

<b>ENGLISH DEPARTMENT GRADUATE COURSES</b>	<b>Spring 2006</b>	<b>Fall 2006</b>
300-01 Theory and Teaching of Writing		Recchio
305-01 Research Methods (1 credit course)		Hasenfratz
306-01 Professional Development (2 credit course)		Hasenfratz
310-01 Chaucer		Benson
315-01 Medieval Literature		Biggs
326-01 Seventeenth-Century Literature		
329-01 Milton	Semenza	
336-01 Later Eighteenth-Century Literature	Campbell	
338-01 Victorian Literature		Winter
340-01 American Literature I		Meyer
341-01 American Literature II	Eby	
350-01 World Literature		Hogan
365-01 Irish Literature	Shea	
406-01 Beowulf	Biggs	
415-01 Sem. in Medieval Lit.: Medieval Drama	Jambeck	
415-01 Seminar in Medieval Literature: Visiting Professor		TBA
423-01 Sem. in Renaissance: "Heavenly Poesy": Religious Verse in the English Renaissance	King'oo	
430-01 Seminar In Shakespeare		Semenza
432-01 Sem. in 18th Century Lit.: Restoration & 18 <sup>th</sup> Cent. Drama		Marsden
436-01 Seminar in Victorian Lit.: The Victorian Novel, Illustration & Photograph	Recchio	
440-01 Sem. in Amer. Lit.: Nature Writing from Thoreau to the Present		Franklin
440-02 Sem. in Amer. Lit.: Ethnic American		Sanchez
475-01 Sem. in Women & Lit.: Anetebellum, Amer. Women Writers		Harris
484-01 Creative Writing Workshop: Non-Fiction: The Familiar Essay	Pickering	
496-01 Sem. in Major Authors: Synge	Burke	
496-01 Sem. in Major Authors: Gordimer & Coetzee		Coundouriotis

496-02 Sem. in Major Authors: Wordsworth/Coleridge	Mahoney	
496-03 Sem. in Major Authors: Austen/Brontës	Marsden	
496-04 Sem. in Major Authors: Langland Piers Plowman	Benson	
497-01 Sem. in Special Topics: How Not to Read a Novel	Bradfield	
497-01 Sem. in Special Topics: Word & Image		Higonnet
497-02 Sem. in Special Topics: The American Short Story	Charters	
497-02 Seminar in Special Topics: Contemporary Irish Women's Fiction		Lynch
497-03 Sem. in Special Topics: Freaks Stare Back	Duane	
497-03 Sem. in Special Topics: Modern British Drama		Burke
497-04 Sem. in Special Topics: Fear of Prosody	Pelizzon	
497-05 Sem. in Special Topics: Travel Literature	Phillips	
497-06 Sem. In Special Topics: History of Rhetoric II: Ren. To Modern	Winter	
497-07 Sem. in Special Topics: Cognitive Approaches to Theory & Lit.	Hart	

# GRADUATE ENGLISH OFFICE

## SPRING 2006

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	Campbell 336-01 CLAS 237	Marsden 496-03 CLAS 240 ***** Charters 497-02 CLAS 237	Duane 497-03 CLAS 240 ***** Pelizzon 497-04 CLAS 237	King'oo 423-01 CLAS 240 ***** Shea 365-01 CLAS 237	Phillips 496-04 CLAS 237
1:00 - 3:30	Eby 341-01 CLAS 237 ***** Recchio 436-01 CLAS 240	Burke 496-01 CLAS 240 ***** Semenza 329-01 CLAS 237	Jambeck 415-01 CLAS 237	Biggs 406-01 CLAS 237 ***** Winter 497-06 CLAS 240	Hart 497-07 CLAS 237
3:30 - 6:00		Benson 496-04 CLAS 237 ***** Mahoney 496-02 CLAS 240	DEPT MEET	4 - 6:30 pm INTD 220 K. Jambeck CLAS 237	
7:00 - 9:30	Bradfield 497-01 CLAS 237		Pickering 484-01 CLAS 237		

**329-01 (class#10232) MILTON (Semenza):** This course will examine Milton's major poetry and many of his prose works within their specific historical contexts. The difficulty of reading Milton is exacerbated by the political, religious, and economic upheavals of the mid-seventeenth century. International exploration, a rapidly expanding economy, increasing religious sectarianism, and the earth-shattering execution of Charles I, among other phenomena, all contributed to the breakdown and redefinition of an older Renaissance order. Milton was, in fact, one of the most radical proponents of change in this period, and he gave expression to his ideas through his poetry as well as his polemical writings. In this class, then, we will attempt to reconstruct these larger contexts within which Milton was writing and consider his work in light of them.

**336-01 (class# 10233) LATER EIGHTEENTH CENTURY LITERATURE (Campbell):** If the early eighteenth century is marked by the advent of a protean print culture and the coming together of a functioning (if incomplete) public sphere, the later eighteenth century might be profitably examined as a period in which this broadening public involvement occasions crisis, reassessment, and dispute. The latter half of the eighteenth century, which has been unfairly described as a period with few great writers, looks far more interesting when we begin to see it not as merely a shelf of classic texts but rather as an ongoing interrogation of just what "literature" is. The open questions of authorship's methods, goals, and functions will come into focus as we examine two most prominent literary events: the "arrival" of the novel as a dominant, though often scorned, literary genre; and the related retreat of much poetry into a self-conscious consideration of poetic tradition and "proper" forms. We will be reading works by a wide range of authors including novelists such as Samuel Richardson, Laurence Sterne, Henry Mackenzie, Frances Burney, William Godwin and Ann Radcliffe; poets such as Thomas Gray, William Collins, Oliver Goldsmith, Charlotte Smith, and Anna Letitia Barbauld; and, of course, the genre-crossing Dr. Johnson. We will look, too, at the literary subgenres of antiquarianism (raising questions of national history), sensibility (questions of gender), gothic (questions of psychology), and didactic/political literature (questions of education). Expect frequent short papers, at least one oral report, and a larger researched essay.

**341-01 (class#7332) AMERICAN LITERATURE II (Eby):** The syllabus will consist of twentieth-century must-reads, while pursuing the somewhat unsavory theme of murder, mayhem, and paranoia in any (but not all) of our works. Probable texts will be: Dreiser, *An American Tragedy*, Wharton, *The Age of Innocence*, Eliot, "The Waste Land," Hemingway, *The Sun Also Rises*, West, *The Day of the Locust*, Faulkner, *The Sound and the Fury*, or *Light in August*, Ellison, *Invisible Man*, Albee, *Who's Afraid of Virginia Woolf*, Silko, *Ceremony*, Pynchon, *The Crying of Lot 49*, Roth, *American Pastoral*, Morrison, *Paradise*. In addition, brief critical reading will be assigned each week. One short paper, one longer paper, final. In lieu of formal presentations, students will be asked to help lead discussion for two texts. Our first reading, *An American Tragedy*, is very long, so interested parties are advised to begin it before the first meeting. For further information, contact [clareeby@earthlink.net](mailto:clareeby@earthlink.net).

**365-01 (class no. 10234) IRISH LITERATURE: (Shea):** This course will center on Modern and Contemporary Irish Literature from the turn of the century through the present. We will study writers from the following list: Oscar Wilde, John Millington Synge, Lady Gregory, William Butler Yeats, Sean O’Casey, James Joyce, Flann O’Brien, Samuel Beckett, Brian Friel, Julia O’Faolain, Nuala niDohmnaill, Patrick McGinley, Edna O’Brien, Roddy Doyle, Paul Muldoon, Martin McDonagh, Colm McCann, Colm Toibin, Marina Carr, and Seamus Heaney. The study of these writers will help prepare students for M.A. and Ph.D. exams as well as set the foundation for future dissertations (not as far away as you may think). In addition to enhancing our appreciation of Irish Literature, the course will help you to develop your professional credentials. Two of my major goals are to help you to submit and deliver a professional conference paper and to publish a refereed article derived from your experience in Irish Literature.

**406-01 (class #10236) BEOWULF (Biggs):** The main focus of this course will be a close reading of the epic in the original. We will also consider the literary and historical context of *Beowulf* by discussing other works such as the *Tain*, Bede’s *Ecclesiastical History*, and *Njal’s Saga*. Final paper, presentation of a research project, and a final exam.

**415-01 (class #10237) SEMINAR IN MEDIEVAL LITERATURE: MEDIEVAL ENGLISH DRAMA (Jambeck):** This course introduces the student to the drama of medieval England. We begin with the rediscovery of the dramatic instinct in Western Europe (astonishingly, the very notion of drama was lost to the medieval world, but like the Greeks before them, the medievals discovered the dramatic impulse in religious ritual and reinvented drama anew); we trace the development of the drama from its Latin liturgical beginnings (in translation) through its twelfth century Norman versions (in translation) to its English Flowering in the fourteenth and fifteenth centuries. Along the way we concentrate on the two major genres (the civic cycles and the morality plays) and on the literary, religious, and social contexts that shaped the drama of late medieval England.

**423-01 (class #10238) SEMINAR IN RENAISSANCE: RELIGIOUS VERSE IN THE ENGLISH RENAISSANCE (King’oo):** In his *Defense of Poetry* (1595), Sir Philip Sidney argues that rather than condemning contemporary poets, the Protestant church in England must pay close attention to them. The most gifted of these wordsmith, he contends, follow in the tradition of David the prophet, whose “heavenly poesy” in the Book of Psalms makes us “see God coming in His majesty.” This course will investigate exactly how Renaissance poets use their craft for the kind of prophetic purposes Sidney imagines - how, in other words, they deplore the medium of verse to proclaim, query, or defend their religious beliefs. Our point of departure (as well as our point of continuing return) will be the Book of Psalms, from which countless Renaissance poets drew their inspiration. From the beginning of the sixteenth to the middle of the seventeenth century, the psalms were repeatedly translated, paraphrased, and refashioned in verse. We will begin, therefore, by investigating what Renaissance poetry did to the psalms, inquiring not only why David’s songs had such a profound appeal for poets like Sir Philip Sidney and his sister, Mary Sidney, but also

how the act of translating the psalms came to play a crucial role in the Protestant Reformation. In addition, we will ask what the psalms did to Renaissance poets. We will look particularly closely at how the poetry of this period reflects and refracts the language, images, and sentiments of the psalms. To put it another way, we will inquire how Renaissance poets employ what we might call *psalmic discourse* to disclose their sins, to plead for mercy, to express doubt and confusion, to give thanks, and to dispute points of theology. We will read many of the most influential poets of the period (including the Sidney siblings, Spenser, Shakespeare, Donne, and Milton), as well as a selection of equally-compelling but lesser-known ones (such as Wyatt, Herbert, Vaughan, and Marvell). We will, of course, take plenty of time to familiarize ourselves with the genres, forms, tropes, and techniques commonly exploited in Renaissance poetry.

**436-01 (class #10239) SEMINAR IN VICTORIAN LITERATURE: FIGURING THE ENGLISH NATION: THE VICTORIAN NOVEL, ILLUSTRATION, AND PHOTOGRAPH**

**(Recchio):** This course explores the relations among the novel, illustration (usually pen and ink drawing but some woodblock prints), and photography in Victorian England. Two phenomenon seem central to that relation: one concerns the construction of a popular canon of vernacular “classic” literature and the other concerns the simultaneous construction of a literary idea of the English nation. By reading novels that were illustrated either in their original serial publication or in their first volume form (Dickens, Thackeray, Collins) and a second wave of illustration in uniform editions of work not illustrated in the original publication (Brontes and Gaskell), we will consider the relations among authors, publishers, and illustrators in the making of classic English literature. Then by exploring the differences between photographic images that are said to have influenced the way authors figured place in their realistic fictions (Nancy Armstrong’s argument in *Fiction in the Age of Photography*) and the idealizations evident in second generation illustration (great illustrators of the 1890s and the turn of the century-Hugh Thomson and the Brock brothers), we will explore competing images of the nation and the way those images direct the novels to do a different kind of cultural work.

**484-01 (class # 10240) SEMINAR IN CREATIVE WORKSHOP: NON-FICTION: THE FAMILIAR ESSAY (Pickering)**

**(Pickering):** This will be a course in both reading and writing the familiar essay. Students will be expected to read a great many essayists such as Hazlitt, Lamb, Stevenson, E.B. White, Liebling, McPhee, M.F.K. Fisher, et al. I will expect students to make polished class reports, write an academic paper, and write at least one lengthy familiar essay. The course will be rigorous and is not for the student who fancies a semester of pleasant afternoons strolling among essayists and sniffing flowers on the breeze.

**496-01 (class #10241) SEMINAR IN MAJOR AUTHORS: SYNGE (Burke)**: John Millington is currently celebrated worldwide for a handful of extremely popular plays. His most repeatedly-staged work, *The Playboy of the Western World*, met with critical and popular disappointment when it toured America in 2004 as part of the Abbey Theatre centenary celebrations, an indication of audience fatigue with the myopic focus on a tiny portion of Synge’s *oeuvre*. His *Collected Works*

run to four volumes.) This course aims to consider Synge's lesser-known dramas alongside his more famous works. Prior to his success at the Abbey Theatre, Synge made a precarious living as a literary critic in Paris, explicating the Irish Revival for a French readership and fashionable French literature for Irish journals. The enormous body of reviews and prose that Synge produced both during this period and after will also be considered, as will his deservedly obscure poetry. Overall, Synge will be situated within his various and sometimes conflicting contexts: *fin de siècle* Paris, Ascendancy Ireland, the Abbey Theatre, and the politics and culture of the Irish Revival.

**496-02 (class #10242) SEMINAR IN MAJOR AUTHORS: WORDSWORTH/COLERIDGE**

**(Mahoney):** There is no British Romanticism without William Wordsworth and Samuel Taylor Coleridge. Ever since their radical youths during the early years of the French Revolution, their lives and writings have come to represent the conflicts energies, and aspirations that make Romanticism so ...'romantic.'" In this regard, they have long epitomized what their friend and critic William Hazlitt denominated 'The Spirit of the Age': of Wordsworth, Hazlitt claimed that his 'genius is a pure emanation of the Spirit of the Age,' while of Coleridge he avowed that if he 'had not been the most impressive talker of his age, he would have been the finest writer.' Wordsworth and Coleridge were in many ways the ideal audience for one another: for over five years, they shared their daily lives, wrote poems to and for each other, and subtly inspired one another to write. But although they nominally aspired to the same goals, they differed radically regarding matters of poetic composition, the definition of the poetic imagination, and the vocation of the poet. In the end, each poet's admiration for the other's abilities was only surpassed by the burden of anxiety each felt regarding his own achievement – Coleridge's inability to compose as readily and prolifically as Wordsworth, and Wordsworth's inability to complete the 'great philosophical poem,' *The Recluse*, which Coleridge had imposed upon him.

This seminar will examine the two poets' production of themselves as well as of English Romanticism during the period 1797-1817. Taking our bearings from the *annus mirabilis*, 1797-98, that saw the conception and production of *Lyrical Ballads*, we will follow their lives and careers through the publication of Coleridge's *Sybilline Leaves* and *Biographia Literaria* in 1817. In between, we will pay particular attention to their collaboration on Wordsworth's *Ruined Cottage* (1797); the various manifestations of *Lyrical Ballads* (1798, 1800, 1805); the critically invaluable Preface to *Lyrical Ballads* (1800/1802); Wordsworth's epic poem on the imagination, *The Prelude* (1805), which he always referred to as 'the poem to Coleridge'; Wordsworth's lyrics in *Poems, in Two Volumes* (1807); Coleridge's theatrical success, *Remorse* (1813); and Wordsworth's *Thanksgiving Ode* (1816), written to celebrate the English victory at Waterloo.

Though concentrating on Wordsworth and Coleridge, we will also attend throughout to a number of key literary figures, friends, and influences, including Dorothy Wordsworth, John Thelwall, Charles Lamb, Robert Southey, Mary Robinson, Charlotte Smith, William Hazlitt, and Thomas de Quincey. Requirements: seminar presentation and write-up (5-7pp), seminar paper (18-20pp).

**496-03 (class#10243) SEMINAR IN MAJOR AUTHORS: AUSTEN & THE BRONTËS**

(Marsden): The course will examine the works of four novelists, Jane Austen, Emily, Anne, and Charlotte Brontë—some of the greatest literary works of the nineteenth century. Books read will include: *Sense and Sensibility*, *Pride and Prejudice*, *Emma*, *Mansfield Park*, *Persuasion*, *Wuthering Heights*, *The Tenant of Wildfell Hall*, *Agnes Grey*, *Jane Eyre*, *Shirley* and *Villette*.

**496-04 (class#10621) SEMINAR IN MAJOR AUTHORS: LANGLAND PIERS PLOWMAN**

(Benson): *Piers Plowman* is one of the greatest poems of Middle English literature, and in many ways a better and more complete introduction to the social religious, and political life of late Medieval England than Chaucer's works. We shall read this challenging, radical quest poem carefully, concentrating on the B-version but also aware of C. We shall use contemporary contexts to help us understand the poem (such as art, and history) as well as the insights of modern literary theory.

**497-01 (class#2655) SEMINAR IN SPECIAL TOPICS: PROBLEMS IN CONTEMPORARY CRITICISM/CONTEMPORARY LITERATURE: HOW NOT TO READ A BOOK**

(Bradfield): Let's begin with some unanswered fundamental questions: What is it about novels, or works of fiction, which makes them enjoyable? Why do we find ourselves turning their pages? Why do we remember a book that we enjoyed, and why do we pass it on to our friends? What do we really "learn" from fiction—if anything? And despite the hard academic work we have put behind us over the years, can we honestly say that good readers enjoy a good novel, or a good short story, according to any (or all) of the following criteria: 1) it represents history, gender or culture in "accurate" ways; 2) it establishes a "phenomenological" relationship between author and reader; 3) it fulfills its ambitions, or exceeds them; 4) it deconstructs the Western metaphysic; 5) it lays bare the unspoken epistemic assumptions of our times. Is it possible to enjoy, or even benefit from, books which don't subscribe to any of our critical, philosophical, or even moral formulas? (If, that is, we take the time to read them.) And is it remotely possible that the entirety of contemporary critical theory—from structuralism and deconstruction to feminism and Marxism—fails to tell us anything meaningful about the books we read, or why we enjoy them? Do you consider this a problem for teachers of literature? How might they address that problem? And, more importantly—do they address it? We will discuss these questions in the context of: a) seven or eight works of contemporary fiction, which may include Richard Yates, Samuel Beckett, Mickey Spillane, Alison Lurie, George Saunders, Charles Johnson, Joyce Carol Oates, and a random bestseller. b) seven or eight representative critical texts: Foucault, Derrida, feminism, the Frankfurt School, Iser, Gates, Barthes, and a player or two to be named later. We will begin the course with a novel about how not to read books, Nabokov's *Pale Fire*. You may want to have read this novel at least once before our first class session, if only to give yourself time to read it again.

**497-02 (class#10244) SEMINAR IN SPECIAL TOPICS: THE SHORT STORY (Charters):**

In this seminar we will read a dozen or so collections of short fiction that helped to establish the short story as America's most original contribution to literature. Here are ten titles I suggest we read and

discuss - but the final reading list will be assembled by the students in the seminar at our first meeting - what picture of America do these books give us? Irving, *The Sketch Book*, 1819; Hawthorne, *Twice-Told Tales*, 1837; Poe, *Tales of the Grotesque & Arabesque*, 1840; Jewett, *Country of the Pointed Firs*, 1896; Stein, *Three Lives*, 1909; Anderson, *Winesburg, Ohio*, 1919; Hemingway, *In our Time*, 1925; Olsen, *Tell Me a Riddle*, 1961; Erdrich, *Love Medicine*, 1984 O'Brien, *Things They Carried*, 1990.

**497-03 (class #10245) SEMINAR IN SPECIAL TOPICS: FREAKS STARE BACK: THE BODY AND DISABILITY IN AMERICAN LITERATURE & CULTURE (Duane):**

This course will explore how disability/freakery has been deployed in conjunction with other epistemologies of the body in order to perpetuate the fictive identity of an “average American.” Starting with the premise that disability is no more “natural” a category than race or gender, we will examine literary, medical, and legal representations of disability in the nineteenth-and twentieth-century United States. The course reading will include work by theorists Michel Foucault, Lennard Davis, Rosemarie Garland Thomson, Elaine Scarry and Paul Longmore, legal texts such as nineteenth-century “ugly laws” and the 1990 Americans with Disabilities Act, literary texts such as Mark Twain’s *Pudd’nhead Wilson/Those Amazing Twins* compilation, Helen Keller’s *The Story of My Life*, and *The World I Live In*, Lucy Grealy’s *Autobiography of a Face*, and Katherine Dunn’s *Greek Love*, and finally, films such as Tod Browning’s 1932 *Freaks* and the 2000 documentary on cochlear implants, *Sounds and Fury*.

**497-04 (class#10246) SEMINAR IN SPECIAL TOPICS: FEAR OF PROSODY (Pelizzon):**

“If you met an amphibrach in a dark alley, would you mistake it for an anapest?” This course is designed for people who love poetry – and who may teach it and write about it - yet who find the mechanics of prosody a bit, ...daunting. The good news is, the study of prosody is *not* rocket science, nor need it be confined to tedious finger counting. Prosody is the musical heartbeat of a poem, and an appreciation of the ways English prosody has evolved from the 15<sup>th</sup> through the 21<sup>st</sup> centuries will allow you to write about and teach the rhythmic elements of poetry with confidence. We’ll read lots of glorious poems from the Renaissance on. We’ll consider how metrical patterns (in conjunction with stanza forms like the quatrain and fixed forms like the sonnet) served the rhetorical aims of poets in different periods. We’ll think about meter in relation to rhyme, diction, and imagery. We’ll familiarize ourselves with the ideas of several major prosody theorists. We’ll take into account the ways free verse plays against meter, and we’ll conclude by looking at more recent prosodic developments like Projective Verse, Spoken Word, and New Formalism. Graded writings will include weekly response papers, two presentations, and a seminar paper.

**497-05 (class#10247) SEMINAR IN SPECIAL TOPICS: TRAVEL LITERATURE (Phillips):**

Travel writing has a long history as a poor relation of the literary canon; and yet, many canonical works have borrowed or raided “symbolic capital” from the genre (e.g. imagery, narrative formulas and cultural stereotypes) in order to develop a language of place, community, peregrination and representing “otherness”. Indeed, many novelists have had a second career as travel writers—Mark

Twain, Graham Greene, Zora Neale Hurston. Travel writing covers a range of perspectives and politics: from the “scientific” treatises of ethnography (Mead, Evans-Pritchard), through personal heroics (Stanley, T.E. Lawrence) and spiritual journeys (Levi-Strauss, Matthiessen), to the often informal notes of the “accidental” tourist (Flaubert). The course will be divided into two sections: “Savagery and Civility” and “First and Third Worlds.” In the former section we will look at travel writing in the context of imperialism and colonial expansion (E.g. Melville’s *Typee*, T.E. Lawrence’s *Seven Pillars of Wisdom*, Michael Herr’s *Dispatches*); in the latter section we will address the contemporary problematic of migration and the cultural border, perhaps the seminal indicator of modernity as continual displacement (e.g. Didion’s *Salvador*, David Rieff’s *Los Angeles: Capital of the Third World*). We will also read some theoretical material to further our understanding of travel writing as discourse which lays claim to not only artistic merit but to values of knowledge as power (cf. Said’s *Orientalism*). Course requirement: one class presentation and one research paper.

**497-06 (class#10248) SEMINAR IN SPECIAL TOPICS: HISTORY OF RHETORIC II: RENAISSANCE TO MODERN** (Winter): This course examines the history of rhetorical theory from the Renaissance to the twentieth century. We will continue to focus on educational assumptions and questions of the relations between literature, literary reading, and rhetorical eloquence. We will also attend to issues of epistemology in these formulations of the effects of rhetorical practice in order to explore the interdependence of discourse and knowledge, and we will trace the transition during the nineteenth century from rhetoric to literature as the core subject of education for the masses. Key concerns will include: the rise of the empirical model of epistemology; modes of persuasion as ideology; the politics of taste and the study of literature; questions of access to rhetorical space and authority in the larger society.

**497-07 (class#10249) SEMINAR IN SPECIAL TOPICS: COGNITIVE APPROACHES TO THEORY & LITERATURE** (Hart): This course will survey the growing field of cognitive approaches to literature, beginning with the early examples of cross-fertilization between cognitive science and literary studies in the 1980s and including, over the course of the semester, those works that have since marked the expansion of subfields like cognitive poetics, cognitive poststructuralism, cognitive performance studies, cognitive-evolutionary literary studies, and more. Monographs by authors such as Elaine Scarry, Mary Crane, Patrick Colm Hogan, Alan Richardson, Robert Storey, Alan Palmer, Ellen Spolsky, Bruce McConachie, Joseph Tabbi, Lisa Zunshine, and others (as the list continues to grow) offer possibilities for students studying across a variety of periods and specialties; while special issues of various journals (including *College Literature*, *Poetics Today*, *Style*, *SubStance*, and *Philosophy and Literature*) offer substantive article-length studies and debate. Students will be exposed to the basic texts in cognitive science that have been serving as the theoretical bases for literary scholars working in these cross-sections, and they will be asked to evaluate the usefulness of these sources and their applications to a wide range of literary questions. In addition, students will be encouraged to attend the Literature and Cognitive Sciences Conference (organized jointly by UConn’s Department of English and the Department of English at

Boston College), to occur near the semester's end at an optimal time for them to meet and hear the top scholars of the field.

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