ENGL 4601W-01 Advanced Study: Literary Criticism and Theory (Identity)

TuTh 12:30-1:45 Laurel Hall 308

Instructor: Patrick Hogan Office: AUST 215 Office Hours: TuTh 1:55-3:25

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Requirements: Two class presentations (one collaborative presentation on Fine, one solo presentation on a research topic); regular class participation; two 7- or 8- page essays, with drafts.

Grades: Presentations and class participation, 15%; final exam, 25%; first paper (research background), 25%; second paper (research application), 35%.

Books: Binnie, Imogen. *Nevada*. New York: Topside Press, 2013.

 Fine, Cordelia. *Delusions of Gender*. New York: Norton, 2011.

 Fuss, Diana, ed. *Inside/Out*. New York: Routledge, 1991.

 Shakespeare, William. *Twelfth Night*. (Not ordered; please get this on your own.)

Class presentations on Fine should begin with an overview of the main points of the section; turn to literary, film, or other illustrations; and conclude with three challenging questions for class discussion. The questions may be challenging in the sense that they dispute Fine’s argument, or that they challenge members of the class to take Fine’s claims seriously, or that they lead us challenge apparently obvious interpretations of literary works, or that they challenge other work read in the class.

The final exam will comprise several short essay questions treating topics discussed in class. For example, a question might consist in a quotation from Binnie’s novel with an instruction to discuss that passage in terms of ideas about transgendering.

Papers: The first paper is a 7- or 8-page overview of research on a very specific topic in sex, gender, and sexuality. The second paper is a 7- or 8-page application of the first paper’s research to *Nevada* or *Twelfth Night* (or, with permission, *Orlando*, *Mrs. Dalloway*, *Edward II*, or *As You Like It*). There is also the possibility of writing an original story that illustrates (or challenges) the research presented in the first paper.

Topics for research: the legal regulation of sex offenders; medical coverage of sex reassignment surgery; the nature and ethics of one specific form of non-normative sexuality (e.g., pedophilia or a particular paraphilia); one specific form of putative gender difference, such as the nature of jealousy (but probably not empathy or spatial rotation); what does “performativity” mean?; what is the relation between different, relevant emotion systems, such as sexual desire and attachment or sexual desire and disgust?; what are the ways in which sex might be ambiguous and are there developmental or environmental aspects to this as well as genetic and intrauterine aspects (someone treating this topic could potentially apply the research to Virginia Woolf’s *Orlando*)?; when does sex category identification begin and how?

 Other topics are possible, but they should be adequately specific and they should be approved by the instructor beforehand.

(See verso for class schedule.)

Sept. 1: Intro to the class; notes on identity

 3: Some basic points about sex, sexuality, and gender

 8: Fuss: Introduction and chapter 3

 10: Fuss: chapters 7 and 8

 15: More introduction to sex, sexuality, and gender

 17: Introduction continued

 22: *Twelfth Night*

 24: *Twelfth Night*

 29: Two Students on Fine, chapters 1-6

Oct. 1: Two Students on Fine, chapters 7-13

 6: Three Students on Fine, chapters 14-21

 8: Finish Gender

 Draft of first paper due

 13: Sexuality

 15: Sexuality

 20: Fuss, chapters 1 and 2

 First paper due

 22: Fuss, chapters 4, 5, and 6

 27: Regulating sexuality

 29: NO CLASS

Nov. 3: Binnie

 5: Binnie

 10: Binnie

 12: Transgendering

 17: Transgendering

 19: Student presentations on research and application

 24, 26: Thanksgiving break

Dec. 1: Student presentations on research and application

 3: Discuss drafts of second paper in small groups

 8: Loose ends and topics for discussion

 10: Topics for discussion; review for exam

 Second paper due

 18 (10:30-12:30): Final exam