

GRADUATE COURSE DESCRIPTIONS

SPRING 2010

Early registration for spring semester begins **September 28**. Course descriptions for graduate level courses are attached. Time and Day may change therefore they are not published on the website. Please check current online timetable for accuracy.

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405	Welch	Shakespeare II: Later Plays
405	Stillman	Shakespeare II: Later Plays
412	Anderson	Literature of the Later 18 th C: Johnson – Burns
435	Griffin	American Novel Before 1900
441	Hardwig	Southern Literature
453	Garner	Contemporary Drama
454	Luprecht	20 th Century International Novel
455	Reiff	Persuasive Writing
456	Elias	Contemporary/Postmodern Literature
460	Hirst	Technical Editing
462	Keene	Writing for Publications
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495	Fishman	Introduction to Rhetoric
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502		Use of Facilities
505	Fishman	Teaching Freshman Composition
540	Billone	Readings in 19 th C. Literature I
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592	Garner	Drama in New York, Dec. 11-19
594	Maland	Film History, Rhetoric, and Analysis
611	Heffernan	Studies in Beowulf
631	Welch	Studies in Renaissance Literature II
640	Anderson	Studies in Restoration & 18 th -Century

660	Lofaro	Studies in American Literature I
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671	Seshagiri	Studies in Twentieth-Century Literature I
686	Bausch	Topics in Creative Writing:

402

Chaucer

Dzon

Course description: This course will introduce students to the works of Chaucer (d. 1400) and their place in literary history. The first half of the semester will be devoted to Chaucer's *Canterbury Tales*, a collection of different narrative genres ranging from the bawdy, the pious, and the philosophical. To understand the latter aspect of Chaucer's writings, Boethius's *Consolation of Philosophy* will be studied at the beginning of the term. The second part of the course will concentrate on Chaucer's classically-inspired love poem *Troilus and Criseyde*. Exposure to a variety of related medieval and classical sources will help students gain an understanding of the historical and cultural context in which Chaucer lived. The reading of select secondary literature will introduce students to contemporary criticism of Chaucer's works. The overall aim of the course is to enable students to gain an appreciation of Chaucer's status as the father of English poetry, and an understanding of the multifacetedness of medieval culture. In addition, students will gain proficiency in Middle English by reading Chaucer's works in the original language and reflecting upon its characteristics.

Texts: *The Canterbury Tales*; *Troilus and Criseyde*; Boethius, *The Consolation of Philosophy*

Requirements: two short essays (40%); two exams (35%); several quizzes (24%); participation (1%)

404

Shakespeare I: Early Plays

Stillman

This course will cover Shakespeare's dramatic achievement before 1601. Selected plays from the festive comedies (i.e. *Twelfth Night*), the English histories (e.g. *1 Henry IV*), and early tragedies (i.e. *Hamlet*).

Requirements: Two major papers, two major exams, and class participation.

405

Shakespeare's II: Later Plays

Stillman

This is the study of the best of the best--a survey of the mature dramatic work from the problem comedies (like *Measure for Measure*) to the major tragedies (*Othello*,

Lear, Macbeth) to the late tragicomedies (*Winter's Tale, Tempest*). Requirements: two major papers, two major exams, quizzes, and class participation.

405

Shakespeare II: Later Plays

Welch

A survey of Shakespeare's dramatic works after 1600, including the 'problem' comedy *Measure for Measure*, the great tragedies *Othello, King Lear, Macbeth*, and the enigmatic late romances *The Tempest*. Exploring the dark and beautiful landscape of the later plays, we will situate Shakespeare's writing in the social and political environment of Jacobean England, explore early modern acting and stagecraft, and glance at the long history of the plays' reception, both in performance and in literary criticism.

Requirements include active participation and short written exercises (15%), two papers (50%), a midterm exam (15%), and a final exam (20%).

Text: *The Norton Shakespeare*, ed. Stephen Greenblatt *et al.* (W. W. Norton, 1997).

421

Modern British Novel

Seshagiri

This course will introduce students to the radical, controversial, and beautiful fiction that came out of the modernist movement in England. Focusing on modernist representations of time, space, and consciousness, we will examine the relationships between social change and artistic experimentation in the early twentieth century. We'll also explore various cultural discourses that circulated in England between the turn of the century and the 1930s: aesthetics, psychology, industrialization, mass culture, the decline of the British Empire, debates about gender, and, perhaps most crucially, the trauma of the Great War. We'll investigate the modern era's promises and anxieties not only through modernist novels and short stories, but also through artwork from the women's suffrage campaign, manifestoes by Imagists and Vorticists, and contemporary film adaptations of literary texts. By the end of the semester, students should be familiar with the complex fields of meaning – aesthetic, social, political – that accrued around the word "modern" in twentieth-century England's dynamic artistic circles.

Primary texts by Conrad, Ford, Forster, Mansfield, Woolf, Joyce, Rhys, Bowen, McEwan.

Students will be responsible for homework responses, group presentations, a midterm, two reading journals, and one short (4-6 pp.) and one long (8-10 pp.) paper.

435

The American Novel Before 1900

Griffin

Although Americans came somewhat late to the novel as new form of expression, the rise of the American novel from its beginnings in the early national period reveals authors trying energetically to mold the shape of a new nation. Some voices were kept at a distance, others were given a lot of space, but the particular challenges and conflicts associated with being American could not be avoided or suppressed. The class will follow the growth of the American novel from the work of early practitioners such as Hannah Webster Foster and Charles Brockden Brown to the confident and ambitious fiction of Stephen Crane and Henry James at the end of the nineteenth century.

Requirements: two short papers, an in-class mid-term, Blackboard posting, a final paper or in-class exam.

453

Contemporary Drama

Garner

This course will explore the principal movements, playwrights, and dramatic works that characterize British, American, and world drama since 1945. In addition to studying the range of styles and techniques that this drama presents, we will consider the following issues: absurdism and the crisis of meaning; the politics of gender, race, and sexuality; metatheater; drama and popular culture; theater and performance; postmodernism and the staging of history; drama and the crossroads of culture; reimagining America; drama and the medium of film. Because plays are designed for the stage as well as the armchair, we will also consider the challenges and opportunities involved in reading dramatic texts. By seeing clips of videotape productions, attending a live performance at the university's Clarence Brown Theater, and by attending to the performance dimensions of individual plays, we will cultivate the art of theatrical reading. Finally, as an upper-level English offering, this course will also provide an opportunity for students to continue to develop as writers and to deepen their skills of analysis, organization, and written expression. Dramatists will most likely include the following: Tennessee Williams, Arthur Miller, Samuel Beckett, Wole Soyinka, Amiri Baraka, Tom Stoppard, Tawfiq al-Hakim, Caryl Churchill, Sam Shepard, Louis Nowra, David Mamet, David Henry Hwang, Tony Kushner, Suzan-Lori Parks, and Elena Garro.

Requirements: three short papers, midsemester and final exams, production worksheet, regular attendance and participation.

454

20th Century International Novel

Luprecht

In this class we will read, analyze, and discuss recent novels from a variety of countries. The choices are, for the most part, grouped around themes that may vary (e.g. imitation or illness as metaphor). Commonalities among authors of diverse cultural backgrounds are explored, as are the socio-political and historical foundations which might help to explain literary differences. Among the authors examined are Conrad, Mann, Joyce, Woolf, Kafka, Nabokov, Marquez, Achebe, Cunningham, and Pamuk. Class requirements include a midterm test, a final project which you may design yourself, and numerous short essays and reading quizzes.

455

Persuasive Writing

Reiff

This course introduces students to major principles and techniques of persuasion, drawing on classical and contemporary rhetoric, particularly theories of public rhetoric and the public sphere. The course fosters a critical awareness of how to vary and adapt persuasive discourse to meet the rhetorical and ethical demands of diverse situations, perspectives, and audiences, emphasizing the various social, political, and ethical considerations that animate public debate. Through analysis of persuasive texts (print, digital, and multimedia) and the completion of four persuasive projects (in response to multiple rhetorical situations and employing a range of appropriate genres), the course aims to increase students' understanding of persuasive techniques and participation in persuasive public discourse.

456

Contemporary Fiction/Narrative

Elias

After at least 300 years of development, what can novels be? What should literary fiction accomplish in the world? How can it say new things to us, or say old things in new and meaningful ways? This course examines how contemporary fiction attempts to answer these questions. We'll read innovative fiction that attempts to create unique and meaningful commentary on art and society and to update the novel for our contemporary moment. We'll also read some critical statements that attempt to define new pathways (or identify wrong turns) in literary fiction. Course texts will include novels by Thi Diem Thuy Le, Don DeLillo, Junot Diaz, Percival Everett, Leslie Marmon Silko, Margaret Atwood, Neal Stephenson; graphic novel and manga by Gene Luen Yang and Naoki Urasawa; short fiction by Italo Calvino, Jorge Borges, Angela Carter, Yasunari Kawabata, Doris Lessing, and Jhumpa Lahiri; and some nonfiction critical prose by John Barth, Fredric Jameson, and V.S.

Naipaul.

Course requirements: group presentation; midterm and final exams; short response homework assignments.

460

Technical Editing

Hirst

Theory, practice, and evaluation of editing skills for the world of work, plus orientation to careers and professional concerns in technical communication. Though this course focuses on the skills necessary to edit the *text* of technical documents, it embraces a broader range of tech editing considerations, such as organization, layout, and visuals.

Much of your homework will involve working through my online tutorials. The major assignment for the course is an extended editing project that you can later use as a portfolio piece.

Editing professional documentation is a demanding task that requires a comprehensive command of communication skills, exacting attention to detail, good interpersonal skills, and the discipline to get work done on schedule.

Required Text

Weiss, Edmond H. *The Elements of International English Style*. M.E. Sharpe, 2005.

—The online 460 syllabus is linked to additional required readings.

Grading

Quizzes (3)	15	100—90= A
Mid-term	15	89.9—85= B+
Homework	10	84.9—80= B
Final Project	35	79.9—75= C+
Final Exam	20	74.9—70=C
Participation	25	69.9—60= D
		59.9—00= F

Final Project

Your final assignment is to create a portfolio piece showcasing your professional editing skills. It should demonstrate a good sense of document design as well as mature text editing. This project will have three sections:

1. Pre-editing document analysis.
2. Edited output (showing all markup on original document).

and social and political functions of the dialects. Prereq: English/Linguistics 371 or 372 or Linguistics 200 or consent of instructor. Undergraduate and graduate credit.

Textbooks (Required)

Dumas, Bethany K. 2009. Ms. *Varieties of American English*. Ms.

Wolfram, Walt, and Natalie Schilling-Estes. 2006. *American English: Dialects and Variation*. 2nd ed. Wiley. Cambridge/Oxford: Basil Blackwell.

Textbooks (Optional)

Textbooks (Recommended)

Kovecses, Zoltan. 2000. *American English: An Introduction*. Broadview Press.

Course Requirements

1. Full participation in groups and class/online activities (10%).
2. Three written exercises/short papers (5% each = 15%).
3. Midterm examination (take-home). (30%).
4. One group or individual project (full participation = 10%) resulting in a paper (25%) and an oral presentation (10%).

479

Literary Criticism

Haddox

This course will survey major works of literary criticism and theory from Plato to the mid-twentieth century. Although for the purposes of illustration we will also read literary texts, the emphasis of this course will be on the questions raised by the criticism: what is literature for? Does it make us better people? If so, how? Does it give us access to knowledge that cannot be acquired elsewhere (through history, philosophy, or sociology, for instance)? What, in short, is the relationship between literature and the “real world”? How is the history of literature and of literary form relevant to all of the above? We’ll consider the answers that various critics have proposed to these questions—how valid or invalid they are, how we might (or might not) apply them to the reading of literature today.

Course requirements: Two exams (midterm 15%, final exam 20%); two papers (the first 20% and the second 25%); active class participation, including contributions to class discussion and occasional in-class writing assignments (20%).

482

Major Authors: Toni Morrison

Jennings

Students will read six of Toni Morrison’s nine novel, her libretto *Margaret Garner* (2004), and her most important contribution to literary criticism, *Playing in the Dark: Whiteness and the Literary Imagination* (1992).

Collected Poems, Selected Letters, translated by Wallace Fowlie.

489

Special Topics in Film

Holmlund

“Sexuality, Gender, Race: Exploring American Film”

Mondays 3:35-6:35; Wednesdays 3:35-5:30

Hodges Library Auditorium

Dedicated to Pam Grier - the blaxploitation “chick in chains” who was so stunningly resourceful that she burst her bonds repeatedly using hair pins, flower pots, and other everyday items! - this course explores how sexuality, gender, ethnicity and race are interwoven in mainstream and independent American film from the silent era onwards. We will discuss production and reception contexts, survey key genres, ogle luminous stars, zero in on neglected sidekicks (Margaret Hamilton as the Wicked Witch, perhaps?!). We will also tackle foundational - and innovative - work in film theory, highlighting feminist (and post-feminist), queer, post-colonial/critical race optics. Screenings will center on feature-length movies, beginning with D. W. Griffith’s *Broken Blossoms*. For counter-balance we will watch documentaries and experimental work (*Scary Movie*, e.g.). Course work includes papers, a midterm, and a final exam.

490

Language and Law

Dumas

Description

Examination of the role of language in legal process, beginning with the nature of social institutions and institutional language. Consideration of the nature and history of legal language, differences between spoken and written language, ambiguity, pragmatics, speech act analysis, statutory interpretation, use of language in the courtroom, comprehensibility of jury instructions, and the use of linguists as expert witnesses in judicial process. Students will learn to use the law library, visit a courtroom, hear presentations by legal figures, and complete individual or group research projects (some may elect to play the role of a linguist as expert witness).

Textbooks (Required)

Garner, Bryan A., editor-in-chief. 2006. *Black’s Law Dictionary* 3rd pocket edition. Thomson West. ISBN: 0-314-15862-6

Tiersma, Peter. *Legal Language*. University of Chicago Press, 1999. ISBN-13: 978-0226803029

Wydick, Richard C. *Plain English for Lawyers*. 5th ed. Carolina Academic Press, 2005. ISBN 1-59460-151-8

Packet/Blackboard/e-reserve Readings.

Textbooks (Recommended)

Gibbons, John. *Forensic Linguistics: An Introduction to Language in the Justice System*. Wiley-Blackwell, 2003. ISBN-13: 978-0631212478

Course Requirements

1. Full participation in groups and class/online activities (10%).
2. Personal essay (10%)
3. Court visit paper (20%)
4. Legal interview summary (20%)
5. Research/Expert Team Proposal (10%)
6. Research paper or expert team report/performance (30%)

495 Introduction to Rhetoric and Composition In History, Theory, and Practice Fishman

This course is not really an introduction to rhetoric and composition; instead, this newly revised and updated course offers an upper-level *reintroduction* to the rhetorical tradition and composition studies. Asking why the history of rhetoric and writing matters and to whom, this course starts with the idea that good answers to these questions combine personal reasons with researched, academic ones.

To that end, readings will include a range of contemporary and historical texts, and assignments will run the gamut from personal literacy narratives and education self-histories to a multi-stage, research-based academic writing project. This course will also review available scholarly research strategies and resources (e.g., MLA bibliography and database, CompPile, ERIC). Course grades are based on attendance, participation, and completion of both formal and informal assignments, including proposals and drafts.

Required texts : James Herrick's *The History and Theory of Rhetoric*, Victor Villanueva's *Bootstraps: From an American Academic of Color*, and *Rhetorical Education in America* edited by Cheryl Glenn, Margaret M. Lyday, and Wendy B. Sharer plus materials found online (e.g., on Blackboard and/or electronic course reserve).

505 Composition Pedagogy Fishman

This course helps GTAs establish a strong foundation for teaching rhetoric and composition in FYC (First-Year Composition) and other writing-intensive programs. Building on the knowledge participants have gained by tutoring in the Writing Center and working with current English 101 and 102 instructors, this course

surveys the research and scholarship that informs current writing textbooks, programs, and pedagogies. Both reading- and discussion-intensive, class meetings emphasize *praxis* or practice (i.e., practical action) that is grounded in critical concepts of teaching, learning, and knowing. Along with regular reading reflections, there are three major assignments: a rhetorical analysis; a syllabus draft and rationale; and a conference-length research- or scholarship-based paper on a current topic.

This course is required of all first-year Masters' students. Please contact Jenn Fishman (jfishman@utk.edu) with questions and please leave suggestions for readings, activities, and assignments on the English 101 and 102 Blackboard site.

540 Readings in 19th Century British Literature Billone

This course offers a survey of the Romantic period, focusing on a comprehensive range of poets from Percy Bysshe Shelley, John Keats, Samuel Taylor Coleridge and William Wordsworth to their female counterparts, such as Charlotte Smith, Helen Maria Williams, Mary Robinson and Anna Seward. We will also study novels by Walpole, Lewis, Radcliffe, Austen and the Bronte sisters. Overall, we will explore the intersections between opposing genres, gender ideologies and newly revived poetic forms.

551 Readings in American Literature Hardwig
The Regional Impulse in American Fiction

In his 1894 collection of essays *Crumbling Idols*, Hamlin Garland delivered a passionate defense of regional writing, stating “local color in a novel means that it has such quality of texture and back-ground that it could not have been written in any other place or by any one else than a native.” While Garland and many of his contemporaries understood regional writing, with its focus on local distinctiveness, to be inextricably connected to a democratic national identity, such was not always the case. In fact, regional writing has often been seen as isolationist, working against national or global forms of cosmopolitanism. This class will focus primarily on the end of the nineteenth and first half of the twentieth century, and we will look at how the literature of “place” reveals the tensions between the local and the national, between the native and the foreign, between the rural and the urban, the regional and the cosmopolitan. Pulling heavily from the graduate American literature examination lists, we will both situate the readings within larger literary and social contexts and explore the ways in which the authors seek to create original and distinctive regional perspectives.

Readings for the course

I envision several books of essays as the primary required reading. The first of those will be *Rhetorical Bodies*, a collection of essays edited by Jack Selzer and Sharon Crowley (1999). Of course there will be additional articles to read, as well.

583

Special Topics in Literature

Elias

*“Weird Books: Dialogism, Metalepsis, and Collaboration
in Contemporary Narrative Art”*

If you don't know what dialogism and metalepsis are, you will by the end of this course. We'll be reading texts that provoke the following questions: What is the boundary between author and audience or author and narrator? In what ways do narrators collaborate with readers? What is the critical vocabulary by which narrative is traditionally framed as literary fiction and not something else, such as visual storytelling? What weird books emerge from dialogic or interactive aesthetics?

The multi-national course reading list will include “realistic” writing with unreliable narration (or lying authors); “writing under constraint”; mixed-genre narratives; novels that rewrite other novels or historical periods; graphic novel.

Texts will likely include Vladimir Nabokov, *Pale Fire*; David Mitchell, *Cloud Atlas*; Raymond Queneau, *The Blue Flowers*; George Perec, *W, or the Memory of a Childhood*; Kathy Acker, *Great Expectations*; Rabih Alameddine, *The Hakawati*; Percival Everett, *I am Not Sidney Poitier*; Charles Burns, *Black Hole*; we will spend at least 3 weeks reading Thomas Pynchon's *Gravity's Rainbow*.

Course readings should be appropriate for inclusion on numerous Ph.D. exam reading lists. The course will include Blackboard and may include field trips to virtual realities. Course requirements will include a workshopped paper proposal; a term paper; and a final exam.

592

Off-Campus Study: Drama in New York

Garner

This course is designed to provide intensive exposure to drama in performance by exposing students to the best that New York theater has to offer. During an eight-day stay in New York City (scheduled this year for **11-19 December 2009**), students will be introduced to the institutional structure of New York theater—its divisions into Broadway, Off-Broadway, and Off-Off-Broadway theater—and to the richness of dramatic offerings that continue to establish New York as the nation's theatrical center. In addition to seeing seven plays, students will have ample time

to take advantage of New York's other cultural attractions.

Requirements: Students will be asked to keep a journal with three pages or so about each of the plays we see. Journals will be due at the end of the first full week of class in Spring semester. Students will also write a research paper (10 pages) dealing with the plays we have seen in New York or with New York theater as an institution. This paper will be due later in Spring semester at a time scheduled by the instructor. In addition to attending all plays, students will be expected to attend and participate in the group discussions in New York.

Enrollment is limited to 20 students, and the course fills quickly. Students may reserve a place in the Drama in New York course by contacting Dr. Stan Garner (sgarner@utk.edu; 974-6963). For further information on English 492/592—including accommodations, transportation, course fees, and payment deadlines—students should contact Dr. Garner or print out a copy of the course information sheet from the Off-Campus Study page of the English Department web site (<http://web.utk.edu/~english/>).

594

Film History, Form, and Analysis

Maland

This course is designed as an introductory film course for graduate students in English. It does not require that students have previous coursework in film studies--just an interest in film as an art form and a curiosity about can be studied on its own and in relation to literary study.

The course will focus on three areas: the historical development of narrative film, both within and outside of the United States; the neoformalist approach to film study, including an intensive examination of the "language" of film; and various other approaches to the study of film, such as genre, cultural studies, literary adaptation, and auteur approaches. The course will include readings, screenings (usually one common screening on Wednesdays and sometime another out of class—usually one or two feature films a week), lectures, and discussions. I hope that by the end of the course, students will have had a broad enough introduction to film studies to be able to design their own film course if called upon to do so.

This will be primarily a readings course, if by "reading" we mean both the reading of books and the reading of films. At present I plan to include such "canonical" films as *The Last Laugh*, *Citizen Kane*, *The Bicycle Thief*, and *The 400 Blows* in the class, as well as some other, perhaps less canonical, narrative films. I also expect that we will read one novel and see a film adaptation of that novel, perhaps Edith Wharton's *The Age of Innocence* and the Martin Scorsese adaptation, Alice Walker's *The Color Purple* and the Stephen Spielberg film, or maybe even Susan

Orleans' *The Orchid Thief* and the Spike Jonze/Charlie Kaufman collaboration, *Adaptation*. Readings specifically on film will include David Bordwell and Kristin Thompson's *Film Art*, Robert Carringer's *The Making of Citizen Kane*, perhaps a casebook on single film (like one of the Cambridge Film Handbook series), and a history of narrative film, perhaps Mast and Kavin's *A Short History of the Movies*. There will also be a series of essays available on reserve, and I also plan to make use of Blackboard, the on-line course supplement.

Students will probably do one paper of no more than 8-10 pages and take three exams. The likely grade breakdown will be as follows: first two exams and paper--20%; class participation--10%; and final exam--30%. I hope the course will be intellectually challenging and pleasurable, as education at its best should be.

611

Studies in Beowulf

Heffernan

We shall read and translate the great Old English epic Beowulf. This is the single true epic in the English language and the greatest achievement of Old English poetry. The Beowulf poet is able to construct every human emotion and does so with great economy. The story tells of Beowulf's battles with human-like monsters and flying dragons, treachery and intrigue, and the characteristics of the good life. For anyone whose grammar is a bit shaky, I will incorporate a review of Old English in the beginning classes. There will be one paper and the topic will be decided on in consultation with each student. I think it most important to understand the context of the poem and so we shall also discuss and read excerpts from selected historians.

631

Studies in Renaissance Literature:
Fictions of Authority in Seventeenth-Century England

Welch

It has long been argued that seventeenth-century England witnessed a crisis of authority, an unraveling of traditional institutions and hierarchies: monarchs were deposed, the state church splintered apart, civil war divided the nation, and a scientific revolution shook ancient beliefs about humanity and the cosmos. In this shifting landscape, literary authors also struggled to define the grounds—and to measure the limits—of their own authority. This course explores how a range of seventeenth-century writers grapple with ideas of power, legitimacy, and obligation at a time of social upheaval. We will also ask how they go about 'authorizing' themselves as literary artists. Where does a poet's authority come from? What is the role of the artist in society? In answering these questions we will try to trace the origins of modern concepts of authorship. Readings will include works by Donne, Jonson, Hobbes, Milton, and Marvell, with supplementary criticism by Foucault,

Macherey, Chartier, and others.

Texts (provisional):

John P. Rumrich and Gregory Chaplin, eds., *Seventeenth-Century British Poetry: 1603-1660* (W. W. Norton, 2005)

John Milton, *Paradise Lost*, ed. William Kerrigan et al. (Modern Library, 2008)

Requirements include class participation, a book review, an oral presentation, and a final research paper.

640 Studies in Restoration & 18th-Century Literature Anderson
Enlightened Feeling

Was the eighteenth-century *really* the age of reason? What kinds of beliefs had to be either marginalized or embraced for the sake of an "enlightened" British model of the self? Could religion be translated as secular morality? Is inspiration sacred, or could it be a secular aesthetic concept? And how did literary culture both shape and reflect the conversations that emerged around these questions? "Enlightened Feeling" will put some pressure on the critical narrative of secular modernity in literary history that, ironically, used Puritan dissent as a template for the secular self. We will take advantage of new digital collections, including ECCO and The Burney Newspapers, as well as critical and theoretical materials to frame our readings of Rochester, Dryden, Behn, Centlivre, Wesley, Fielding, Richardson, Sterne, Foote, Smollett, Burney, and other writers who craft the structures of feeling (and the feeling of enlightenment) for the modern self. The course will require a class presentation, regular participation in class and on-line, and a final seminar paper.

660 Studies in American Literature I Lofaro
Race, Gender, and Power: Intertextuality
and the Origins of American Autobiography

In this seminar we will explore the interrelationships of three thematic but diverse groups of ground-breaking autobiographical texts to examine the American personal narrative as an emergent genre. We will deal with classic colonial captivity narratives, best-selling 19th-century frontier narratives, and canonical texts that highlight what would come to be called the American Dream, but will do so from the perspectives of race, gender, and power, to allow us to analyze the development of autobiographical modes suited to or resistant to the ideals of a pluralistic nation.

The captivity narratives are:

- The Narrative of Alvar Nunez Cabeza de Vaca* (1542);
- The Sovereignty and Goodness of God, Together with the Faithfulness of His Promises Displayed; Being a Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson . . .* (1682);
- The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, The African. Written by Himself* (1789).

The frontier best-sellers are:

- The Life and Adventures of Colonel David Crockett of West Tennessee* (1833);
- Life of MA-KA-TAI-ME-SHE-KIA-KIAK or Black Hawk* (1833);
- Caroline Kirkland, *A New Home--Who'll Follow?* (1839).

And the “American Dream” texts are:

- The Autobiography of Benjamin Franklin* (1791);
- Narrative of the Life of Frederick Douglas* (1845);
- Elizabeth Cady Stanton, *Eighty Years and More* (1898).

The average length of these texts is under 200 pages.

Requirements:

- a) 2 oral reports/presentations (10 minutes max.) on assigned outside reading with a one-page “fact” sheet/outline/summary to be distributed to the members of the seminar.
- b) A seminar paper of approximately 15 pages with copies to be distributed to all seminar members 2 days before the discussion date (not graded). Revised papers are due on a staggered schedule a few days after their in-class critique (graded).
- c) Serving as a primary and secondary critic for the papers of two different colleagues. Typewritten versions of your oral evaluations will be given to the author of the paper and the instructor.
- d) Each member of the seminar will also provide the author of the paper and the instructor with a typewritten critique of the papers for which they are not a primary or secondary critic.

Grading: a—10%; b—50%; c—20%; d—10% and 10% for seminar participation.

661

Studies in American Literature:

Papke

Edith Wharton

The seminar will focus on a selection of the major novels and short stories of Edith

strategy: characterization, description, dramatic irony, point of view, the treatment of time and place, dramatic instance, and the use of dialogue.

Required Text: The Norton Anthology of Short Fiction