

ENGL 603, Section 001***Oral Comm. for International Students*****Instructor: Lee, Y.****R 03:30-05:50****Maximum Enrollment: 15**

This course is open to international students. The goal of the course is to help students improve pronunciation and fluency by introducing word stress, intonation, rhythm of English speech, and the use of idioms. Emphasis will also be on refining oral communication skills in academic contexts by helping students develop strategies for leading and participating in group discussions and making oral presentations.

IMPORTANT NOTES: ENGL 603 grants 3 credit hours toward full-time status but **NOT** toward graduation.

ENGL 606, Section 001***Rhetorical Theory and Practice*****Instructor: Anderson, D.****TR 02:00-03:15****Maximum Enrollment: 20**

This course prepares students to teach writing at the college and high school level by studying key texts and ideas in the history of rhetoric and teaching. We look at familiar strategies for teaching writing, focusing on the social dimensions of composition and the writing process. Particular emphasis will be placed on transformations in composition created by digital technologies. The projects in the course center around developing writing assignments and preparing teaching materials. There is no final examination. The course is not open to undergraduates or auditors.

ENGL 621, Section 001***Arthurian Romance (ENGL 321/CMPL 621)*****Instructor: Kennedy, D.****TR 12:30-01:45****Maximum Enrollment: 5/15/5**

The study of medieval English and Continental Arthurian literature. Works, which will be read in modern English translation, include Geoffrey of Monmouth, *History of the Kings of Britain*; Chrétien de Troyes, *Arthurian Romances*; Wolfram von Eschenbach, *Parzival*; Gottfried von Strassburg's *Tristan*; the French Vulgate *Quest of the Holy Grail* and the *Death of King Arthur*; Malory's *Morte Darthur*; and *Sir Gawain and the Green Knight*. Mid-term, final exam, term paper (The paper required of graduate students will be longer than the one required of undergraduates).

Fulfills Arts and Sciences Aesthetic Perspective

Texts:

Sir Gawain and the Green Knight, tr. Brian Stone, Penguin.

Geoffrey of Monmouth, History of the Kings of Britain, tr. Lewis Thorpe, Penguin

Chrétien de Troyes, Arthurian Romances. Penguin.

Wolfram von Eschenbach, Parzival, tr. A.T. Hatto. Penguin.

Gottfried von Strassburg, Tristan, tr. A.T. Hatto. Penguin.

The Quest of the Holy Grail, tr. P.M. Matarosso. Penguin.

The Death of King Arthur, tr. J. Cable. Penguin.

Sir Thomas Malory, Le Morte Darthur.

NOTE: This course is crosslisted with ENGL 321 and CMPL 621.

ENGL 637, Section 001**Chief British Romantic Writers****Instructor: Viscomi, J.****TR 03:30-04:45****Maximum Enrollment: 35**

Introduction to Blake, Wordsworth, Coleridge, the Shelleys, Byron, Keats, and a few essayists, and to main features of the Romantic Period in England. Concentration will be on close reading of particular poems. Some basic knowledge of 18th and/or 19th century British history and literature will be assumed (i.e., English majors should have taken English 121).

Teaching methods: Lecture and discussion.

Requirements: Two papers, five pages or more, with secondary sources; quizzes, midterm, and final exam. *English 121 is a prerequisite for this section for undergraduate English majors. There is no prerequisite for non-majors.*

Texts:

The Norton Anthology of English Literature-The Romantic Period (8E), Vol D. (Norton: 2006) ISBN: 0-393-92720-2

Mary Shelley, *Frankenstein*. Ed., Maurice Hindle (Penguin Classics: 2003) ISBN: 0141439475

Trimmer, *Guide to MLA Documentation*. 7th edition. (Heinle: 2005) ISBN: 0618646949

ENGL 657, Section 001**English & American Lit of the 20th Century (ENGL 466)****Instructor: Taylor, M.****TR 09:30-10:45****Maximum Enrollment: 20/35**

Humanism, Anti-Humanism, Post-Humanism

What is humanism? How closely is it tied to a concept of the human that has been constituted by violent exclusion (of the natural world, non-white peoples, etc.)? Do post-humanism and the post-human represent viable alternatives, or do they paradoxically depend upon the human(ist) ideals they ostensibly critique? Although such questions have become increasingly prominent with the recent advent of post-humanist discourse, the debate surrounding humanism has raged for decades in many areas of critical theory, from Marxism and sociologies of the public sphere to post-structuralism and postcolonialism. "Humanism, Anti-Humanism, Post-Humanism" will investigate the philosophical background, major statements, and current trajectories of this debate through examinations of literature, philosophy, critical theory, and film.

Theorists/philosophers likely will include: Kant, Nietzsche, Heidegger, Fanon, Foucault, Habermas, Derrida, Agamben, Latour, and Hayles. We also will consider the following texts and films: Melville's *The Confidence Man*; Edward Bellamy's *Looking Backward*, a classic articulation of late nineteenth-century American utopianism; Yevgeny Zamyatin's early twentieth-century dystopian satire, *We*; Gibson's seminal cyberpunk novel, *Neuromancer*; the Wachowskis' *The Matrix*; and Werner Herzog's latest film, *Encounters at the End of the World*.

Presentation, Final Exam, Essays.

NOTE: This course is crosslisted with ENGL 466.1.

ENGL 660, Section 001***War in Shakespeare (PWAD 660)*****Instructor: Armitage, C.****TR 12:30-01:45****Maximum Enrollment: 25/35**

This course examines the causes, conduct, and results of wars as depicted in about 18 of Shakespeare's plays. They include all his Roman histories, most of his English histories, all his major tragedies, even some of his comedies, e.g. *All's Well That Ends Well*. My methodology will differ from the traditional one used in courses about Shakespeare, e.g. for *Hamlet*, my focus will not be his problems with his father's ghost, his uncle, his mother, his girlfriend, but the pending invasion of Denmark by Fortinbras of Norway, its getting diverted to attack the Poles instead, Hamlet's great soliloquy on the madness of slaughter to win a worthless bit of land--events which are the macrocosmic frame of the play. Another feature will be the relating of such aspects of the plays to their historical context, e.g. what Henry V's victory at Agincourt meant in human terms.

Requirements: Quizzes on assigned readings, several short papers for undergrads, longer for graduate students.

Midterm and final exams.

The textbook I use in every class is The Complete Works of Shakespeare edited by David Bevington, now (2008) in its 6th edition. You may be able to economize by using an earlier edition, or a different Complete Works, or separate editions of individual plays, including from the library.

NOTE: This course is crosslisted with PWAD 660.1

ENGL 685, Section 001***Lit of the Americas (AMST 685/CMPL 685)*****Instructor: DeGuzman, M.****TR 12:30-01:45****Maximum Enrollment: 10/10/25**

Multidisciplinary examination of texts and other media of the Americas, in English and Spanish, from a variety of genres. Prerequisite, two years of college-level Spanish or the equivalent.

NOTE: This course is crosslisted with AMST 685.1 and CMPL 685.1.

ENGL 777, Section 001***Old Irish II*****Instructor: O'Neill, P.****F 02:30-05:30****Maximum Enrollment: 5**

Readings from a variety of genres of Old Irish literature: *IStories from the TainI*, *ICrith GablachI*, *ICambrai Homily*, *Early Irish LyricsI*, *IScela Mucce Meic Dathoi* (Prerequisite, ENGL 776).

ProSeminar in African American Literature: Narrative and Theory

The proseminar in African American literature is designed to introduce graduate students to major trends in and major influences on the development of the literature and its theories. It is designed to guide their critical understanding of the literature as a distinct tradition. Students will study the organizations that facilitated the development of the literature, engage critical and political controversies surrounding the creation of the literature, and examine the positionality of African American writers in relation to their reading constituencies and to the broader social sphere. In this course, we will trace the development of theoretical and critical discourses that, at various moments, occasion and respond to the literature. The emphasis in the course is less upon specific texts than upon ways of reading and thinking about texts from the particular historical and theoretical perspectives surrounding them and the aesthetic/cultural/social issues that led to their creation.

Tentative required reading list:*Primary:*

Selections of readings from folktales, spirituals, blues lyrics and music, jazz lyrics and music, and sermons; Gwendolyn Brooks, selected poems; Rita Dove, Thomas and Beulah; W.E.B. Du Bois, "Of the Sorrow Songs;" "The Conservation of Races;" Paul Laurence Dunbar, selected poems; Alice Dunbar-Nelson, The Goodness of St. Rocque (selections); Octavia Butler, Parable of the Sower; Olaudah Equiano, The Interesting Narrative; Ralph Ellison, Invisible Man; Frances Ellen Watkins Harper, Sketches of Southern Life; Jones, Gayl, Corregidora; Yusef Komunyakaa, selected poems; Toni Morrison, Beloved; Suzan-Lori Parks, Venus; Mary Prince, The History of Mary Prince; Natasha Trethewey, selected poems; Alice Walker, The Color Purple; Richard Wright, Native Son.

NOTE: You are expected to have read Richard Wright's Native Son, Ralph Ellison's Invisible Man, Alice Walker's The Color Purple, and Toni Morrison's Beloved BEFORE the course begins.

Secondary:

James Baldwin, "Everybody's Protest Novel;" Amiri Baraka, "The Myth of 'Negro Literature';" Sterling Brown, "Negro Characters as Seen by White Authors," The Negro in American Fiction (selections), and Negro Drama and Poetry (selections); Richard Barksdale and Keneth Kinnamon, Introduction to Black Writers of America; Hazel V. Carby, Reconstructing Womanhood: The Emergence of the Afro-American Woman Novelist (selections); Charles W. Chesnutt, "Second Journal (May 29, 1880);" Harold Cruse, The Crisis of the Negro Intellectual: W. E. B. Du Bois, "Criteria of Negro Art;" Ralph Ellison, Shadow and Act (selections); Henry Louis Gates, Jr. (ed) "Race," Writing and Difference (essays by Appiah, Carby, Todorov, Baker, and Gates); Addison Gayle, The Black Aesthetic; Paul Gilroy, The Black Atlantic (selections); Frances Ellen Watkins Harper, "Christianity;" Trudier Harris, "On The Color Purple, Stereotypes, and Silence;" Saidiya Hartman, Scenes of Subjection (selections); Langston Hughes, "The Negro Artist and the Racial Mountain;" Alain Locke, "The New Negro;" Lofton Mitchell, Black Drama: The Story of the Negro in the Theatre; Wilson J. Moses, "The Poetics of Ethiopianism: W.E.B. Du Bois and Literary Black Nationalism." In The Golden Age of Black Nationalism, 1850-1925; Fred Moten, In the Break: The Aesthetics of the Black Radical Tradition (selections); Winston Napier (ed.) African American Literary Theory (selections); Larry Neal, "The Black Arts Movement;" J. Saunders Redding, A Scholar's Conscience (selections); Leslie Sanders, The Development of Black Theater in America: From Shadows to Selves (selections); George Schuyler, "The Negro-Art Hokum;" Hortense Spillers, Black, White, and in Color (selections); Richard Wright, "Blueprint for Negro Writing"

The course will be conducted primarily through lecture and discussion. Students enrolled in the course may be asked to present short oral reports to the class. Writing assignments will consist of two short papers (5 pages) and a longer course project (20-25 pages); the latter should be prepared with an eye toward publication.

Introduction to professional work in the period, with focus on texts, methods, and research skills.

Science and the Rhetoric of Invention

Not too long ago, many rhetoricians would say that scientific communication somehow lay outside the purview of rhetoric; scientific language was considered primarily informative, not persuasive. Now, however, rhetoricians have convincingly demonstrated that scientific discoveries are not only communicated through rhetoric, but are imbued with rhetorical dimensions from the start. This course uses the rhetorical canon of invention—the part of rhetoric that addresses how rhetors locate and develop arguments—as a heuristic to consider the role rhetoric plays in scientific inventions and discoveries. We will read both primary scientific texts, such as Darwin's *The Origin of Species*, and scholarly studies of scientific rhetorics.

In the first part of the course, we will focus on developing our own inventive strategies and methodologies for understanding how scientific texts function rhetorically. Next, we will consider how rhetoric serves an inventive function for scientists, from formal tropes that epitomize lines of scientific arguments to the rhetorical machinery required to develop and popularize an invention such as Edison's light bulb. Finally, we will consider how scientific discourse "invents" gendered subjectivities for scientists and for users of scientific inventions, such as the feminized position of the midwife or the "risky" users of the HIV/AIDS home testing kit.

This course should be of interest not only for rhetoric and composition graduate students, but also for students in other majors who study how scientific ideas circulate in literary or cultural texts. While pedagogical concerns are not the primary focus of this course, we will attend to how understanding the rhetoric of science can inform teaching of writing in the disciplines, particularly the natural sciences.

In addition to the books listed below, we will read selections from Thomas S. Kuhn, *The Structure of Scientific Revolutions*, Bruno Latour & Steve Woolgar, *Laboratory Life*, Steven Shapin & Simon Schaffer's *Leviathan and the Air-Pump*, and Blake Scott's *Risky Rhetoric: AIDS and the Cultural Practices of HIV Testing*.

Assignments will include a short oral presentation, a few small writing assignments, and a major research paper.

Reading list:

- Jack Selzer, ed. *Understanding Scientific Prose*
- Alan Gross, *Starring the Text: The Place of Rhetoric in Science Studies*
- Judy Segal, *Health and the Rhetoric of Medicine*
- Richard Dawkins, *The Selfish Gene*
- Jeanne Fahnestock, *Rhetorical Figures in Science*
- Charles Bazerman, *The Languages of Edison's Light*
- Charles Darwin, *On the Origin of Species*
- Mary Lay, *The Rhetoric of Midwifery: Gender, Knowledge, and Power*
- Susan Wells, *Out of the Deadhouse: Nineteenth-Century Women Physicians and the Writing of Medicine*
- Donna Haraway, *Primate Visions*
- Dian Fossey, *Gorillas in the Mist*

ENGL 814, Section 001***History of the English Language*****Instructor: Eble, C.****MWF 02:00-02:50****Maximum Enrollment: 15**

Catalog Description: Study of English from its Proto-Indo-European origins through the 18th century focusing on historic events and the major changes to the structure and usage of English they occasioned.

Course Description: English 814 is a survey of the development of the English language from its Proto-Indo-European origins to the modern period. Enrolling graduate students only, it fulfills the philology requirement in the English Department and can be of interest to graduate students in Comparative Literatures and in Linguistics too. English 814 examines the important historic events that shaped the context for the development of the English language as well as the basic principles of language organization and change that have affected the English language over time. The course describes the language itself from a structural perspective as a system of sounds, words, and sentence structures. Among the issues raised are writing systems, families of languages and the relatives of English, the evidence for reconstructing earlier forms of the language, factors causing dialect variation, the notion of a standard variety of English, the rise of dictionaries, etc.

Grading Scheme:

Two tests

Final examination

Research Project: one-page prospectus; 15-20 page paper; one-page abstract

Ten-minute oral presentation based on the research project

Reading List:

The textbook will be a recent (2006) one that incorporates some workbook features and is more contemporary in its theoretical concerns than is the standard Pyles/Algeo that I have used for several years. Because the book has been out for two years, I hope that used copies may be available. I will ask Student Stores to try and find some.

Brinton, Laurel J. and Leslie K. Arnovick. *The English Language: A Linguistic History*. Oxford UP, 2006.

ENGL 819, Section 001***Seminar in Old English Lang. & Lit.*****Instructor: O'Neill, P.****W 09:00-11:50****Maximum Enrollment: 15**

Seminar on Old English Minor Poems.

We will read in vol.6 of the Anglo-Saxon Poetic Records, the oft-neglected volume of the series which contains the flotsam and jetsam of Old English poetry. We will study a selection of poems that raise challenging questions about transmission, reception and interpretation. For the first two of these topics we will have frequent recourse to Ker's Catalogue; for the third, you are welcome to apply critical skills of any persuasion.

ENGL 827, Section 001***Studies in Renaissance Authors*****Instructor: Raylor, T.****W 03:00-05:50****Maximum Enrollment: 15**

Thomas Hobbes

We will investigate the range and development of Hobbes's thinking across the full range of disciplines to which he contributed. For all that he's now known almost exclusively as a political philosopher, he wrote widely: on metaphysics, optics, history, rhetoric, literary theory--even on fencing; he published several original poems and, in old age, translations of both *The Iliad* and *The Odyssey*. We will seek to grasp the internal relationships between the several aspects of Hobbes's work, paying particular attention to the question of the coherence of his philosophical system. Three issues above all will concern us: i) What is the nature of the connection between his political philosophy and his natural philosophy? ii) What is the place of rhetoric in his thinking and writing? iii) To what extent must we understand his work as in debate with contemporaries like Descartes, Gassendi, and Margaret Newcastle?

To answer these questions we will proceed chronologically, through three broad divisions. In the first we will investigate Hobbes's education at grammar school and university and the writings that survive from his period as tutor and secretary for the Cavendishes of Derbyshire, including the first adumbration of his philosophy, *The Elements of Law*. In the second segment we will look at the writings of his Parisian exile, tracing the composition of *De corpore*--the foundation of his philosophical system--and examining his works on optics and perspective, his important contribution to literary theory (the 'Answer' to Sir William Davenant's Preface to *Gondibert*), and his masterpiece, *Leviathan*. In the final section we will attend to his later writings, including his satiric poem on church history, his controversial history of the English civil wars (*Behemoth*), and his translations of Homer. In tracing his writings we will attend to questions of attribution, dating, the analysis of manuscripts, and the examination of printing house practices. The aim is to develop an historically sensitive, interdisciplinary overview of Hobbes's place in the major contexts in which he worked, and which will thereby shed much light on seventeenth century intellectual and literary history.

ENGL 830, Section 001***Studies in Renaissance Literature*****Instructor: Wolfe, J.****M 03:30-06:30****Maximum Enrollment: 15**

Classical and Renaissance Literature: Imitation and Transformation in Renaissance Poetry

This course examines how Renaissance poets working across various genres (epic, verse satire and epigram, odes and epodes, eclogue and georgic, Ovidian elegy and minor epic, hymn and psalm) adapt and transform classical and scriptural sources. Authors studied will include Spenser, Chapman, Jonson, Sidney, Davies, Harington, Donne, Marston, Surrey, Wyatt, Beaumont, Turberville, Googe, Drayton, and continental poets including Ronsard, Du Bellay, Sannazzaro, Mantuan, Quevedo, and Gongora.

Grading Scheme:

One 20 page essay; several brief writing assignments and participation in seminar discussions.

Reading List:

Edmund Spenser, *The Faerie Queene* (ed. Roche), Books 2, 4, and 6; Spenser, *Shorter Poems* (ed. McCabe); Jonson, *The Complete Poems* (ed. Parfitt); Donne, *The Complete English Poems* (ed. Smith); Ronsard, *Selected Works*; Drayton, "Heroicall Epistles"; Marlowe and Chapman, "Hero and Leander"; Marston, "The Metamorphosis of Pigmaliions Image"; Vergil, *The Aeneid*, Books 2 and 4 (tr. Surrey); Ovid, *The Metamorphoses* (tr. Arthur Golding); Homer, *The Iliad* and *Odyssey* (tr. George Chapman); selected lyric poems by Horace, Catullus, Ovid, Virgil, Martial, and Juvenal.

ENGL 842, Section 001**Seminar in Victorian Literature****Instructor: Life, A.****T 03:30-06:30****Maximum Enrollment: 15**

We are happy to announce that the graduate seminar described below is now open to undergraduates. This is an opportunity to participate in a course with a graduate-level format, with discussion focused on four papers presented to the seminar by each student enrolled. In many respects, this course will resemble an undergraduate Honors seminar Dr. Life gave recently on Pre-Raphaelitism, but ENGL 842 will meet only once a week, in a three-hour session with a brief "intermission." This format encourages maximum concentration on literary works by Dante Gabriel and Christina Rossetti, William Morris, and A. C. Swinburne. For undergraduates, emphasis will be placed on your engagement with the texts, not on research into secondary sources. Since Pre-Raphaelitism began in 1848 as a revolution in British narrative painting, this course will also explore the visual art of Dante Gabriel Rossetti and other leaders of the movement. If you have any questions about the seminar, please email Dr. Life at arlife@email.unc.edu.

Our topic in this seminar will be Pre-Raphaelitism; our focus will be on poetry by Dante Gabriel and Christina Rossetti, William Morris, and A. C. Swinburne. We will concentrate on the close reading of specific literary works, and we will explore affinities between these works and visual art, including the pictures of the Pre-Raphaelites themselves. Another central concern will be the influence on the Pre-Raphaelites of such predecessors as Keats, and of such older contemporaries as Tennyson and Robert Browning. These investigations will deepen our understanding of what one scholar has called "one of the most dynamic movements of the nineteenth century and perhaps the most aesthetically fecund progenitor of the twentieth."

Exams and papers: four papers (1,000 to 1,250 words) for oral presentation to the seminar and for submission on the days they are presented.

Teaching methods: discussion focused largely on the papers presented to the seminar.

Texts: Cecil Y. Lang, ed., *The Pre-Raphaelites and Their Circle*.

ENGL 862, Section 001**Sem. in Cultural Stud: Utopia (GERM 860/CMPL 890)****Instructor: Flaxman/Langston****M 06:00-08:50****Maximum Enrollment: 10/15/10**

In the marketplace of ideas, utopia has always retained a particular cache, but in recent years and with recent publications, its stock has soared. This seminar is devoted to understanding this phenomenon, perhaps even as a symptom of the present, by analyzing the literary and philosophical genealogy of the concept. Beginning with More's *Utopia*, the seminar will follow a number of different trajectories, ranging from enlightenment-age idealism to Marxism, from psychoanalysis to the Frankfurt school. Ultimately, the class will collectively investigate the ways in which the utopia--as a concept and a practice--demands that we reconsider the project of aesthetics today.

NOTE: This course is crosslisted with GERM 860.1 and CMPL 890.1.

This course involves a study of representative work by Latina/Latino writers and critics in relation to major social and historical trends and critical models for this literature—the borderlands/border theory, biculturalism, mestizaje, tropicalization, diaspora, postcolonial pan-latinidad, Afro-Latina/o disidentifications, and LatinAsia Studies. It is designed to give you a basic grounding in Latina/o literature(s) and culture(s) along with a sense of some key categories of cultural identity as well as critical analysis. It interrogates the definitional terms "Latina"/"Latino" by exploring a multiplicity of identities, subject positions and temporalities, literary traditions, and paradigms of localization and globalization. It should provide you with a basis for posing questions about canon formation and the construction of literary and cultural histories and models as well as their mutual imbrication. The reading assignments consist of a mixture of literary and theoretical texts.

Grading Scheme:

1. 2-3 page responses to the reading (do 2 of them on different units of reading) (15%)
2. One 15-minute oral presentation (on your work in relation to the course readings) (10%)
3. One short essay, 8-10 (25%)
4. One seminar-length essay, approx. 20 pages (35%)
5. Short final exam, (15%)

Reading List:

- The Latino/a Condition: A Critical Reader*, ed. Richard Delgado and Jean Stefancic (New York: New York University Press, 1998).
- The Latino Studies Reader: Culture, Economy, & Society*, ed. Antonia Darder and Rodolfo Torres (Malden, MA: Blackwell Publishers, 1998).
- The Latino Reader: An American Literary Tradition, 1542 to the Present*, ed. Harold Augenbraum and Margarite Fernandez-Olmos (Boston: Houghton Mifflin Company, 1997).
- Gloria Anzaldua, *Borderlands/La Frontera: The New Mestiza* (1987)
- Guillermo Gsmez-Peña, *The New World Border* (San Francisco: City Lights Books, 1996), 21-75 or the whole book, if you have time.
- Esmeralda Santiago, *When I Was a Puerto Rican* (New York: Vintage Books, 1994).
- Victor Hernandez Cruz, *Panoramas* (Minneapolis: Coffee House Press, 1997).
- Achy Obejas, *We came all the way from Cuba so that you could dress like this?: Stories* (San Francisco: Cleis Press, 1994).
- Rane Arroyo, *The Singing Shark* (Tempe, Arizona: Bilingual Press/Editorial Bilingüe, 1996).
- Ana Castillo, *Loverboys* (New York: Dutton/Plume, 1997).
- Eduardo Galeano, *Days and Nights of Love and War*, trans. Judith Brister (New York: Monthly Review Press, 1983/2000).
- Jesus Colon, *A Puerto Rican in New York & Other Sketches* (1961; reprint, New York: International Publishers, 1982).
- Loida Maritza Pirez, *Geographies of Home* (New York: Penguin USA, 2000).
- Nick Carbs and Eileen Tabios, ed. *Babaylan: An Anthology of Filipina and Filipina American Writers* (San Francisco: Aunt Lute Books, 2000).
- Luis H. Francia & Eric Gamalinda, ed. *Flippin—Filipinos on America* (New York: The Asian American Writers' Workshop, 1996).
- E. San Juan, Jr. *After Postcolonialism: Remapping Philippines-United States Confrontations* (New York: Rowman & Littlefield Pu

Ma(r)king the Subject: Subjection and Subjectivity in the Contemporary Fiction of Black Women Writers

Let's face it. I am a marked woman, but not everybody knows my name.

Hortense Spillers, "Mama's Baby, Papa's Maybe"

"This is your ma'am. This," and she pointed [to the circle and cross burnt into the skin on her rib]. "I am the only one got this mark now. The rest dead. If something happens to me and you can't tell me by my face, you can know me by this mark."

Toni Morrison, *Beloved*

This seminar will address the representation of 'marking' and 'making' the subject in the fiction of contemporary black women writers who read slavery as the originary site of physical and psychic wounding. We will explore how selected authors rewrite the corporeal semiotics of the black body, and in so doing, transform the marks of subjection into the makings of new subjectivities. Fictional narratives will be supplemented by secondary critical readings aimed at specifying, historicizing, and theorizing 'body woundedness' and the 'body in pain.'

Required primary texts:

Toni Morrison, *Beloved*

_____, *Jazz*

Sherley Anne Williams, *Dessa Rose*

Octavia Butler, *Kindred*

Gayl Jones, *Corregidora*

Phyllis Alesia Perry, *Stigmata*.

Recommended secondary readings:

Elaine Scarry, *The Body in Pain*

Roland Barthes, *Camera Lucida*

Saidiya Hartman, *Scenes of Subjection*

David B. Morris, *The Culture of Pain*

Carol E. Henderson, *Scarring the Black Body*

Debra Walker King, *African Americans and the Culture of Pain*

In what multiple senses, in Faulkner's words, is the past "never past"? What are literature's ethical and aesthetic responsibilities to actual lived lives, to cultural memory, to massive historical interventions? What kinds of forms and structures does an aesthetic attentiveness to history, especially a violent history, require of a writer? Is there an aesthetics of historical memory that is distinct from historiography? When and through what means does literature about history become a vehicle for cultural mourning and memorialization? How do mourning and memorialization both solidify and destabilize the idea of nation? Exploring these and other questions around history, memory, trauma, testimony, and voice, we will be reading twentieth-century American literature from and about the U.S. South that directly addresses and evokes specific historical events. We also will think about how certain sites of cultural trauma may become obscured or forgotten as history but re-emerge, phantom-like, in art. To engage and enlarge these questions about how texts re-member, our readings will also include selections from Michel de Certeau, Hortense Spillers, Paul Ricoeur, C. Vann Woodward, Patricia Williams, Dominick LaCapra, Hayden White, Joan Scott, Gerda Lerner, Shoshana Felman, Dori Laub, Linda Hutcheon, Hannah Arendt, Laura Vickroy, Toni Morrison, Renee Romano, Fitzhugh Brundage, and perhaps one or two others.

The Center for the Study of the American South has a full schedule of speakers during part of our class time, so we also will attend lectures of special interest to us as a group.

Requirements include: a series of short reading responses to be shared in class; an article-length paper; a group historical report that backgrounds a particular literary text or group of texts; and facilitation of discussion of one theoretical essay.

Readings:

William Faulkner, *Absalom, Absalom!*

Toni Morrison, *Beloved*

Robert Penn Warren, *All the King's Men*

Lewis Nordan, *Wolf Whistle*

Anne Moody, *Coming of Age in Mississippi*

Eudora Welty, "Where Is the Voice Coming From?"

Bobbie Ann Mason, "Shiloh"

Denise Giardina, *Storming Heaven* (John Sayles film *Matewan*)

Tayari Jones, *Leaving Atlanta*

Selected poems of Allen Tate, Brenda Marie Osbey, Ellen Bryant Voigt, Yusef Komunyakaa, Margaret Walker, Nikki Giovanni, Alice Walker, Dave Smith, R. T. Smith, and Andrew Hudgins.