

KAREN FITTS: "BioRhetorics: Male and Female in the Scientific Imagination."

Through science, we view distant planets, create new technologies, and live healthier lives. One of science's best tools in these achievements is language. To name the natural world, identify problems, and explore questions, scientists discuss, debate, and argue. In other words, they are rhetorical. Scientists must persuade others—scientists and the non-science public—to see the world as they do, find problems where they see them, and take action in the ways they propose. Rhetoric is the study and practice of such persuasion. The rhetoric of science is both the use of persuasion (by scientists) and its study (by rhetoricians). This important area of study enables us to understand the rhetorical workings of science, a profoundly influential cultural institution, while also raising our awareness of the power of words and images to shape our everyday lives.

"BioRhetorics" will focus on tropes, images, and other symbols with which the scientific sub-discipline of bio-medicine constructs the concepts of "male" and "female." Students will examine the medical establishment's language about gendered health issues (contraception, pregnancy, and childbirth, AIDS, breast cancer, sexual function, and body image) and non-scientists' depiction of them in art, the media, and popular culture. An important set of texts will be composed by students themselves as we engage major themes of the course. Improvement in students' writing is an essential goal of the course.

AYAN GANGOPADHYAY: "Towards the Theatrical: Performance in Postmodern Culture."

This seminar will seek to understand the "contemporary" in its multifarious configurations: spatially, temporally, as well as philosophically, as it is spectacularly marked today by what can be dubbed as the 'performative turn.' In an attempt towards this, this course will primarily take its clues from the world of drama and theater – a site that in itself can be seen as a critical-theoretical tool. Ever since the 1960s the worlds of drama and drama scholarships within the Euro-American academia as well as elsewhere have seen a thorough reconfiguration of the notion of "performance". This reconfiguration did not only change our assumptions of what the written word is – that is, the way we were familiar with the traditional notion of drama as a branch of 'literary' activities – but also foregrounded the idea of performance and performativity as a critical means to grapple and negotiate with the category of the 'stage' – both literally and metaphorically. Within the realm of critical activities as well, the ways to look at a particular "text" or to look at the history of drama/theater in Europe, in the US, and elsewhere have also undergone a sea change of sorts. Students will be involved in multiple writing exercises as well as in-class presentations of their research work: as a Writing Emphasis course, this course will also provide students with opportunities to revise their writing assignment.

This course will seek to understand these shifts and displacements through close reading of some of the most important texts within the global history and development of (post-?) modern theater; shifts and displacements that not only speak of the particular fecundity that the notion of performance has acquired but also are reflective of the thorough re-organization of the world at large (especially since the mid-1900s) that we live in today, necessitating as it does the important task of re-organizing that very historical movement. We will read texts from various settings and against various contexts. This is to show the global formation of what I would like to call a Theatrical Consciousness – a particular mode of looking at issues of various kinds that the world is and has been faced with, an epistemological question to be sure that seeks to capture those apparent silences beneath which take place any and all transformations.

ERIN HURT: "The Phenomenon of Chica Lit."

This course contextualizes the literary genre of *chica lit* (Latina chick lit) within various literary, critical, and social movement. The protagonists of these novels are mostly upper-middle class, college-educated second-generation Latinas whose concerns about culture and identity matter as much, if not less, than love lives and careers. This representation of *Latinidad* differs from, and positions itself against, canonical Latina literature. To show students how this genre intervenes in the field of Latina literature, the course will examine literary works that focus on "conventional" themes such as social protest, poverty, immigration, and assimilation. The course will then move to the generic conventions of chick lit and *chica lit*. The course will end by reading *chica lit* novels alongside third wave feminism and postfeminism. Throughout the course, students will be asked to trace the ways in which literary Latinas define themselves and their culture, and the ways in which class and genre affect these representations.

JANE JEFFREY: "Reading the King James Bible."

The King James Bible, published in 1611, is the most widely printed book in the English language. Built on a century of English translations by writers from William Tyndale to Thomas Cranmer, the KJB is the result of historic, linguistic, and intellectual collaboration and has had an immeasurable influence on the language, literature and culture of English-speaking countries. This seminar will read substantial parts of the Old and New Testaments in the King James version and explore the 1611 text, along with its precedents and afterlife, as a basis for research in literary and cultural studies. A unique interdisciplinary object--not so much a book as a library of books--the King James Bible provides an opportunity to explore and synthesize resources and method in linguistics, rhetoric, the arts, popular culture, religion, politics, and education. Students will practice both close and contextual reading, and they will learn how to frame research topics by means of analyzing past approaches and identifying open-ended questions.

RODNEY MADER: "Elizabeth Graeme Fergusson, William Smith, and the Development of the Print Public Sphere in Eighteenth-Century Pennsylvania."

Elizabeth Graeme Fergusson (1737-1801) and William Smith (1727-1803) were central figures in the world of *belles lettres* that flourished in and around Philadelphia from the 1750s-1790s. Fergusson attained notoriety through her literary salons as well as through her manuscript publications, which were widely circulated in the Delaware Valley. William Smith was professor of Rhetoric and *Belles Lettres* at the College of Philadelphia. As a teacher, writer, and editor, he was a significant influence on the group of men who attended Fergusson's salons and styled themselves the "Schuylkill Swains." These men and women were primary figures in Colonial and Early Republican culture. Wealthy, well-educated, and devoted to the power of texts to move and influence people, many of them played significant roles in the creation of the United States. In this course, I want students to examine some episodes in the lives of Smith and Fergusson, reading these episodes in light of contemporary theories about writing, sociability, print culture, and the public sphere.

PAUL MALTBY: "Christian Themes in British and American Fiction since 1980."

Fiction has long served as a resource through which to explore core themes in Christian thought and experience. These themes embrace questions of divinity and transcendence; the experience of epiphanies, conversions, and miracles; and a concern with sin, atonement, and redemption. This course will consider how these themes are addressed in four currents of Christian fiction as practiced, from 1980 down to the present, in the United States and Britain. First, we shall examine the spiritual-warfare fiction of leading fundamentalist authors: Dan Betzer, Frank Peretti, and Tim LaHaye/Jerry B. Jenkins. Second, we shall read writers whose "miraculous-mundane" strain of fiction pursues the divine in daily life: Frederick Buechner, John Updike, and Marilynne Robinson. Third, we shall look at an ecstatic current of Christian fiction that narrates female visionary encounters with the sacred: David Guterson, Jodi Picoult, and Ron Hansen. Finally, we shall examine the revisionist agenda of secular novelists who rewrite key tenets of the Christian faith: Jim Crace, Philip Pullman, and Michèle Roberts. One of our critical approaches will be guided by the methods of cultural studies, with particular attention given to an ethnographic focus on "lived religion," readership demographics, the boom in Christian publishing, the recent surge in "post-secular studies," and the spiritual crises generated by the socially devastating effects of the free market. Another critical approach will compensate for the extrinsic focus and ideology critique of cultural studies by adopting the phenomenological practice of "surface reading"; that is to say, an approach that respects the original compositional complexity of the text and that seeks immersion in or submission to the "affect" or "enchantment" of prose that strives for intimacy with the sacred.

JOSEPH NAVITSKY: "Shakespeare's America/America's Shakespeare."

The topic for this section of the research seminar is the cultural inheritance of William Shakespeare in modern America. Much like Shakespeare's indelible impact on English language and its literature, the playwright's place in the imagination of Americans remains assuredly secure. But what accounts for the abiding relevance of a man whose plays were written over 400 years ago on a continent half a world away from our own? And how does the literature of an Englishman relate to and continue to shape American cultural experience today? More specifically, how are attitudes toward Shakespeare—and towards the teaching, reading, and performing of Shakespeare—deeply bound up in American democratic ideals of freedom of expression, access to education, and class mobility?

Throughout the course, special emphasis will be given to the collaborative nature of theatrical and film production and to those critical issues (literary celebrity and the "cult of genius," the formation of the canon, differences between national literary traditions, secondary and university curricula, pedagogical approaches to teaching Shakespeare) relevant to the work of all English majors, especially those with an interest in teaching.

WILLIAM NESSLY: "Asian American Literature, Transnationalism and Empire."

This seminar is targeted toward students interested in the connections between twentieth-century U.S. literature, U.S. ethnic literature, postcolonial studies and the study of imperialism. We will use important literary works by Asian American authors as a means to explore theories of nationalism and transnationalism, cross-cultural representation, colonialism, U.S. empire, race and ethnicity, the effects of war and trauma, and the representation of these themes in narrative fiction. You will read literature by Onoto Watanna, Richard Kim, Chang-rae Lee, John Okada, David Henry Hwang and Jessica Hagedorn, alongside selections from theoretical works by Benedict Anderson, Edward Said, Ania Loomba, Amy Kaplan, and Homi Bhabha, among others. Secondary works on key aspects of the historical contexts will also be read. A central focus of this seminar will be the comparative analysis of U.S. and Japanese Empire. Our reading will therefore be geared toward this specific example of the broader themes of the course.

JUDITH SCHEFFLER: "Women's Prisons: Real and Imagined."

A seminar examining the theme of women's imprisonment, both real and metaphorical, as depicted in American literature from the nineteenth century through the present. The theme will be explored from a feminist and cultural criticism perspective, as it sheds light on the concept of marginality in literature, and seminar participants will consider how assigned marginal works relate to the concept of a literary canon. Students will consider the theme of imprisonment in texts that depict actual incarceration and in texts that show women's struggle against poverty and prejudice. We will examine how literary works explore women's relationship to "imprisoning" cultural institutions and traditional role expectations.

ELEANOR SHEVLIN: "Eighteenth-Century London Lives."

During the long eighteenth-century London grew significantly as an urban center. By 1815 the metropolis was the most populous city in the world. Alongside London's rapid growth in the eighteenth century were an outpouring of printed material and the burgeoning of new generic forms. Newspapers, novels, and magazines created a marketplace rich in reading material. In many ways these forms were tied to London's growth as well as to one another. This course explores the ways in which various eighteenth-century texts create, reproduce, and disseminate ideas about London and its urban populace. It is particularly interested in exploring the ways that new genres contributed to contemporaneous and twenty-first century imaginings of the textures and rhythms, spaces and places of eighteenth-century London and its diverse inhabitants. Using a variety of interdisciplinary theories, this course will operate as a semester-long conversation and workshop in which we explore the relationships between the "spatial stories" course texts construct and the rapidly developing London landscape. Participants will sharpen their skills in using electronic resources, gain an exposure to archival research, and become better critical thinkers and oral and written communicators. In addition to in-class informal writing assignments, you will write 2 short papers, deliver a formal presentation, and complete a final project that consists of several stages (proposal, progress report/annotated bibliography, and a 12-15 page final paper). Works will include John Gay's *Trivia*, excerpts from Boswell's *London Journal*, and novels by Defoe, Fielding, and Haywood, and Burney.

KUHIO WALTERS: "Witness, Voyeur: Photography as Cultural Memory."

Since the latter half of the nineteenth-century, ethical thought has been burdened with this strange fact: the same invention, the camera, has served as the primary device for representing pornography as well as documenting some of the worst forms of violence human beings inflict upon each other. In parallel with this fact, many historians and critics lament that images depicting bodily violence tend to induce a prurient fascination, so that historical context, or any ethical difficulty at the center of the image (as we see, for example, in the photos of prisoner abuse at Abu Ghraib), becomes obscured by the viewing public's voyeuristic impulses. The worry is that images meant to stand as witness to historical atrocity inevitably become fetish objects, eliciting voyeuristic pleasures that subvert an ethical response to the suffering of others. Photography is thus absolutely necessary for ethical remembering—where would we be without photographic evidence of war?—and yet it threatens to generate a potent kind of forgetting.

Taking the witness/voyeur paradox as a starting point, this seminar examines the ways camera technology calls the public to remember and commemorate the past. We will study photography's various historical modes: its aesthetic modes, such as Pictorialism, surrealism, street photography, and contemporary *tableaux vivant*, as well as its political modes, especially war/conflict photography but also social documentary, vernacular images (e.g., family albums, year books), and various forms of State-sponsored surveillance (e.g., passports, IDs, prisoner photos). We will study many photos and read photographic criticism, and practice writing in this genre ourselves.

CHERYL WANKO: "Eighteenth-Century Crime and Punishment."

Robbery, riot, public drunkenness, political corruption, prostitution, murder: "crime." Every society has it, but how it is defined, what (if any) punishment accrues to it, who is punished and who metes out that punishment differ from culture to culture. For numerous reasons, people in late seventeenth- and eighteenth-century England became fascinated with crime and criminals. Questions arose of how to monitor and control a changing populace in a shifting religious climate, in which divine reward and punishment became less certain. High-profile cases and controversies played out in the streets and in the popular press. In literature, because of changing narrative forms, opportunities for exploring the criminal life arose—though one might also argue that those narrative forms themselves appeared to fit new types of lives that needed exploration.

In this course, we will examine popular texts as well as criticism, theory, and contemporary legal writings, to determine the ways in which English society understood crime and the ways in which texts participated in creating that understanding. We will also develop professional proficiencies by continuing to refine your advanced research and writing skills.