing development of Humanist thought, the growth of capitalist enterprise, the exploration and conquest of the new world, and the violent religious conflicts of the Protestant Reformation. We will read from Sir Thomas More, Sir Thomas Wyatt, Henry Howard (Earl of Surrey), John Foxe, Edmund Spenser, Sir Philip Sidney, Mary Sidney Herbert (Countess of Pembroke), Elizabeth I, William Shakespeare, and others.

In addition, we will pause regularly throughout the semester to consider some of the pressing theoretical issues involved in teaching and/or taking a survey course, posing questions about canonization (How do we decide which writers to include or exclude?), categorization (Which texts from the era count as literature?), and periodization (Are dynastic dates valid, or even useful, as literary boundaries?). In other words, we will explore and query many of the political and aesthetic concerns that have come to define not only Renaissance Studies, but also our profession as a whole.

337-01 (#9912) ROMANTIC LITERATURE (C. Mahoney): Writing in 1821, P.B. Shelley announced in *A Defence of Poetry* that 'the literature of England, an energetic development of which has ever preceded or accompanied a great and free development of the national will, has arisen as it were from a new birth.' And he was right. In the period we now denominate 'Romanticism' - corresponding with the early years of the French Revolution, the Napoleonic Wars, and the aftermath of Waterloo - the relations between the political 'will' and the literature of England are particularly fraught with complexity and consequence for our understanding of British literature. Taking the revolutionary nature of Romantic writing as one of our premises, we will organize our investigation of the years 1798-1825 according to various 'hot chronologies,' dates of particular volatility for Romantic writing and politics. Seventeen-eighty nine to ninety (1789-90); the debate over the French Revolution (Price, Burke, Wollstonecraft). Seventeen ninety-three to ninety four (1793-94): the treason trials and the

ascendancy of William Godwin. Seventeen ninety-seven to ninety-eight (1797-98): the *Annus mirabilis* for Coleridge and Wordsworth (and Thelwall and Hazlitt). Eighteen-hundred (1800): Preface to *Lyrical Ballads*. Eighteen-hundred fifteen (1815): Waterloo, as well as Wordsworth's *Collected Poems* and *Thanksgiving Ode*. Eighteen hundred sixteen (1816): the 'Frankenstein summer,' with Byron and the Shelleys in Geneva. Eighteen hundred seventeen (1817): Coleridge's *Biographia Literaria* and Keats's *Poems*. Eighteen-hundred nineteen (1819): the Peterloo Massacre, Keats's odes. Eighteen hundred twenty-one to twenty-two (1821-22): deaths of Keats and Shelley. Eighteen-hundred twenty five: Hazlitt, *The Spirit of the Age*.

Expectations: seminar presentations; two essays (7pp and 15pp); final exam. No previous exposure to Romantic literature necessary - Jacobins and anti-Jacobins most welcome.

365-01 (#9913) IRISH LITERATURE: IRISH FICTION FROM THE BIG HOUSE TO THE CLOSET (R. Lynch): This course will trace the development of Irish fiction from *Castle Rackrent* until the present time. We will explore prevalent classic and contemporary subjects and themes, including The Big House, nation and gender, and the emergency of gay and lesbian fiction. Texts will include Maria Edgeworth, *Castle Rackrent*; Somerville and Ross, *The Irish R.M.*; Elizabeth Bowen, *The Last September*; Liam O'Flaherty, *The Informer*; Brian Friel, *The Lonely Passion of Judith Hearne*; Molly Keane, *Good Behaviour*; Jennifer Johnston: *The Old Jest*; Edna O'Brien (TBA); McCabe; *Breakfast on Pluto*; Emma Donoghue; *Hood*, and a wide representative selection of short stories, including a selection from Mary Dorcey and James Joyce's *Dubliners*.

389-01 (#9915) MODERN AMERICAN DRAMA: (B. Murphy): This course will focus on the interrelationship between the theater and several manifestations of modernity that appeared between 1910 and 2005: Symbolism, Expressionism, Subjective Realism, the "Theatre of the Absurd," the second-wave Feminist Theatre, the Black Arts Theatre, Hyperrealism, and Postmodernism. Considering them in the context of both theatrical performance and the larger culture, we will read about two plays per week by playwrights such as Alfred Kreymborg, Edna St. Vincent Millay, Susuan Glaspell, Eugene O'Neill, Elmer Rice, Sophie Treadwell, Edward Albee, Arthur Miller, Tennessee Williams, Amiri Baraka, August Wilson, Adrienne Kennedy, María Irene Fornés, Ntozake Shange, Sam Shepard, David Mamet, David Henry Hwang, Luis Valdez, Tony Kushner, and Suzan-Lori Parks.

415-01 (#33844) SEMINAR IN MEDIEVAL LITERATURE(J. Wogan-Browne) For four centuries French was a major language of literature in medieval Britain, as well as an important language of record in law, government, administration, and various professions and trades. A significant literary corpus (nearly a thousand texts) remains understudied because nationalising literary histories have often allowed it to fall between continental French and English scholarship. Beyond the few well-known works famously kidnapped for French national literary history (the Chanson de Roland, the lais of Marie de France), there is a wealth of post-Conquest historiography, epic, romance, saints' lives, lyric, devotional and other works in the French of England, from the twelfth to the fifteenth centuries. Taking this literature into account involves re-mapping the literary history of medieval England in several ways. Not only do francophone texts and documents themselves demand--and amply repay--study, but their presence creates new shapes and chronologies in our mental maps of medieval literary history. Much further work is needed on interrelations between Middle English and French, interrelations which are often visible on individual manuscript pages, in whole manuscript books, and

in the various texts and documents associated with particular communities and families, but which are given little attention in the nationalizing literary histories of the nineteenth and twentieth centuries. When francophone works are taken into account, for instance, a complex post-colonial literature emerges as the Normans re-write their past--in French--as English; several centuries of composition by women can be added to a tradition sometimes still supposed as beginning with Julian of Norwich and Margery Kempe; and a more complicated account emerges of the interrelations between the record keeping, literacies, and languages and class groups of multilingual medieval England.

This course is necessarily a selective one. It aims to give students (especially students of medieval English literature and History as well as students of medieval continental French language and literature) the opportunity of reading some major texts as texts of the French of England and to combine this with selected explorations of less frequently studied documentary and literary works. Since linguistic experience in the French of England is likely to be very varied among graduates, the course will be based on reading in translation combined with attention to short excerpts in the original language (so allowing awareness of rhetorical and stylistic features which may not be fully apparent in translation). Original passages from each seminars materials will be set at different levels from beginners to advanced. Students with no previous experience of French who nevertheless want to know about the French of England are encouraged to take the course, and may, if appropriate, substitute extra time spent on translated French of England texts for work in the original language.

432-01 (#3192) SEMINAR IN EIGHTEENTH-CENTURY: LITERATURE & SEXUALITY IN THE RESTORATION & 18TH CENTURY: (J. Marsden):The Restoration and eighteenth-century saw the advent of new cultural definitions of sexuality, definitions which shaped our current notions of masculinity and femininity. This course will delve into literature which reflects these emerging ideas. We will begin by reading a variety of theoretical works (e.g. works by Foucault, de Lauretis, Butler, and Laqueur) and cultural backgrounds such as conduct books, legal materials, sermons, and medical treatises. Literary works will include the poetry of Rochester and Behn, a variety of Restoration and 18th-century drama, novels such as *Pamela*, *Fanny Hill*, *A Simple Story*, *Mansfield Park* and assorted other works such as *A Narrative of the Life of Charlotte Charke* and (if available) *Love Letters Between a Certain Nobleman and the Famous Mr. Wilson* . Course requirements will include short weekly assignments, two oral reports, a short midterm paper, and a final term paper.

436-01 (#9918) SEMINAR IN VICTORIAN LITERATURE: VICTORIAN DIALOGUE : (M. Higonnet): This course will build around pairs or groups of authors to examine gender as a factor in some of the main strands of Victorian literature, while including a range of major and minor authors, as well as fiction and poetry. One concern running through the readings will be the fissures and contradictions attendant on representations of the self and social possibility, and the remarkable variety of critical responses to this phenomenon. A Tentative list of authors looks like this:
Charles Dickens and Elizabeth Gaskell and Elizabeth Tonna (factory novel); Charlotte Bronte & Elizabeth Barrett Browning (female bildungsroman); George Eliot and Thomas Hardy (rural novel); Robert Browning and Augusta Webster (dramatic monologue); Tennyson "In Memoriam," Christiana Rossetti, and Gerard Manley Hopkins (the drama of the religious lyric) and Oscar Wilde & Michael Field, Amy Levy, Charlotte Mew (fin de siecle sexualities).

440-01 (#8255) SEMINAR IN AMERICAN LITERATURE: RACIAL PASSING, MASQUERADE,

AND TRANSFORMATION IN AMERICAN LITERATURE, FILM, AND CULTURE (M. Cutter):

This course will examine what racial passing, masquerade, and transformation tell us about the meaning of race in US history and culture. We will look at films, novels, and some law cases in which people "pass" or transform themselves from one race to another. Our methodology will be chronological as we test the idea that texts about passing both highlight, but also undermine, ideas about the meaning of race in a particular cultural and historical moment. We will begin with some nineteenth century materials but our focus will mainly be on twentieth and twenty-first century manifestations of racial passing, masquerade, and transformation. Most of the course materials will deal with African Americans passing for white and African American literature, but we will also read some texts by white writers who examine this phenomena and/or who themselves pass for black.

Texts to be studied may include: novels such as Nella Larsen's *Passing*, James Weldon Johnson's *Autobiography of an Ex-Colored Man*, Charles Chesnut's *The Marrow of Tradition* and/or his short story "Mars Jems Nightmare," George Schuyler's *Black No More*, Upton Sinclair's *Kingsblood Royal*, Danzy Senna's *Caucasian*, and Philip Roth's *The Human Stain*; poetry by Langston Hughes and Jean Toomer; films such as *Imitation of Life* (dir. John Huston), *Soul Man* (dir. Mario Van Peebles), *Lost Boundaries* (dir. Alfred L. Werker), and *Bamboozled* (dir. Spike Lee); memoirs and autobiographies such as Walter White's *A Man Called White*, Reba Lee's *I Passed for White*, Grace Halsell's *Soul Sister*, John Howard Giffin's *Black Like Me*, and Gregory Williams *Life on the Color Line: The True Story of a White Boy Who Discovered He was Black*. We will also spend some time looking at documents from the 1920s Rhinelander case, in which a white man sued his wife for annulment of their marriage, claiming he did not know she was "black." Secondary reading will be assigned that pertains to the historical and cultural meaning of race and passing, such as excerpts from Wendy Doniger's *The Woman Who Pretended To Be Who She Was: Mythos of Self-Imitation*, Henry Louis Gates, *Thirteen Ways of Looking at a Black Man*, Irving Goffman's *Stigma: Notes on the Management of Spoiled Identity*, Randall Kennedy's *Interracial Intimacies: Sex, Marriage, Identity, and Adoption*, Brooke Kroeger *Passing: When People Can't Be Who They Are*, and Werner Sollors *Neither Black Nor White Yet Both*.

Students who enroll in this seminar will be expected to participate actively in class discussion. Each student will also give one presentation in which s/he researches a particular aspect of a cultural/historical question presented by a certain text and then writes a short paper based on this presentation. Short writing assignments (1-2 pages) will be posted on-line most weeks by some portion of the class. A final seminar paper will be due at the end of the semester (15-20) pages which can build on a short paper or posting or be on an entirely new subject related to course materials.

440-02 (#8254) SEMINAR IN AMERICAN LITERATURE: BLACK MOUNTAIN POETRY: (D.

Hollenberg): A seminar that features five poets associated with the Black Mountain School of poetry: Charles Olson, Robert Creeley, Robert Duncan, Denise Levertov, and Hilda Morley. Students will read these poets in the context of the American literary and political milieu after World War Two and in light of exciting developments in the visual arts and music (also featured at Black Mountain College). Since we have Olson's papers at UCONN as well as the major collections in the country for four other poets associated with the school, students will also have the opportunity to explore and work in these archives. This is a particularly opportune time to focus on the Black Mountain School of poetry. Charles Olson, its leading poet, was chosen by the editors of the new two-volume *North Anthology of Modern and Postmodern Poetry* to begin the second volume of that influential anthology, a choice that recognizes his increasing importance (and that of the other members of this group) to the history of postmodernism. Further, a comprehensive new edition of letters between Duncan and Levertov has recently been published. In addition to doing the reading, students will be asked to give two reports in

class and to write a research paper.

471-01 (#9919) SEMINAR IN LITERARY THEORY: LITERATURE AND EMOTION: (P.Hogan):

Emotion research has grown rapidly in the past decade. For a long time, cognitive neuroscientists largely ignored emotion. Of course, there are other traditions of research which treat emotion, such as psychoanalysis. We will focus on recent neuroscientific work, but we will touch on other approaches also. Needless to say, emotion is central to our experience of literature—crucial, in fact, to almost everyone's motivation for reading literature and their enjoyment in doing so. Recent empirical and theoretical work in emotion is, therefore, directly relevant to literary study. It bears most obviously on the reception of literary works, and to our analysis of the behavior of characters within such works. Currently, I plan to pay particular attention to mirth, romantic love, jealousy, and guilt. We will consider such issues as the techniques used by authors to communicate emotion to readers and viewers, the ways in which an understanding of emotion changes our interpretation of character and narrative, and the degree to which authors may (or may not) be said to express emotion in their writing. Our primary text for the emotion research will be the Lewis and Haviland-Jones *Handbook of Emotions*. However, there will be student presentations on more narrowly literary theories treating emotion, including works by Barthes, Oatley, Tan, and others. In literature, we will concentrate on Shakespeare—*A Comedy of Errors*, *Romeo and Juliet*, and *Othello* (probably in Vishal Bhardwaj's version). However, we will also look at some popular culture. Assuming everything works out, one class will be done with my friend Ken Kwapis, the director of numerous feature films, including *Sisterhood of the Traveling Pants*, and a producer/director of several television programs, including *The Office*. Ken will discuss some techniques for producing emotional effects, illustrating them with clips from his works. Requirements: Weekly responses, two class presentations involving research outside the assigned readings, and a term paper.

484-01 (#2244) CREATIVE WRITING WORKSHOP: (Litman): The goal of this course is to push your writing to the next level. Students will work on producing original fiction (short stories or novels), which we will workshop in class. This course will also involve a lot of reading - short stories (traditional and experimental), a couple of collections, and possibly a novel. This is an intensive workshop for those who want to discover and hone their style and voice.

496-01 (#8261) SEMINAR IN MAJOR AUTHORS: MELVILLE: (Bercaw-Edwards): The course will proceed chronologically through a selection of Melville's works, beginning with his first book, *Typee*, and ending with *Billy Budd*, on which Melville was working at the time of his death. The greatest concentration will be on *Moby-Dick*. The course will focus on close reading of Melville's texts. Students will also investigate Melville's life, his time at sea, his use of sources, his methods of composition, and above all his struggles with metaphysical questions of truth and knowledge. Melville's extensive borrowings from works that he had read and his transformation of those works through his art make his techniques of composition very interesting and revealing. As T.S. Eliot once said, "One of the surest of tests is the way in which a poet borrows. Immature poets imitate; mature poets steal." The detective work involved in uncovering the sources in Melville's works and analyzing his use of them provides one of the true thrills of the literary scholar. Studying Melville's methods of composition are especially intriguing in reference to *Billy Budd*, which is the only full-length work of Melville's to survive in manuscript. Course requirements will include class participation, oral presentations, and two ten-page papers, one on *Moby Dick*

and the other on a Melville work of the student's choice.

497-01(#6871) SEMINAR IN SPECIAL TOPICS: GENDER THEORY & GENRE FICTION: P.

Bedore: This course uses science fiction as a site for exploring theoretical positions around gender and genre in cultural and literary studies. It asks: How has popular literature of the late twentieth and early twenty-first century entered into conversation with gender theory? What are the relationships between genre fiction and gender theory? How can genre fiction be used in teaching and thinking about questions of gender and genre?

We will read essays in gender and genre theory alongside works of science fiction, exploring the dynamic relationships between them. Critics will include Foucault, Butler, Sedgwick, Irigaray, Cixous, and others. Science fiction writers will include Joanna Russ, Ursula LeGuin, Octavia Butler, Samuel Delaney, and others.

497-02 (#7286) SEMINAR IN SPECIAL TOPICS: IMAGINING THE BLACK DIASPORA : (J.

Phillips): The work of art plays no small role in the imagining of human community. Art invariably conveys the moral, cultural, and political values that constitute the existential parameters of a bounded social world. As Raymond Williams suggests, "Most novels are in some sense knowable communities...[The] novelist offers to show people and their relationships in essentially knowable and communicable ways." Now, in the modern experience, the ultimate "knowable community," addressed by the literary work, has typically been the nation—the measure of a unique culture, a unique language, a unique historical character and a unique "racial" spirit. The consideration of the literary work in the conceptual arena of the national community has afforded great insight into the relationship between the institution of literature and the political mythology of nationhood. However, it has also blinded us to other lines of inquiry. In this course we will analyze the value of the literary work in the imagining of a *transnational community*, specifically, the black diaspora. The black diaspora—that country of the mind whose "citizens" reside in North American, Europe, the Caribbean and the states of Africa—provides untold possibilities for understanding the human condition beyond the measure of nationhood. This diaspora, formed out of the ordeal of racial slavery, the traumas of colonialism, the joys of resistance, the pains and pleasures of exile—is a vital commentary on the "narratives" that lend meaning to our being in the modern world. If we would analyze the literature of the black diaspora, then we must attend to the following issues: the relationship between literature and memory; between literature and atrocity; between literature and resistance; between literature and universal human values. "The expression in words of the tragic experiences of the Negro race is to be found in various places," said W.E.B. DuBois. Thus, the course will cover works from Africa, the United States, the Caribbean and Europe. Writers to be studied include: Frederick Douglass, Mary Prince, W.E.B. Du Bois, Toni Morrison, Ben Okri, Charles Johnson, Paule Marshall and Velma Pollard. Course requirements: 1 class presentation, 1 bibliographic essay, and a research paper.

497-03 (#) SEMINAR IN SPECIAL TOPICS: HER OWN LIFE: ENGLISH AND SCOTTISH WOMEN'S SELF-WRITING, 1600-1700 (Trill): Neag Professor for Fall '07.

This course aims to introduce students to a range of texts by early modern women writers and to examine the extent to which they can be defined as auto/biographical. To that end the course begins by examining what constitutes auto/biography and the degree to which modern models of subjectivity are anachronistically imposed upon early modern texts. Although this period is often seen as that in

which a recognizably modern sense of self emerges, it also challenges this proposition; while modern notions of subjectivity often invoke a model of uniqueness early modern texts often espouse imitation and conformity rather than difference. Critics have long noted that the emergence of auto/biography as a distinct genre has its roots in Protestant practices of self-examination; consequently, the course focuses on the significance of politics and religion in early modern women's attempts to construct a narrative of their 'own' subjectivity. Set Texts: Elspeth Graham. et.al. *Her Own Life: Autobiographical Writings by Seventeenth-Century Englishwomen*. London & New York: Routledge, 1989. Other materials will be supplied in Course Reader/Web CT. Useful Websites: Perdita Project<<http://human.ntu.ac.uk/research/perdita/index.htm>>. Brown University Women Writers Project <<http://www.wwp.brown.edu>>. Society for the Study of Early Modern Women's Writing <<http://www.ssemw.org>>.

Assignments and Requirements: Every assignment in this class is designed to achieve two goals: first, to increase your knowledge of early modern women's self-writings and the diverse field of scholarship related to it; second, to cultivate reading, research, and writing skills that will be vital to you both as a graduate student and, eventually, as an assistant professor.

Please let Mary in Graduate English know if you are interested in signing-up for this course, and the syllabus will be handed out.

CLCS 304 Modernism and World War I (Higonnet): Wednesdays 1 to 4 pm in Arjona Rm. 215

Do you want to create your own map to Modernism, as the first director of MoMA did? What kinds of literature have claimed to be "modern" or "modernist"? What kinds of art? Does Modernism spring from political revolutions or technological changes? Does the "shock of the New" lie in its form or in its content? How did it translate across national traditions, race, and class? Did it have a sex? Often linked to speed, fragments, war, masculinity, and experimental language, Modernism crosses boundaries between poetry and painting, architecture and armaments. Making the New is related to breaking with the Old. The course is an experiment.