**Spring 2015 Graduate Literature Course Descriptions**

**ENGL 541:**  **A Reading Course In The Novel And Other Eighteenth-Century Fictions**
*William Epstein*
T   3:30-6:00

This is one of a series of reading courses in eighteenth-, nineteenth, and twentieth-century British fiction that I have been offering. The object of such courses is to provide students with the opportunity to read a significant number of novels and other fictions, many of which may be quite long, without their having the added responsibilities of reading scholarship or criticism and writing papers or taking exams. Instead, grading will be contractual: students will be guaranteed an A if they keep up on the reading, participate regularly in class discussions, maintain a journal recording their experience of reading these novels in the light of their personal academic projects and career goals, and formally 'provoke' class discussion several times during the semester.

This particular course will deal with British novels and other fictions written during the period 1688-1786, a literature generally considered essential for those interested in studying the 'novel in English' (a linguistic, not a national or cultural designation). I have chosen the course texts in such a way that students may consider the early novel as a kind of hybrid experiment, a generic formation emerging, somewhat awkwardly and uncertainly, out of a variety of diverse and, some might claim, rather perverse fictional discourses. Accordingly, we will try to read all the following works: Aphra Behn's *Oroonoko* (1688); Daniel Defoe's *Robinson Crusoe* (1719) and *Moll Flanders* (1722); Eliza Haywood's *The British Recluse* (1722); Mary Davys, *The Reformed Coquet* (1724); Jonathan Swift's *Gulliver's Travels* (1726); Samuel Richardson's *Pamela*(1740); Henry Fielding's *Joseph Andrews* (1742); John Cleland's *Memoirs of a Woman of Pleasure* (1748-49); Samuel Johnson's *Rasselas* (1759); Laurence Sterne's *Tristram Shandy* (1760-67); Horace Walpole's *The Castle of Otranto* (1764); Oliver Goldsmith's *The Vicar of Wakefield* (1766); Tobias Smollett's *Humphry Clinker*(1771); Henry Mackenzie's *The Man of Feeling* (1771); Frances Burney's *Evelina* (1778); and William Beckford's *Vathek* (1786).

Although students will not be responsible for scholarship and criticism *per se*, I expect that they (and I) will introduce various interpretive strategies into our discussions--for example, those associated with gender studies, postcolonial studies, studies in human sexuality, postmodern theory, traditional and New historicisms, reader-response criticism, and, of course, the generic poetics of the novel. But I especially want to orient the course to *your*interests and to encourage you to share those interests with the rest of the class.

**ENGL 557B:  Modern and Contemporary Global English Literature**
*Homer Pettey*
T TH   12:30-1:45

This graduate course will be devoted to reading modern and contemporary works by Nobel Laureates of the English-speaking world from England, Ireland, Australia, Canada, Africa, and the Caribbean.  We will examine how these authors made major creative contributions to world literature and to the international reception of their nations’ literary arts.  This course will emphasize the relationship of global modernism to traditional arts and performance, as well as to the construction of cultural myths of place and identity.  From these often challenging texts, we will observe how authors forge new theoretical reflections on gender, race, class, and post-colonialism.

Much of our close reading of these texts will involve the aesthetics of the authors’ craft and how they transformed their genres.  For poetry, we will examine innovations in style, sound, and voice in selected works by William Butler Yeats, Seamus Heaney and Derek Walcott.  For drama, we will explore the theatrical experiments of George Bernard Shaw, Samuel Beckett, Wole Soyinka, and Harold Pinter.  For short fiction and novels, we will analyze the construction of narrative, regional themes, and the dynamics of the point-of-view in works by Rudyard Kipling, Patrick White, William Golding, Nadine Gordimer, V. S. Naipaul, J. M. Coetzee, Doris Lessing, and Alice Munro.

**ENLG 565:  Reading and Writing 19th Century American Literature**
*Jennifer Jenkins
MW  9:30-10:45*

How was U.S. national literature constructed, by whom and for whom? We will study 19th century American literature as defined by its contemporary readers and subsequent taste-makers, examining along the way questions of authorship, genre, and form of the book as it evolved across the century; technologies of book production; spaces of reading and types of readers; and the impact of the Civil War and Westward expansion on the literary marketplace and reading communities. The place of the book in American culture was (and is) inevitably shaped by issues of class, gender, race, and ethnicity. In addition to now-canonical works of American Romanticism and Realism, we will read best-sellers of the day, and engage with both physical and digital archives and artifacts of 19c book culture.

**595a:  First Year Colloquium**
*Tenney Nathanson*
W (alternating with the Job Search Workshop)  12:00-12:50

The colloquium provides an exchange of information about professional studies, the Graduate Literature Program, and the English Department.  In a small group setting, first-year students discuss strategies for academic success, opportunities for professional development, engagement with learning communities in and beyond the university, and balancing myriad roles while earning an advanced degree in English.  Attendance is required of all first-year students; other interested graduate students are welcome to join us for any of the classes.  Instruction will include presentation by faculty, returning students in the Program, and other members of the university community.

**595a :  Job Search Workshop**
*Tenney Nathanson*
W (alternating with the First Year Colloquium)    12:00-12:50

This workshop is open to any PhD student who has completed the comprehensive exams and is planning to enter the academic job market. Ideally, students will take the workshop one year in advance of applying for jobs so that they can prepare and revise all materials required for the search. Each class will focus on a different aspect of the application process. Students will critique drafts of C.V.s, cover letters, dissertation abstracts, and teaching philosophies. We will also discuss letters of recommendation, preparing a dossier, unpacking job ads, teaching portfolios, writing samples, MLA interviews, phone interviews, campus visits, and negotiating an offer. Students who plan to attend the MLA convention may choose to participate in a mock interview with English Department faculty at the end of the semester.

Members of the workshop and anyone who is applying for an academic position will be subscribed to the Department's placement listserv. Participants may post questions, discuss ideas, and read information pertaining to the job search.

**ENGL 596B:  Postcolonial Studies**
*Suresh Raval*
TH   12:30-3:00

This seminar will focus on major texts of postcolonial studies, and it will explore issues at stake in contemporary discussions of colonial and postcolonial culture and politics. Among the critics and theorists to be discussed are Fanon, Said, Spivak, Bhabha, Hall, Ahmad, and many others. Although the course will attempt to cover an extensive terrain—orientalism, politics of location, subaltern studies, feminism and postcolonialism, identity politics, nation and nationalism, diasporic cultures and nativism, ethnicity, and globalization—the goal is to work on important concepts intensively. Although for illustrative analytical purposes we will draw upon the works of Kipling, Conrad, Forster, Naipaul, Achebe, Rushdie, Kincaid, Coetzee, and Ngugi, the class will focus primarily on Lucy, A Bend in the River, Disgrace, and A Passage to India. (I urge all who want to take this course to read Nostromo before the semester starts since it will be a central text to be discussed in the context of globalization.) If and when occasion permits, we will discuss relations of postcolonial theory with New Historicism, Marxism, and Cultural Studies. Two in-class presentations, one term paper, and one review project.

**ENGL 596F:  Narrative and Theory since 9/11**
*Lee Medovoi*
M  3:30-6:00

How do we interpret or theorize the cultural effects in twenty-first century American, western, and global life that were triggered by the so-called “war on terror” and the geo-political assertion of a condition of permanent war?  What has the “war on terror” meant for our modes of narration, citizenship, race and ethnicity, futurity, and globality?  How might these events have affected the relationship of the American novel to the world novel?  Have might they also have “reset” the relative signification of both secularity and religiosity? What new kinds of literary, cinematic and other cultural imaginations, in short, has the "war on terror" cultivated? We will consider the suggestion of certain critics that “9/11” served as a threshold for the demise of postmodernism as a dominant literary force. Although this course will center on American fiction, we will engage as well with Anglophone and near/middle eastern authors coming from various secular and religious backgrounds.  We will put works of literary fiction and critical theory in dialogue with both fiction and documentary films, so as to consider what role the visual register plays in the changing politics of twenty-first century culture.

The reading list may include:  Jonathan Safran Foer’s *Extremely Loud and Incredibly Close*, Philip Roth’s *The Plot Against America*, Salman Rushdie’s *Shalimar the Clown*, Mohsin Hamid, *The Reluctant Fundamentalist*, A. B. Yehoshua’s, *A Woman In Jerusalem*, Khaled Hosseini, *The Kite Runner*, and Gary Shteyngardt’s *Aburdistan*.  Theoretical readings will include essays by Judith Butler, Giorgio Agamben, Donald Pease, Phil Wegman, Slavoj Zizek, and others.

**AIS/ENGL 596M:  The Poetics and Politics of Water in American Indian Communities**
*Larry Evers and Ofelia Zepeda*
TH   2:00-4:30

We are designing this team-taught seminar to complement and support a public reading series that will feature four leading American Indian authors: Sherwin Bitsui, Simon J. Ortiz, Natalie Diaz, and Ofelia Zepeda.  The readings will be held at the University of Arizona Poetry Center on Thursday evenings and will be integrated into and promoted along with the Poetry Center’s other programs.  Graduate students will help to host the writers, to prepare materials to promote in-depth consideration of their work in relation to our topic, and to contribute to a web site that reports and makes available the results of the project.

Intensive reading and study of the work of these four writers and other American Indian writers, reading and study of American Indian water rights, particularly in relation to the Colorado River Basin, and panel discussions with community-based advocates for alternative water uses in indigenous agriculture.

**Fall 2014 Course Descriptions**

**555A**                                                                                                                                                                                   **Jerrold Hogle**

***Studies in Nineteenth Century English Literature:*
The “Romance” in British Romantic Writing
M    3:30-6:00**

Harold Bloom back in 1970 wrote that English Romantic writing, to a great extent, is an “internalization of the quest romance” that preceded it as far back as ancient Greece, the Middle Ages, and the English Renaissance.  The label “Romantic,” in other words, is indeed a reference to a “romance’ tradition that the so-called Romantic era apparently modified but did not abandon.  To what extent are such statements true, only partly true, or misleading?  How do several different writers that now seem crucial to the British Romantic era – from Ann Radcliffe and Charlotte Smith to Mary Robinson, Samuel Taylor Coleridge, Walter Scott, Lord Byron, John Keats, and Percy Bysshe and Mary Shelley, among others – use or rework the romance tradition, and to what ends (similar or different from those of old romance) did they do so?  This course will explore the possible answers to such a question by (1) reading some influential examples of older romance to see how that tradition develops into the eighteenth century, (2) reading and analyzing major works of the authors just mentioned in the light of what that development shows, and (3) asking students to articulate their own arguments orally and on paper about what should be said about the romance-Romanticism relationship in particular cases, partly in reaction to more recent readings of Romantic texts and to theories of interpretation that have proven helpful in helping us understand such literature.  Required will be one oral presentation, three analytical papers (one an article-length final project), and a final examination.

**596B**                                                                                                                                                                            **Gerald Monsman**

**“From Victorian to Edwardian: Colonies: Internal and External.”
T/TH  9:30-10:45**

Victoria’s Age of Empire perpetuated “internal colonies” of women, children, reformers,  misfits and intellectuals, many marginalized by the social, economic, and technological developments at home; and it subordinated non-European peoples and their cultures on the imperial frontiers. Analysis of these discourses of colonial and domestic disenfranchisement will include the poetry and fiction of empire, of self-identity, and of vocation, considering these issues of repression and anxiety; parental and social authority; women’s influence through structuring social relationships (domains, strategies of power); courtship patterns; solitary figures outside the pale of domesticity; and other points of exclusion, discontinuity, or spiritual and sexual anxiety which eventually culminated in literary modernism. A collateral objective emphasized in seminar presentations will be pedagogical preparation for the teaching of these works.

**~~596F-1                                                                                                                                                                         Geta LeSeur-Brown~~**

**~~American Literature
M   12:30-3:00~~**

~~The focus of ENGL 596F will be investigating the writers of the “Harlem Renaissance” and “Jazz Age”, their influence on who and what followed them.  We will use key jazz age writers like F. Scott Fitzgerald and Gertrude Stein and Harlem Renaissance “giants” like Largston Hughes and Zora Neale Hurston whose influences transcended politics, race, the major events of the 1930 Proletarians, to leave legacies from which writers like Toni Morrison have benefitted.  Style, themes and place will be major considerations.~~

~~Assessments will include annotated bibliographies, research sharing and writing a paper worthy of publication.~~**Course cancelled**

**596F-2                                                                                                                                                                        Daniel Cooper Alarcon**

**Travel Narratives, Travel Fictions
W   3:00-5:30**

This seminar will provide an opportunity to read, consider, and discuss a diverse array of texts we might broadly categorize as travel literature.  I’m particularly interested in the relationship between travel narratives and what I call travel fictions, and the ways in which these fictional accounts have often anticipated ideas central to critical studies of travel, tourism, and migration.  I also use the term travel fiction to indicate the ways in which so-called factual accounts of travel often fabricate useful mythologies of people and places.  Thus, another focal point of the course will be the different kinds of cultural work that travel literature performs at different historical moments.  For example, travel narratives often played a key role in sustaining and promoting colonial and imperial enterprises.  More recently, travel narratives and travel fictions have played an important role in creating both an itinerary for travel to particular destinations and a set of criteria by which to evaluate a site’s authenticity.  Simply put, travel literature helps to shape the ways in which travelers perceive and respond to the places they visit, and the people and cultures they interact with.  As we take up travel literature since World War II, we will consider tourism as a discourse deeply implicated in the formation of cultural identities and vital to the economies of many developing nations, as well as tourism’s mirror image: the migration from Third World to First, driven usually by economic necessity.

The reading list for the course is still taking shape, but will probably include travel narratives written by Cabeza de Vaca, John L. Stephens, and Jamaica Kincaid, as well as the novels *The Sheltering Sky*(Paul Bowles), *Jasmine* (Bharati Mukherjee), *Volkswagen Blues* (Jacques Poulin), and *Motion Sickness* (Lynn Tillman).  Theoretical works will include Pratt’s *Imperial Eyes*, MacCannell’s *The Tourist*, and Kaplan’s *Questions of Travel*, as well as shorter works by Paul Fussell, R. Tripp Evans, Heidi MacPherson and Jonathan Culler.

To sum up, this course will be helpful to anyone with interests in post-colonial studies, the long relationship of travel writing and empire, attempts at cross-cultural representation, issues of diaspora and migration, and the impact of migration and travel upon cultural identities.

**596F-3**                                                                                                                                                                                      **Lynda Zwinger**

**20th Century American Novel
M   6:30-9:00**

The novel is also a particularly powerful genre of narrating belonging because as a reflex to modern individualization it is deeply committed to questions of identity. And thus it touches upon a foundational problematic of belonging: questions of one’s sense of place and sense of self are not only immediately linked to one another, they also share a foundational problematic of imaginary investment. Neither exists without the imaginary filling of a constitutive gap between "being" and "longing."  --Laura Bieger

Nostalgia, alienation, longing for and repudiation of home, lament for unnameable loss, search for a sense of belonging, repudiation of and desire for identity and identification (individual, group, national, transnational)--qualities characteristic of the American novel and foci of interest of some of the most interesting theoretical, critical, and cultural studies work on narrative.  We will read exemplary novels along with current and classic criticism and theory with these problematics in mind. The course will, I expect, provide a foundation for those preparing for MA and Comps exams, as well as ample opportunity for the development of more specialized (or, for that matter, more general) academic foundations.   Student work will include a research presentation and an article length seminar paper (the presentation can be either preliminary work for the paper or unrelated to it).  No prior knowledge is expected or assumed:  this will be a group exploration to which we will all contribute.

\*"Belonging and Transnational American Studies: Reflections on a Critical Approach and a Reading of Richard Powers’s *The Echo*," in *Re-Framing the Transnational Turn in American Studies*, eds., Winfried Fluck, Donald E. Pease, and John Carlos Rowe (UP New England, 2009).

**595A                                                                                                                                                                                  Tenney Nathanson**

**Colloquium**
W  12:00-12:50

Available for two credit units (one each semester). Students may officially register for the units during the semesters they attend the colloquium or at a later time.

This colloquium is required for all first-year students in the literature program. (That is, attendance is required; official registration may be deferred.) Other students in the program are invited to attend sessions of interest to them. The colloquium provides an opportunity for graduate students in literature to talk with each other, the program director, and other faculty members about program structure and requirements (for the M.A. and the Ph.D.), professional opportunities (conferences, funding sources, preparation for the job market), and possibilities for improving the program.

**596G                                                                                                                                                                                          Susan White**

**A History of Film Performance
T   3:00-5:30
(tentative time for screenings: W 6:00-8:30)**

This is a course on the history of acting in cinema. We will discuss many styles and schools of acting, including DelSarte, melodrama, Stanislavski, Method and Brechtian. We will some of the important theoretical works on acting for the cinema.  Students will do at least one class presentation, in which they explicate and comment on assigned readings and films. There will be midterm and final essays, ranging from 10 (midterm) to 20-pages long (final), as well as journals on readings.  Films screened will cover a wide range of genres, and will include national and international cinemas.  Readings will include:

Cynthia Baron and Sharon Marie Carnicke. *Reframing Screen Performance*. Ann Arbor: University of Michigan Press, 2008.

James Naremore. *Acting in the Cinema*. Berkeley: University of California Press, 1988.

Aaron Taylor, ed., *Theorizing Film Acting* (N.Y.: Routledge, 2012.

**596K                                                                                                                                                                                      Scott Selisker**

**Introduction to Digital Humanities
T  5:30-8:00**

This course is an introduction to digital humanities geared toward applications in literary and cultural studies. While students’ interests will help to shape our syllabus (particularly for sessions in the final weeks), we’ll be experimenting with: text mining and entity extraction, text encoding, social network analysis, web design frameworks, mapping and GIS, topic modeling, pedagogy applications, and data visualization. No prior knowledge of computer programming is presumed; all students will learn some basic principles, and many of our activities will include options for students who wish to try out more advanced tools and methods. In our discussions of critical readings and a shared literary text, we’ll aim to find ways that digital methods can be integrated with traditional methods as we discuss current literary and cultural studies research problems. Student projects will include a conference abstract or grant proposal and a digital project prototype or mock-up accompanied by a conference-length paper.

# Spring 2014 Course Descriptions

**533**                                                                                                                                                                                         **Frederick Kiefer
RENAISSANCE DRAMA: SHAKESPEARE'S CONTEMPORARIES**
M   5:00-7:30pm

The golden age of English drama coincided with the reigns of Queen Elizabeth I and King James I. Although major plays were written before this era and afterward, most early modern plays that are staged and studied today belong to Elizabethan and Jacobean England. This was a time of profound social, political, and religious change. Playwrights were alert to the shifting currents and registered the aspiration, frustration, and apprehension of their contemporaries. This was also a time that saw the construction of purpose-built theaters, the first in England since the days when London was a Roman colony. Shakespeare and his fellow dramatists did their thinking in those theaters. Their plays began life on the stage, as Gary Taylor remarks, and writing plays was an intrinsically social process. Once theaters began drawing large audiences, the arts of writing and acting advanced rapidly, especially from the late 1580s to around 1612, when Shakespeare was active. In the close-knit theatrical world, playwrights vied with one another for playgoers, money, and celebrity. They also learned from one another and stole from one another. It was this very convergence that allowed the drama to grow so quickly in sophistication. We shall be looking at the ways that Shakespeare’s contemporaries capitalized on their opportunities in London’s theatrical community; the playwrights we shall consider include Christopher Marlowe, Thomas Kyd, Thomas Heywood, Elizabeth Cary, John Lyly, Thomas Dekker, Ben Jonson, Thomas Middleton, and John Webster.

**541**                                                                                                                                                                                     **Homer Pettey
STUDIES IN THE RESTORATION AND 18TH CENTURY
Sects, Dregs, and Rococo**
T/TH  12:30-1:45

Lascivious Libertines, liberated women, carping cuckolds, flagrant debauchery, class antagonism, sexual innuendoes, double-dealing, castration threats, and blasphemy.  That’s just one Restoration comedy!

Among the cultural transformations of this first great Modern period are: the first Coffeehouse culture, the origins of Modern Music, the New City of London (“a great and monstrous thing”), the first professional Women Authors, the famous Female Wits, the first Stage Actresses, the Scientific Revolution, the development of Modern English, the first Mass Media explosion, the origins of Modern Capitalism, the Enlightenment in philosophy and religion, and the first self-declared “Moderns.”  This century and a half period also witnessed radical changes in poetics, the visual arts, architecture, and even gardening, characterized by a shift from Baroque extravagance, sensuality, opulence, ornamentation, and asymmetry to Neo-classical technical perfection, idealized forms, balance, harmony, and taste.  Changes in fashion and the desire to be à la mode were part of the period’s obsession with spectacle and performance.

It was also a period of filth, contagion, squalor, crime, and social disease with: cesspits, tosspots, cholera, bubonic plague, gonorrhea, syphilis, pickpockets, rogues, highwaymen, rakes, fops, charlatans, prostitutes, public fornication, bawds, beggars, madmen, Gin Lane drunkards, hucksters, hubbub, and scatological and gallows humor.So much for an Age of Reason!

 In this course, we will concentrate on an interdisciplinary approach to the drama, poetry, and essays of the period, with specific interest in gender, class, and aesthetic issues placed within the context of their political, social, and physical environments.  This course will give equal weight to female and male writers of the period.

Playwrights that we may study, depending upon availability of texts, include: Aphra Behn; Mary Pix; Susana Centlivre; Hannah Cowley; William Wycherley; William Congreve, John Gay, and Richard Sheridan.  Poets may include: Mary, Lady Chudleigh; Anne Finch, Countess of Winchilsea; Lady Mary Wortley Montagu; Elizabeth Rowe; Anne Ingram, Viscountess Irwin; Mary Leapor; John Dryden; John Wilmot, Earl of Rochester; Alexander Pope; Jonathan Swift; Samuel Johnson; and the Poetry of Sensibility (selections from Edward Young; James Thomson; Thomas Gray; William Collins; William Cowper).  Period essays may include selections from The Tatler, The Female Spectator, The Female Tatler, The Rambler, and The Idler.  Artists to be discussed include: Elizabeth Blackwell (naturalist illustrations); Anne Seymour Damer (sculpture); Hester Bateman (silverwork); William Hogarth (satire); Joshua Reynolds (portraits); Thomas Gainsborough (portraits); John Constable (landscapes), and numerous continental artists.

**555A**                                                                                                                                                                                       **Allison Dushane
ROMANTIC MATERIALITIES: LITERATURE AND BIOPOLITICS**
T   3:30-6:00pm

In this seminar, we will explore the intersections of nature, aesthetics and politics in the Romantic era (roughly 1790-1830).  It is during the latter half of the eighteenth century, Michel Foucault has argued, that it is possible to witness the emergence of bio-power, a form of power “situated and exercised at the level of life, the species, the race, and the large scale phenomena of population.”  In what ways are Romantic visions of nature and subjectivity imbricated in the era’s scientific discoveries, methods, and epistemological paradigms? How might we think of Romantic-era discussions about organicism, the imagination, the sublime, and the beautiful as central to the formation and understanding of modern conceptions of biological life?  What models of identity and community does Romanticism develop, complicate, and critique through its representations of human and nonhuman bodies? Throughout the course, we will discuss the that role the modern institutions play in creating, regulating and distributing knowledge and focus on literature as a distinct—and particularly powerful—form of knowledge.

This course aims to accomplish two major goals: to familiarize students with the core concepts and canonical texts of Romantic-era literature, and to introduce students to interdisciplinary research through an engagement with contemporary critical conversations about biopolitics. No familiarity with either area is expected, but students will be expected to read, write about, and discuss a sizeable amount of difficult material, including poetry, philosophy, scientific writing and theory.  Romantic-era authors will likely include Erasmus Darwin, Wordsworth, Coleridge, Blake, Barbauld, Percy and Mary Shelley, Keats, Malthus, Kant, Hegel and Burke. Assignments will include weekly reading responses, an in-class presentation, and a conference-length research paper.

**557A**                                                                                                                                                                                       **William Epstein
AUSTEN, THACKERAY, AND WAUGH: SOCIAL SATIRE AND THE ENGLISH NOVEL, 1811-1945**
M   12:30-3:00pm

This is one of a series of reading courses in the novel in English that I have been offering over the past dozen years or so. The object of such courses is to provide students with the opportunity to read a significant number of novels, many of which may be quite long, without their having the added responsibilities of reading scholarship or criticism and writing papers or taking exams. Instead, grading will be contractual: students will be guaranteed an A if they keep up on the reading, participate regularly in class discussions, maintain a journal recording their experience of reading these novels in the light of their personal academic projects and career goals, and formally 'provoke' class discussion several times during the semester.

This particular course will deal with the novels of the three greatest English satirical novelists. We'll read all six of Austen's finished novels (1811-1817)--Sense and Sensibility, Pride and Prejudice, Mansfield Park, Emma, Northanger Abbey, and Persuasion, Thackeray’s magnificent “Novel Without a Hero”—Vanity Fair (1847-48), and six of Waugh's novels (1930-45)--Vile Bodies, Black Mischief, A Handful of Dust, Scoop, Put Out More Flags, and Brideshead Revisited. The focus will be on how Austen, Thackeray and Waugh intervene in the social customs, hereditary arrangements, economic practices, and political ideologies of the English upper classes, how their distinctively ironic voices and delicately sharpened sensibilities interrogate the rituals and practices associated with love and sex; courtship and marriage; country living and town life; power and privilege; the empire and the metropole; gender and gentility; the strange and the familia(l)(r); propriety and rationality; civility and civilization; belief and despair; and romantic, financial, military, expeditionary, and missionary adventuring. We'll also, no doubt,  spend some time contemplating how these writers and their works use their satiric voices and sensibilities to situate themselves in the generic histories and poetics of the English novel: how, for example, Austen's novels are usually depicted as the linchpin securing the form, connecting the chaotic experimentalism of the emerging eighteenth-century novel with the narrative assurance and embedded realism of the dominating nineteenth-century novel, a generic legacy conspicuously exemplified in “Pen and Pencil Sketches of English Society” (Vanity Fair’s original sub-title in serialization), which induced Charlotte Bronte to call Thackeray “the first social regenerator of the day” and George Eliot to proclaim him “the most powerful of living novelists;” similarly and yet perversely, Waugh's novels are often seen as an appropriation and  reconfiguration of these traditions, as participating in modernism's assault on the grand narratives, established hierarchies, and complacent alliances of the traditional ruling classes and their aesthetic articulations.

Although students will not be responsible for scholarship and criticism per se, I expect that they (and I) will introduce various interpretive strategies into our discussions--for example, those associated with gender studies, postcolonialist studies, studies in human sexuality, postmodern theory, traditional and New historicisms, reader-response criticism, and, of course, the generic poetics of the novel. But I especially want to orient the course to your interests and to encourage you to share those interests with the rest of the class.

**595A**                                                                                                                                                                            **Meg Lota Brown**
**COLLOQUIUM**
                                                                                            W  12:00-12:50

Available for two credit units (one each semester). Students may officially register for the units during the semesters they attend the colloquium or at a later time.

This colloquium is required for all first-year students in the literature program. (That is, attendance is required; official registration may be deferred.) Other students in the program are invited to attend sessions of interest to them. The colloquium provides an opportunity for graduate students in literature to talk with each other, the program director, and other faculty members about program structure and requirements (for the M.A. and the Ph.D.), professional opportunities (conferences, funding sources, preparation for the job market), and possibilities for improving the program.

**596G                                                                                                                                                                                       Susan White
THE FILMS OF ALFRED HITCHCOCK**
W   3:00-5:30pm
Screenings T  6:00-8:30pm

In this course we will take an in-depth look at the films of Alfred Hitchcock.  Hitchcock’s films have inspired an extraordinary body of critical works from the points of view of classical film theory, gender theory, semiotics, as well as psychoanalytic and philosophical approaches.  Through Hitchcock’s films we will examine the major currents of film theory and criticism over the past half-century.  Students will be responsible for in-class presentations, midterm and final essays.

**596L                                                                                                                                                                                                                                                                                                                                                                                                                  Suresh Raval
CONRAD AND MODERNISM**
M   9:15-1145

This seminar will focus on Conrad’s major fiction, especially Heart of Darkness, Lord Jim, Nostromo, and The Secret Agent, with a view to exploring the significance of these novels for modernism. The course will discuss, among other things, several essays by Conrad, Ford Madox Ford, and Virginia Woolf dealing with the emergence of various innovations that herald the era of modernism in early twentieth century fiction. Careful attention will be given to discussions of modernism by recent art historians as well as literary critics. Although the seminar will be oriented towards close readings of his works from the perspective of modernism, there will be occasional fuller discussions of the historical, social, and political implications that continue to make Conrad a formidable presence today. Almost unique among his contemporaries, Conrad provokes reflection on transnational, post-national, and international issues, and so this seminar will inevitably deal with these aspects of his fiction. Students who register for the seminar will find it useful to have read Nostromo, arguably his most difficult and powerful novel, before the semester begins. Knowledge of The Good Soldier (by Ford), A Portrait of the Artist as a Young Man (by Joyce), and To the Lighthouse (by Virginia Woolf) will be helpful in capturing the importance of Conrad as a modernist. Assignments will include in-class presentations, a term-paper, and an omnibus summary account of some recent scholarly studies.

# Fall 2013 Graduate Literature Course Descriptions

**GRADUATE LITERATURE COURSE DESCRIPTIONS**

**Fall 2013**

**565**                                                                                                                                                                                                                                                                                        **Paul Hurh**

**POE IN THE MIDDLE:  A CONSTELLATED READING OF 19TH-CENTURY AMERICAN LITERATURE**

T   3:30-6

This is a reading course through what has often been called the “American Renaissance,” yet it will take as its axis the author most notably excluded from the monograph that coined the term and founded the canon.  The class’s working hypothesis is that Edgar Allan Poe is a central figure to the formation of the American literary canon despite attempts of scholars such as F. O. Matthiessen, Harold Bloom, T. S. Eliot, Stanley Cavell and even Walt Whitman to diminish, marginalize, or bemoan his persistent (and for them, troubling) fascination among readers of American literature.  We will use Poe’s notorious reviews and parodies of 19th-century literary culture as signal points to begin a reading through the period, and selections will include authors such as Charles Brockden Brown, William Cullen Bryant, James Fenimore Cooper, Ralph Waldo Emerson, Margaret Fuller, Nathaniel Hawthorne, Washington Irving, and Henry Wadsworth Longfellow.  Poe’s reputation offers an entry point into later writers as well, and we can come to better understand Herman Melville, Emily Dickinson, and Walt Whitman by considering their responses to and contrasts against Poe’s work and aesthetic theory.  We will also study Poe’s influence on writers beyond his immediate era (this may include the French Symbolists, African-American writers such as Toni Morrison and Richard Wright, modernists like William Carlos Williams, postmodernists like Vladimir Nabokov and Jorge Luis Borges, or popular science fiction in H. P. Lovecraft or Ray Bradbury).  If time permits, we will consider how Poe has mediated relations between American literature and literary theory, considering especially his importance for the competing poststructuralist and pragmatist theories of American intellectual history.  The conservative aim of the course is to provide a directed overview of 19th-century American literature. The more experimental gambit is to see how the conventional shape of the canon alters when Poe (as he would have liked) is placed at its center.

**595A                                                                                                                                                                                                                                                                        Meg Lota Brown**

**COLLOQUIUM**

W  12:00-12:50

Available for two credit units (one each semester). Students may officially register for the units during the semesters they attend the colloquium or at a later time.

This colloquium is required for all first-year students in the literature program. (That is, attendance is required; official registration may be deferred.) Other students in the program are invited to attend sessions of interest to them. The colloquium provides an opportunity for graduate students in literature to talk with each other, the program director, and other faculty members about program structure and requirements (for the M.A. and the Ph.D.), professional opportunities (conferences, funding sources, preparation for the job market), and possibilities for improving the program.

**596A**                                                                                                                                                                                                                                                                      **Meg Lota Brown**

**EARLY MODERN CONSTRUCTIONS OF THE BODY**

W    3-5:30

As part of our department-wide “Convergences” conversations about the body, this course will examine constructions of the body in early modern texts drawn from the MA reading list. In addition to literary works (poetry, prose, and drama), we will read scientific, theological, legal, and philosophical treatises from the period, as well as works of contemporary theory, social history, and cultural studies.

Our consideration of bodies will not be limited to what Kantorowicz terms “the body natural.” We will examine constructions of the body politic and of early modern bodies of knowledge. We’ll ask how epistemological anxieties about dislocations of those bodies became displaced onto a gendered corpus—and a great many corpses. For example, cultural disruptions and fear of the unknown were frequently acted out on the female body; she was treated as the site of incommensurateness between interior and exterior (the damned soul in the beguiling body), treated as the sign of misinterpretability (an embodiment of all the deceiving confusion of the period), and therefore as the threat that must be controlled, silenced, destroyed, or married.

What was the relation of the body to the early modern state? To God, desire, political economy, and subjectivity? What was the relation of the body to representation and language? To the order of things?

Our reading will include works by William Shakespeare, Edmund Spenser, Elizabeth Cary, Ben Jonson, and Aemilia Lanyer; we will also read the lyric cluster, querelle cluster, and transvestitism cluster of texts from the MA list. Students studying for the MA exam may choose to write short papers on most of the literary works, or they may choose to write a conference-length and article-length paper. Students in the PhD Program will write the two longer essays. We will work together to identify national conferences and journals to which all students will submit their revised papers.

**596F-1**                                                                                                                                                                                                                                                                 **Daniel Cooper Alarcon**

**TRAVEL NARRATIVES, TRAVEL FICTIONS**

M  3-5:30

This seminar will provide an opportunity to read, consider, and discuss a diverse array of texts we might broadly categorize as travel literature.  I’m particularly interested in the relationship between travel narratives and what I call travel fictions, and the ways in which these fictional accounts have often anticipated ideas central to critical studies of travel, tourism, and migration.  I also use the term travel fiction to indicate the ways in which so-called factual accounts of travel often fabricate useful mythologies of people and places.  Thus, another focal point of the course will be the different kinds of cultural work that travel literature performs at different historical moments.  For example, travel narratives often played a key role in sustaining and promoting colonial and imperial enterprises.  More recently, travel narratives and travel fictions have played an important role in creating both an itinerary for travel to particular destinations and a set of criteria by which to evaluate a site’s authenticity.  Simply put, travel literature helps to shape the ways in which travelers perceive and respond to the places they visit, and the people and cultures they interact with.  As we take up travel literature since World War II, we will consider tourism as a discourse deeply implicated in the formation of cultural identities and vital to the economies of many developing nations, as well as tourism’s mirror image: the migration from Third World to First, driven usually by economic necessity.

The reading list for the course is still taking shape, but each of the primary texts will be paired with a related critical or theoretical work.

To sum up, this course will be helpful to anyone with interests in post-colonial studies, the long relationship of travel writing and empire, attempts at cross-cultural representation, issues of diaspora and migration, and the impact of migration and travel upon cultural identities.                                                                             **COURSE CANCELED**

**596F-2                                                                                                                                                                                                                                                               Tenney Nathanson**

**AMERICAN POETRY: “MEDITATIONS IN AN EMERGENCY”**

T   1-3:30

This seminar will attend to the recurrent fascination in major American poetry with a poetics of improvisation or “process”: the poem as an unfolding exploration that pushes against (and often past) any single formulation or completed form.

One recurrent focus of the course will be the sense of the body evoked by these texts--more particularly, the phantasmatic body space arising in moments of kinetic identification and other boundary blurring phenomena conjured up in the poems. As time allows, we’ll explore the relation of such moments to the unconscious, compromise formations, dreams, meditation, koans, the Sambhogakaya (the “middle body” of the Buddha), the Alaya Vijnana or “storehouse consciousness,” and kensho or awakening.

I’m hoping the course can serve at once as: a survey of major American poetry (with an eye toward MA and PhD exams); a “special topics” interrogation of a key element in American (and modern and postmodern) writing; an MFA-program-friendly exploration of a body of poetry that ought to be immensely useful for poets today.

(We’ll glance at notions of Romanticism, Modernism, and Postmodernism, though wedging them apart won’t be a course goal.)

We’ll probably read several of the following (and maybe a couple of poets not on this list): Whitman, Dickinson; Pound, Williams, Moore, Stevens, maybe Eliot; O’Hara, Ashbery; Philip Whalen, Mei-Mei Berssenbrugge, Norman Fischer, Leslie Scalapino, Ron Silliman, Lisa Jarnot, Heriberto Yépez, Julie Carr. (We’ll end up with a list of roughly 7-10 poets.)

 We’ll also spend a little time with William James’s crucial book Pragmatism, which was influenced by American poetry and influenced it in turn, and with a few of Emerson’s germinal essays. We may also explore the intertwining of an improvisatory “process” poetics with recent American Buddhism, especially the American Zen tradition. I hope there’s also enough time to look briefly at the intertwining of poetry and painting, particularly the “action painting” of the abstract expressionists.

(“Meditations in an Emergency”: Frank O’Hara brought his friend and fellow poet Kenneth Koch a manuscript titled “Meditations on an Emergency”; Kenneth crossed out “on” and wrote “in”—a paradigmatic change. And O’Hara talked about his “I do this I do that poems,” and Ashbery jokes about “Frank’s French Zen period” in his intro to O’Hara’s collected poems.)

Course requirements:

For Literature students: either several short papers or the typical conference-length/article-length sequence. (Some imitations, “experiments,” or original poems can also be worked in.)

For MFA students: a combination of short critical essays, imitations or “experiments,” and your own creative work, in roughly equal proportions.

For students from other programs: negotiable.

Questions: please email me at nathanso@email.arizona.edu

**596G-1                                                                                                                                                                                                                                                                 Jerrold Hogle**

**GOTHIC TRADITION**

M   6:30-9:00

This seminar will focus on the influential texts that most strongly established the “Gothic” tradition in English, American, and Continental literature.  After looking at the very mixed literary, philosophical, and cultural elements that come to be conflated in The Castle of Otranto by Horace Walpole, the first text to call itself “A Gothic Story” (in 1765), and the Gothic play (of 1768) by the same author that followed it, we will look at the roots, meanings, and most important resonances or influences of most of the following:  Ann Radcliffe’s The Mysteries of Udolpho, Matthew Lewis’ The Monk, Charles Brockden Brown’s Edgar Huntly, John Polidori’s The Vampyre, Charles Nodier’s Smarra, Poe’s most key Gothic tales off the 1830s and 40s, Stevenson’s original Dr. Jekyll and Mr. Hyde, Stoker’s original novel version of Dracula, and Gaston Leroux’s original Phantom of the Opera, along with different critical approaches to each that reveal the angles of interpretation that have been applied to such texts.  Our aim will be to get at the most overriding cultural functions and “undergroundings” of Gothic fiction and its derivations.  A prior (or soon upcoming ) reading of Mary Shelley’s Frankenstein will be assumed and referenced.  There will be in-class presentations, an initial analytical essay, a final paper prospectus, the final paper itself, and a final examination.

**596G-2                                                                                                                                                                                                                                             Lynda Zwinger                                                                                                                NARRATIVE/THEORY: TRANSATLANTIC "REALISM(S)"**

M   12:30-3:00

What is a "realistic" narrative?  What are the definitions of realism proposed in the history of literary criticism (by writers and critics)? Our profession uses (and abuses) such rubrics as a way to organize, package, and dispense literature and our work thereon; such habits raise interesting issues.  If a text is, say, classed by most scholars as "Southern Literature" or "a novel of manners" or a "modernist text" what might this mean for a practice of reading and analysis that endeavors to account for other textual elements of the same work?  We will be interrogating the terms of the course title and adjacent textual conundrums (aesthetic, formal, historical, ethical).  We will ask questions like:  what do we gain by packaging our thinking in these ways, what does literary and critical work thus labeled do, and what do we lose in the deployment of such categories?  We will read narratives--literary, critical, theoretical--with and through such interrogations.  Students will choose a topic to investigate and will share their work with the class, via presentations and handouts.  You can expect to write a (topic-based) bibliography, a short paper, and a longer paper.  The course is currently a work in progress.  If you let me know you've registered for it, I will keep you informed (and ask for your input) as the course takes shape.

Potential readings:

"The Girl With the Golden Eyes," Balzac

"The Real Thing," James

Dickens, short story, TBD

A Good Man is Hard to find, readings, O'Connor

Faulkner, TBD

"Janet's Repentance," Eliot

Regeneration, Pat Barker

Rabbit, Run, John Updike

Bleeding Edge, Thomas Pynchon

something Russian.......

a police procedural (perhaps a James Lee Burke Dave Robicheaux novel, perhaps a Nordic Noir....)

stay tuned.....

**Spring 2013 Literature Course Descriptions**

**GRADUATE COURSE DESCRIPTIONS**

**LITERATURE PROGRAM**

**Spring 2013**

**~~549A~~****~~Maribel Alvarez~~**

**~~(90224)~~**

**~~FOLKLORE~~**

~~T   9:30-12:00~~

*~~See instructor for course description.~~*Course cancelled by instructor

**557B                                                                                                              William Epstein**

**(90225)**

**A READING COURSE IN THE BRITISH NOVEL, 1914-1989**

M  12:30-3:00

This is one of a series of reading courses in the novel in English that I offer. The object of such courses is to provide students with the opportunity to read a significant number of novels, many of which may be quite long, without their having the added responsibilities of reading scholarship or criticism and writing papers or taking exams. Instead, grading will be contractual: students will be guaranteed an A if they keep up on the reading, participate regularly in class discussions, maintain a journal recording their experience of reading these novels in the light of their personal academic projects and career goals, and formally 'provoke' class discussion several times during the semester.

This particular course will deal with the British novel during the period historians are now calling "the short twentieth century," from the beginning of the Great War to the end of the Cold War. It would be nice (though not required) if you will have already read some of the founding novelistic texts of literary modernism—e.g., Conrad's *Lord Jim,* Joyce's *Portrait of the Artist*, Ford's *The Good Soldier,*Lawrence's *Sons and Lovers,*Forster's *Howards End,* all of which I teach in 557A. In any event, we will read a few more in 557B: Forster's *A Passage to India*, Woolf's *Mrs. Dalloway*, Lawrence's *Lady Chatterley's Lover*. Then we'll turn to some shell-shocked interwar novels: Evelyn Waugh's *A Handful of Dust*, Graham Greene's *Brighton Rock*, Elizabeth Bowen's *Death of the Heart*; then Joyce Cary's comic-prose-epic of the modern(ist) artist's life, *The Horse's Mouth*; then to the atomic, dystopian fantasies of post(Second)war fiction—George Orwell's *1984*, William Golding's *Lord of the Flies*, Anthony Burgess's *A Clockwork Orange*. And, still monitoring the transitions from modernism to postmodernism, imperialism to post-colonialism, (r)evolution to devolution, second- to third-wave feminism, social(ist)-welfare statism to post-industrial transnational capitalism, bilateral mutual assured destruction to multilateral digital networks of diversionary practice, we will conclude with a handful of metafictional (and otherwise experimental) novels from the 60s, 70s, and 80s: Muriel Spark's *The Prime of Miss Jean Brodie*, Doris Lessing's *The Golden Notebook*, John Fowles' *The French-Lieutenant's Woman*, Graham Swift's *Waterland*, John le Carre's *A Perfect Spy*,

 Although students will not be responsible for scholarship and criticism per se, I expect that they (and I) will introduce various interpretive strategies into our discussions--for example, those associated with gender studies, postcolonial studies, studies in human sexuality, postmodern theory, traditional and New historicisms, reader-response criticism, and, of course, the generic poetics of the novel. But I especially want to orient the course to your interests and to encourage you to share those interests with the rest of the class.

**595A-1**                                                                                                        **Meg Lota Brown**

**(33982)**

**FIRST YEAR COLLOQUIUM**

W   12:00-12:50

Available for two credit units (one each semester). Students may officially register for the units during the semesters they attend the colloquium or at a later time.

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**596B-1                                                                                                            Suresh Raval**

**(90227)**

**POSTCOLONIAL STUDIES**

**R  12:30-3:00**

This seminar will focus on major texts of postcolonial studies, and it will explore issues at stake in contemporary discussions of colonial and postcolonial culture and politics. Among the critics and theorists to be discussed are Fanon, Said, Spivak, Bhabha, Hall, Ahmad, and so on. Although the course will attempt to cover an extensive terrain—orientalism, politics of location, subaltern studies, feminism and postcolonial studies, identity politics, diasporic cultures and nativism, ethnicity, and globalization—the goal is to work on important concepts intensively. For illustrative analytical purposes we will draw upon the works of Kipling, Conrad, Forster, Naipaul, Achebe, Rushdie, Kincaid, Coetzee, and Ngugi. (I urge all who want to take this course to read **Nostromo** before the semester starts since it will be a central text to be discussed in the context of globalization.) If and when occasion permits, we will discuss the relations of postcolonial theory with New Historicism, Marxism, and Cultural Studies. Two in-class presentations, one term paper, and one review project.

**596F-1                                                                                                                    Ed Dryden**

**(84691)**

**The Theory of American Romance**

                                            T   12:30-3:00

This seminar will focus on American Romance as a formal, generic and historical category. We will read *Don Quixote* (Putnam translation which you may have to search for), *Waverley, The Scarlet Letter, Pierre, Portrait of a Lady, Absalom, Absalom!*and*The Sot-Weed Factor* in the context of a set of theoretical issues including the problems of genre, reading, representation, and realism*.*Appropriate theoretical and critical readings will be provided.

**596G-1                                                                                                    Geta Leseur-Brown**

**(55204)**

**MORRISON, MARSHALL and NAYLOR": Three "Bodacious" Writers of the 20c**

M   9:30-12:00

Novelists Toni Morrison, Paule Marshall and Gloria Naylor are considered three giants of 20c fiction, and no one should leave university with an English literature degree without having read something, preferably all, or at least one-half of their body of work! All of them prefer to be called American Writer rather than, African American Woman Writer. They feel obviously they are in the tradition of American writers--period. Morrison, for example, has been referred to as being influenced by William Faulkner, Marshall by the great tragic writers of Russia and Naylor by Shakespeare!   All have gotten outstanding awards for their work--Morrison the Nobel, Marshall a McArthur, and Naylor a National Book Award.

So, we will try to read most of their work, certainly enough to appreciate their approaches, craft and skills in story telling. Since this is a seminar, students will be expected to lead discussions in an organized manner, write probing papers and challenge each other as well as the texts.

**596G-2                                                                                                            Lynda Zwinger**

**(90211)**

**Introduction to Reading the Novel**

W 6:30-9:00

We’ll focus on the novel as institution, as form, as genre—as a self-defining literary object that challenges critical and theoretical parameters and pieties.  Close reading canonical examples, enabled by the work of influential theorists of the novel, we will study its history and the process of its institutionalization.  Throughout the semester, we will immerse ourselves in a set of theoretical issues including problems of genre, reading, representation, and realism. Theoretical and critical readings will help each of us locate our own work in the critical conversations that best reflect our scholarly and pedagogical interests.  Novels will include *Don Quixote* (note that Professor Dryden's seminar will also be discussing this novel and *Waverly--*we are discussing the possibility of joint meetings on these novels), *Pamela, The Monk*, *Waverley, Bleak House*, *Daniel Deronda, Wings of the Dove.*  Written and presented work:  you will have options for written work presented to you at the first meeting (basically, the "many short papers" vs. "the conference-length" followed by the "article-length" paper); informal presentations may also be scheduled.

(Note:  the list is subject to ~~the whim~~ carefully considered revision, so please check with me before you start reading ahead, at lyndaz@u.arizona.edu

**596L-1                                                                                                    Jennifer Jenkins**

**(84850)**

**Theories of Literature: Text/Museum/Archive**

W 9:30-12:00

In this seminar we will study the archive as taxonomy, trope, metaphor, and form in literature, the visual arts, and film. Readings in archival theory, epistemology, collection and arrangement practices, and thing theory from Derrida, Foucault, Brown and others will be complemented by the rich array of primary sources available in the University Libraries and local archives; we will follow that hands-on component with exploration and evaluation of digital catalogues and knowledge repositories. We will examine the archive and museum as text, and text as museum/archive, along with cabinets of curiosity, text and material object collections, and the evolution of spaces of control, collection, and concealment or display in literary works, museums and archives, and film. Emphasis on the novel and novel series, the encyclopedia, the collection, text-image compilations, and the moving image as text (and hypertext). Primary texts may include works by Melville, James, Huysman, Borges, Ackerman, Dickens, Whitman, Dickinson, Pahmuk, and films by the Brothers Quay, Bill Morrison, Georges Méliès, Lotte Reiniger, Helen Hill, and others. Written work will include a collection assessment, an applied theory paper, a conference abstract, and developmental assignments leading to a substantive seminar paper/conference presentation.

**Graduate Literature Course Descriptions Fall 2012**

Roger Dahood
CHAUCER
527-1 (61904)
T/TH 9:30-10:45

This course has two main goals: one, to introduce students who have had some experience with reading Chaucer's English to the most widely studied parts of The Canterbury Tales and, two, to give students opportunity to familiarize themselves in depth with one or more of the assigned parts and the attendant scholarship on it. The class will be interdisciplinary in spirit, relying on a range of scholarly/critical tools, including close reading and historical, linguistic, and art historical resources. Semester projects will be geared to the interests of class members, and we will aim at attaining informed understanding of all the assigned works.

By the fifth week of class each student will have written and delivered in class a five-minute oral report (not more than two pages, 12-point type, double-spaced, one-inch margins) on a topic to be decided in consultation with me. I will hold you to the time limits and stop you at the end of five minutes. Practice and time your delivery in advance to make sure you can get through it in five minutes. The report may but need not serve as preparation for the large project due late in the semester.

Students should expect to devote most of their writing to an essay, planned and drafted in consultation with me. The projects will result in polished, twenty-minute papers, the typical length of papers at academic conferences, to be presented to me orally outside of class. Again, I will hold you to strict time limits.

John Ulreich
MILTON & THE ENGLISH BIBLE
533-1 (61905)
W 3:30-6:00

It has become a commonplace of literary-historical scholarship in the Early Modern Period that the English Bible was the basis for virtually all serious discourse, not merely in theology, but any serious discussion of political theory or social philosophy. In this seminar we shall study the ways in which the language and ideology of the Bible shaped Milton’s profound engagement in what he called “the Wars of Truth”—the Early Modern version of what we call the Culture Wars. After exploring (briefly) the issues that defined the struggle for supremacy between competing English versions of the Bible (especially the radically protestant Geneva Bible and the more conservative King James [or "Authorized"] Version), we shall devote some attention to Milton's controversial prose—his attack on censorship (Areopagitica), his anti-Episcopal tracts, the pamphlets urging liberalization of the divorce laws, and his notorious defenses of regicide. But our primary attention will be given to poems in which the language and imagery of the Bible profoundly influenced his poetry, especially “Sonnet 23: On his Late Espoused Saint,” Lycidas, Samson Agonistes, Paradise Lost, and Paradise Regained.

Students will give reports and write short papers on various topics, their number and frequency to be determined by the size of the class. A final, research essay will be required in lieu of a final exam.

Barbara Babcock
FOLKLORE
549-1(52750)
T 7:00-9:30

See instructor for course description.

Homer Pettey
20TH CENTURY AMERICAN NOVEL
566-1 (61906)
TR 12:30-1:45

This course will survey the 20th century American novel, with emphasis upon experimental narrative, social contexts, interdisciplinary approaches, and theoretical methods. We will explore the modern novel’s relationship to the visual arts, such as photography, film, and the modern art movements of Cubism, Futurism, Dada, Surrealism, and Pop Art. In particular, we will examine how new theories of perception and avant-garde techniques (montage, collage, pastiche, simulacrum) influence modern narrative structure. Pre- and post-War American political and economic conditions, from the Great Depression through the Cold War, will provide historical grounding for modern and contemporary novels. Popular culture, mass-market production, consumerism, and scientific and technological achievements not only find representation in the twentieth century novel, but also form the basis for theoretical approaches to and critiques of modernity. Along with readings in modernist aesthetics and cultural history, we will also discuss scholarly works on the contemporary novel and theoretical debates surrounding the concept of the postmodern. Authors to be considered include: William Faulkner; Dashiell Hammett; Ernest Hemingway;Saul Bellow; Flannery O’Connor; Jerzy Kosinski; Gabriel García Márquez; Hunter S. Thompson; Toni Morrison; Cormac McCarthy; Don DeLillo; and Chuck Palahniuk.

Graduate students will be encouraged take an interdisciplinary approach in their work for this class. Assignments will include short essays and a final project that could serve as the basis for a scholarly presentation at a conference on modern American literature. There will also be short assignments concerning methods for teaching the modern novel to undergraduates.

Amy Fatzinger
AMERICAN INDIAN STUDIES
577-1(61909)
TR 2:00-3:15

According to Pulitzer Prize-winning Kiowa author N. Scott Momaday, “The native voice in American literature is indispensable. There is no true literary history of the United States without it, and yet it has not been clearly delineated in our scholarship.” AIS/ENGL 577 exposes students to the Native voice in American literature through short stories, memoir, poetry, and novels (with concentration in contemporary fiction). Students will read and discuss works by major authors from Native Nations across the continent, as well as theory related to indigenous literatures. Some course themes include connections between oral tradition and contemporary Native writing, political and environmental issues as presented in Native fiction, and survival/resistance through writing.

Staff
FIRST YEAR COLLOQUIUM
595A-1(33982)
12:00-12:50, EDUC 432

Available for two credit units (one each semester). Students may officially register for the units during the semesters they attend the colloquium or at a later time.

This colloquium is required for all first-year students in the literature program. (That is, attendance is required; official registration may be deferred.) Other students in the program are invited to attend sessions of interest to them. The colloquium provides an opportunity for graduate students in literature to talk with each other, the program director, and other faculty members about program structure and requirements (for the M.A. and the Ph.D.), professional opportunities (conferences, funding sources, preparation for the job market), and possibilities for improving the program.

Daniel Cooper Alarcon
JOB SEARCH
595A-3 (61783)
TR 3:30-4:45

This course is designed to provide preparation and support for graduate students in the literature program who are, or soon will be, searching for teaching positions as they near the end of their doctoral studies. The optimum time to take this seminar is the year before you plan to apply for jobs. The seminar meets twice weekly. In these meetings we will discuss each phase of the job search and spend a considerable amount of time critiquing and revising your job materials (cv, letters of application, teaching portfolio etc.). There will also be guest lectures by invited speakers and the reading and discussion of pertinent articles. Attention will be paid to fine-tuning your materials for application to different types of institutions; we will also discuss grants, fellowships and post-docs. Toward the end of the semester, you will have the opportunity to participate in mock interviews in preparation for the MLA convention in December. Please note that this seminar will not be offered again until AY 2014-15; please plan accordingly.

Susan White
THE FILMS OF DAVID CRONENBERG
596G-1
M 12:30-3

We will approach the body of Cronenberg's work from the perspective of theories of the Gothic, psychoanalysis, performance, and trauma theory. Students will give in-class presentations and write a midterm and a final paper.

Tom Willard
COMPARATIVE LITERATURE: LITERARY SYMBOLISM
596G-2 (57355)
W 7:00-9:30

The Symbolist movement has been called the first truly international literary movement, with influences in Russia and the Americas as well as throughout Europe and in the visual and musical arts as well as the verbal ones. At its height, in the late nineteenth and early twentieth centuries, poets and critics advanced theories of the symbol that drew from parallel interests in disciplines ranging from comparative mythology and religion to psychology and even mathematics.

This course involves study of the symbol, in theories dating back to antiquity and in literary practice of the past two centuries. Special attention will be paid to English Romantics like Blake and Coleridge, French Symbolists like Baudelaire and Mallarmé, and successors such as Char and Stevens. (Actual choices will be open to suggestion, since all texts will be posted on the D2L course site.) Each class member will lead discussion of two texts and will propose and research a major essay related to the material studied in the class.

596L-1 John Melillo
CRITICAL THEORIES OF VOICE
(57356)
T 3:00-6:00

In this class we will engage recent theoretical engagements with the concept of “voice” in literature. Voice is a difficult and slippery term, for it is at once physiological and metaphorical, bodily and disembodied, real and imaginary, organic and technological, oral and textual. A new critical literature has arisen around voice, as critics and philosophers, following Jacques Derrida, reimagine the vocal not as a sign of pure presence but as a mediated cultural artifact. We will read texts by Derrida, Theodor Adorno, Mladen Dolar, Adriana Cavarero, Stephen Connor, Lesley Wheeler, and more. These theorists will our frame discussions, as we test their insights specific literary and cultural objects.

Allison Dushane
Theories of Criticism The Posthuman Condition
596l-2(61824)
M& 3:30-6:00pm

This seminar will explore the relationship between biology, technology and human culture through readings of theoretical, scientific, and literary texts. Throughout the seminar, we will consider the role of aesthetic experiences and practices as they shape conceptions of life. In particular, in conversation with the department-wide theme for the semester, “The Technological Sublime,” we will play close attention to the development of the category of the sublime from its ancient origins to its contemporary forms.

As an introduction to the discourses of posthumanism, the readings for the seminar will feature major theoretical approaches to rethinking the relationships between human and nonhuman forms of life. Readings are likely to include selections from: Shapin, The Scientific Revoltion; Latour, Pandora’s Hope; Foucault, The Order of Things; Derrida, The Animal that Therefore I Am; Agamben, The Open; Arendt, The Human Condition; Lyotard, The Inhuman; Deleuze and Guattari, A Thousand Plateaus; Bennet, Vibrant Matter; Hayles, How We Became Posthuman; Wolfe, What is Posthumanism. We will also read critical articles that take a posthumanist approach to reading literary texts ranging from the middle ages to the present.

Requirements will include contributions to a course blog, an in-class presentation, and a final 15-25pp seminar paper that analyzes one or more texts in their chosen field from a posthumanist perspective.

# Spring 2012 Graduate Literature Course Descriptions

**515**                                                      **Jerrold Hogle**

**THE HISTORY OF LITERARY CRITICISM AND THEORY:**
**MAJOR MODERN MOVEMENTS**

W 6:30-9:00

After surveying the major premises and applications of “new criticism,” “old” historicism, and phenomenology as they had progressed to about the mid-point of the twentieth century, this class will focus in on the underlying assumptions and founding statements of the theoretical movements that became the most influential for literary interpretation since then: psychoanalysis, feminism and gender studies, structuralism and post-structuralism (including deconstruction), Marxism, “new” historicism, and the many forms of Cultural Studies from post-colonialism and critical race theory to ecological environmentalism.   One learning objective will be understanding the most essential governing ideas in each approach and where they came from in related intellectual and social movements. Another one just as important, though, will be grasping how each frame of reference can or should be used for textual interpretation. To that end, the class will keep returning to one literary text – Emily Bronte’s *Wuthering Heights*– to assess the advantages and disadvantages for reading that work of all the theoretical approaches that we discuss. There will be three analytical papers, one in-class presentation by each student, and a comprehensive final examination.

**531**                                                   **Frederick Kiefer**

**SHAKESPEARE AND COMPANY**

M   6:30-9:00

No author exists apart from his or her culture, and this is especially true of Shakespeare, for in his theatrical world playwrights vied with one another for playgoers, money, and celebrity. London dramatists in the reigns of Queen Elizabeth and King James typically learned from one another and stole from one another. Moreover, theirs was a time when plays tended to be works of collaboration; more than half of the plays in the period were written by more than one author. We know, for example, that Shakespeare collaborated with Thomas Nashe, George Peele, Thomas Middleton, George Wilkins, and John Fletcher, among others. So it makes sense to consider Shakespeare within the larger theatrical world of his day. Accordingly, this seminar will pair plays by Shakespeare with plays by his contemporaries. For example, we shall look at Marlowe's *Edward II*and Shakespeare's Richard II, Marlowe's *The Jew of Malta*and Shakespeare's *The Merchant of Venice*, Thomas Kyd's*Spanish Tragedy*and Shakespeare's *Hamlet*, Thomas Heywood's *A Woman Killed with Kindness*and Shakespeare's*Othello*, John Webster's *The Duchess of Malfi*and Shakespeare's *Antony and Cleopatra*. Our goal will be to see Shakespeare not as a lonely giant, but rather as a man of the theater inextricably connected with the other playwrights of his time. Students will make classroom presentations and write three papers.

**555a**                                                  **Allison Dushane**

**ECOLOGICAL AESTHETICS**

T   3:30-6:00

In this seminar, we will explore conceptions of nature in Romantic-era literature as they continue to construct and challenge our relationship with the environment in the present. How might we think of Romantic ideas of the imagination, the sublime, the beautiful and the picturesque as comprising an ecological aesthetic? In what ways are Romantic-era visions of nature imbricated in contemporary scientific discoveries, methods, and epistemological paradigms?   What models of identity and community does Romanticism develop, complicate, and critique through its representations of the natural world? Where is the line between human and non-human, and what are their respective rights? What happens—and why does literature matter—when we destroy the natural…or nature begins to destroy us?

This course aims to accomplish two major goals: to familiarize students with the core concepts and major texts of Romantic-era literature, and to introduce students to a rapidly expanding and shifting interdisciplinary field usually referred to as “ecocriticism” or “literature and environment.” No familiarity with either area is expected, but students will be expected to read, write about, and discuss a sizeable amount of difficult material, including poetry and theory. Romantic-era texts are likely to include poetry and prose by Wordsworth, Coleridge, Kant, Hegel, Burke, Blake, Barbauld, Smith, Clare, Byron, and Keats, with one or two novels by Radcliffe and Shelley. In addition to primary texts and scholarship in Romantic-era studies, we will take into consideration materials from the history and philosophy of science, science studies, political ecology, and theoretical posthumanism. Assignments will include: 4-5 short response papers to be posted to Blackboard before class for discussion, one in-class presentation, and a final research paper (20-30pp) dealing primarily with Romantic-era texts or texts from the student’s field of interest and drawing from one of the critical or theoretical frameworks from the course.

**557a                                                       Suresh Raval**

**CONRAD’S MAJOR FICTION**

T 12:30-3:00

This seminar will focus on Conrad’s major fiction, especially Heart of Darkness, Lord Jim, Nostromo, The Secret Agent, Under Western Eyes, and Victory, as well as some of his shorter works and essays. Although the seminar will be oriented towards close readings of his works, there will be occasional fuller discussions of the historical, social, and political implications that continue to make Conrad a formidable presence today. Almost unique among his contemporaries, Conrad provokes reflection on transnational, post-national, and international issues, and so this seminar will inevitably deal with these aspects of his fiction. Students who register for the seminar will find it useful to have read Nostromo, arguably his most difficult and powerful novel, before the semester begins.

**596f-1**           **Ed Dryden**

**HERMAN MELVILLE**

Monday 1:00-3:30

This seminar will consider Moby-Dick, the fiction that follows, and the poetry. The primary focus will be on a close reading of the primary texts, but that will involve us with several larger theoretical issues including the question of what constitutes a writing career, the problem of the nature of the literary as such, and the form of Melville’s relation to European and British romanticism. I urge students who enroll to read Typee, Melville’s first novel, before the seminar begins.

**595a-2**                                          **Tenney Nathanson**

**FIRST YEAR COLLOQUIUM**

W   12:00-12:50

Available for two credit units (one each semester). Students may officially register for the units during the semesters they attend the colloquium or at a later time.

This colloquium is required for all first-year students in the literature program. (That is, attendance is required; official registration may be deferred.) Other students in the program are invited to attend sessions of interest to them. The colloquium provides an opportunity for graduate students in literature to talk with each other, the program director, and other faculty members about program structure and requirements (for the M.A. and the Ph.D.), professional opportunities (conferences, funding sources, preparation for the job market), and possibilities for improving the program.

**596g-2**           **Susan White**

**CULTURAL THEORY**

M W   3:30-5:30

This course aims to trace the origins and impact of contemporary cultural studies. Topics will include the fundaments of Marxism and the role of Marxism in cultural theory; the Frankfurt School; key modernist texts; anthropological and psychoanalytic approaches to the study of cultures; the influence of structuralism and semiotics; feminist and post-colonial theory; and a range of postmodernist texts. We will discuss how the field of cultural studies has performed political and aesthetic analysis, and has approached the problematics of subjectivity and agency. We will also analyze our own roles in the power structures of the institutions shaping our perceptions of daily life.

**596l-1** **Jennifer Jenkins**

**HISTORY AND THEORY OF NARRATIVE FILM**

TR, 11:00-12:15

Introduction to the theory of cinema as a major narrative art form of the 20th century. We will examine theories of: the image, optics, and viewing; the technology of the moving image; the visual aesthetic in successive periods and styles of filmmaking; visual narrative forms and genres in both American and international cinema. Through intensive reading, viewing, and writing, students will:

* analyze periods, styles, and conventions from pre-cinema forward
* analyze periods and schools of film theory from pre-cinema forward
* segment a film, sequence, or scene, shot by shot, with attention to narrative, aesthetic, visual, aural, and design elements [découpage]
* apply theory to film texts
* develop a conference paper proposal or abstract
* synthesize découpage and theory into an original analysis or interpretation in a substantive scholarly essay

In Spring 2012 we will have a unique opportunity to work on two non-Hollywood archival film collections that are housed at UA: the Wolfgang Collection of independently-produced travel films of Mexico and Southeast Asia (1950s-1970s); and the American Indian Film Gallery, an online compendium of 450 films ranging from 1922-2010, and Nunavut to Tierra del Fuego.   Students in 596L will be allowed the first scholarly access to both of these resources.

Term Project Topics: in consultation with me, students may choose from the following options:

·         Analysis of narrative film made between 1896 and 1968, including Hollywood film

·         Analysis of one of the Wolfgang archival films on Mexico or Asia

·         Analysis of a film from the American Indian Film Gallery collection

# Fall 2011 Graduate Literature Course Descriptions

**526-1                                                                                                                                                                           Roger Dahood**

                                                                               **MIDDLE ENGLISH**

T/TH  11:00-12:15

 The course introduces students to selected Middle English literary works of high artistic merit. Discussion will focus on central themes, with sufficient attention to language to ensure understanding. Discussion will take into account the social contexts thought to have given rise to the works. Selections include a mix of authors and genres and provide a foundation for further study of medieval literature. Readings will include Middle English lyrics, religious prose, allegory, Arthurian romance, and drama. The course requires no prior knowledge of Middle English.

**549-1                                                                                                                                                                         Maribel Alvarez**

                                 **FOLKLORE, IDEOLOGY, AND THE LONGING FOR AUTHENTICITY**

                                                                                   T    12:30-3:00

 The longing for authenticity, it has been noted, remains deeply implicated in scholarly approaches to cultural analysis. Whether we are talking about American works of fiction, films nominated for an Oscar, public discourse about healthcare, hip-hop performances, literary journalism in the New Yorker, or museum exhibits, the desire and claim to reach deep into the inner lives of subjects is a common strategy of representation and critique. In this class, we will explore how Folklore, as a discipline and as interpretative framework for cultural forms often associated with things and people on the margins of society, has been instrumental in shaping a very distinct and contradictory ideology of ethnosympathy.

This will be an intense reading seminar: we will read works by Zora Neale Hurston; an analysis of Black Spirituals; critiques of orality in Appalachia; historical reviews of the folk music movement leading up to Bob Dylan; inquiries into the formation of a native borderlands scholarship; and an ethnography of Wall Street brokers. These diverse texts will point towards the formation of a unique American social rhetoric of pluralism, inclusivity, and cultural citizenship highly dependent on the aestheticization of Others.

**557A-1                                                                                                                                                                     William Epstein**

**MASCULINITY AND MODERNISM: BRITISH FICTION BY MEN, 1881-1916**

M 12:30-3:00

This is one of a series of reading courses in the novel in English that I have been offering in recent years. The object of such courses is to provide students with the opportunity to read a significant number of novels, many of which may be quite long, without their having the added responsibilities of reading scholarship or criticism and writing papers or taking exams. Instead, grading will be contractual: students will be guaranteed an A if they keep up on the reading, participate regularly in class discussions, maintain a journal recording their experience of reading these novels in the light of their personal academic projects and career goals, and formally 'provoke' class discussion several times during the semester.

This particular course will deal with novels, tales, and stories written by British men during the transition from late Victorianism to early Modernism. The following list is obviously very ambitious, as much a wish list as a reading list, but we will try to read as many and as much of these texts as we can: Robert Lewis Stevenson, Treasure Island (1881/1883) and Dr Jekyll and Mr. Hyde (1886); H. Rider Haggard, King Solomon's Mines (1886); Oscar Wilde, The Picture of Dorian Gray (1890/1891); George Gissing, The New Grub Street (1891); Sir Arthur Conan Doyle, The Adventures of Sherlock Holmes (1891-92); George Moore, Esther Waters (1894); Thomas Hardy, Jude the Obscure (1894-95); H. G. Wells, The Invisible Man (1897); Joseph Conrad, Lord Jim (1899-1900); Rudyard Kipling, Kim (1900-01); Samuel Butler, Ernest Pontifex, or The Way of All Flesh (1903); John Galsworthy, The Man of Property (1906); Arnold Bennett, Clayhanger (1910); E. M. Forster, Howard's End (1910); D. H. Lawrence, Sons and Lovers{fs20  (1913); Compton McKenzie, Sinister Street (1913-14); Somerset Maugham, Of Human Bondage (1915); Ford Maddox Ford, The Good Soldier (1915); and James Joyce, Portrait of the Artist as a Young Man (1914/1916).

Although students will not be responsible for scholarship and criticism per se, I expect that they (and I) will introduce various interpretive strategies into our discussions--for example, those associated with period study, gender studies, postcolonial studies, studies in human sexuality, traditional and New historicisms, postmodern theory, reader-response criticism, and the generic poetics of the novel. As you can tell from the course title, I am especially concerned with how, as they traverse and transcend the popular genres that men read at the turn of the century (fictions of adventure, sensation, exploitation, coming-of-age, among others), these texts construct and deconstruct various and diverse "masculinities." But, just because this concern propels me through this material, you should not feel oppressed by it. I especially want to orient the course to your interests and to encourage you to share those interests with the rest of the class.

**577-1**                                                                                                                                                                              **Luci Tapahonso**

                                                                  **AMERICAN INDIAN STUDIES**

T   3:30-6:00

This is a survey course of selected Contemporary American Indian Poetry. We will examine the fundamental premise that this literature evolves from the land, from stories, from racial memory, and from personal histories. We will consider the ways in which these experiences formulate one’s identity, one’s relationship to the natural world, and include a community’s philosophical beliefs. It is also important to consider the basic tenets of the oral literary traditions and its applicability to our lives today.

Students with interests in poetry (form and theory), Indigenous literary theory, cross-cultural studies, and particular aspects of American Indian history and lifestyles will find this course professionally and personally illuminating.

Students will required to turn in short response papers on each text, lead a seminar on a writer and turn in a final paper (15 pages).  Participation is essential.

**595A-2**                                                                                                                                                                     **Tenney Nathanson**

                                                                     **FIRST YEAR COLLOQUIUM**

W   12:00-12:50,   EDUC 432

Available for two credit units (one each semester).  Students may officially register for the units during the semesters they attend the colloquium or at a later time

This colloquium is required for all first-year students in the literature program. (That is, attendance is required; official registration may be deferred.) Other students in the program are invited to attend sessions of interest to them.  The colloquium provides an opportunity for graduate students in literature to talk with each other, the program director, and other faculty members about program structure and requirements (for the M.A. and the Ph.D.), professional opportunities (conferences, funding sources, preparation for the job market), and possibilities for improving the program.

**596A-1**                                                                                                                                                                      **Gerald Monsman**

  **THE HIGH ROMANCE OF EMPIRE:  FICTION OF EXPLORATION, TRAVEL, AND ADVENTURE IN           AFRICA**
                                                                            T/TH      9:30-10:45

Queen Victoria’s “Age of Empire”: the phrase conjures up the optimism and progress of an empire on which “the sun never set.” This seminar will focus primarily on works deriving from Britain’s imperial presence in Central and South Africa written by such figures as H. Rider Haggard, Sol Plaatje, Bertram Mitford, Joseph Conrad, Olive Schreiner, H. G. Wells, Ernest Glanville, John Buchan, Richard Burton and so forth. Discussions will encompass the definition and description of frontiers and the imperialist’s self-presentation–such as what awareness the participants have that classing peoples or cultures as intrinsically superior or inferior based on divergent customs or technology may be problematically ethnocentric. We will ask: what moral ambiguities exist in the imperial enterprise–is there a “good” imperialism? What differentiates indigenous and colonial concepts of justice? What constituted the representation and treatment of women marginalized (as an “internal colony”) in a native or colonial patriarchy? What moral awarenesses came into play when tribal land was pitted over against economic development, property, wealth? What were the powers of magic and ritual as avenues to a primordial spirit of place? What does the decolonizing of history, patriarchy, and art imply for the colonizer and colonized? What does it mean to grow up speaking one language but to write in another? And finally, is it possible to separate sentimental fantasy from unvarnished reality? Your assignments will consist of readings, several oral presentations, participation in discussions, and an end-of-term paper.

**596G-1                                                                                                                                                                      Homer Pettey**

      **CRIME, DETECTION, AND THEORY**

TH    6:30-9:00

 ~~This seminar will focus upon developments in crime and detection in literature and film from the ancient world taboo violations of Homer, Sophocles and the Bible, through 19~~~~th~~~~century fictional accounts of Vidocq (Balzac, Poe, Conan Doyle), to European modernism and its interest with criminality, particularly Grand Guignol and lustmord, and finally to the development of the American hard-boiled fiction (Chandler, Hammett, Chester Himes) and film noir.  Approaches to these film and literary texts will be historical, socio-economic, visual, and theoretical (formalism, phenomenology, psychoanalysis, semiotics, deconstruction, and genre analysis).  Nearly half of this semester will be devoted to the intersections of film, literature, and theory.~~

~~Requirements will include the development, submission, and presentation of a final essay that could serve as a scholarly presentation.  For their final essays, students will produce abstracts, develop historical research and theoretical strategies for analysis, and present their completed essays as though they were conference papers~~

Course cancelled by instructor - 4/8/11

**596G-2                                                                                                                                                                     Thomas Willard**

**LITERARY SYMBOLISM**

Th     3:30-6:00pm

Study of selected poetry and prose in the Symbolist tradition and its extensions, including Decadence, Modernism, and Surrealism. The emphasis will be on texts written in French in the nineteenth century (Nerval, Baudelaire, Rimbaud, Mallarmé) and English in the twentieth (Yeats, Eliot, Stevens, H. D., Thomas) with some parallels in other languages and periods. All texts will be in English, and knowledge of the original languages, though welcome, is not necessary. Regular seminar reports and a research project. Critical reading will depend on students' topics and interests, but may combine critical texts of poets like Baudelaire and Yeats with those of theorists like Benjamin, Cassirer, Frye, and Todorov.

**596G-3
Lynda Zwinger**

                                                         **STUDIES IN THE NOVEL:  THE POST-1900 NOVEL**

W      1:00-3:30

 This class can be considered the fourth in a series of courses on the English and American novel.  (It is, however, not necessary to have been enrolled in any of the other courses in order to register for this one.)  We’ll focus on novel as institution, as form, as genre—as a self-defining literary object that challenges critical and theoretical parameters and pieties.  We will use classics of criticism and theory to frame our discussions and approaches.  Students will write short papers throughout the semester.  We will use the excerpts in the convenient anthology edited by Dorothy J. Hale, The Novel:  An Anthology of Criticism and Theory 1900-2000, and other readings as announced.  Novels will be selected from among the likes of James, Conrad, Woolf, Faulkner, Beckett, Lawrence, McEwan, Updike, Barker……..

**596L-1
Tenney Nathanson**

                                                                        **CLOSE READING: POETRY**

TH      12:30-3:00

 “The longer you look the more you see”

Back in the heyday of the (old) new criticism, the apocryphal story goes, a graduate student in Cleanth Brooks’ seminar at Yale who could endure no more lurched up out of his seat and huffed toward the door.  “Where are you going?” the professor asked.  “Away to read everything you’ve read, so I can come back here and pretend like you I haven’t read it.”

In this seminar we’ll also try to pretend: not to know what we know about the historical period or style to which the particular poem we are engaged with belongs; not to believe that there is no such thing as a purely “intrinsic” reading of a text; not to care too much when our own particular ignorance of the writer or school in question is leading us down one or another slippery slope as we propose a reading.

The course will try to bracket such questions in order to focus on the once-de rigueur task of close reading.  Close analysis of single poems, detached from their multiple contexts, may have its drawbacks as a critical practice (or may in fact be strictly impossible to perform); but it may have important virtues as an exercise.

The wager of the course, that is, is that several of us could use (and might enjoy) a seminar in which we focus on the skills involved in close reading, temporarily blocking out, as best we can, all the Weighty Issues on which graduate seminars of the last decade or more typically focus.  And also: that a semester spent on developing (or reviving) such skill and tact in our engagement with individual facets of individual texts will have a positive, nuancing effect on our practice as (New) Historicist, or Multicultural, or Deconstructionist critics (or whatever kind we happen to be). While the course will focus exclusively on poetry, a few tools from the bag of tricks, several skills, and more broadly a habit of attention should all be transferable to work with prose as well.

There’s no escape from theory, of course.  And as we proceed through the semester, we may increasingly find a place for “theory of the lyric.”  Just as, early on, we’ll try to refine our sense of how to deploy old new critical categories such as speaker, situation, and trope, so later we’ll bring such more recently prized (or revived) notions as speech act, performative utterance, apostrophe, prosopopoeia, and kosmos to bear on our readings of individual texts and supplement the older formal vocabulary of “enjambment” and “caesura” with such more recently fashionable rhetorical notions as “metalepsis” and “catachresis.”  But while we’ll tackle some brief texts in theory of the lyric to accompany our reading of primary texts, we’ll treat them as tools rather than sacred artifacts, asking how they can help us to open up individual poems.

Since this is a methods course, students won’t write lengthy papers, or read an awful lot; reading will be intensive rather than extensive, and time spent writing will probably outweigh that spent reading.  Seminar participants will read a few (strategically selected) poems each week (and occasionally some theoretical texts of the kind mentioned above) and will write frequent, perhaps weekly, close readings of individual poems, explicating the whole but making particular use of the problem and “tool” currently under discussion.

The early 3-D comics, from the fifties, used to have a little box-logo on the cover, reprinted as epigraph above.  While it may remind some older readers unhappily of the days in which professors used to remark, with only apparently self-deprecating irony, that they could explicate (at length) a shopping list (if pressed), it may also suggest that, in theoretically driven as well as so called “practical” criticism, a more nuanced habit of attention and a willingness to hover (obsessively) over difficult or puzzling moments in a text are rarely bad things.

So this is a course for: prose types who want to feel more comfortable reading poetry; poetry types wanting to feel more comfortable with close analysis of poems; prose types hoping for the promised carry-over effect; theory freaks looking for a break or anti-theory ones looking for the break; those inclined to take what William James once called a “moral holiday”; and unashamed devotees of belle lettres.

  “Sometimes whoever seeks abroad may find . . . .”

# Spring 2011 Graduate Literature Course Descriptions

**527-1                                                                                                                    Roger Dahood**

***CHAUCER***
                                                  Tuesday/Thursday  9:30-10:45

This course will introduce students to Chaucer through close reading of selections from The Canterbury Tales. Representative readings will illustrate a number of scholarly/critical approaches to interpretation.

Each student will present a five-minute oral report on a basic scholarly or interpretive resource and write a critical essay (7-10 pages double-spaced).

**541-1                                                                                                                   David Robinson**

***CLARISSA AND BEYOND:  SEX, DEATH, POLITICS, GOD, AND THE NOVEL IN THE LONG                        EIGHTEENTH   CENTURY***
                                                                       Tuesday   3:00-5:30

This course is designed with three overarching purposes:

   1. to explore the treatment of some perennial "hot-button" issues (sex, death, politics, & religion), as they intersect and interact in Restoration through Romantic-era British literature and culture
   2. to investigate the Novel as a form, during the period of its spectacular maturation/evolution/proliferation in English (the famous "Rise of the Novel")
   3. to increase students' familiarity with a range of critical approaches to literary and cultural analysis.

The course's anchor — our obsession, even — will be Samuel Richardson's Clarissa (1747-48), the longest novel in English and one of the undisputed masterpieces of world literature. We will read it over the course of the semester, in conjunction and dialogue with an enticing variety of other texts from the "long eighteenth century" (roughly 1660-1830) as well as a selection of secondary critical reading.

For those unfamiliar with the period, the "long eighteenth century" is a period that, despite several centuries of intervening history, feels unnervingly contemporary. Advertising, democracy, journalism, the art market, modern science, modern feminism, coffee-houses, the Novel, urban gay subcultures, celebrity, the separation of Church and State, pornography, companionate marriage, consumerism — these and numerous other aspects of modern and postmodern Western life are born or first come into their own in eighteenth-century Europe. Our exploration of the period will highlight both its familiarity and strangeness.

**543-1                                                                                                                        Daniel Cooper Alarcon**

                                                                      ***CHICANO/CHICANA LITERATURE***
                                                                                      Monday  3:30-6:00

This graduate seminar will approach the Mexican American literary tradition from several perspectives.  The seminar has been designed as a historical survey of important works in the tradition, to give you both a familiarity with key texts (from a variety of genres) and a clear understanding of how the tradition has evolved.  We will also consider how social movements and historical events like the Mexican-American War, the Mexican Revolution, the Chicano Movement and Chicana feminism have shaped Mexican American literary production.  And, of course, we will explore the issues raised by the texts themselves and by corresponding scholarly critiques, as well as different methods of interpreting the texts.  Primary texts will include Who Would Have Thought It?, The Collected Stories of Maria Cristina Mena, Chicano Sketches, Pocho, Zoot Suit, Borderlands/La Frontera, and So Far from God–as well as additional readings to be determined.  Students will be expected to write concise, weekly response papers and two longer papers over the course of the term, as well as to make one 20-minute presentation on one of the assigned readings.

**555a-1                                                                                                                          Jerrold Hogle**

                                               ***THE “ROMANCE” IN ENGLISH ROMANTIC  WRITING***
                                                                             Monday  6:30-9:00

To what extent and in what ways is English Romantic poetry -- and sometimes prose and drama --“the internalization of quest romance” (as Harold Bloom once proposed)?   Is “internalization” even the best description of the actual relationship between Romanticism and romance in early nineteenth century British literature, or can we propose better understandings of how that relationship really plays itself out in English writings from the 1780’s into the 1830’s?  This course will work to arrive at several convincing answers through reading, research, writing, and discussion.  We will look first at some influential exemplars of “romance” itself from Chretien de Troyes and Edmund Spenser to Thomas Percy’s Reliques of Ancient English Poetry and the “Gothic” romance of the eighteenth century.  Then we will examine how several English Romantic authors transmogrify these “ancestors” and what those transformations reveal about the psychological, formal, historical, and ideological imperatives (often conflicted ones) that underlie and animate key texts by these authors.

The authors will be chosen from among these influential “Romantics”: William Blake, S.T. Coleridge, Mary Robinson, Joanna Baillie, Lord Byron, P.B. Shelley, Mary Shelley (though not Frankenstein), John Keats, Sir Walter Scott, Leticia Landon, and Felicia Hemens (and/or others, depending on requests in advance received by the instructor).  There will be three analytical papers, including a final project interpreting and explaining a major instance of the romance-Romantic relationship, and a final examination where students will explain selected passages from the required texts assigned during the semester.   Works designated for purchase will also be augmented by some primary and secondary readings made available without charge through this course’s D2L website.

**577                                                                                                                     Luci Tapahonso**

                                              ***AMERICAN INDIAN LITERATURE OF THE SOUTHWEST***
                                                                         Monday   3:30-6:00
                                                                    Cross listed with AIS 577

This is a survey course of Southwest Indian Poetry. We will read and discuss books by selected Indigenous writers whose work is rooted in the Southwest. We will examine the fundamental premise that this literature evolves from the land, stories, racial memory, and from personal histories. We will consider the way in which these experiences formulate one's identity, one's relationship to the natural world, and reflect a community's philosophical beliefs. We will discuss these principles in depth and explore how the poets' approaches strike a resonant chord within each of us as readers and remind us of our own families or communities.

**595a                                                                                                                               Tenney Nathanson**

                                                                               ***COLLOQUIUM***
                                                            Wednesday   12:00-12:50,   EDUC 535

Available for two credit units (one each semester). Students may officially register for the units during the semesters they attend the colloquium or at a later time.

This colloquium is required for all first-year students in the literature program. (That is, attendance is required; official registration may be deferred.) Other students in the program are invited to attend sessions of interest to them. The colloquium provides an opportunity for graduate students in literature to talk with each other, the program director, and other faculty members about program structure and requirements (for the M.A. and the Ph.D.), professional opportunities (conferences, funding sources, preparation for the job market), and possibilities for improving the program.

**596g-1                                                                                                                                                Suresh Raval**

                                                                   ***POSTCOLONIAL STUDIES***
                                                                            Tuesday   12:30-3:00

This seminar will focus on major texts of postcolonial studies, and it will explore issues at stake in contemporary discussions of colonial and postcolonial culture and politics. Among the critics and theorists to be discussed are Fanon, Said, Spivak, Bhabha, Hall, Ahmad, and so on. Although the course will attempt to cover an extensive terrain–orientalism, politics of location, subaltern studies, feminism and postcolonialism, identity politics, diasporic cultures and nativism, ethnicity-- the goal is to work on important concepts intensively. For illustrative analytical purposes we will draw upon the works of Kipling,Conrad, Forster, Naipaul, Achebe, Rushdie, and Ngugi. The course will explore, in effect the presuppositions and concerns of posstcolonial criticism and theory. If and when occasion permits, we will examine the relations of postcolonial theory with New Historicism, Marxism,and Cultural Studies. Two in-class presentations, one term paper, and one review project.

**596g-2                                                                                                                                 Susan White**

                                                        ***FILM STUDIES: STANLEY KUBRICK***
                                                                   Wednesday   3:00-5:30

This is an intensive study of the films of Stanley Kubrick.  The focus will be on close analysis of the visual and aural patterns in the films and the ideological and aesthetic implications of those patterns.  Topics will include Kubrick’s constructions of masculinity; the aesthetics of violence; Kubrick and the holocaust; the technological sublime, the relationship between music and image, and many others.  Students will be expected to have a basic knowledge of film terminology.  Those who don’t have a background in cinema studies are encouraged to read Bordwell and Thompson, Film Art, particularly the chapters on mise-en-scene, editing, cinematography, and sound.  Course requirements include student presentations and a substantial final paper.

**596g-3                                                                                                                                        Lynda Zwinge**r

                                              ***STUDIES IN THE NOVEL :  THE 19TH CENTURY***
                                                                       Thursday, 12:30-3:00

I didn't describe to you the purpose of it . . . I described to you . . . the effect of it--which is a very different thing.  --Henry James, The Sacred Fount

The literary map is a three-dimensional map. Featured here is not only the planet as it now stands but also the planet as it once was and as it might yet be. To take this map seriously is to write a somewhat different kind of literary history. Periodization has to be loosened up, and diachronic players have to be given much more heuristic weight. . . .  this diachronic map is best explored through a genre-based paradigm, an alternative to the nation-based model. Literary genres are old. The epic has thousands of years behind it, and so too does the novel. As ancient as recorded history and current in a multitude of tongues, these genres have appeared in every human habitat, extending from antiquity to modernity, from poetry to prose. Pivoted on the individual subject but framed by a horizon well beyond the subjective, their very form dramatizes the question of size, of scale, of scope. Together, they bring into focus a historically permutated field, each genre carrying on its own negotiations with space and time and commingling with other genres in that process. -- Wai Chee Dimock

We’ll focus on the novel as institution, as form, as genre—as a self-defining literary object that challenges critical and theoretical parameters and pieties.  We will use classics of criticism and theory to frame our discussions and approaches.  Students will write short papers throughout the semester.  My current novel list includes (subject to revision): Clarissa, The Mysteries of Udolpho, Northanger Abbey, Bleak House, Daniel Deronda, The Ambassadors (or another James novel, tba).  It would be a good idea to read Clarissa and maybe Udolpho over the break if possible.

**596m-1                                                                                                               Larry Evers & Luci Tapahonso**

                                                                      ***STUDIES IN ORAL TRADITION
                                                                         “POETICS AND POLITICS”***
                                                                     Tuesday/Thursday   11:00-12:15

This team-taught seminar will take up questions about the poetics and politics of Native American traditions in the work of four contemporary writers: Ofelia Zepeda, Franci Washburn, Leslie Marmon Silko, and Gerald Vizenor.  Each of these writers will give a reading at the University Poetry Center, then meet with our seminar the following day for discussion.  In addition to reading the published work of these four writers, seminar participants will be expected to read and discuss assigned cultural and literary criticism that interprets indigenous literatures.  A class presentation, four short papers, and an article-length seminar paper.  Students will be expected to attend Wednesday night readings on January 26, March 2,  April 6, and April 13.

**596w-1                                                                                                                                             Judy Temple**

                                                      ***WOMEN’S NARRATIVES OF THE WEST***
                                                                        Tuesday   5:30-8:00

This graduate seminar is intended to be exploratory in the widest sense.  We will sample a variety of women’s primary textual genres situated in various “Wests,” as well as critical scholarly essays.  The complex writings of Mary Hunter Austin will provide a case-study for issues such as inter-cultural exchanges of/by women, life writing, varied relationships between gender and landscape, and negotiations of colonialism.  Interdisciplinary perspectives are reflected in the scholarly readings.

Great Expectations.  Each participant should read and engage the assigned texts prior to seminar meetings so that we will have an informed, thoughtful, and lively discussion.  In addition, each person is responsible for:

~~    Three position papers, 2 pages typewritten each, which respond to a reading and inform your discussion during that day’s seminar, to be turned in at its end.  These papers should develop your critical thinking and writing skills.  The first paper must be submitted by February 10.

~~    Leading part of two seminar discussions.  This will include preparation of a handout of questions for the seminar and leadership during discussion.

~~    Preparation of a one-page written summary and a 15-minute oral report about one additional work related to women and the West.  Suggestions are in syllabus, framed by ~~~~~~.

~~    Graduate-level documented research paper, 12-pages, due May 5.  Paper proposals are due February 24.  You should plan to do a brief oral progress report (March 24) to elicit collaborative seminar thinking.  A complete rough draft paper is due April 7.  Presentation of the papers will occur April 28 and May 5.  Completed papers due May 5.

~~    Engaged participation.  This requires your physical and mental presence as well as responsibility in meeting deadlines per the syllabus.

# Fall 2010 Graduate Literature Course Descriptions

**GRADUATE COURSE DESCRIPTIONS**

**LITERATURE PROGRAM**

**FALL 2010**

**505-1**                                                                                                                                                            **Carl Berkhout**

**HISTORY OF THE ENGLISH LANGUAGE**

T   R   1230-145

This course meets jointly with ENGL 405

In this course we shall study all aspects of the history of the English language from its earliest known Indo-European and Germanic ancestry, through its most profound developments in the Old English, Middle English, and Early Modern English periods, to its paradoxical status and varieties at the beginning of the twenty-first century. There will be a mid-term and a final examination, two formal papers, several other brief written assignments, and daily quizzes on assigned readings. The course has no formal prerequisites, but a strong traditional knowledge of modern English grammar and usage is important for successful performance in the course

**525a-1                                                                                                                                                            Carl Berkhout**

**INTRODUCTION TO OLD  ENGLISH**

T    R     2:00-3:15

                    This course meets jointly with ENGL 425a

This course is an accelerated introduction to the grammar, lexicon, syntax, metrics, and all other aspects of Old English in sufficient depth to yield a strong understanding of the language itself and a confident reading knowledge of the earliest English prose and poetic texts (ca. A.D. 600-1100). There will be daily quizzes and specific assignments in reading or translation, along with a mid-term and a final examination. The course has no formal prerequisites, but a strong traditional knowledge of modern English grammar and usage is important; knowledge of another early or modern Germanic language or other inflected Indo-European language such as Latin or Attic Greek is helpful. This course is required for Engl/Germ 425b/525b (Beowulf), to be offered in the Spring 2010 semester.

**533-1**                                                                                                                                                            **John Ulreich**

**VARIETIES OF ENGLISH RELIGIOUS LYRIC**

W    3:00-5:30

The class will focus primarily on a study of Early Modern Religious Lyrics, including some by familiar writers—Donne, Herbert, Marvell—and some by less familiar poets, like Robert Southwell and Richard Crashaw (both Catholic), Henry Vaughan and Thomas Traherne. Comparative study of these poets will imply theoretical questions, the answers to which may not be as obvious as one might suppose. For example: What makes a poem “religious,” as opposed to “secular”? How (if at all) do the diction and rhetoric of “religious” poems differ from the linguistic strategies used in other kinds of poetry. What happens to language, for example, when Herbert says “Whom found I but my dear, / My dearest Lord”? What are some of the differences between secular love poems that exploit religious imagery (like many of Donne’s Songs and Sonnets, conspicuously) and religious poems that deploy erotic imagery to express a love of God? Is there such a thing as a Protestant (as opposed to a Catholic) Poetic? or does it make more sense to speak of a Christian (as opposed to a neoclassical) Poetic?

The class will conclude by looking briefly at some poems by Gerard Manley Hopkins and T.S. Eliot, in an attempt to see them, historically, as part of a tradition of English Religious Lyric. Their inclusion should serve to broaden and deepen our sense of what that term means.

I would like to emphasize the provisional, exploratory nature of the course. I am in the process of putting together a syllabus that will reflect my interests (naturally), but I would be pleased to hear from any students interested in the class about ideas they may have for shaping the material. Are there, for example, any poets you would like to study under this rubric? I am open to suggestions.

My general expectation is that careful close reading of the poetry will be informed by the study of appropriate historical and theoretical perspectives. My specific expectations include (at least) two brief oral reports and a final (20-page) essay of potentially publishable quality.

**549a-1                                                                                                                                                      Barbara Babcock**

**BODYLORE & CORPOREAL FEMINISM**

R    7:00-9:30

In the past three decades,  matters of power, bodies, and representation have become the most popular, productive, and controversial subjects in contemporary theory throughout the human sciences.  Such theorists as Foucault, Said, Hall, Bhabha, Bourdieu,Taussig and their feminist colleagues Elizabeth Grosz, Moira Gatens, Rosi Braidotti, Judith Butler, Ann Stoler, Lynn Hunt, and Rayna Rapp, to name but a few, have focused on “biopower” and the corporeal whether examining colonialism, museum representation, ritual, nationalism, revolution, or surrogacy and artificial wombs.  At the center of all these discussions is the intersection of the physical body and the representation thereof, and the frequent conflation between technologies of reproduction and reproductive technologies, between “biological reproduction” and “cultural reproduction.”  “The womb,” Michael Taussig tells us,”is the mimetic organ par excellence.”

In folklore studies, Katharine Young coined the term,”bodylore,” for a session at the 1989 AFS meetings centered on the lore of bodies. Young collected some of these original and subsequent essays in Bodylore (1993). She and Babcock organized another session at the 1992 folklore meetings, subsequently edited and published as a special issue of the Journal of American Folklore (1994).  As one of those contributors, Deidre Sklar noted, “. . . to study folklore in terms of corporeal experience becomes a radical critique.  Bodylore would not only treat the body as a subject but would approach bodily ways of knowing as formative of discourse itself.  From this standing place, bodylore is not so much a specialized category within folklore as an alternative theoretical framework and methodology for approaching knowledge.”

More broadly, corporeality has revolutionized the way in which we read cultural texts.  Whether we are explicitly aware of it or not, we have shifted, in Stuart Hall’s terms, from a primarily semiotic approach focused on the how or the poetics of representations to a discursive concern with the effects and consequences, the politics of representations, with the threshold between “the corporealization of discourses and the textualizations of the body.”

This semester we will focus on feminist and post-colonial studies which foreground issues of power and embodiment, and examine how the body is constituted by its discourses.

**557a                                                                                                                                                                       Peter Medine**

**JOYCES ULYSSES**    M   4:00-6:30

We shall spend most of the time during class on a close critical reading of Joyce’s novel, going through one or two episodes each week. Secondary emphasis will fall on literary, political, and biographical contexts.

Seminarians will prepare two brief, in-class presentations; one 4- to 5-page assessment of a work of secondary criticism, and a 12- to 15-page term paper.

The assigned text of Ulysses will be the paper- or hardback edition by Vintage (a division of Random House), ISBN 0-679-72276-9. It will be necessary to use this edition in order to participate in class discussion.

**565-1**                                                                                      **Ed Dryden**

**HAWTHORNE AND THE THEORY OF ROMANCE**

T    1:00-3:30

In this seminar we will read the works (sketches, stories, novels, and letters) of Nathaniel Hawthorne in the context of the historic and generic category of romance. This means that in addition to Hawthorne’s writings we will read widely in the theoretical and critical materials that focus on the theory of romance. Students who register for the seminar will find it useful to have read Waverley by Sir Walter Scott before the seminar begins.

**577-1                                                                                                                                                                Franci Washburn**

**AMERICAN INDIAN STUDIES**

T    7:00-9:30

This class examines a broad selection of texts by American Indian authors through historical, political, and cultural contexts as well as through the aesthetics of the materials.  The classroom work will be an in-depth analysis of these works including how they are similar/different from other works within the canon.

**595a-1                                                                                                                                                    Daniel Cooper Alarcon**

**JOB PLACEMENT**

 T   R    3:30-4:45

This course is designed to provide preparation and support for graduate students in the literature program who are, or soon will be, searching for teaching positions as they near the end of their doctoral studies.  The optimal time to take this seminar is the year before you plan to apply for jobs.  The seminar meets twice weekly.  In these meetings we will discuss each phase of the job search and spend a considerable amount of time critiquing and revising your job materials (cv, letters of application, teaching portfolio etc.).  There will also be guest lectures by invited speakers and the reading and discussion of pertinent articles.  Attention will be paid to fine-tuning your materials for application to different types of institutions; we will also discuss grants, fellowships and post-docs.  Toward the end of the semester, you will have the opportunity to participate in mock interviews in preparation for the MLA convention in December.  Please note that this seminar will not be offered again until Fall 2012; please plan accordingly.

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**595a-3                                                                                                                                                Tenney Nathanson**

                **FIRST YEAR COLLOQUIUM**

                          W    12:00-12:50,   EDUC 535

Available for two credit units (one each semester). Students may officially register for the units during the semesters they attend the colloquium or at a later time.

This colloquium is required for all first-year students in the literature program. (That is, attendance is required; official registration may be deferred.) Other students in the program are invited to attend sessions of interest to them. The colloquium provides an opportunity for graduate students in literature to talk with each other, the program director, and other faculty members about program structure and requirements (for the M.A. and the Ph.D.), professional opportunities (conferences, funding sources, preparation for the job market), and possibilities for improving the program.

**596a-1**                                                                                                                                                        **William Epstein**

**A READING COURSE IN THE NOVELS OF JANE AUSTEN AND  EVELYN WAUGH**

                M    12:30-3:00

This is one of a series of reading courses in the novel in English that I have been offering over the past dozen years or so. The object of such courses is to provide students with the opportunity to read a significant number of novels, many of which may be quite long, without their having the added responsibilities of reading scholarship or criticism and writing papers or taking exams. Instead, grading will be contractual: students will be guaranteed an A if they keep up on the reading, participate regularly in class discussions, maintain a journal recording their experience of reading these novels in the light of their personal academic projects and career goals, and formally 'provoke' class discussion several times during the semester.

This particular course will deal with the novels of the two greatest English satirical novelists. We'll read all six of Austen's finished novels (1811-1817)--Sense and Sensibility, Pride and Prejudice, Mansfield Park, Emma, Northanger Abbey, and Persuasion, and six of Waugh's novels (1928-47)--Decline and Fall, A Handful of Dust, Scoop, Brideshead Revisited, Put Out More Flags, and either Vile Bodies, Black Mischief, or The Loved One. The focus will be on how both Austen and Waugh intervene in the social customs, hereditary arrangements, economic practices, and political ideologies of the

English upper classes, how their distinctively ironic voices and delicately sharpened sensibilities interrogate the rituals and practices associated with love and sex; courtship and marriage;country living and town life; power and privilege; the empire and the metropole; gender and gentility; the strange and the familia(l)(r); propriety and rationality; civility and civilization; belief and despair; and romantic, financial, military, expeditionary, and missionary adventuring. We'll also, no doubt,  spend some time contemplating how these writers and their works use their satiric voices and sensibilities to situate themselves quite differently in the generic histories and poetics of the English novel: how, for example, Austen's novels are usually depicted as the linchpin securing the form, connecting the chaotic experimentalism of the emerging eighteenth-century novel with the narrative assurance and embedded realism of the dominating nineteenth-century novel, whereas Waugh's novels are often seen as participating in modernism's assault on the grand narratives, established hierarchies, and complacent alliances of the traditional ruling classes and their aesthetic articulations.

Athough students will not be responsible for scholarship and criticism per se, I expect that they (and I) will introduce various interpretive strategies into our discussions--for example, those associated with gender studies, postcolonialist studies, studies in human sexuality, postmodern theory, traditional and New historicisms, reader-response criticism, and, of course, the generic poetics of the novel. But I especially want to orient the course to your interests and to encourage you to share those interests with the rest of the class.

**596f-1**                                                                                                                                                             **Carlos Gallego**

**THE (POST) MODERN DIVIDE IN 20TH CENTURY  AMERICAN FICTION**

          T    3:00-5:30

The main purpose of this course is to examine twentieth century American fiction and how it relates to the "modern/postmodern" divide. We will examine issues of historical progress, national identity, cultural change, and aesthetic experimentation. In addition, we will also study various intellectual traditions that adopt and modify Hegel?s theory of progress and subject formation, such as Marxism, existentialism, and psychoanalysis. Students are also encouraged to explore the intersections of the literary texts with the theoretical readings, examining how one medium accommodates, challenges, and even transforms the other.  Some of the authors we will read include Dreiser, Hemingway, Faulkner, Fitzgerald, Capote, Pynchon, Acosta, Delillo and Pineda.

Requirements will include an in-class presentation, a mid-term paper, and a final paper.

**596f-2**                                                                                                                                                   **Tenney Nathanson**

                  **STUDIES IN TWENTIETH-CENTURY AMERICAN LITERATURE**

Modernism: American Poetry

  R    12:30-3:00

Innovative and perhaps intimidating, the work of the American modernist poets shares the iconoclastic tendencies of early twentieth-century visual art: like cubist and surrealist painters, modernist poets invented difficult and sometimes shocking verbal techniques that continue to influence experimental practice.  Our principal focus in the course will be this disjunctive aesthetic--modernist American poetry as a program of literary innovation whose energies (however morphed) are still an active influence today.

But, of course, the notion of “being modern” (even “absolutely modern”) now seems dated, maybe even quaint.  With the turns toward the postmodern and the multicultural, modernism has thus in part become another literature of the past, classic and canonized.  So we’ll take up some of the questions important to an attempt to historicize modernist literature and the modern moment.  To what extent was modernism an elitist, even reactionary movement, a precursor that postmodern might want to repudiate?  Can most American modernist poetry projects to seen as what the postmodern theorist Lyotard calls “metanarratives,” last gasps of an Enlightenment project of totalization, and do such metanarratives no longer persuade or attract us?  Is American modernist poetry the literary reflection of economic modernization and rationalization, or an esoteric secret history aiming to combat or escape from them? Are modernist poems, especially book-length ones, best understood as instances of the now problematic category of the masterwork and, if so, what are the possible political connotations of the mastery they claimed?  We’ll take up such questions in relation to modernization theory: Jameson’s by now well known triad of modernization-modernity-modernism as well as the work of such other theorists as Benjamin and Deleuze/Guattari; and we’ll attend to the role of the other (whether racial or sexual) in modernist counter-histories.  We’ll also look at William James’ Pragmatism, a text (in its own way about modernity) that influenced several modernists.

We’ll study the work of several of the major American modernist poets, spending some time on short poems but devoting significant course time to longer works, including two or three book-length poems: Pound’s Cantos, Williams’ Paterson, perhaps H. D.’s Trilogy or Helen in Egypt.  Other poets to be studied will likely include Eliot, Moore, and Stevens; Hart Crane looms against a horizon we probably won’t reach.

For literature program students, written work for the course will likely consist of a mid-semester conference-length paper and a (related) end-term article-length paper.

The course enthusiastically welcomes students from other programs, for whom individual writing requirements for the seminar are negotiable.

**Given the course content, I’m especially eager to have MFA students in the class and will be happy to negotiate requirements that make room for creative as well as critical work.**

# Spring 2010 Graduate Literature Course Descriptions

**505-1                                                                                                                                                             Carl Berkhout**

**HISTORY OF THE ENGLISH LANGUAGE**
TR 2:00-3:15
This course meets jointly with ENGL 405

In this course we shall study all aspects of the history of the English language from its earliest known Indo-European and Common Germanic ancestry, through its most profound developments in the Old English, Middle English, and Early Modern English periods, to its paradoxical status and varieties at the beginning of the twenty-first century. There will be a mid-term and a final examination, two formal papers, several other brief written assignments, and daily quizzes on assigned readings. The course has no formal prerequisites, but a strong traditional knowledge of modern English grammar and usage is important for successful performance.

**~~525b-1~~**~~Carl Berkhout~~

***BEOWULF***
TR 12:30-1:45
This course meets jointly with ENGL 425b

In this course we shall translate and closely study the entire text of the Old English epic Beowulf, regularly addressing problematic matters of transmission and palaeography, language and philology, and textual criticism and interpretation. A prerequisite for the course is a strong introductory knowledge of Old English such as that gained by successful work in 425a/525a. Two exams and one term paper will be assigned.
COURSE CANCELED

**527-1                                                                                                                                                            Roger Dahood**

**CHAUCER**
TR 9:30-10:45

This course has two main goals: one, to introduce students who have had some experience with reading Chaucer's English to the most widely studied parts of The Canterbury Tales and, two, to give students opportunity to familiarize themselves in depth with one or more of the assigned parts and the attendant scholarship on it. The class will be interdisciplinary in spirit, relying on a range of scholarly/critical tools, including close reading and historical, linguistic, and art historical resources. Semester projects will be geared to the interests of class members, and we will aim at attaining informed understanding of all the assigned works.

By the fifth week of class each student will have written and delivered a five-minute oral report (not more than two pages, 12-point type, double-spaced, one-inch margins) on a scholarly work to be decided in consultation with the instructor. I will hold you to the time limits and stop you at the end of five minutes. Practice and time your delivery in advance to make sure you can get through it in five minutes. The report may but need not serve as preparation for the large project due late in the semester.

Students should expect to devote most of their time during the middle of the semester to a large project, planned and drafted in consultation with me. The projects will result in polished, twenty-minute papers, the typical length of papers at academic conferences. Again, I will hold you to strict time limits.

**549a-1**                                                                                                                                                      **Barbara Babcock**

**SEMIOTICS OF CULTURE: THINGS DO MATTER!**
R 7:00-9:30

In addition to studying "the discourse of things" as we have in this course in the past, our focus this semester will be on the stories and theories of things/commodities such as, literally, "sugar and spice" that have global political and economic significance. This emphasis is occasioned by two factors: 1)an increasing attention to the material world and "global flows" in critical culture theory and in post-colonial theory; and, 2)a recent tsunami of monographs on everything from chocolate to rubber to opium to diamonds to bananas to tea to silk and spices . . . . There are too many options! In addition to object-centered films and fictions, we will read and discuss critical essays from collections such as Bill Brown's Things, Appadurai's The Social Life of Things, and both Collecting Colonialism and Colonialism and the Object. We will read one of the aforementioned monographs, e.g., the Empire of Tea, and each student will be responsible for reading another in conjunction with the midterm and final essays.

[PLEASE NOTE: Rather than being a survey of a)verbal and b)material folk culture as originally designed, 549, as taught by Maribel Alverez and myself, has evolved into a topics course focusing on such significant discourses in the study of culture as tourism, kitsch, representation, ideology, narrative, performance, and museums. Getting rid of those letters is more difficult than it should be. Therefore, ignore the "a" and "b" and don't expect a survey.]

**555a-1**                                                                                                                                          **Allison Dushane**

**ROMANTIC NATURES**
T 12:30-3:00

In this seminar, we will explore conceptions of nature in Romantic-era literature, investigating the following questions: How might we think of Romantic ideas of the imagination, the sublime, the beautiful and the picturesque as comprising an environmental aesthetic? In what ways do Romantic-era visions of nature respond to contemporary scientific discoveries, methods, and epistemological paradigms? What models of identity does Romanticism develop, complicate, and critique through its representations of the natural world? Where is the line between human and non-human, and what are their respective rights? What happens when we destroy the natural…or will nature begin to destroy us?

The course will introduce students to the relatively new field of enquiry known as “Romantic Ecology,” “Green Romanticism,” or ecocriticism. We will consider the emergence of this field by reading critics who respond to influential new historicist claims that Romantic “Nature” is an ideological and social construction. Throughout the course, we will discuss the historical, theoretical and methodological underpinnings of varied ecocritical approaches to Romanticism. To wrap up the seminar, we will consider the future of ecocriticism within and beyond Romantic-era studies by considering Timothy Morton’s recent and highly suggestive book, Ecology Without Nature.

Primary texts will include Radcliffe, The Romance of the Forest; Burke, A Philosophical Enquiry; Wordsworth and Coleridge, Lyrical Ballads; Wordsworth, The Prelude; Mary Shelley, The Last Man; and poetry by Blake, Clare, Barbauld, Smith, Keats, Shelley, and Byron. Grades will be based on several short critical essays, an in-class presentation, and a final conference-length essay preceded by an abstract. Students are welcome to either consider a Romantic-era text in their final essay, or to take an ecocritical approach to a text in their chosen field.

**565-1                                                                                                                                                                    Paul Hurh**

**SENSATION, SENTIMENT, AND SYMPATHY IN ANTEBELLUM AMERICAN LITERATURE**
M 9:30-12:00

This course will explore the rhetoric of emotion as it is employed in both canonical and non-canonical texts of the antebellum period. In a period in which personal identity becomes situated inward, in the emotional and non-rational mental states of mind, antebellum authors can be seen as waging debates over the political, social, and philosophical consequences of individual emotional experience. Older criticism has argued over whether these schemes of affect are employed as tacit critiques of systems of hegemonic power, or whether they encourage assimilation to those same systems. More recent scholarship has fit this rhetoric of sentiment into the emerging requirements of democratic and capitalist selfhood. We will review the trend of scholarship, but also ask what difference it makes that the works which we study—sentimental novels, sensationalized thrillers, and melancholy poems—not only represent emotional states, but attempt to engender them in their audiences. More generally, we will consider the philosophy of affect, and the ways that literary scholars might argue for the irreducible nature of particular aesthetic effects.
Primary work authors may include: Jonathan Edwards, George Lippard, Edgar Allan Poe, Herman Melville, E.D.E.N. Southworth, Harriet Beecher Stowe, Susan Warner, and others.
Secondary work authors may include: Charles Altieri, Christopher Castiglia, Ann Douglas, Martha Nussbaum, Jane Tompkins, and others.

**577-1**                                                                                                                                                        **Luci Tapahonso**

**AMERICAN INDIAN STUDIES**
T 3:30-6

See instructor for course description.

**595a-2                                                                                                                                               Tenney Nathanson**

**FIRST YEAR COLLOQUIUM**
W 12:00-12:50, EDUC 535

Available for two credit units (one each semester). Students may officially register for the units during the semesters they attend the colloquium or at a later time

This colloquium is required for all first-year students in the literature program. (That is, attendance is required; official registration may be deferred.) Other students in the program are invited to attend sessions of interest to them. The colloquium provides an opportunity for graduate students in literature to talk with each other, the program director, and other faculty members about program structure and requirements (for the M.A. and the Ph.D.), professional opportunities (conferences, funding sources, preparation for the job market), and possibilities for improving the program.

**596g**                                                                                                                                      **Lynda Zwinger and Ed Dryden**

**AN INTRODUCTION TO THE STUDY OF THE NOVEL**
M 3:30-6:00

This is the second of a two semester sequence team taught by Ed Dryden and Lynda Zwinger with Dryden the instructor of record for the fall and Zwinger for the spring. By way of a close reading of a group of canonical examples, enabled by the work of influential theorists of the novel, we will study its history and the process of its institutionalization. In the spring semester texts will include Vanity Fair, Wuthering Heights, Barchester Towers, Our Mutual Friend, Middlemarch, The Confidence Man, and The Golden Bowl, as well as a number of important critical and theoretical texts. Our two main "frame texts" will be Dorothy Van Ghent's *The English Novel:  Form and Function* and J. Hillis Miller's *Form of Victorian Fiction*.  We strongly advise students to read Vanity Fair over the winter break. Students new to the class in the spring should try to familiarize themselves with Ian Watt's Rise of the Novel and Homer Brown's The Institution of the English Novel.

**596l                                                                                                                                                             Suresh Raval**

**CULTURAL STUDIES**
R 12:30-3:00pm

In recent years "Cultural Studies" has emerged as a major critical and theoretical force, contesting other methods, theories, and practices in literary studies, indeed even challenging the very discipline of literary studies. It desacralizes the literary work and moves toward what one may call a-disciplinarity. There is, however, a great deal of conflict over what the beast called Cultural Studies is, what its aims and implications are. Although deriving its impetus from Marxism, it infuriates some Marxists like Eagleton. This seminar will explore the foundations of Cultural Studies in Marxism and then take up some of the various trajectories that set it off from Marxism as well as other contenders in literary studies. In effect, we will study the presuppositions of both Marxism and Cultural Studies and examine their relations to each other, articulate how they meet the challenges raised against them, and explore their interactions with some important themes and problems in New Historicism, Postcolonial Studies, and Feminism.

The course will begin with discussions of Marx, Althusser, Williams, and Jameson, and move on to major concerns of the Frankfurt School, Birmingham School of Cultural Studies, and their current transformations in the work of Bourdieu, Foucault, Stuart Hall, and Gayatri Spivak, among others. For illustrative and analytical purposes we will draw on several novels, especially by Hardy and Forster. The course will be structured in terms of lecture and discussion. One or two reports and one paper

**~~596m~~**~~Larry Evers~~

**NATIVE AMERICAN ORAL POETRY**
TR 11:00-12:15

The seminar will take up questions about oral poetry: what is its nature, its cultural contexts, and its significance? For answers we will turn to the work of contemporary Native American writers: how do they provide an oral poetics, a way of understanding and interpreting oral poetry, in their own creative work? Assigned readings will provide comparative perspectives and an opportunity to examine some exemplary theoretical approaches. Weekly short papers, assigned class presentations, and a seminar paper (10-15 papers). Texts: N. Scott Momaday, The Way to Rainy Mountain; Francis LaFlesche, The Middle Five; Simon J. Ortiz, Woven Stone; Leslie Marmon Silko, Storyteller; Greg Sarris, Mabel McKay; Ray Young Bear, Black Eagle Child; Joy Harjo, How We Became Human; Ofelia Zepeda, Where Clouds Are Formed; Victor Masayesva, Jr., Itam Hakim Hopiit and Husk of Time

Course canceled by instructor.

**596w-1**                                                                                                                                                          **Judy Temple**

**GENDER AND GENRE: WOMEN'S LIFE WRITING**
M 3:30-6:00

This seminar will include a variety of life-writing genres such as journals, oral histories, and memoirs as we interrogate how gender reflects/affects form and content. Readings will include primary texts, a manuscript journal, and scholarly criticism in this emerging and dynamic field of life-writing.

# Fall 2009 Graduate Literature Course Descriptions

**505-1**                                                                                                                                             **Carl Berkhout**

**HISTORY OF THE ENGLISH LANGUAGE**

T R 1230-145

This course meets jointly with ENGL 405

In this course we shall study all aspects of the history of the English language from its earliest known Indo-European and Germanic ancestry, through its most profound developments in the Old English, Middle English, and Early Modern English periods, to its paradoxical status and varieties at the beginning of the twenty-first century. There will be a mid-term and a final examination, two formal papers, several other brief written assignments, and daily quizzes on assigned readings. The course has no formal prerequisites, but a strong traditional knowledge of modern English grammar and usage is important for successful performance in the course.

**515-1**                                                                                                                                     **Jerrold Hogle**

**THE HISTORY OF CRITICISM AND THEORY:**

Major Critical Movements Since the Mid-Twentieth Century

and How They Affect Literary Interpretation Today

M 6:30-9:00

This course will introduce graduate students to – and help them understand the premises and applications of – the major “schools” of literary theory and criticism that have been most influential on literary study and interpretation since World War II. While we will survey “new criticism,” “old” historicism, and phenomenology as approaches prior to 1950 that have ongoing influence still, we will concentrate on the major statements and styles of interpretation that have arisen out of psychoanalytic, feminist, gender-based, structuralist and poststructuralist, deconstructive, Marxist, “new historicist,” cultural studies, critical race, and postcolonial schemes of literary and/or cultural theory. In addition to reading and analyzing important essays by major theorists in each of these areas, we will also examine some ways that each theoretical approach is turned into distinct methods of interpretation. To that end, we will keep returning, after each group of theorists, to one major literary work of the instructor’s choice around which the different theories will be compared and to which each approach will be interpretively applied. All students will be asked for one oral presentation, two short critical papers, a final exam, and a final term paper of article length and quality that defines and applies theoretical approaches to the course text or another text of each student’s choosing.

**525a-1                                                                                                                                            Carl Berkhout**

**INTRODUCTION TO OLD ENGLISH**

T R 2:00-3:15,

This course meets jointly with ENGL 425a

This course is an accelerated introduction to the grammar, lexicon, syntax, metrics, and all other aspects of Old English in sufficient depth to yield a strong understanding of the language itself and a confident reading knowledge of the earliest English prose and poetic texts (ca. A.D. 600-1100). There will be daily quizzes and specific assignments in reading or translation, along with a mid-term and a final examination. The course has no formal prerequisites, but a strong traditional knowledge of modern English grammar and usage is important; knowledge of another early or modern Germanic language or other inflected Indo-European language such as Latin or Attic Greek is helpful. This course is required for Engl/Germ 425b/525b (Beowulf), to be offered in the Spring 2010 semester.

**531-1                                                                                                                                                      Fred Kiefer**

**ADVANCED STUDIES IN SHAKESPEARE: THE COMEDIES**

T 1:00-3:30

From early in his career until his retirement Shakespeare wrote comedies. Those plays represent about a third of what he produced. The first collected edition of his works names the genre on its title-page: Mr. William Shakespeare's Comedies, Histories, and Tragedies, and the contents page gives the comedies pride of place. We shall consider selected comedies in chronological order. They will range from The Two Gentlemen of Verona, probably his first comedy, to The Two Noble Kinsmen, probably his last play. By reading the plays in sequence, we shall discover not only Shakespeare's achievement in the genre but also his response to the changing expectations of playgoers in Elizabethan and Jacobean England.

Students who enroll in this course are free to adopt any approach to the plays they deem useful. I will, however, encourage students to keep in mind the possibilities of the plays in performance. As a working playwright in a competitive theatrical world, Shakespeare was acutely conscious of the need to engage and hold the attention of playgoers. As a working actor Shakespeare had a wealth of experience on the stage. He wrote his plays to make money by delighting audiences. We ignore this fact at our peril. However abstruse and sophisticated our methodologies may be, people go to see comedies, as Russ McDonald observes, "because they want to be made to laugh." Accordingly, we need always to be mindful of the theatrical dynamics of his plays. Critical thinking about Shakespeare gains strength as it takes note of how the plays have been or may be staged. Every innovative production, after all, represents a new interpretation, and good productions have as much to tell us about a play as do good articles or books.

The course requires participants to write three papers; to lead class discussions on an occasional basis; and to participate fully in discussion throughout the semester**.**

**557b**                                                                                                                                      **William Epstein**

**A READING COURSE IN THE BRITISH NOVEL, 1914-1989**

M 12:30-3:00

This is one of a series of reading courses in the novel in English that I have been offering over the past dozen years or so. The object of such courses is to provide students with the opportunity to read a significant number of novels, many of which may be quite long, without their having the added responsibilities of reading scholarship or criticism and writing papers or taking exams. Instead, grading will be contractual: students will be guaranteed an A if they keep up on the reading, participate regularly in class discussions, maintain a journal recording their experience of reading these novels in the light of their personal academic projects and career goals, and formally 'provoke' class discussion several times during the semester.

This particular course will deal with the British novel during the period historians are now calling "the short twentieth century," from the beginning of the Great War to the end of the Cold War. I'm considering at least thirty novels, obviously far too many: we'll read about half that number. We'll probably start with a few of the founding texts of literary modernism—Joyce's Portrait of the Artist, Lawrence's Lady Chatterley's Lover or The Rainbow, Forster's A Passage to India, Woolf's Mrs. Dalloway. Then we'll turn to some shell-shocked interwar novels: Waugh's A Handful of Dust, Graham Greene's Brighton Rock, Elizabeth Bowen's Death of the Heart, perhaps something by Henry Green or Joyce Cary, then to the atomic fantasies of postwar fiction—certainly Golding's Lord of the Flies, Orwell's 1984, and Rebecca West's The Fountain Overflows, perhaps one or two more among Rose Macaulay's The World My Wilderness, Malcolm Lowry's Under the Volcano, Iris Murdoch's Under the Net, Kingsley Amis's Lucky Jim, L. P. Hartley's The Go-Between, Lawrence Durrell's Justine, J. P. Donleavy's The Ginger Man. And, still monitoring the transitions from modernism to postmodernism, imperialism to post-colonialism, (r)evolution to devolution, second- to third-wave feminism, social(ist)-welfare statism to post-industrial transnational capitalism, bilateral mutual assured destruction to multi-lateral digital networks of diversionary practice, we'll conclude with a handful of metafictional (and otherwise experimental) novels from the 60s, 70s and 80s: (perhaps five or six among) Muriel Spark's The Prime of Miss Jean Brodie, Anthony Burgess's, A Clockwork Orange, Doris Lessing's The Golden Notebook, John Fowles' The French-Lieutenant's Woman, V.S. Naipaul's A Bend in the River, John Le Carre's A Perfect Spy, Graham Swift's Waterland, Jeanette Winterson's Sexing the Cherry, Martin Amis's Money, and Kazuo Ishiguro's The Remains of the Day.

Although students will not be responsible for scholarship and criticism per se, I expect that they (and I) will introduce various interpretive strategies into our discussions--for example, those associated with gender studies, postcolonial studies, studies in human sexuality, postmodern theory, traditional and New historicisms, reader-response criticism, and, of course, the generic poetics of the novel. But I especially want to orient the course to your interests and to encourage you to share those interests with the rest of the class.

**566-1                                                                                                                                      Charlie Scruggs**

**POST HARLEM RENAISSANCE: THE FICTION OF RICHARD WRIGHT,**
**JAMES BLADWIN, AND RALPH ELLISON**

W 1:00-3:30,

This course will focus on three major African-American writers: Richard Wright (1908-1960), James Baldwin (1924-1987), and Ralph Ellison (1914-1994). It will not only focus upon the specific texts of these writers but also upon the historical moment in which these writers appear. One can overdo the idea of the Zeitgeist (time-spirit), but it is also a mistake to ignore it. Wright is post-Harlem Renaissance (roughly 1918-1937), coming of age in the middle of the 1930s with a keen awareness of literary modernism and a social perspective indebted to Karl Marx. In this last regard, the early Wright cannot be separated from the severe economic Depression that America experienced in the 1930s. Both Baldwin and Ellison can be considered Wright’s literary “sons” in that both respected Wright’s talent and both, as sons will, rebelled against their literary father, albeit in different ways. Their rebellion has something to do with a post-World War II reaction to the social protest literature of the 1930s, as well as to an intense interest in the complexity of experience beyond the question of race. Or as Baldwin would put it in an essay (quoting Henry James), one of his major concerns was “The Complex Fate of Being an American.”

Despite the differences between these three writers, they do share some common assumptions and perceptions. All three were influenced by folk culture at the ground level, and not just folk culture (e.g., black music, especially the blues) but American popular culture, especially the movies. Moreover, all three were intensely aware of Modernism in ways that writers of the Harlem Renaissance for the most part were not (notable exceptions being Jean Toomer and Rudolph Fisher).

As brilliant as these three writers were, they were also male with a distinctly masculine agenda. The African-American women writers who followed them in the 1970s and beyond found Baldwin the most sympathetic writer of the three, but these women would also map out their own literary territory. Yet even here the shadow of Wright, Baldwin, and Ellison looms large and hovers over even someone as original and talented as Toni Morrison.

**595a-2**                                                                                                                        **Tenney Nathanson**

**FIRST YEAR COLLOQUIUM**

W 12:00-12:50, EDUC 535

Available for two credit units (one each semester). Students may officially register for the units during the semesters they attend the colloquium or at a later time.

This colloquium is required for all first-year students in the literature program. (That is, attendance is required; official registration may be deferred.) Other students in the program are invited to attend sessions of interest to them. The colloquium provides an opportunity for graduate students in literature to talk with each other, the program director, and other faculty members about program structure and requirements (for the M.A. and the Ph.D.), professional opportunities (conferences, funding sources, preparation for the job market), and possibilities for improving the program.

**596b-1                                                                                                                                   Gerald Monsman**

**THE HIGH ROMANCE OF EMPIRE: VICTORIAN FICTION OF BRITISH EXPLORATION, TRAVEL, AND ADVENTURE**

T R 11:00-12:15

Queen Victoria’s “Age of Empire”: the phrase conjures up the optimism and progress of an empire on which “the sun never set.” This seminar will focus primarily on works deriving from Britain’s imperial presence in Central and South Africa written by such figures as H. Rider Haggard, Sol Plaatje, Bertram Mitford, Joseph Conrad, Olive Schreiner, H. G. Wells, John Buchan, W. C. Scully, H. A. Bryden, Richard Burton and so forth. Discussions will encompass the definition and description of frontiers and the imperialist’s self-presentation–such as what awareness the participants have that classing peoples or cultures as intrinsically superior or inferior based on divergent customs or technology may be problematically ethnocentric. We will ask: what moral ambiguities exist in the imperial enterprise–is there a “good” imperialism? What differentiates native and colonial concepts of justice? What constituted the representation and treatment of women marginalized (as an “internal colony”) in a native or colonial patriarchy? What moral awarenesses came into play when tribal land was pitted over against economic development, property, wealth? What were the powers of magic and ritual as avenues to a primordial spirit of place? What does the decolonizing of history, patriarchy, and art imply for the colonizer and colonized? What does it mean to grow up speaking one language but to write in another? And finally, is it possible to separate sentimental fantasy from unvarnished reality? Your assignments will consist of readings, several oral presentations, participation in discussions, and an end-of-term paper.

**596f-1                                                                                                                                           Carlos Gallego**

**PSYCHOPATHOLOGY AND AMERICAN CULTURE**

T 4:00-6:300pm

In the Psychopathology of Everyday Life, Freud explores the common unconscious practices that define “normal” actions like forgetting, slips of the tongue, mistakes, clumsiness and superstitions, while in Wit and Its Relation to the Unconscious he describes the unconscious workings at play in humor (jokes, puns, witty responses, etc.). Whereas the psychopathological tendencies at work in these “everyday” activities are accepted as “normal,” they nonetheless provide a foundation for more dangerous practices, such as those noted by Freud in Civilization and Its Discontents. The structural nature of such discontent, addressed by later theorists like Adorno and Lacan, continue to be of interest today, and can asily be applied to “everyday” pathologies from celebrity infatuation to war and financial crisis.

This course will explore the everydayness of psychopathology in literature and American culture. Using a psychoanalytic-Marxist methodology, we will analyze how pathology gets normalized in culture, and how such pathologization obstructs or corrupts collective attempts at social justice; or, to use Adorno’s terminology, how such pathologies arrest the development of our social progress. We will read the work of Freud, Lacan, Adorno, Althusser and Zizek (among others) to establish a working methodology with which to approach this problem of banality and psychopathology. Specifically, we will explore this general problem in relation to issues of madness, criminality, and politics (including issues of civil rights). Literary texts will include The Talented Mr. Ripley, American Psycho, As I Lay Dying, On the Road, Naked Lunch, as well as readings from non-American authors like Kafka and Bataille (among others). Course requirements will include a 15 minute class presentation, a mid-term paper and a final paper.

**596g-1                                                                                                          Ed Dryden and Lynda Zwinger**

**AN INTRODUCTION TO THE STUDY OF THE NOVEL**

M 3:30-6:00

This is the first of a two semester sequence team taught by Lynda Zwinger and Ed Dryden, with Dryden the instructor of record for the fall and Zwinger for the spring. By way of a close reading of a group of canonical examples, enabled by the work of influential theorists of the novel, we will study its history and the process of its institutionalization. In the fall we will read Don Quixote (Putnam translation), Moll Flanders, Pamela, Tom Jones, Tristram Shandy, Emma, and Waverley as well as a number of important critical and theoretical texts. We strongly advise students to read Don Quixote over the summer, since the reading load will be especially heavy during the early weeks of the seminar.

In the spring semester texts will include Vanity Fair, Wuthering Heights, Barchester Towers, Our Mutual Friend, Middlemarch, The Confidence Man, and The Golden Bowl.

**596l-2**                                                                                                                                **Tenney Nathanson**

**CLOSE READING - POETRY**

W 4:00-6:30

“The longer you look the more you see”

Back in the heyday of the (old) new criticism, the apocryphal story goes, a graduate student in Cleanth Brooks’ seminar at Yale who could endure no more lurched up out of his seat and huffed toward the door. “Where are you going?” the professor asked. “Away to read everything you’ve read, so I can come back here and pretend like you I haven’t read it.”

In this seminar we’ll also try to pretend: not to know what we know about the historical period or style to which the particular poem we are engaged with belongs; not to believe that there is no such thing as a purely “intrinsic” reading of a text; not to care too much when our own particular ignorance of the writer or school in question is leading us down one or another slippery slope as we propose a reading.

The course will try to bracket such questions in order to focus on the once-de rigueur task of close reading. Close analysis of single poems, detached from their multiple contexts, may have its drawbacks as a critical practice (or may in fact be strictly impossible to perform); but it may have important virtues as an exercise.

The wager of the course, that is, is that several of us could use (and might enjoy) a seminar in which we focus on the skills involved in close reading, temporarily blocking out, as best we can, all the Weighty Issues on which graduate seminars of the last decade or more typically focus. And also: that a semester spent on developing (or reviving) such skill and tact in our engagement with individual facets of individual texts will have a positive, nuancing effect on our practice as (New) Historicist, or Multicultural, or Deconstructionist critics (or whatever kind we happen to be). While the course will focus exclusively on poetry, a few tools from the bag of tricks, several skills, and more broadly a habit of attention should all be transferable to work with prose as well.

There’s no escape from theory, of course. And as we proceed through the semester, we may increasingly find a place for “theory of the lyric.” Just as, early on, we’ll try to refine our sense of how to deploy old new critical categories such as speaker, situation, and trope, so later we’ll bring such more recently prized (or revived) notions as speech act, performative utterance, apostrophe, prosopopoeia, and kosmos to bear on our readings of individual texts and supplement the older formal vocabulary of “enjambment” and “caesura” with such more recently fashionable rhetorical notions as “metalepsis” and “catachresis.” But while we’ll tackle some brief texts in theory of the lyric to accompany our reading of primary texts, we’ll treat them as tools rather than sacred artifacts, asking how they can help us to open up individual poems.

Since this is a methods course, students won’t write lengthy papers, or read an awful lot; reading will be intensive rather than extensive, and time spent writing will probably outweigh that spent reading. Seminar participants will read a few (strategically selected) poems each week (and occasionally some theoretical texts of the kind mentioned above) and will write frequent, perhaps weekly, close readings of individual poems, explicating the whole but making particular use of the problem and “tool” currently under discussion. We’ll iron out the procedural details the first week of seminar; but at present I’m leaning toward a “workshop” approach, in which a couple of students each week xerox for class distribution their explications of one of the assigned poems, and class discussion of poem and explication run concurrently.

The early 3-D comics, from the fifties, used to have a little box-logo on the cover, reprinted as epigraph above. While it may remind some older readers unhappily of the days in which professors used to remark, with only apparently self-deprecating irony, that they could explicate (at length) a shopping list (if pressed), it may also suggest that, in theoretically driven as well as so called “practical” criticism, a more nuanced habit of attention and a willingness to hover (obsessively) over difficult or puzzling moments in a text are rarely bad things.

So this is a course for: prose types who want to feel more comfortable reading poetry; poetry types wanting to feel more comfortable with close analysis of poems; prose types hoping for the promised carry-over effect; theory freaks looking for a break or anti-theory ones looking for the break; those inclined to take what William James once called a “moral holiday”; and unashamed devotees of belle lettres.

“Sometimes whoever seeks abroad may find . . . .”

**696F-1                                                                                                                            Franci Washburn**

**THEORY FOR LITERATURE AND CREATIVE WRITING**

T 3:30-6:00pm

This course addresses the main streams of critical theory, including narrative theory that are useful in the analysis of literature and for creative writers, particularly as they can be applied to Native American literature. Students will read works from major theorists as well as three novels and apply those theories to the novels. Course grades based on participation and two major papers.

# Spring 2009 Graduate Literature Course Descriptions

**515-1                                                                                                                           Carlos Gallego**

**THE SELF AND/AS OTHER: THEORIES OF SUBJECTIVITY AND OTHERNESS FROM ENLIGHTENMENT TO THE PRESENT**

T 6:30-9:00pm

The main aim of this course is to explore the interconnections between various Enlightenment-modern theories of subjectivity and “the other.” Balancing canonical with non-canonical readings, we will analyze how theories of subjectivity are modified when addressing issues concerning race, gender, sexuality, nationalism, criminality and madness. Particular attention is paid to Hegel's master-slave dialectic, and how this theory of subject formation and otherness has influenced subsequent notions of subjectivity. Being one of the most influential theories in modern and postmodern philosophy, Hegel’s model has impacted the work of Freudians, Marxists, existentialists, post-colonialists and post-structuralists alike. As such, it has proven to be a direct or indirect influence on the work of most of the authors we will study. Some of the theorists that we may cover (still forming list) include Kant, Hegel, Marx, Freud, Adorno, Sartre, Fanon, Lacan, Foucault, Marcuse, Althusser, Jameson, Gilroy, Zizek, and Badiou.

Course requirements include an in-class presentation (10-15 minutes), a mid-term (7-10 pgs.), and a final paper (15-18 pgs.).

**525a-1                                                                                                                                         Carl Berkhout**

**OLD ENGLISH**

T R 2:00-3:15,

This course will introduce students to the grammar, lexicon, syntax, metrics, and all other aspects of Old English in sufficient depth to yield a good reading knowledge of prose and short poetic texts of increasing complexity and in preparation for the close study of Beowulf (in Spring 2004) and other early English literary works. This is essentially a graduate course and will be taught as such, but qualified undergraduates are most welcome in it.

**549a-1                                                                                                                                                Maribel Alvarez**

**NARRATING THE SOCIAL: FOLKLORE, POPULAR CULTURE, AND THE ETHNOGRAPHY OF EVERYDAY LIFE**

M 12:30-3:00, ML 213

Human beings invent, craft, manipulate, and distort a wide array of ways to make sense of their lives. This enterprise of meaning-making stands at the center of what we generally understand to be the anchoring scholarly interest of the Humanities and the Social Sciences. In this sense, English and Anthropology have always shared conceptual ground. But while much lip service is paid today to “interdisciplinary” approaches, not much is known about how different assumptions and methodologies help to either expand or contract the interpretations of “the ordinary” as a subject of investigation. In this seminar we will review (and critique) several epistemological traditions associated with the study of everyday life, including the rise of the “folklife movement,” performance theory, and the legacy of symbolic anthropology. Readings will move swiftly across disciplinary borders and will include equal parts theory and actual ethnographic, media, fiction, and folklore products (texts, films, music, artifacts, visual scanning, oral history).

**555a-1                                                                                                                                                    Allison Dushane**

**ROMANTICISM, ENLIGHTENMENT, AND MODERNITY**

M 6:30-9:00pm,

In this seminar, we will read both canonical and lesser-known works of Romantic-era literature (roughly 1790-1832) as they engage with the heritage of the Enlightenment and participate in an ongoing critique of modern culture. The course will begin with readings that address the (often highly contested) terms in the title: What constitutes Enlightenment thinking? What do critics and theorists mean by “Modernity,” and why must it be subject to critique? What arguments can be made for the broader relevance of the study of Romantic-era literature?

We will read poetry, fiction and prose in order to assess the interconnection and cultural significance of the following developments in this time period: the shift from rural to urban economies and landscapes, revolution in France and America, the increasing trends of secularization in religion and liberalism in political thought, and an increased interest in exploring the nature of “life” in the laboratory and beyond. Throughout the course, we will keep a close eye on how these developments are reflected through aesthetic form and practice.

Major texts are likely to include: Wordsworth and Coleridge, Lyrical Ballads; William Blake’s continental Prophecies; William Godwin, Caleb Williams; Mary Shelley, Frankenstein; Erasmus Darwin, The Botanic Garden; Percy Shelley, Queen Mab; Coleridge, Biographia Literaria ; Keats’ poetry and letters. In addition to considering selected scholarly works that explicitly deal with the primary texts, we will also draw connections from the concerns of the Romantic era to the questions of the present through the discussion of readings in continental aesthetic theory.

**595a-2**                                                                                                                                        **Tenney Nathanson**

**FIRST YEAR COLLOQUIUM**

W 12:00-12:50, EDUC 535

Available for two credit units (one each semester). Students may officially register for the units during the semesters they attend the colloquium or at a later time.

This colloquium is required for all first-year students in the literature program. (That is, attendance is required; official registration may be deferred.) Other students in the program are invited to attend sessions of interest to them. The colloquium provides an opportunity for graduate students in literature to talk with each other, the program director, and other faculty members about program structure and requirements (for the M.A. and the Ph.D.), professional opportunities (conferences, funding sources, preparation for the job market), and possibilities for improving the program.

**596b-1                                                                                                                                   Suresh Raval**

**POSTCOLONIAL**

R 12:30-3:00

This seminar will focus on major texts of postcolonial studies, and it will explore issues at stake in contemporary discussions of colonial and postcolonial culture and politics. Among the critics and theorists to be discussed are Fanon, Said, Spivak, Bhabha, Hall, Ahmad, and so on. Although the course will attempt to cover an extensive terrain–orientalism, politics of location, subaltern studies, feminism and postcolonialism, identity politics, diasporic cultures and nativism, ethnicity-- the goal is to work on important concepts intensively. For illustrative analytical purposes we will draw upon the works of Kipling,Conrad, Forster, Naipaul, Achebe, Rushdie, and Ngugi. The course will explore, in effect the presuppositions and concerns of posstcolonial criticism and theory. If and when occasion permits, we will examine the relations of postcolonial theory with New Historicism, Marxism,and Cultural Studies. Two in-class presentations, one term paper, and one review project.

**596b-2                                                                                                                                        Barbara Babcock**

**GENDER & POSTCOLONIAL THEORY**

R 7:00-9:30pm,

In this seminar, we will read and reread imperial discourse and postcolonial critique from a gendered point of view, continuing the feminist reading and critique of Orientalism begun by Meyda Yegenoglu in Colonial Fantasies. In addition to the feminization of the Other made famous by Edward Said, we will be concerned with a variety of representations of the Other woman and of the European woman in the colonies from postcards to policies. From a gendered perspective, issues of race and sexuality and reproduction are all too visible. Following anthropologist Ann Stoler as well as several corporeal feminists, we will examinesuch matters of imperial bodies and “biopower.”

In addition to the aforementioned authors, we will read “classic” essays by Bhabha and Spivak, and a variety feminnst postcolonial texts, of which there are all too many. Books ordered will be available at Antigone Books, and you should read/reread Said’s Orientalism prior to the beginning of the class.

**596f-1                                                                                                                                      Daniel Cooper Alarcon**

**TRAVEL NARRATIVES, TRAVEL FICTIONS**

M 3:30-6:00**,**ML 201

This course will provide an opportunity to read and think about a diverse array of texts we might broadly categorize as "travel literature." I'm particularly interested in the relationship between travel narratives and travel fictions (novels and short stories that deal with different types of travel) and the ways in which these travel fictions have often anticipated the ideas of important critical studies of travel, tourism, and immigration.

I've not yet decided on the final reading list, but it will certainly include Paul Bowles's The Sheltering Sky, Bharati Mukherjee's Jasmine, and Lynne Tillman's Motion Sickness. Critical studies will include Dean MacCannell's The Tourist, Mary Louise Pratt's Imperial Eyes, and Caren Kaplan's Questions of Travel.

**596m-1                                                                                                                                                         Larry Evers**

**STUDIES IN ORAL TRADITION**

T 12:30-3:00**,** ML 213

We'll read work by the following writers: N. Scott Momaday (House Made of Dawn and The Way to Rainy Mountain), Francis LaFlesche (The Middle Five and other stories), Leslie Marmon Silko (Ceremony and Storyteller), Simon J. Ortiz (Woven Stone), Louise Erdrich (Tracks), Greg Sarris (Mabel McKay and Grand Avenue), Joy Harjo (How We Became Human), Ofelia Zepeda (Ocean Power), and Victor Masayesva, Jr. (Husk of Time). Additional writers and works and/or substitutions possible following consultation with the seminar participants. Short response papers on each writer, one class presentation on a critical work on Native American literature, and a longer seminar paper.

**596w-1                                                                                                                                              Judy Temple**

**WOMEN’S NARRATIVES OF THE WEST**

T 3:30-6:00, ML 213

This course will examine definitions of the West and explore a variety of genres in which have told their stories. We will read captivity narratives, journals, novels, and other forms of life-writing. The course requires engaged discussion, co-leadership of some classes, and a research paper.

**646-1**                                                                                                                                            **Luci Tapahonso**

**AMERICAN INDIAN STUDIES**

M 3:00-5:30pm, Harv 105

See instructor for course description.

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The following course is not cross-listed with English but will count as a brochure course.

**W S 500-2                                                                                                                                      Kari McBride**
**IDENTITY IN THE ENGLISH RENAISSANCE LYRIC**

R 6:30-9:00pm

This course explores the importance of the lyric to the construction of identity—gender, sexual, class, religious, and national identity—in early modern England. We will consider the genealogy of the English form from Classical origins and Continental models and its development through two centuries of circulation among English coteries wide and narrow, in both print and manuscript. Texts will include major sonnet sequences (Spenser, Sidney, Shakespeare, Wroth, Barnfield) as well as lyrics by canonical authors (Wyatt, Surrey, Campion, M. Herbert, Donne, G. Herbert, R. Southwell, Lanyer, Johnson, Milton, Phillips, Herrick, Traherne, Behn) and marginal(ized) authors (including Anonymous) whose legacy may rest in only a few poems or even a single sonnet. Students should have a working understanding of the major theoretical approaches to literature and culture. Assignments include short papers, a class presentation on secondary sources, and a research paper.

# Fall 2008 Graduate Literature Course Descriptions

**505-1                                                                                                                                         Carl Berkhout**

**HISTORY OF THE ENGLISH LANGUAGE**

T R, 12:30-1:45

*This course meets jointly with ENGL 405*

In this course we shall study all aspects of the history of the English language from its earliest known Indo-European ancestry, through its most profound developments in the Old English, Middle English, and Early Modern English periods, to its paradoxical status and varieties at the end of the twentieth century. There will be a mid-term and a final examination, two papers, several other brief written assignments, and frequent quizzes.

**526-1**                                                                                                                                                 **Roger Dahood
MEDIEVAL ENGLISH LITERATURE**

T R, 9:30-10:45

The course is an introduction to Middle English language and literature excluding Chaucer. Class meetings will require a mix of discussion and lecture. We will read a number of lyric poems, Sir Gawain and the Green Knight, and selections from Piers Plowman, Malory, and medieval drama. Students will write a number of interpretive essays that will focus on the primary works and make use of important secondary literature.

**533-1                                                                                                                                                      Fred Kiefer**
**SHAKESPEARE AND COMPANY**

W 6:30‑9:00pm

No author exists apart from his or her culture, and this is especially true of Shakespeare, for in his theatrical world playwrights vied with one another for playgoers, money, and celebrity. London dramatists in the reigns of Queen Elizabeth and King James typically learned from one another and stole from one another. Moreover, theirs was a time when plays tended to be works of collaboration; more than half of the plays in the period were written by more than one author. We know, for example, that Shakespeare collaborated with Thomas Nashe, George Peele, Thomas Middleton, George Wilkins, and John Fletcher, among others. So it makes sense to consider Shakespeare within the larger theatrical world of his day. Accordingly, this seminar will pair plays by Shakespeare with plays by his contemporaries. For example, we shall look at Marlowe's *Edward II*and Shakespeare's Richard II, Marlowe's *The Jew of Malta*and Shakespeare's *The Merchant of Venice*, Thomas Kyd's *Spanish Tragedy*and Shakespeare's *Hamlet*, Thomas Heywood's *A Woman Killed with Kindness*and Shakespeare's*Othello*, John Webster's *The Duchess of Malfi*and Shakespeare's *Antony and Cleopatra*. Our goal will be to see Shakespeare not as a lonely giant, but rather as a man of the theater inextricably connected with the other playwrights of his time. Students will make classroom presentations and write three papers.

**549a-1                                                                                                                                    Barbara Babcock**
**BODYLORE & CORPOREAL FEMINISM**

R, 7:00-9:30

In the past three decades, matters of power, bodies, and representation have become the most popular, productive, and controversial subjects in contemporary theory throughout the human sciences. Such theorists as Foucault, Said, Hall, Bhabha, Bourdieu,Taussig and their feminist colleagues Elizabeth Grosz, Moira Gatens, Rosi Braidotti, Judith Butler, Ann Stoler, Lynn Hunt, and Rayna Rapp, to name but a few, have focused on “biopower” and the corporeal whether examining colonialism, museum representation, ritual, nationalism, revolution, or surrogacy and artificial wombs. At the center of all these discussions is the intersection of the physical body and the representation thereof, and the frequent conflation between technologies of reproduction and reproductive technologies, between “biological reproduction” and “cultural reproduction.” “The womb,” Michael Taussig tells us,”is the mimetic organ par excellence.”

In folklore studies, Katharine Young coined the term,”bodylore,” for a session at the1989 AFS meetings centered on the lore of bodies. Since then, it has become a popular subfield of folklore studies. Young collected some of these original and subsequent essays in Bodylore (1993). She and Babcock organized another session at the 1992 folklore meetings, subsequently edited and published as a special issue of the Journal of American Folklore (1994). As one of those contributors, Deidre Sklar noted, “. . . to study folklore in terms of corporeal experience becomes a radical critique. Bodylore would not only treat the body as a subject but would approach bodily ways of knowing as formative of discourse itself. From this standing place, bodylore is not so much a specialized category within folklore as an alternative theoretical framework and methodology for approaching knowledge.”

More broadly, corporeality has revolutionized the way in which we read cultural texts. Whether we are explicitly aware of it or not, we have shifted, in Stuart Hall’s terms, from a primarily semiotic approach focused on the how or the poetics of representations to a discursive concern with the effects and consequences, the politics of representations, with the threshold between “the corporealization of discourses and the textualizations of the body.”

In this course, we will read such theorists of the body as those mentioned above, as well as ethnographies and artistic texts which foreground embodiment and examine how the body is constituted by its discourses.

557a-1                                                                                                                                               William Epstein

**MASCULINITY AND MODERNISM: BRITISH FICTION BY MEN, 1881-1916**

M 12:00-2:30

This is one of a series of reading courses in the novel in English that I have been offering over the last decade or so. The object of such courses is to provide students with the opportunity to read a significant number of novels, many of which may be quite long, without their having the added responsibilities of reading scholarship or criticism and writing papers or taking exams. Instead, grading will be contractual: students will be guaranteed an A if they keep up on the reading, participate regularly in class discussions, maintain a journal recording their experience of reading these novels in the light of their personal academic projects and career goals, and formally 'provoke' class discussion several times during the semester.

This particular course will deal with novels, tales, and stories written by British men during the transition from late Victorianism to early Modernism. The following list is obviously very ambitious, as much a wish list as a reading list, but we will try to read as many and as much of these texts as we can: Robert Lewis Stevenson, Treasure Island (1881/1883) and Dr Jekyll and Mr. Hyde (1886); H. Rider Haggard, King Solomon's Mines (1886); Oscar Wilde, The Picture of Dorian Gray (1890/1891); George Gissing, The New Grub Street (1891); Sir Arthur Conan Doyle, The Adventures of Sherlock Holmes (1891-92); George Moore, Esther Waters (1894); Thomas Hardy, Jude the Obscure (1894-95); H. G. Wells, The Invisible Man (1897); Joseph Conrad, Lord Jim (1899-1900); Rudyard Kipling, Kim (1900-01); Samuel Butler, Ernest Pontifex, or The Way of All Flesh (1903); John Galsworthy, The Man of Property (1906); Arnold Bennett, Clayhanger (1910); E. M. Forster, Howard's End (1910); D. H. Lawrence, Sons and Lovers (1913); Compton McKenzie, Sinister Street (1913-14); Somerset Maugham, Of Human Bondage (1915); Ford Maddox Ford, The Good Soldier (1915); and James Joyce, Portrait of the Artist as a Young Man (1914/1916).

Although students will not be responsible for scholarship and criticism per se, I expect that they (and I) will introduce various interpretive strategies into our discussions--for example, those associated with period study, gender studies, postcolonial studies, studies in human sexuality, traditional and New historicisms, postmodern theory, reader-response criticism, and the generic poetics of the novel. As you can tell from the course title, I am especially concerned with how, as they traverse and transcend the popular genres that men read at the turn of the century (fictions of adventure, sensation, exploitation, coming-of-age, among others), these texts construct and deconstruct various and diverse "masculinities." But, just because this concern propels me through this material, you should not feel oppressed by it. I especially want to orient the course to your interests and to encourage you to share those interests with the rest of the class.

**577-1                                                                                                                                                  Franci Washburn
AMERICAN INDIAN LITERATURE**

M 5:30-8:00pm

This course is an in-depth reading of standard texts in the American Indian Literature canon using *Other Destinies: Understanding the American Indian Novel*by Louis Owens as a unifying text for the course. Students will also read a range of American Indian novels from outstanding writers in the field: N. Scott Momaday, James Welch, Thomas King, and others. The texts will be examined in context of the specific tribal culture out of which they were written, but will also be discussed in terms of pan-Indian issues, and in the context of American Indian literature within the broader American Literature canon. Course requirements include regular attendance and participation, two papers (fifteen page length), mid-term and final exams.

**595a-1                                                                                                                                     Daniel Cooper Alarcon**

**JOB PLACEMENT**
T R, 3:30-4:45

This course is designed to provide preparation and support for graduate students in the literature program who are, or soon will be, searching for teaching positions as they near the end of their doctoral studies. The optimal time to take this seminar is the year before you plan to apply for jobs. Since the class can be taken more than once, you may also re-enroll during your search year. The seminar meets twice weekly. In these meetings we will discuss each phase of the job search and spend a considerable amount of time critiquing and revising your job materials (cv, letters of application, teaching portfolio etc.). There will also be guest lectures by invited speakers and the reading and discussion of pertinent articles. Attention will be paid to fine-tuning your materials for application to different types of institutions; we will also discuss grants, fellowships and post-docs. Toward the end of the semester, you will have the opportunity to participate in mock interviews in preparation for the MLA convention in December**.**

**595a-2                                                                                                                                   Tenney Nathanson
COLLOQUIUM**

 W 12:00-12:50

Available for two credit units (one each semester). Students may officially register for the units during the semesters they attend the colloquium or at a later time.

This colloquium is required for all first-year students in the literature program. (That is, attendance is required; official registration may be deferred.) Other students in the program are invited to attend sessions of interest to them. The colloquium provides an opportunity for graduate students in literature to talk with each other, the program director, and other faculty members about program structure and requirements (for the M.A. and the Ph.D.), professional opportunities (conferences, funding sources, preparation for the job market), and possibilities for improving the program.

**596f-1                                                                                                                                             Ed Dryden
AMERICAN ROMANCE**

M 3:00-5:30

This seminar will focus on the romance tradition in the American Novel by way of a reading of a series of examples. We will begin with two "Old World" precursors‑‑ Don Quixote (Putnam translation) and Waverley and move on to The Marble Faun, Pierre, Portrait of a Lady, Absalom, Absalom!, The Sot‑Weed Factor, and Beloved. In the process we will chart a line of development that provides representative examples of what literary historians call romanticism, realism, modernism and postmodernism. We will discuss each example in the context of an important theoretical issue or problem (with appropriate selections of secondary and/or theoretical texts) e.g. the problem of genre and canon formation; the problem of reading; the problem of realism; the problem of representation; the problem of the author; the issue of race and genre. If possible, students should try to read Don Quixote before the beginning of the seminar.

**596f-2                                                                                                                                      Tenney Nathanson
CONTEMPORARY AMERICAN POETRY: LEGACIES OF MODERNISM**

W 3:00-5:30,

In this course we'll explore the poetry of a couple of now-canonized poets and several mid-career ones, all of whom are recognizably carrying forward the complex legacies of experimental modernist poetry. We='l pay particular attention to some so-called New York School Poets (John Ashbery, Frank O'Hara, probably Bernadette Mayer, and perhaps Maureen Owen and David Shapiro) as well as some Language Poets and other writers whose projects overlap to varying degrees with those of the Language group--among them such writers as Charles Bernstein, Leslie Scalapino, Mei-Mei Berssenbrugge, Harryette Mullen, Ron Silliman, Erica Hunt, Michael Palmer, Michael Davidson, Norman Fischer, Jennifer Moxley, and Lisa Jarnot. (We won't read all these poets: a list of 6-8 writers is most likely.) We'll read theory as appropriate, and will likely consider the relation of the writers we study to such rubrics as the postmodern, the post-national, the post-industrial, and the post-fordist (some likely theorists: Foucault, Benjamin, Baudrillard, Jameson, Harvey, Soja). We'll also spend a little bit of time reading MBA prose--marketing gurus and the like. But we'll also raise questions about poetry and landscape, and about poetry and the sacred (and how this last intersects with poetry's political agenda). Throughout, "close reading" will be our preferred mode of interacting with the poetry, which is "experimental," "formally innovative," and ambitious; can often be difficult; and sometimes turns suddenly beautiful or productively loopy. "Default" requirements for the course include a mid-semester conference-length paper, an end of term article-length paper, and perhaps one long or several short seminar presentations; other arrangements (such as weekly short papers) are allowable with permission of the instructor (especially for non-literature-program students or first-year literature program students). Please check my website (<http://www.u.arizona.edu/~nathanso/tn>) for updated information about the course.

**596k-1                                                                                                                                           Carl Berkhout
METHODS AND MATERIALS OF RESEARCH: DESCRIPTIVE BIBLIOGRAPHY**

T R , 2:00-3:15

This course is intended for graduate students preparing for professional careers in advanced literary scholarship or academic librarianship. Its purpose is to develop a good knowledge of, and good practice of, the analytical bibliographic principles that underlie reliable cataloguing, textual criticism, and basically any other scholarly activity involving early printed books. The focus of the course will be on hand‑press books in major Western languages from the 15th through the 18th century, with attention to those principles of bibliographic description that apply as well to modern printed editions, to codex manuscripts, and even to present‑day publications in hypertext and other electronic formats. A required text will be Fredson Bowers, Principles of Bibliographical Description, with an Introduction by G. Thomas Tanselle (New Castle, DE: Oak Knoll Press, 1994).

Most of the course will involve the actual practice of descriptive bibliography through individual and collaborative projects. To the extent possible or practical, we shall work with early printed books in the UA Library's Department of Special Collections. Written research assignments will be due at every meeting, without exception, and the first several weeks will involve assignments designed to bring students up to necessary speed in the efficient, expert use of library resources both traditional and electronic.

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The following courses are offered by other departments and are crossed listed by English. They may be taken by lit program students; they count as one of your "brochure courses".

**696f-1                                                                                                                           Franci Washburn
POST-COLONIALISM AND AMERICAN INDIAN LITERATURE**

W 3:30-6:00,

American Indian Literature has been left out of the discourse of post-colonialism, partly because the groups producing this literature exist in settler colonies (the United States, Canada, Mexico) rather than exploitation colonies. As nations that are internal to the colonizing nation, these groups live in a state of continuous colonization, or, some scholars say, neocolonialism. And yet, most of the concepts of post-colonialism are applicable to American Indian Literature. Is it reasonable to exempt American Indian Literature from the conversations simply because American Indians have not yet reached the "post" stage of post-colonialism? This class reviews the work of primary post-colonial theorists such as Franz Fanon, Homi Bhabha, Edward Said and others, and uses those theories to examine selected works of American Indian Literature.

Course requirements: Two extensive research papers, regular attendance and participation. Prerequisite: At least one class in American Indian literature, or permission of the instructor.

# Spring 2008 Graduate Literature Course Descriptions

505-1                                                                                                                                           **Carl Berkhout**

HISTORY OF THE ENGLISH LANGUAGE

T R 12:30-1:45, ML 410

This course meets jointly with ENGL 405

In this course we shall study all aspects of the history of the English language from its earliest known Indo-European ancestry, through its most profound developments in the Old English, Middle English, and Early Modern English periods, to its paradoxical status and varieties at the end of the twentieth century. There will be a mid-term and a final examination, two papers, several other brief written assignments, and frequent quizzes.

527-1                                                                                                                      **Roger Dahood**

CHAUCER

T R 9:30-10:45,

This course has two main goals: one, to introduce students who have had some experience with reading Chaucer's English to the most widely studied parts of The Canterbury Tales and, two, to give students opportunity to familiarize themselves in depth with one or more of the assigned parts and the attendant scholarship on it. The class will be interdisciplinary in spirit, relying on a range of scholarly/critical tools, including close reading and historical, linguistic, and art historical resources. Semester projects will be geared to the interests of class members, and we will aim at attaining informed understanding of all the assigned works.

By the fifth week of class each student will have written and delivered a five-minute oral report (not more than two pages, 12-point type, double-spaced, one-inch margins) on a scholarly work to be decided in consultation with the instructor. I will hold you to the time limits and stop you at the end of five minutes. Practice and time your delivery in advance to make sure you can get through it in five minutes. The report may but need not serve as preparation for the large project due late in the semester.

Students should expect to devote most of their time during the middle of the semester to a large project, planned and drafted in consultation with me. The projects will result in polished, twenty-minute papers, the typical length of papers at academic conferences. Again, I will hold you to strict time limits."

549b-1                                                                                                                                         **Barbara Babcock**

CLOWNING AND CULTURAL CRITIQUE: THEORY, PLAY, ANOMALY

R 7:00-9:30pm,

This course cross listed with ANTH and AIS

From ritual clowns on Hopi plazas to Gomez-Pena and other "couples in cages" to coyotes and a motley crew of road warriors to feminists "talking back" and other "gender troubles" and "female grotesques" to anthropologists and "anti-structure" and ritual reversals to the deconstructive literary theorists of modernism and post-modernism to radical philosophers from Nietzsche to Foucault, we will explore some of the following issues raised by such forms of "revolutionary criticism."

Why has theory, especially deconstruction, engendered so much hostility in recent decades? Why is play in theory and practice so frequently dismissed, for if culture is identified with classification, critique is analogous to/entails anomaly and ambiguity, clowning and play? What does it mean that structure and order are frequently figured, read as masculine and Euro-american; anti-structure and disorder as feminine, as "Other"? Is theory, speculation, critique--i.e., that which does not fit, subverts, disturbs, deconstructs--therefore 'female' or 'primitive' by definition? Is alterity and always gendered and indeterminacy/dirt/pollution always inscribed in the figure of woman or anOther body?

Readings with include, in addition to the topics and theorists mentioned above, Douglas's PURITY AND DANGER, Kristeva's POWERS OF HORROR, Pateman's "The Disorder of Women," Stallybrass and White, THE POLITICS AND POLITICS OF TRANSGRESSION, deLoria, PLAYING INDIAN, Trinh T. Minh-ha, WOMAN, NATIVE, OTHER, essays by Bateson, Benedict, Turner, Bakhtin, Davis, Butler, Derrida, Jardine, deLauretis, Castle, Bakhtin, Grosz, and Thomas among others, as well as Native American critiques, in particular, in selected literary, cinematic, and visual art texts by Vizenor, Masayesva, Naranjo-Morse, Haozous, Ryan, Alexie, Erdrich, and countless "anonymous" artists in centuries-past. If you're allergic to theory, these improprieties are likely to cure you!

554-1                                                                                                                                            Miranda Joseph

CONTEMPORARY FEMINIST THEORIES
T 3:30-6:00
Permission needed from professor to enroll

This course examines the works of a selection of contemporary feminist theorists and scholars. These works address issues of longstanding concern for feminists including: the space and time of politics; agency, subjection and desire; theories and methods of knowledge production; and,
strategies for social change. We will be reading whole books by each author in order to explore the ways they have conceptualized and enacted their projects. This course presumes substantial background in social and cultural theory (especially Marxism, Critical Theory, Psychoanalysis and Poststructuralism) and does not provide that background; students will be
expected to do extra reading as needed to understand the main texts under discussion. This course will be run as a seminar; all students are expected to participate actively in and contribute substantively to the class discussions.

555-1                                                                                                                             Gerald Monsman

THE CANON OF ROMANTIC LITERATURE

T R 11:00-12:15

This will be the Romantic half of a graduate nineteenth-century “classic texts” course. I won’t cram into a semester all the fine writers or texts which fall within the traditional period (from early Gothic to the Reform Bill); rather, coverage takes the form of an introduction to the pivotal texts that consistently have generated a classic richness and diversity of interpretation. (We will discuss why this “classic canon” rests upon nothing stable or authoritative, why it is provisional and only “a” list, not “the” list, of representative works.) Attention will be directed to how one would handle such works and themes if one were assigned to teach them in an undergraduate classroom; and also we will explore how and why the Romantic canon has changed over the last century. Authors to be read include the “major Romantic poets” (selections from the usual male suspects–Blake through Keats–with attention also to several female poets, possibly Smith, Hemans, Robinson, Tighe); also Lamb and DeQuincey as imaginative prose writers; and novels by Mary Shelley, Jane Austen, and Horace Walpole. Students will prepare informal reports for in-class presentation on interpretive techniques and critical methodologies, demonstrating how these could be applied to a specific work. One of your topics will be expanded and polished to become your research paper for the end of term.

557b-1                                                                                                                               Roger Bowen

CONTEMPORARY BRITISH LITERATURE: FROM THE 1950S TO THE PRESENT

M 3:00-5:30, ML 313

This is not a comprehensive survey of British literary culture from mid-century to the present, but rather an examination of the shifting relationship between reaction and experiment—postwar but not necessarily postmodern—with a primary focus on fiction. Seven texts will be chosen from the following: Lawrence Durrell, Justine (residual modernism and emergent postmodernism); Kazuo Ishiguro, The Remains of the Day (the burden of the past and the “imagined community”); Philip Larkin, Collected Poems (anti-modernism and ‘Deep England’); John Fowles, The French Lieutenant’s Woman, and Graham Swift, Waterland (historiographic metafiction); Angela Carter, Burning Your Boats (revisting old narratives, revising gender politics); Zadie Smith, White Teeth (immigrant cultures, ‘Cool Britannia,’ and the comic tradition); Ian McEwan, Atonement (the country house, class, moral inquiry).

Check with me at the end of the semester to confirm the final reading list. Two papers will be required.

595a-1                                                                                                                              Tenney Nathanson

COLLOQUIUM

W 12:00-12:50, ML 213

Available for two credit units (one each semester). Students may officially register for the units during the semesters they attend the colloquium or at a later time

This colloquium is required for all first-year students in the literature program. (That is, attendance is required; official registration may be deferred.) Other students in the program are invited to attend sessions of interest to them. The colloquium provides an opportunity for graduate students in literature to talk with each other, the program director, and other faculty members about program structure and requirements (for the M.A. and the Ph.D.), professional opportunities (conferences, funding sources, preparation for the job market), and possibilities for improving the program.

596f-1                                                                                                                                                   Ed Dryden

MELVILLE

M 9:30 - 12:00, ML 313

We will read Moby-Dick and the later fiction and poetry with an eye towards Melville’s understanding of the nature of the literary and the form of his relation to European Romanticism. Students should try to read Typee, Melville’s first novel, (as well as Mardi if possible) before the beginning of the seminar.

569g-1                                                                                                                                      Jerry Hogle

COMPARATIVE LITERATURE: THE GOTHIC TRADITION

T 3:30-6:00, ML 313

"Gothic" fiction (which includes novels, stories, plays, and films) is an unstable and malleable mode that has undergone extensive transformation and proliferation since its instigation in England via the first "Gothic Story" so labeled, Horace Walpole's THE CASTLE OF OTRANTO (1764). This course gives its students a chance to read and analyze in depth the most influential texts that have established the "Gothic Tradition" from which portions have been exported into other (or similar) literary and dramatic venues. We will read and probe these "classic" Gothics to get at their fundamental drives, including the "cultural work" they perform at their times, and read the most important theoretical and critical statements about them. Authors will range from Walpole and Ann Radcliffe in the eighteenth century to Daphne du Maurier and Toni Morrison in the twentieth, and selections will include examples of the Gothic (in translation) originally written in French, German, and Danish.

There will be two shorter analytical papers, a substantial term paper, and a final examination.

596g-2                                                                                                                                           Susan White

FILM THROUGH THE LENS OF HITCHCOCK

F 3:00-5:30, ILC 141

In this course we will approach fundamental issues in film criticism and theory through analysis of the films of Alfred Hitchcock. Feminist, psychoanalytic, queer, historical, deconstructive, ideological and other critical schools will be represented in readings by Tania Modleski, Slavoj Zizek, Robin Wood, Charles Barr, Virginia Wright Wexman and other authors. Students will complete a mid-term and final paper and present their work in class.

596g-3                                                                                                                                                 Suresh Raval

CULTURAL STUDIES

R 12:30-3:00, Harvill

In recent years "Cultural Studies" has emerged as a major critical and theoretical force, contesting other methods, theories, and practices in literary studies, indeed even challenging the very discipline of literary studies. It desacralizes the literary work and moves toward what one may call a disciplinarity. There is, however, a great deal of conflict over what the beast called Cultural Studies is, what its aims and implications are. Deriving its impetus from Marxism, it infuriates some Marxists like Eagleton. This seminar will explore the foundations of Cultural Studies in Marxism and then take up some of the various trajectories that set it off from Marxism as well as other contenders in literary studies. In effect, we will study the presuppositions of both Marxism and Cultural Studies and examine their relations to each other, articulate how they meet the challenges raised against them, and finallly explore their significance for practical criticism and cultural analysis.

The course will begin with discussions of Marx, Althusser, Williams, and Jameson, and move on to major essays in Cultural Studies, including those by Stuart Hall, Jameson, James Clifford, and Gayatri Spivak. For illustrative and analytical purposes we will draw on several novels. The course will be structured in terms of lecture and discussion. One or two reports and one paper.

596M-1                                                                                                                                                      Larry Evers

AMERICAN INDIAN LITERATURE

T 3:30-6:00 pm,

We'll read work by the following writers: N. Scott Momaday (House Made of Dawn and The Way to Rainy Mountain), Francis LaFlesche (The Middle Five and other stories), Leslie Marmon Silko (Ceremony and Storyteller), Simon J. Ortiz (Woven Stone), Louise Erdrich (Tracks), Greg Sarris (Mabel McKay and Grand Avenue), Joy Harjo (How We Became Human), Ofelia Zepeda (Ocean Power), and Victor Masayesva, Jr. (Husk of Time). Additional writers and works and/or substitutions possible following consultation with the seminar participants. Short response papers on each writer, one class presentation on a critical work on Native American literature, and a longer seminar paper.

596w-1                                                                                                                                     Judy Temple

WOMEN’S JOURNALS

W 3:00-5:30, ML 213

Women's Journals will examine the long and vexed history of women's private writing, primarily using excerpts from published journals. We will also read scholary theoretical essays on life-writing to contextualize the journals. We may read 2-3 book-length diary studies
as well. The seminar will culminate with student research papers that reflect their area of interest in life-writing.

# Fall 2007 Graduate Literature Course Descriptions

541 -1 David Robinson

18th CENTURY ENGLISH LITERATURE
T 4:00-6:30,

Despite several centuries of intervening history, eighteenth-century English society and culture often feel unnervingly contemporary. Advertising, democracy, journalism, the art market, modern science, feminism, coffee-houses, the novel, urban gay subcultures, celebrity, the separation of Church and State, pornography, companionate marriage, consumerism ? these and numerous other aspects of early twenty-first-century Western life are born or first come into their own in the eighteenth century. In this course, we will explore both the familiarity and the strangeness of the literature and culture of this period.

Note: Such wide-ranging exploration will be grounded in close reading, with particular emphasis upon interpreting the thematic significance of authors' formal choices (their chosen techniques, structures, and styles). In addition to increased knowledge of eighteenth-century English literature and culture, by the end of the course you should have a richer and more nuanced appreciation of the many ways that form and theme can interact in any literary work.

CLASS CANCELLED BY INSTRUCTOR

**549a-1**                                                                                                                                **Barbara Babcock**

**SEMIOTICS OF MATERIAL CULTURE: SW REPRESENTATIONS**
W 7:00-9:30, EDUC 308

Representation has never not been an issue in the human sciences, especially since the development of photography and subsequent technologies of mechanical reproduction in conjunction with the tourism industry. In recent years, however, with the development of feminist, media, poststructural, cultural and postcolonial studies, and of the critique of anthropology, it has become a central interdisciplinary problematic--one concerned with issues of power as well as logic and aesthetics. Whose representation? Of whom? In what context? For what purpose, etc., etc.

In addition to examining general theories and issues of representational politics, this incarnation of 549b will focus on “local” representations and the “invention” of the Southwest, specifically the development of tourism in southern Arizona. All students will be required to work with a past or present ‘text’ (e.g., the marketing of a hotel or the development of tours or an Indian Arts store) and/or author where known, and to do both archival and ethnographic research. Required texts will include Said, Orientalism; Hall, Representation; Taussig, Mimesis and Alterity; Southwest writers such as Charles Lummis; contemporary critics of southwest representations such as Goodman, Mullen, Padget, in addition to Dilworth; and key theorists and ethnographer such as Bruner, Desmond, and Wilson.

**555a-1**                                                                                                                                                **William Epstein**

**THE NOVELS OF CHARLES DICKENS AND GEORGE ELIOT**
M 12:00-2:30, ML 205

This is one of a series of reading courses in the novel in English that I have been offering for over a decade now. The object of such courses is to provide students with the opportunity to read a significant number of novels, many of which may be quite long, without their having the added responsibilities of reading scholarship or criticism and writing papers or taking exams. Instead, grading will be contractual: students will be guaranteed an A if they keep up on the reading, participate regularly in class discussions, maintain a journal recording their experience of reading these novels in the light of their personal academic projects and career goals, and formally 'provoke' class discussion several times during the semester.

This particular course will deal with the work of, arguably, the two greatest novelists in English, Charles Dickens and George Eliot, whose writing dominated the mid-Victorian period and continues to exert a significant influence on literary critics and professional writers as well as to be enjoyed by 'common readers.' We will read four novels and one novella by each: for Dickens, Oliver Twist, A Christmas Carol, David Copperfield, Bleak House, and Great Expectations; for Eliot, Adam Bede, Silas Marner, The Mill on the Floss, Middlemarch, and Daniel Deronda.

Although students will not be responsible for scholarship and criticism per se, I expect that they (and I) will introduce various interpretive strategies into our discussions--for example, those associated with gender studies, postcolonial studies, studies in human sexuality, postmodern theory, traditional and New historicisms, reader-response criticism, and, of course, the generic poetics of the novel and the tactical study of major authors. But I especially want to orient the course to your interests and to encourage you to share those interests with the rest of the class.

**577-1**                                                                                                                               **Franci Washburn**

**AMERICAN INDIAN LITERATURE**
T/TH 12:30-1:45, SHANTZ 247

This course will examine in depth some of the classic and not so classic works of American Indian literature from multiple perspectives including aesthetic, historical, political, cultural, and economic, as well as from the standpoint of literary theory. Students will attempt to answer questions such as: Are these texts part of the canon? Should they be? Should they have their own canon? Who determines the placement using what criteria? What are the differences and similarities among these texts? Do these texts express common human emotions and objectives or are these “values” different because the texts arise out of different epistemologies and ontologies? Can critical theory, arising as it does out of Euro-western culture, be usefully or appropriately applied to American Indian Literature? The course reading list includes six or seven texts. Course requirements include regular attendance and in-class participation and two literary research papers.

**595a-1**                                                                                                                                      **Meg Lota Brown**

**FIRST YEAR COLLOQUIUM**
W 12:00- 12:50, ML 205

Available for two credit units (one each semester). Students may officially register for the units during the semesters they attend the colloquium or at a later time

This colloquium is required for all first-year students in the literature program. (That is, attendance is required; official registration may be deferred.) Other students in the program are invited to attend sessions of interest to them. The colloquium provides an opportunity for graduate students in literature to talk with each other, the program director, and other faculty members about program structure and requirements (for the M.A. and the Ph.D.), professional opportunities (conferences, funding sources, preparation for the job market), and possibilities for improving the program.

**595a-3**                                                                                                             **Daniel Cooper Alarcon**

**JOB PLACEMENT**
T/TH 3:30-4:45, ML 201

This course is designed to provide preparation and support for graduate students in the literature program who are, or soon will be, searching for teaching positions as they near the end of their doctoral studies. The optimal time to take this seminar is the year before you plan to apply for jobs. Since the class can be taken more than once, you may also re-enroll during your search year. The seminar meets twice weekly. In these meetings we will discuss each phase of the job search and spend a considerable amount of time critiquing and revising your job materials (cv, letters of application, teaching portfolio etc.). There will also be guest lectures by invited speakers and the reading and discussion of pertinent articles. Attention will be paid to fine-tuning your materials for application to different types of institutions; we will also discuss grants, fellowships and post-docs. Toward the end of the semester, you will have the opportunity to participate in mock interviews in preparation for the MLA convention in December.

**596a-1**                                                                                                                                         **Susan Aiken**

**NINETEENTH-CENTURY BRITISH POETRY AND POETICS**
R 12:30-3:00, PSYCH 204

This course is, quite literally, a reading seminar—an intensive engagement with British poetry of the long nineteenth century, from Blake to Yeats. Though we’ll touch on relevant scholarship and criticism, we’ll proceed primarily through close reading, situating poets in relation to literary traditions, to each other, and to some of the pressing concerns of their times: subjectivity, sexuality, gender, place, nation, history. In addition to Blake and Yeats, poets we’re likely to read include Wordsworth, Coleridge, Keats, Tennyson, Barrett Browning, Browning, Arnold, Christina Rossetti, and Hopkins.

**596f-1**                                                                                                                                      **Lynda Zwinger**

**AMERICAN LITERATURE: 1890-1930**
W 3:00-5:30pm, ML 313

Like Pound and Eliot, and presumably impelled by motives similar to theirs, Brooks was an early seeker after a version of history which later, with a nice precision, he was to call a usable past. What he discovered, however, and somewhat despite his own apparent intentions, was not an ideal order but a historical dynamics, a tradition in the shape of a set of active contradictions. --Marcus Klein, Foreigners

This course will function as a survey for students interested in including prose works of this time period on their exams and as an introductory course for students who are working on or toward their dissertations. We will consider our texts in their literary, historical, and social contexts. We will begin with texts of American Realism and Naturalism and end, roughly, with the beginning of the Depression era. Authors I have in mind include: Norris, Howells, James, Chopin, Wharton, Fitzgerald, Hemingway, Faulkner, Yezierska, Wright, Wilson, Hurston, West (Nathanael), Roth, Cather, Hammett, Kromer, Conroy, Agee, The Twelve Southerners, Eliot. Student work will consist of one carefully researched and prepared class presentation (you will choose from a list of topics or authors), and one term paper.

**596f-2**                                                                                                                                   **Daniel Cooper Alarcon**

**CONTEMPORARY LATINO LITERATURE**
M 3:30-6:00,

I’ve had a number of requests to offer this course at the graduate level. We will read selections from high-profile and well-regarded contemporary Latino and Latina authors that will cover a range of genres, including poetry, short fiction, the novel, and memoir. These selections will include works by Rosario Ferré, Martín Espada, Judith Ortiz Cofer, Julia Alvarez, Junot Díaz, Joaquín Fraxedas and Andrea Herrera, to name a few. In addition to discussing the issues and problems raised by each text, we will also take some time with each work to discuss how one might effectively present it in an undergraduate course. Course requirements will include an in-class presentation about one of the assigned readings, one conference-length paper, and one article-length paper.

**596F-3**                                                                                                                                                 **Carlos Gallego**

**20th CENTURY AMERICAN LITERATURE**
T 4:00-6:30 HARV 303

The main purpose of this course is to examine twentieth century American fiction and how it relates to the "modern/postmodern" divide. We will examine issues of historical progress, national identity, cultural change, and aesthetic experimentation. In addition, we will also pay particular attention to Hegel's master-slave dialectic, and how this theory of subject formation has influenced subsequent notions of the subject, specifically those intellectual traditions that adopt and modify Hegel?s philosophy, such as Marxism, existentialism, and psychoanalysis. Requirements will include in-class presentations, a mid-term paper, and a final paper. Students are also encouraged to explore the intersections of the literary texts with the theoretical readings, examining how one medium accommodates, challenges, and even transforms the other. Some of the authors we will read include Dreiser, Hemingway, Faulkner, Fitzgerald, Capote, Pynchon, Acosta, Delillo and Pineda.

**596g-2**                                                                                                                                                        **John Ulreich**

**READINGS IN EPIC POETRY**
T 9:30-12:00, ML 213

In his letter to Sir Walter Raleigh, Edmund Spenser acknowledges his debt to “the antique Poets historicall”—i.e., epic poets—and claims to be following their practice in representing public and private virtue: “first Homere, who in the Persons of Agamemnon and Ulysses hath ensampled a good governour and a vertuous man, the one in his Ilias, the other in his Odysseis: then Virgil, whose like intention was to doe in the person of Aeneas: after him Ariosto comprised them both in his Orlando: and lately Tasso dissevered them againe, and formed both parts in two persons, namely that part which they in Philosophy call Ethice, or vertues of a private man, coloured in his Rinaldo: The other named Politice in his Godfredo.” Spenser’s neoclassical formulation of epic theory gives us one perspective from which to frame our discussion; another vantage point is represented by Joan Malory Webber’s understanding of epic as an “encyclopedic form” that both records and creates a new historical consciousness by “transform[ing] the past into the future.”

During the course of the semester we shall retrace some of the steps that Spenser took toward fashioning his own idea of a “gentleman or noble person” in his Faerie Queene. We’ll begin with a discussion of some “antique” and early modern theories of epic (Aristotle, Horace, Tasso, Sidney) and a few modern perspectives: C.M. Bowra, E.M.W. Tillyard, Northrop Frye, and Joan Webber. We shall then turn our attention to Virgil’s Aeneid, Ariosto’s Orlando Furioso (in part), and Tasso’s Gerusalemme Liberata. (These texts will be read in English translation.) We shall spend (roughly) the second half of the course reading Spenser’s Faerie Queene and Milton’s brief epic, Paradise
Regained. Although they will not appear on the syllabus, and will be alluded to rather than discussed, students should have recently re-read The Iliad, The Odyssey, and Paradise Lost.

Because the reading list is long, writing requirements will be will be tailored to the specific needs and interests of students—two or three short papers, perhaps, and a final paper of modest length. Requirements. Each student will give two or three oral reports, which will serve as bases for class
discussion.

**596k-1**                                                                                                                                                 **Carl Berkhout**

**WESTERN LIBRARY HISTORY**
T/TH 2:00-3:15, PSYCH 304

In this seminar we shall closely study the history of libraries and library practice from the Mesopotamian, Egyptian, Hellenic, and Roman eras through modern times. The focus, however, will be on the rise and early development of monastic, academic, national, and other select private and institutional libraries in the British Isles, Continental Europe, and North America from the Middle Ages to the 19th century–particularly on those libraries that bear most importantly on current scholarship in literature and related subjects. This will be a rigorous course requiring daily practical assignments and a substantial bibliographic project based chiefly on early printed collections in the UA Library.

**646-1**                                                                                                                                               **Franci Washburn**
**ANCIENT AND CONTEMPORARY VOICES**
R 3:30-6:00, Harv 111

This course is a confluence of literature and creative writing, fiction. Students will read short stories and novels by American Indian authors and analyze the materials from a literary perspective, but also from a creative writing perspective; that is, students will examine the creative writing techniques used by the authors. Using those ideas, students will learn and practice creative writing elements through short assignments such as finding story ideas, writing introductory paragraphs for fiction works, creating characters, writing dialogue and more. This is not a workshop; students’ work will not be subject to critique by anyone other than the instructor. This is a good class for anyone who is interested in creative writing but is uncomfortable or reluctant to expose their writing to public scrutiny and criticism. This is also a good class for creative writers who want to review the techniques of fiction writing in depth. All students will gain a basic knowledge of American Indian Literature. The course reading list consists of 4-5 texts. Course requirements include regular attendance and in-class participation, ten to twelve short (two page maximum) assignments, and one final paper that will be a literary analysis or a structural analysis of one of the texts.

**696g-1**                                                                                                                                                     **Sandra Soto**

**QUEER THEORIES**
W 3:30-6:00, EDUC 432

See instructor for course description.