This course will tackle the problem of knowledge at the heart of the early English novel through the lens provided by feminist epistemology. Considering women’s limited access to culturally authorized modes of knowledge in the eighteenth century (women were neither considered rational subjects nor able to acquire a university education), we will concern ourselves with a variety of questions: What counts as knowledge in early English novels? Does the sex of the knower matter and in what way? What cultural assumptions about the relationship between knowledge and power do early novels authorize or critique? What possibilities for enlightenment do they allow for, and how are the horizons of possibility delimited by assumptions about gender?

Itself an outgrowth of epistemological change, the English novel emerges both as a record and an instrument of enlightenment; it takes knowledge as its privileged subject matter and presents itself as a new way of knowing. Scholars have located the genre in relation to the seventeenth-century emergence of scientific and increasingly secular modes of thought. They have traced its origins in literary culture’s turn away from romance and epic conventions privileging metaphysics and the supernatural toward discursive practices giving primacy to the material, the circumstantial and the everyday. They have explored and historicized the genre’s exploitation of an unstable relation between fact and fiction in such hybrid narrative forms as Defoe’s pseudo-autobiographies, Delarivier Manley’s popular political allegories, and Samuel Richardson’s epistolary narratives. Little attention, however, has been paid to the ways in which gender is implicated in the novel’s epistemological project. We will consider the stakes of the early novel’s investment in portraying the modern subject as a woman; look at the differing ways in which knowledge is constituted in works by male and female writers; investigate the role of the emotions or desire in the articulation of epistemic authority; and examine the significance of women writers’ use of romance conventions to critique the realist project.

Likely primary texts include Defoe’s *Roxana*, Sterne’s *Tristram Shandy*, Lennox’s *Female Quixote*, Austen’s *Emma* and *Mansfield Park* and selected readings in Enlightenment philosophy (notably Kant, Hume, and Roussseau) and contemporary feminist epistemology.

For those interested in the origins of the novel and the history of women’s writing, this course fulfills requirements for doctoral emphases in Medieval and Early Modern, Transatlantic Modernities, and Narrative. It will also provide a useful prequel to English 816/992d: “Novel/Theory” to be taught in Spring 2006.
Amalgamation and Animosity: Race-Mixing and American Writing, 1785-1896:
Toni Morrison, in *Playing in the Dark*, suggests that race always informed the construction and practice of American literature. More specifically in *Demon of the Continent* Joshua Bellin has argued that the presence of Indians haunts almost every nineteenth century “American” literary text. The most recent development is a focus on American multi-racialism that further refines the discussion of race and literary expression. Sexual and conjugal links between members of different races—and the resultant offspring—have moved to the center of racial studies in American literary history. Books by Werner Sollars, Debra Rosenthal, Theda Perdue, Cassandra Jackson, Harry J. Brown and others have turned terms like “interracialism,” “amalgamation,” and “miscegenation” into important parts of the current scholarly taxonomy. Read against postcolonial racial theorists such as Robert JC Young, Homi K. Bhabha, and Gareth Griffiths, and in the context of historians of race such as Reginald Horsman and Bruce Dain, their observations concerning multiracialism take on new significance and depth. Our focus will be primary texts by authors ranging from canonical figures such Lydia Marie Child, Frederick Douglass, John Greenlief Whittier, and George Washington Cable to lesser-known figures such as John S. Robb, Dion Boucicault, James Hall, William Warren, and Anna Sophia Stephens. For those seeking basic coverage of the nineteenth century, we will address this issue as it informed the work of figures such as Emerson, Thoreau, Whitman, Twain, and Simms.

ENG 817/992F  Nineteenth Century American Literature
001 M  7:10-10:00  Watts

ENG 823/991B  Colonial Histories and Postcolonial Narratives
001 M  4:10-7:00  Hassan

This course focuses on literary postcolonial narratives that seek to represent the effects of colonialism through fictional or documentary reconstructions of the colonial historical events, such as the Haitian Revolution, the Partition of India, the Scramble for Africa, and the conquest of Algeria. At a theoretical level, the course will focus extensively on the relationship between historicity and textuality, historical archives and fictional narratives, mimesis and forms of realism. The course will cover a wide range of texts from several significant postcolonial contexts, including the Caribbean, Africa, the Arab World and Asia. Below is a tentative reading list of the primary texts:
Carpentier, *Kingdom of This World*
James, *The Black Jacobins*
Sahni, *Tamas*
Sidhwa, *Cracking India*
Achebe, *Things Fall Apart*
Wicomb, *David’s Story*
Alloula, *The Colonial Harem*
Djebbar, *Fantasia*
Chedid, *The Sixth Day*
Ondaajte, *The English Patient*

ENG 871  Introduction to Critical Methodology and Research
As this is the “gateway” course to the graduate program in English at Michigan State University, the seminar will be conducted as an extended meditation on the culture of academia and the state of disciplinary work in literary and cultural studies in the twenty-first century. Put simply, what does it mean to choose to pursue a graduate degree in the Humanities in 2005? What are the vocational and disciplinary imperatives that give contour to what we do? The syllabus will likely explore a constellation of ideas around these questions, including reflections on the idea of the University (as a conceptual space, an institution, a history); the state and future of critical and cultural theory; the politics of academic self-fashioning and “professionalization”; the rigors of disciplinary and interdisciplinary scholarship; and everyday life in the academy.

ENG 840 Composition for Teachers
Dornan

This is a course that combines the theory of composition pedagogy with the experience of writing. Students write in a variety of genres, study themselves as writers to develop approaches to the teaching of writing, and discuss issues surrounding the debates in composition theory. The end goal for each student is to develop a portfolio of polished pieces and to submit one piece or more for publication.

ENG 886/992I Modern Criticism
McCallum

This course critically examines textual interpretations of space and time, particularly in light of the challenges postmodernism poses to traditional notions of temporality, experience, spatiality, and geography. Both narrative and geography are textual practices which organize and thus interpret time and space. While we might simply consign narrative to time-since temporality and order are crucial axes for narrative-and geography to space, this division is not so neat. Postmodern geographers in particular have been integrating cultural studies approaches to mapping space that invite consideration through a temporal dimension. On the other hand, postmodern aesthetics often engage space as an organizing criterion, even as they play around with time. We will concern ourselves with fundamental questions of interpreting space and time through geographic and aesthetic theory, but we will also explore how this theory plays out in literary texts and cultural practice.

ENG 891/992G: Special Topics: "Asian Diaspora Culture"
Ma

One way American (British) studies, Asian American studies, and Asian studies intersect is through the notion of diaspora. This course hence concentrates on Asian diaspora culture as a global, transnational phenomenon, examining productions by Asian Americans (Kingston, Okada, Chang-rae Lee, Mukherjee, Lahir, Yamanaka, Theresa Cha), Asian expatriates (Ha Jin), Asian Canadians (Kogawa), Anglo-Asians (Ishiguro), and those from Hong Kong, Taiwan, and
elsewhere. This investigation draws theoretically from postcolonial scholars (Said, Bhabha, Spivak), Pacific Rim studies (Dirlik, Abbas), ethnic studies (Lowe, Palumbo-Liu), diaspora and transnational scholarship (Miyoshi, Ong, Chow), and liberal Orientalists (Barthes, Pound, Eisenstein). Theoreticians, by way of theories, are coming to terms with their diasporic existence as much as artists with their art. A central question is the negotiation between locality/tradition and globality/transnationalism.

In addition to literary and critical texts, this course explores Asian diasporic film and its ties to global cinema.

ENG 830/992E  Modern Literature as Postsecular Scripture
001  TH   4:10-7:00   Johnsen

Stanley Fish and Mary Louise Pratt have recently called for literary criticism to take up the subject of religion. So be it. In fact, Derrida, Vattimo, Zizek and others had already reflected on the conceptual groundwork in the nineties for what was then called the return to religion. We will begin with the most important figure in this 'return,' to whom both Vattimo and Zizek defer: René Girard, recently elected to l'Académie française. There are two concepts in Girard central to his work, pertinent to our seminar: the deviated transcendency of (modern) mimetic desire, and the gradual historical revelation of the scapegoat mechanism which, according to Girard, founded human culture.

Girard believes in the referential power and the research potential of literature. In that spirit we will then turn to the early twentieth century, to assess the unfolding of the modern as the postsecular scripture, centering on the subject so compelling to the social sciences as well as literature: sacrifice. Our probable texts will be Girard, *Deceit, Desire, and the Novel; Violence and the Sacred*; Henry James, *The American, The Ambassadors*; Harrington, *Modern Irish Drama* (the plays of the Irish Renaissance); Jon Silkin's edition of WWI poetry; Virginia Woolf, Mrs. Dalloway; James Joyce, *A Portrait of the Artist As A Young Man, Ulysses*

Professor Johnsen (johnsen@msu.edu) is the author of *Violence and Modernism. Ibsen, Joyce, and Woolf* (U Press of Florida, 2003). Since 2000 he has been a member of the Board of Advisors for the Colloquium of Violence and Religion (COV&R http://theol.uibk.ac.at/cover/), an international group devoted to research in Girard's mimetic hypothesis.

ENG 991A TOPICS IN ENGLISH LANGUAGE STUDIES
001  TH    7:00-9:50   Smitherman

This is a graduate seminar designed to examine language use within the African American community. Focus will be on semantics, structure, language policy, and socio-cultural patterns of discourse. The following topics will be covered: Ebonics (issues of definition and history); perceptions and attitudes toward Black speech; African American Language and the education of Black youth; language, power, and Black identity; language and literacy practices in Hip Hop. There are no prerequisites for the course other than graduate status.