

## Fall 2008 Courses 500-999

## Please consult the Timetable for class times and locations

**ENGL 536 Readings in the Holocaust. Instr. McLendon.** Through examining testimonies, literary representations and critical works, the class will consider issues surrounding the extreme trauma of the Holocaust and its effects on memory and on the manner of expressing traumatic events. We will examine the ways in which various writers engage memory to represent the events of the Holocaust, including poetic expression, the graphic novel, testimony and the reconstruction of memory by means of interviews. Also included will be study of coping devices during and after extreme trauma, issues of dissociation, and elements of post-traumatic stress as the writers express and/or deal with them. Midterm, Final, Term paper.

**ENGL 551 Fiction Writing II. Instr. Lorenz.** This is an advanced course in fiction writing for students who have demonstrated strong writing ability in Fiction Writing I. Students who have taken Fiction Writing II once previously are also eligible. Students interested in taking the course should submit samples of their work to me in advance of enrollment. After a brief review of fiction-writing elements and techniques, the course will be conducted primarily as a workshop focusing on student work. A selection of short fiction from a contemporary anthology will supplement workshop discussions. Each student will write three short stories (or their equivalent) and one revision. Text: Burroway, *Writing Fiction*, sixth edition.

**ENGL 551 Fiction Writing II. Instr. Moriarty.** This is an advanced course in fiction writing for students who have demonstrated strong writing ability in Fiction Writing I. Interested students should understand that this course will focus on literary fiction, meaning fiction that avoids stereotypical characters and clichés regarding language or plot. There is, of course, a range of styles within the genre, and students will be encouraged to experiment with whatever styles or forms best suit their creative goals and tastes. We will read and discuss a few published short stories selected by the instructor to demonstrate different kinds of accomplished creativity and skill. In turn, each student will give a short presentation on a piece of literary writing that he or she considers admirable. Each student will also present two original stories to the rest of the class for peer critiques. Peer critiques will be graded on the critic's ability to give thoughtful, specific, and encouraging feedback that integrates knowledge gained from the readings and class discussions. Final grades will be based on classroom engagement, completion of short reading and writing assignments, quality of peer critiques, and the final revision project. Required Texts: Hall, *Tools of the Writer's Craft*; Mandelbaum, *12 Short Stories and their Making*.

**ENGL 551 Fiction Writing II. Instr. Unferth.** In this course, we take on the tradition of narrative in a variety of ways. Through workshops, generative exercises, revision, discussion of published work, and individual suggested reading, students write new work and read the work of others always with an eye toward inciting fresh ways of thinking about fiction. We examine questions about form, voice, character, distance, and conflict, as well as consider choices in language, structure, and style. Class time will be split between craft study and weekly workshop. Students should emerge from the class with a solid grounding in craft and technique and with a collection of work in various stages of completion. Students must have taken Fiction Writing I to enroll in this advanced fiction-writing course. Required texts can be found at the bookstore.

**ENGL 552 Poetry Writing II. Instr. Harrington.** Prerequisite: English 352, Poetry Writing I. The main object now is to write in twenty-first century North America. That means reading a lot of poetry published in that century and place. It also implies a willingness to write outside your comfort zone. I may ask you to read, write, and comment upon: concrete poems, sound poems, performance poems, digital & video poems, "docupoems," prose poems, imagetexts, mixed-genre writing, or collaborative writing. In any case, poetry now is different than what most academic poets were doing, say, from 1945-95.

You'll be required to compose a poem (or its equivalent) every week. Some of these pieces will be critiqued by the class; and you will critique some of your classmates' poems. You will submit a mid-term portfolio of 6 poems, and a final portfolio of 14 poems. Poems in these portfolios should be revised from their initial versions. Individual poems won't receive a grade, but the portfolios will – based largely on **your willingness to try new things in revision**, based (in turn) on other people's suggestions. The final portfolio should be accompanied by an "Introduction," an essay describing your poetics - that is, how you understand your writing (esp. in relation to that of other poets).

You'll also do a short in-class presentation about one or two of the poems/poets that we'll read, from our anthologies (*Postmodern American Poetry* and *American Poets in the 21<sup>st</sup> Century: The New Poetics*), for each class. This presentation should concentrate on the poetry and poetics of the poem and poet (i.e., what the poems and the philosophy of poetry is like), not biography.

The rest of the grade will be based on the **quality of your attendance, participation, and commentary on the writing of others**. Don't sign up if you can't come to the classes or can't speak in front of people.

My philosophy: some poems are about love, some are about nature, some are about alcoholism, but all poems are about words. Words are objects: toys, sounds, machines, images. They may use us, rather than vice versa . . . indeed, when they do, good writing can result.

**ENGL 563 Advanced Technical Writing II. Instr. McKitterick.** During this course, students apply the principles of communicating business, scientific, and technical information to targeted readers. Concentration on the varying writing styles for proposals, reports, specifications, journal articles, online forms, and larger documents, as appropriate to their audience. Simulates an internship, especially for students who cannot be matched with an internship opportunity or are not interested in such, and helps students to

further develop a technical-writing portfolio. Students provide weekly status reports to discuss progress, plans, and needs. Near the end of the semester, students write a report detailing their learning experience and present it to an appropriate technical communication class to help other students better understand the field. **Prerequisite:** Instructor permission.

**ENGL 580 Rhetoric and Writing: Rhetorics of Everyday Life. Instr. Farmer.** This course examines the many ways that rhetoric is experienced in ordinary contexts—or, put differently, in everyday life. Historically, rhetoric has been conceived as an art of the forum, the chamber, or the podium, and thus, not surprisingly, rhetoric has been associated with political deliberation, legal argument, and ceremonial address. But we will look at the less obvious ways that rhetoric permeates day to day existence. After a brief introduction to rhetorical foundations, along with a survey of historical definitions of rhetoric, we will examine (among other things) the rhetoric of cell phones, sitcoms, Internet chat rooms, motorcycle communities, greeting cards, advertisements, etc. Our goals will be to understand how everyday rhetorics accomplish their various purposes, how they shape values and attitudes, and how they are inseparable from lived life. A larger purpose of this course is to introduce students to the traditional art of rhetoric, an art that students may not yet be acquainted with, but one that will likely have a continuing relevance to their future lives as citizens and professionals.

**ENGL 590 Studies in English Grammar. Instr. Devitt.** How do grammars of English describe sentence structures? How can traditional and other grammars analyze the parts of sentences and the ways they combine? What lies beyond knowing subjects and verbs, nouns and adjectives? How do complex sentences work, the kinds that real people speak every day and the kinds that literary authors craft? What is the role of usage, of rules about “good grammar”? How can grammar explain literary style? How does one author’s style differ from another’s—or differ from one genre to the next, or one work to the next? Are John Milton’s sentences that different from John Grisham’s? Amy Sedaris’s from Amy Winehouse’s? What room is there in English sentence structure for creativity, for play? How can all writers play with their sentence style?

This new course helps students learn the grammars of English sentences, from nouns and adjectives to restrictive relative clauses and passive constructions. It goes well beyond the grammar usually learned in school or as a three-week section of another course, digging deeper to enable students to analyze and understand complex sentences that people really write. In addition to gaining a better understanding of how English sentence structure works, students will be able to apply the grammar they’ve learned to the study of an author’s style or their own writing style and to the study and teaching of “good grammar.”

I would expect students to be interested in this course who have always loved grammar and want to learn more (yes, we grammar geeks do exist), as well as future teachers who need to understand their future students’ structures, English majors who want to be able to analyze style, and writers who want to know how to control and manipulate their own sentences. Graded work will include both exams and individual projects designed to help students meet their own goals

**ENGL 590 Women Dramatists and Characters from the Restoration to 18th Century. Instr. Eversole.** With the Restoration of Charles II as a constitutional monarch and granting of theatrical patents in 1660, conditions of the English stage for the first time enable women to make careers as professional playwrights. And for the first time women appear upon the stage performing the roles of women characters. We’ll read many plays by women (and men) that reveal the consequences of these new privileges in complicated and enduring ways. Some of these plays also relate to important later novels concerned with women, so the course connects to traditions and genres outside of its immediate interests. I plan on three short papers, a report on criticism, and an open-book final exam. Texts: *The Meridian Anthology of Restoration and Eighteenth-Century Plays by Women*, ed. Katharine M. Rogers, *Eighteenth-Century Women Dramatists*, ed. Melinda C. Finberg, and if still in print inexpensive and good anthologies of *Restoration and Eighteenth-Century Plays*, ed. respectively by Brice Harris and Ricardo Quintana. We’ll need to use other resources in order to read Rowe’s *The Fair Penitent* (perhaps the best known play during the century and from which the term “Lothario” comes) and Lee’s *The Rival Queens*. This course fulfills the English 312 or equivalent requirement for the English major.

**ENGL 590 Advanced Book Reviewing. Instr. Luce.** This is an advanced course in book reviewing for students who have already taken 361.

**ENGL 590 Studies In: Gothic. Instr. Rowland.** Why do we read and watch what terrifies us? What are the pleasures of fear? The Gothic tradition has provided the modern age with its most compelling images and most haunting architecture of fear. This course, designed for both upper-level undergraduates and graduate students, will explore and define the Gothic tradition in British and American literature from its beginnings in the late eighteenth century to more recent twentieth-century texts in literature and film. The Uncanny. Doubles. Live Burial. Life after/in Death. Haunted Houses. Incest. Infanticide. Parricide. The Past. These are Gothic’s major tropes of terror. This course will examine how these figures came together to form the conventions of Gothic literature and why these conventions have proven so persistent.

Texts: Ann Radcliffe, *The Romance of the Forest*; Matthew Lewis, *The Monk*; Charlotte Brontë, *Jane Eyre*; Mary Shelley, *Frankenstein*; Bram Stoker, *Dracula*; Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde*; Henry James, *The Turn of the Screw*; Daphne du Maurier, *Rebecca*; Toni Morrison, *Beloved*; and Stephen King, *The Shining*. Films: *Memento*, *Psycho*, *The Others*. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 710 Introduction to Old English. Instr. Cherniss.** This course offers an introduction to the language and literature of Anglo-Saxon England, from about AD 700 to 1100. During the first five or six weeks of the semester students will learn enough of the grammar of the Old English language to enable them to read prose and verse texts from the Anglo-Saxon period. The remainder of the

semester will be devoted to reading and translating selected texts, including a few of the finest surviving shorter OE poems. The course is open to graduate and undergraduate students, no prior linguistic knowledge is required, and there are no prerequisite courses. Written work consists of weekly vocabulary quizzes, two one-hour examinations, and a final examination.

**ENGL 751 Writer's Workshop. Instr. Unferth.** Enrollment in this advanced fiction-writing course is by permission of the instructor only. In this course, we take on the tradition of narrative in a variety of ways. Through weekly workshops, discussion of published work, and individual suggested reading, students write new work and read the work of others always with an eye toward inciting fresh ways of thinking about fiction. We examine questions about form, voice, character, distance, and conflict, as well as consider choices in language, structure, and style. Weekly workshops are increasingly led by students over the course of the semester. Students should emerge from the class with new and provocative ideas about craft and technique and with a collection of work in various stages of completion. Required texts can be found at the bookstore.

**ENGL 752 Poetry Writing III. Instr. Johnson.** This is an advanced course in the writing of poetry. Our approach will involve constructive critiques by all students of work by their peers. The textbook is Ted Kooser's *The Poetry Home Repair Manual*, a guide I hope we can talk about, argue with, profit from, and go beyond. Each student will be required to complete twelve poems. The course grade will be based in part on the critiques but mostly on the quality of the poems submitted, in revised and polished form, at the end of the semester.

**ENGL 770 Studies in Life Writing: Autobiography and Autobiographical Criticism. Instr. Graham.** Autobiography is a "construct of a construct," says critic Carol Holly. We can't always agree about what it is, we know a good bit about how it came to be, but we are most interested in where it is going today as a genre and a cultural act. While the intense ritual focus on the affirmation of identity and understanding of the self may have given birth to what we know to be autobiography and the autobiographical impulse, the form itself has been subjected to constant reshaping and renewal. Life writing has become one of the most malleable forms of written expression, the most experimental, and the most discussed. This course examines the foundations of life writing as it has been theorized and practiced in American literature. As is the case with autobiography, we will do a lot of boundary crossing, as we look at memoir, nature writing, and the confession: narratives of the "American" experience: slavery, immigration, war, exile, and disaster; and narratives of development: coming of age, literacy, disability, illness, etc. Regional life writing has expanded considerably, and travel narratives have reclaimed a resurgence in our global society. Are they literature or what, we will continue to ask. While we will read a series of assigned texts, the principle focus will be term-long investigation into a life writing genre or a particular theme of life writing. The course easily lends itself to students in creative writing, composition and rhetoric, and in literature as well as grad students in American Studies, History, and Anthropology. Background reading on the history of life writing or autobiography would be good. Bjorklund's *Interpreting the Self: Two Hundred Years of American Autobiography* (Chicago, 1998) is an excellent beginning. Everyone will be required to purchase Watson and Smith's *Reading Autobiography: A Guide for Interpreting Life Narratives*, used copies of which should be easily available. Also, you will begin to follow closely the planning of IABA (International Auto./Biography Association) which meets in Hawaii in July 2008, one of the most important and diverse professional organizations in existence. Feel free to e-mail any questions: mgraham@ku.edu.

**ENGL 787 Modern English Grammar. Instr. Grund.** How many times have you heard that you cannot write "Everybody loved their time in Sweden" instead of "her/his" (or a similar alternative), or that split infinitives ("to boldly go...") are not allowed in English? Such statements are staples of prescriptive grammars, which try to define the "proper" use of language. In this course, we will take a markedly different approach to the grammar and the structure of the English language. Rather than looking at an allegedly "proper" usage of English, we will explore how English is actually used. We will look at the characteristics of the major structural components of English, from the word, phrase, clause, and sentence to larger units such as the paragraph. Differences between media (spoken vs. written language) and categories of texts (newspapers, student essays, text messages, etc.) as well as variation across different language users will feature prominently in our discussions. We will do a great deal of in-class analysis of language, employing large databases and other electronic resources. There will be some hand-in assignments (including one major analysis exercise), a presentation, and a research paper. **Required texts:** Biber, Douglas, Susan Conrad, and Geoffrey Leech. 2002. *Longman Student Grammar of Spoken and Written English*. Harlow: Longman; Biber, Douglas, Susan Conrad, and Randi Reppen. 1998. *Corpus Linguistics: Investigating Language Structure and Use*. Cambridge: Cambridge University Press.

**ENGL 790 Studies in: Northern Ireland. Instr. Conrad.** This interdisciplinary course will provide an in-depth look into Northern Irish culture and politics, focusing in particular on contemporary Northern Ireland. We will study both the issues associated with the "Troubles" as well as the larger political, social, and cultural picture of Northern Ireland left out by a conflict-driven analysis. In order to broaden our understanding of Northern Irish culture, we will study not only historiography and political analysis, but also art, literature, film, anthropology, and cultural criticism. Students should attend from the first day of class, when the first background lecture on the history of the conflict will begin. Requirements: Students will be expected to write a substantial argumentative research paper, a preview of which will be presented to the class during the final third of the semester. Also required: online and classroom participation, attendance, some short writing assignments. NOTE: This course will require internet access for a large portion of the readings and for participation on Blackboard. More information about the course is available at <<http://people.ku.edu/~kconrad/790f08.html>>.

**ENGL 790 Discourse Grammar. Instr. Hartman.** Neither out far nor in deep. In encountering discourse, I want this course to build on traditional syntactic knowledge such as that found in English 787 Modern English Grammar. The direction will be, paradoxically, both outward and inward, highlighting the real world unity of mind, experience, and language. The woods are full of discourse theories but I have tried to stay pragmatic – if not practical - in our direction. Starting with the somewhat dated but still essential *Cohesion in English* (Halliday & Hasan) we will look at cross-sentential functions of sentence-bound forms. This step appears to be a building block, the next step “up” from the concreteness of syntax toward revealing how texts are built. Once we are there, however, we will discover that “bottom up” or “top down” views become problematic. We will then move on to a top down approach to discourse, staying with Halliday and his Functional Grammar (as interpreted by Geoff Thompson in his *Introducing Functional Grammar*). Once there we will realize the need to go “back-in,” into the black box. To address this need we will explore language in Langacker’s *Cognitive Grammar. A Basic Introduction*. Wanting this course to be of applied value to you, I have chosen texts that I think are readable yet stay true to the material. We will need to move through them rather quickly – if indeed, I haven’t bitten off more than you can chew.

We will work at applying our reading (which will probably extend beyond the textbooks) to actual texts, so expect a projects-oriented work-load, with maybe a midterm examination thrown in. My hope is that each of you will be able to approach texts of your choosing and be able to make some sense of how they are assembled. A second hope is that a sufficient groundwork of ideas becomes established so that you may, after the course, go both further out and deeper in on your own. The course will be set up so that you as a group will have substantial say in the details of execution. I will also encourage seminar-like individual and group participation. That is, as much as possible, I want the course to be yours.

Prerequisite: Students should have had English 787 or its equivalent knowledge. I will assume that you can readily analyze any English sentence. If you have doubts, please feel free to consult with me.

**ENGL 790 Seminar in Collection Studies. Instr. Swann.** I collect, therefore I am: in recent years, scholars in a variety of disciplines have come to study collecting as an important social practice. The founders of the Smithsonian and the British Museum, internet junkies searching for Beanie Babies on eBay, scientists gathering natural history specimens in Central America, the youngster obsessed with filling her stamp album: all collectors are engaged in complex processes of identity formation. By selecting, gathering, and arranging groups of objects, we make the world meaningful and define our own relationship to it. How has collecting become such an important material practice in the West, and in what different ways can we analyze the nature and functions of collections? This highly interdisciplinary course will provide students with an advanced introduction to the history and theory of collecting. We will explore together the ways in which practices of collecting have created social meanings in different cultures and historical periods, and how collecting continues to shape our lives in the twenty-first century. **Required Texts:** Leah Dilworth, ed., *Acts of Possession*; Susan Pearce, ed., *Interpreting Objects and Collections*; Marjorie Swann, *Curiosities and Texts: The Culture of Collecting in Early Modern England*; Lawrence Weschler, *Mr. Wilson’s Cabinet of Wonder*; additional essays and articles on e-reserve.

**ENGL 801 The Study and Teaching of Writing. Instr. Devitt.** English 801 will introduce some of the scholarship within the large field of composition studies that is most relevant to teaching writing in a first-year composition course. Students will read what scholars in composition have discovered about the nature of writing (such issues as writers’ multiple processes, how readers and writers interact through texts, how contexts shape and are shaped by writing) and about the pedagogy of writing (such issues as using groups to embody the social aspects of writing and to foster collaborative learning; challenging students through sequenced writing assignments; responding to student writing effectively; and choosing goals from among the many available to writing courses). While reading and discussing the scholarship, students will apply what they read to their own teaching of English 101, working to develop effective classroom practices and choosing specific teaching strategies based on their own thinking about the best of what is known. Writing assignments for 801 will attempt to integrate scholarship and practice. Note that this course is open only to new teachers of KU’s English 101. Teachers who enroll in this section will use *Scenes of Writing* as the primary textbook for their sections of English 101. **Texts:** *St. Martin’s Guide to Teaching Writing*; articles available on reserve or through library databases

**ENGL 803 Practicum in the Teaching of Creative Writing. Instrs. Johnson and Lorenz.** This course is designed for graduate teaching assistants who are pursuing an MFA in creative writing or a PhD with an emphasis in creative writing and have completed English 801 and 802. Normally students take it in the third year and while teaching a 300-level creative-writing class. The course concerns primarily the pedagogy of creative writing: workshop techniques, approaches to conferencing, revisional strategies, pedagogical theories, and the like. Weekly meetings will be supplemented by class visitations and individual conferences. Each student will be expected to complete a final project of modest scope. The required materials will be distributed at the first meeting.

**ENGL 880 Topics in Composition Studies & Rhetoric: Liberatory Pedagogy. Instr. Farmer.** This course will survey a variety of progressive pedagogical theories, all of which fall under the umbrella term, liberatory pedagogy. While a large portion of the course will be devoted to the ideas of Paulo Freire (and his many legacies), we will also examine the developmental theories of Lev Vygotsky, the experimentalism of John Dewey, the institutional critiques of Ivan Illich, as well as Bourdieu and Passeron, the activist pedagogy of Myles Horton (and the Highlander Center), and more recent contributions of bell hooks, Henry Giroux, Lisa Delpit, and Ira Shor. Even though our shared focus will be writing pedagogy, students are encouraged to tailor their work for this class to their individual scholarly interests and pursuits. Students will be required to keep a reading journal, participate in a collaborative teaching demonstration, and submit an end of course seminar paper.

**ENGL 885 Writing Center Theory and Administration. Instr. Thonus.** This course explores theories motivating writing center administration and practice. Students will investigate the multiple functions of writing centers, from writing labs associated with college composition instruction, to decentralized resources for writing faculty teaching writing across the disciplines, to elementary, secondary, and community support centers for writers, to online consultation services. Students will choose a special interest or problem, and, from an administrative perspective, design a research study and propose actions such as creating policy, developing curricula, designing materials, or conducting assessments. Prerequisite: LA&S 400 or consent of instructor.

This course is for graduate students in English, education, and across the disciplines who have a firm grounding in the theories and practices of writing instruction and of individual and group conferencing. This course builds on that foundation, giving students the opportunity to imagine themselves in an administrative role in a variety of writing center contexts and investigate the responsibilities and possibilities such a role entails. Course Activities: Readings, presentations, and discussions; dissertation overviews; book reviews, administrative internship; research project. Text: Murphy, C., & Stay, B. (Eds.) (2006). *The Writing Center Director's Resource Book*. Mahwah, NJ: Lawrence Erlbaum.

**ENGL 908 Marx and Cultural Theory. Instr. Barnard.** This course provides an opportunity to engage with major schools, figures, and concepts in cultural theory derived from Marx. Following Anderson, we will divide the material into three general periods: "Classical" Marxism (1840-1918), "Western" Marxism (1918-68), and "Post" Marxism (1968-present). We begin with a brief overview of fundamental concepts and theoretical precedents in Marx and Engels, and spend most of the semester tracing out major developments in twentieth-century schools and movements of cultural and historical materialism: Frankfurt School, Situationism, structuralist and cultural studies strands of cultural theory, and so on. Major figures will include Gramsci, Lukacs, Adorno, Benjamin, Althusser, Debord, Williams, Eagleton, Bourdieu, Jameson, and Wallerstein. We will concentrate on major topics developed by Marx and his successors that remain basic to cultural theory today, including 1) the nature and modes of relations between culture and society, 2) theory of ideology, 3) the study of particular cultural practices (notably literature), 4) theory of mass culture, 5) sociology of culture, 6) subcultural theory. We will also consider the central role of Marxist contributions to contemporary interdisciplinary formations such as cultural studies and postcolonialism, since these are the formations in which most students in humanities disciplines encounter Marxist concepts today.

Course work will include several short (1-2 page) response papers, a class presentation, and a longer final paper (15-20 pages).

**ENGL 926 Seminar in Shakespeare. Instr. Sousa.** This seminar will focus on houses and households and the representation of domestic space in Shakespeare and in the early modern period. In his *Elements of Architecture* (1624), Henry Wotton describes the house as one's "proper mansion," the theater of hospitality, the seat of self-fruit, personal comfort and refuge, the legacy one bestows on one's heirs, "a kind of private principedom," and in fact, "an epitome of the whole world." Lena Cowen Orlin explores household relationships and responsibilities, revolving around such roles as husband and wife, father and son, brother and sister, host and guest (*Private Matters* 3). In our seminar, we will focus on a cultural history of households, houses as material objects and cultural and perceptual phenomena, and questions of emplacement of gender. We will read about 6-7 Shakespeare plays (tentative: *I Henry IV*, *Taming of the Shrew*, *Merchant of Venice*, *King Lear*, *Othello*, and *Henry VIII*); various secondary scholarly works on households, family life, and material culture; and the most up-to-date critical texts. Students from other literary periods are welcome in the class and will be given the opportunity to design comparative research projects, depending on their scholarly interests. Coursework will consist of 2-3 short essays, a major research paper, and written and oral reports. Texts: Arden, Oxford World's Classics, and the Bedford Text and Contexts editions of these plays.

**ENGL 970 Faulkner and Morrison: Theorizing Gender and Race. Instr. Fowler.** In this class, we will explore the major fiction of two of America's greatest writers: William Faulkner (1897-1962) and Toni Morrison (1931--). While Morrison has frequently expressed her indebtedness to Faulkner, our project will not be to see how Faulkner influenced Morrison. Instead, we shall pair the two authors, who are separated by a generation as well as by differences of race and gender, and look to see how they, to use Henry Louis Gates's term, "signify" on one another.

In particular, our objective will be to locate the theories of race and gender difference that inform their fictions. We will examine how these fiction writers question, critique, and counter the prevailing, troubling Western notion that race and gender identities in culture depend on difference and that difference is secured by the exclusionary tactics of racism and sexism. To locate the fiction writers' counter models of race and gender difference we will read intertextually with a wide variety of feminist theory and critical race theory. **Required Texts:** William Faulkner, *The Sound and the Fury*, *Absalom, Absalom!*, *Go Down, Moses*, and *Intruder in the Dust*, Toni Morrison, *The Bluest Eye*, *Song of Solomon*, *Beloved*, *Jazz*, and *Playing in the Dark*. **Recommended Texts:** Robyn Warhol and Diane Herndl, eds., *Feminisms: An Anthology of Literary Theory and Criticism*. Henry Louis Gates, ed., "Race," *Writing, and Difference*. **Course Requirements:** a 10-page paper that will apply theory to a text by either Faulkner or Morrison; an annotated bibliography; response papers; and an oral presentation. Class participation also is a requirement.