

LIT 6009.0001: Literary Genres

Topic: American Novel and National Identity—Romanticism and Imperialism

Spring 2009 (3 credit hours)

R 7:30-10:15 p.m.

Building CNH; Room 306E

Professor: Dr. Lisa Logan

Contacting your professor:

Use “Course Mail” in Webcourses, or

*email: lmlogan@mail.ucf.edu

*When using my regular campus email address
please use the subject line “LIT 6009”
so that I notice your email
and respond within 24 hours during weekdays.

Office Hours: TR 4:30-6 p.m. and by appointment.

Office: Colbourn Hall 307G

407-823-4456** (no voicemail)

**Note: Please do NOT contact me via telephone.

Telephone is the *least efficient* method of contact.

Required Texts*:

Mary Rowlandson, *The Sovereignty and Goodness of God*, Ed. Neal Salisbury (Bedford)

Cathy N. Davidson, *Revolution and the Word* (2006 ed., Oxford)

Susanna Rowson, *Charlotte: A Tale of Truth* (Oxford)

Unca Eliza Winkfield, *The Female American* (Broadview)

Charles Brockden Brown, *Wieland* (Penguin)

James Fenimore Cooper, *The Last of the Mohicans* (Penguin)

Catharine Maria Sedgwick, *Hope Leslie* (Penguin)

Edgar Allan Poe, *The Narrative of Arthur Gordon Pym of Nantucket* (Penguin)

Emerson, *Nature* (use Norton or Heath, etc. anthology edition)

Nathaniel Hawthorne, *The Scarlet Letter* (Penguin)

Harriet Beecher Stowe, *Uncle Tom's Cabin* (Penguin)

Herman Melville, *Benito Cereno* (Dover)

Harriet E. Wilson, *Our Nig, or Sketches from the Life of a Free Black*. (Dover)

~~*Narrative of the Life of Frederick Douglass, an American Slave & Incidents in the Life of a Slave Girl* (Modern Library) 13: 978-0345478238~~

Harriet Prescott Spofford, *The Amber Gods and Other Stories* (Rutgers)

Colson Whitehead, *The Intuitionist* (Anchor)

Toni Morrison, Playing in the Dark: Whiteness and the Literary Imagination (Vintage)

Additional secondary readings available online via UCF Library or Webcourses.

*Note: If you don't already have a good anthology of American literature before 1865, you should make every effort to acquire one, such as the *Norton* or *Heath*.

Yellow highlight indicates change to initial reading list.

Catalog description: LIT 6009. Literary Genres

3(3,0). PR: Graduate standing. Provenance, structure, and critical problems in a specific genre such as tragedy, the epic, the novel, or the Iyric. May be repeated for credit only when course content is different.

Course description:

The novel is often referred to as the most democratic of literary genres; the U.S. likes to think of itself as the most democratic of nations. Founded in the concept of a republic of virtuous citizens, the U.S. has a colonial and postcolonial history as oppressed and oppressor. The American novel emerged from and developed with the concept of a new American nation. The genre traversed constitutional crises, rapid westward expansion, the removal and genocide of native peoples, the enslavement of millions of Africans and African Americans, and the circumscribed rights of women, who could not vote and had little access to property rights or professions. Nevertheless, some of the most persistent stories about America—circulated in popular and print culture and political, legal, and economic discourses—is that of exceptionalism and individualism.

By studying the novel in the historical context in which it was produced, we will examine the intertwined categories of novel and nation. Specifically, this course tracks in the American novel various trends in American Romanticism that draw on, contribute to, or challenge this story of exceptionalism and individualism. We will study selected novels produced between 1790 and 1860, a period which includes, according to literary historians, the New Republic (roughly 1790-1820) and the antebellum or Romantic periods (roughly 1820-1865). We will consider American novels' deployment of romanticism, including early sentimentalism, the gothic, transcendentalism, and domestic fiction, which often constructs and/or rewrites American nationhood and national identity. For example, how do novels represent landscapes, histories, conflicts, and people, and how do these representations construct or challenge other definitions of America and American national identity. In addition to our primary texts (novels), readings include 20th- and 21st-century scholarly essays and books and artifacts (art, literature, political pamphlets, speeches, etc.) from the 18th- and 19th-centuries. Our studies will culminate in a graduate student conference, in which students will present and discuss their work.

Method of Instruction: As a 6000-level graduate seminar, this course demands that students discover and develop their own oral and written voices and understand how those voices fit into larger scholarly conversations, especially in the field of American literary study. The writing, reading, and speaking tasks in this course are designed to teach professional skills for an academic discipline, and we will conduct ourselves in that spirit as an intellectual community.

My expectations: Seminars depend on each member's rigorous and committed preparation, analysis and engagement. We will view ourselves as a learning community, in which each voice is important to the learning processes of all. The following behaviors constitute appropriate conduct in a graduate seminar: attending to discussions, having your (obviously well-thumbed) books before you and in motion during class,

asking mindful questions, offering honest, reflective answers that go beyond personal reaction to addressing the issues of the course (as described on the syllabus and as information emerges from the readings), using texts to illustrate and/or contest ideas under consideration, and listening and speaking carefully and respectfully to others. Please take your fair share of discussion time and no more—if you are not sure if your contribution is too much or too little, ask other members of the class or me. While students should expect rigor from me and demand it of themselves and each other, I will make every effort to be supportive and to offer strategies for success.

Course Objectives:

This seminar will approximate as closely as possible what scholars in the discipline of English literature do; it will prepare students with the skills to continue their studies and/or work in a related profession. Students successfully completing LIT 6009 will:

1. demonstrate the ability to analyze novels produced in the U.S. from 1790-1860 using critical reading methods practiced in the discipline of literature.
2. synthesize and communicate in oral and written form scholarly information about early American novels and the historical and cultural contexts in which they were produced.
3. demonstrate capacity and agility in the use of primary and secondary research in print and online sources and databases, including APS, Evans digital, and MLA International Bibliography.
4. integrate scholarly research with original insight in brief essays and a conference-length (12 pages) argumentative essay in response to the topic American Novel and National Identity—Romanticism and Imperialism.

Course Requirements and Procedures

Assigned tasks and their relative weights are as follows. No substitutions or extra-credit work will be accepted and no “Incomplete” grades assigned. Assignments are due on the due dates, and no make-up work is permitted. Where necessary, I will issue separate and more specific handouts about the following requirements:

Engagement (includes performance of assigned work, discussion in-class and online, and fulfillment of expectations as described in this syllabus)	25%
<p>In-class 30-45 minute presentation on an assigned novel from the syllabus (including secondary sources assigned). Each student will lead one class discussion, sometimes working in teams, as numbers necessitate. A separate handout with detailed instructions is in Webcourses under the Assignments button.</p> <p>The aim of each presenter is to:</p> <ul style="list-style-type: none"> • Focus on specific issues raised by the critical and primary texts assigned that week. • Avoid lecturing; instead, work through ideas, puzzles, and concerns. • Provide a handout (in Webcourses under the 	10%

<p>discussion topic for your novel/week) to guide us by Tuesday at 11:59 p.m. prior to your presentation. Seminar members and lead respondents can then download it from Webcourses and bring it to class.</p> <ul style="list-style-type: none"> • Focus on one or two aspects of the reading rather than trying to cover everything. • Know your texts intimately. • With close and careful knowledge of the texts, think on your feet. • Notify me of your intentions by e-mail by the Monday before your presentation so that I can respond with suggestions, troubleshooting. • Use the MLA International Bibliography to identify other recent (post-1985) studies central to the issues of this course. (Note: This activity does not release you from your obligations to the texts everyone has been assigned.) 	
<p>Two short (3-4 pp.) papers (one is due in class the day of your presentation); the other is due January 22, 2008. These papers will respond to the readings for a particular week by focusing on a key issue related to the ideas/questions of the course. (See separate handout under Assignments button in Webcourses for more instructions and example.)</p>	<p>20% (10% each)</p>
<p>Research portfolio with incremental assignments and participation in final graduate student conference. (See separate handout under Research Project button in Webcourses.)</p>	<p>15%</p>
<p>Final essay: Conference Length Research Essay (12 pp.) The assigned texts for this course barely scratch the surface of those novels published in early America. As scholars of American literature, we will investigate this field more deeply by conducting primary and secondary research and developing projects that add original insight to the conversation about the early American novel. To that end, each of you will choose for your research project one novel from those listed (separate handout), all of which are lesser-known and infrequently taught. You will then spend the semester completing successive stages of a research project on this novel, from learning the publication history of the text to developing an initial</p>	<p>30%</p>

bibliography using various databases to writing abstracts of critical articles to completing and peer-reviewing drafts and presenting your work at a final LIT 6009 conference, to be held during the final exam period.	
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Submitting papers:

Papers are due electronically by the beginning of class on the date those readings are discussed. Late penalties are .5 letter grade per day late, beginning at 7:31 p.m. on the due date. Please use Webcourses and send your paper using Word. Use the following format for saving your papers: YOURLASTNAME – TITLE OF NOVEL.doc. For example, my essay for January 22 would be “Logan – Charlotte.doc” Do NOT save your work as “docx” or “rtf” or any other file extension besides “doc”; I will not read or open it, and it will be considered late. Papers should use double spacing, reasonable margins (1”) and readable fonts (10-12 pitch). Please consult the *MLA Handbook* for expected documentation style and retain an electronic copy of your paper. (Sample essays are available for your perusal in my office at your request.)

Grading Scale

This course uses the +/- grading system for final grades; an A grade is 93-100, an A- is 90-92, a B+ is 88-89, a B is 83-87, a B- is 80-82, a C+ is 78-79, etc.

Attendance Policy

Ideally, all of us will attend each class meeting. However, illness and other extenuating circumstances are part of life, and I consider one absence a reasonable allowance for a course that meets once per week. Two absences will impact your grade, as your credibility and commitment are called into question, and your role in and responsibility to the learning community are compromised. If, for reasons of work or other conflicts and problems, students find this attendance requirement difficult to meet, they should drop the class. Students who miss more than two classes will have their final grades docked one full letter for each absence.

Lateness: Arriving late to class disrupts the flow of ideas in the intellectual community. Please be considerate and arrive promptly. Late arrivers will, after the first instance, earn penalties in the engagement portion of their grade.

Plagiarism, submitting the work of someone else, whether a friend or a web- or print-based source, will result in an “F” for the course. Given all the information provided in the above paragraph, no plausible excuse exists for plagiarizing materials. Please review the guidelines for citing sources correctly in the *MLA Handbook*, which is available at the University Writing Center website. As well, the UWC website houses excellent handouts to guide you in this process: http://www.uwc.ucf.edu/Writing%20Resources/handout_home.htm. In addition, you may purchase *The MLA Handbook for Writers of Research Papers* by Joseph Gibaldi, or you may consult the copy available at the UCF Library in the reference section, call number LB2369 .G53 2003.

Anticipated conflicts

If you have signed up for a paper/discussion/etc. and learn that you will have a scheduling conflict, please let me know ahead of time, and perhaps we can accommodate your situation. Other students may be

willing to trade dates with you, for example. You must, however, tell me at least one week ahead of time—the further in advance the better.

Makeup work

Students are expected to complete the same assignments as everyone else in the class, and no exceptions or special assignments are made for those who fail to do so. I do not assign “Incomplete” or “I” grades. Incomplete assignments, therefore, earn a zero.

It is most rare for a student to perform makeup work, and permission will normally be granted only in cases of personal medical emergencies having to do with the student him- or herself or a subpoena from a court of law. In each case, the need must be documented by a physician, who states that you cannot attend class on that particular day, or by a subpoena. Remember that asking to take an exam early or late makes extra work for the professor, in that I must create an entirely new exam just for you.

Class Participation (Face to Face Meetings)

Participation during class requires your active engagement in the learning process. Students are expected to arrive in class having studied the assigned materials; to attend to the words of the professor and your peers; to have your course texts, with notes made in preparation for class, before you and to use them assiduously during discussions; to ask thoughtful and relevant questions that bear on the issues and texts under scrutiny; to offer reflective answers that go beyond personal reactions; to use the texts to illustrate or contest ideas under discussion; and to listen carefully and respectfully to others. Please speak only when you have the floor and not while others are speaking. Please self-regulate your class participation to avoid dominating the discussion; as well, please assure that you are contributing enough by considering if you are speaking too little. If you are not sure, check with others and me.

Discussion Forum Participation and Postings

Webcourses participation is also a good way to demonstrate your engagement in the course and should follow the general guidelines for appropriate electronic communication described in “The Golden Rule.” As with face-to-face interactions, your participation and postings should represent active and collegial engagement with the texts themselves and the ideas presented by your peers and me. Please use language appropriate to a collegial environment and remember that you are part of an academic learning community. Webcourses is an academic venue (and not a social networking site).

Student Communication Responsibility Policy

Students in this course are expected to observe UCF’s policy regarding email communication, which is outlined in *The Golden Rule*: “To communicate in a more expedient manner, UCF uses e-mail as the primary means of notifying students of important university business and information dealing with registration, deadlines, financial assistance, scholarships, tuition and fees, etc. To avoid missing important communications from the university, students must ensure that the university has an up-to-date “preferred” e-mail address...” <http://www.goldenrule.sdes.ucf.edu/Golden%20Rule%20-%202007-2008.pdf#page=1>

Communicating with your professor

Students should communicate with me via my university email address or using the Course Mail function in Webcourses. If using my university email address (lmlogan@mail.ucf.edu), please list “LIT 6009” in the subject line. If using Course Mail in Webcourses, add an appropriate subject line, such as “Q about Abigail Abbot Bailey.” Please include your full name in all correspondence. Please use polite forms of address, as if you are composing a business letter, i.e. Dear Dr. Logan, and please use appropriate tone and mode of expression for an academic environment. **During regular weekdays, students can expect me to respond to emails within 24 hours, and I expect the same from you.** Weekends and university holidays are, of course, an exception. Please wait 24 hours before sending a repeat message (such as “Did you get my last email?”).

In order to receive communications from me about the course via email, please update your email address in MyUCF.

Student Conduct

Students are responsible for conducting themselves in the classroom and online in accordance with the standards of conduct outlined in *The Golden Rule*, available at <http://www.goldenrule.sdes.ucf.edu/>. Students have a right to an unimpeded educational process and should take responsibility for that right if another member of the class compromises it. Any behavior or language that violates these rules should be reported to the professor, who will take appropriate action.

Electronics use during class

Please turn off cell phones during class. In cases of emergency (i.e. you are waiting to hear that your immediate family member has come through a heart transplant or if your partner is expecting to go into labor), please turn your cell phone to vibrate. Text messaging during class is distracting to your professor and other students. If you use a laptop to take notes during class, please inform me beforehand and expect that I may ask you to assist with web searches and note-taking at times. No video or audio recordings of any part of the class are permitted without my advance written permission.

Disability Statement

UCF is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to request these accommodations. No accommodations will be provided without documentation from the student from Student Disability Services. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Room 132, (407) 823-2371, TTY/TDD only (407) 823-2116. Students with disabilities can visit http://www.sds.sdes.ucf.edu/Disability_Documentation/default.htm to learn of their rights and responsibilities regarding accommodations.

Thoughts on American Romanticism and U.S. Imperialism

It has been suggested that romance is an evasion of history (and thus perhaps attractive to a people trying to evade the recent past). But I am more persuaded by arguments that find in it the head-on encounter with very real, pressing historical forces and the contradictions inherent in them as they came to be experienced by writers. Romance, an exploration of anxiety imported from the shadows of European culture, made possible the sometimes safe and other times risky embrace of quite specific, understandably human, fears; Americans' fears of being outcast, of failing, of powerlessness; their fear of boundarylessness, of Nature unbridled and crouched for attack; their fear of loneliness, of aggression both external and internal. In short, the terror of human freedom--the thing they coveted most of all.

--Toni Morrison, *Playing in the Dark*

Where culture installs new habits of moral perception, such as the recognition that a child is a person, a black is a person, it accomplishes, as a last step, the forgetting of its own strenuous work so that what are newly learned habits are only remembered as facts. Once what had only recently been a risky and disputable claim has come to seem obvious, the highest work of culture has been

done, but because the last step involves forgetting both the process and its very openness to alternatives or to failure, the history of culture has trouble in later remembering what it is socially and psychologically decisive for it to forget.

--Philip Fisher, *Hard Facts: Setting and Form in the American Novel*

U.S. culture was from its origins grounded on ‘an *imperium*--a dominion, state or sovereignty that would expand in population and territory, and increase in strength and power.’ Although the United States’ imperial nationalism was predicated on the superiority of military and political organization as well as economic wealth, it depended for its efficacy on a range of cultural technologies, among which colonialist policies (exercised both internally and abroad) of conquest and dominion figured prominently. The invasive settlement of the Americas provided a vast space wherein were linked as related claims on the ‘unmapped territories’ the imperatives of reason and conquest. In shaping the ‘New World’ according to the demands of the emergent sciences of geography, botany, and anthropology, imperialism understood itself primarily as a cultural project involved in naming, classifying, textualizing, appropriating, exterminating, demarcating, and governing a new regime.

--Donald E. Pease, “New Perspectives on U.S. Culture and Imperialism,” in Cultures of United States Imperialism

Schedule of Events. (Note: I reserve the right to make changes as I respond to the particular strengths and challenges we face as a group.)

Date	Texts	Activities
January 8, 2008	Mary Rowlandson, <i>The Sovereignty and Goodness of God</i> ; Nancy Armstrong and Leonard Tennenhouse, <i>American Literary History</i> . 4.3 (1992): 386-410. Available online via JSTOR, UCF Library	Introduction to the course, each other Discussion Rowlandson, Armstrong and Tennenhouse texts
January 15, 2008	Cathy N. Davidson, <i>Revolution and the Word</i> (2004 ed.), pp. 3-152; Gesa Mackenthun. “The Transoceanic Emergence of American ‘Postcolonial’ Identities.” <i>A Companion to The Literatures of Colonial America</i> . Ed. Susan Castillo and Ivy Schweitzer. Malden, MA and Oxford UK: Blackwell,	Discuss Davidson text Introduction to UCF Library digital and microfilm collections (Early American Imprints; Shaw-Shoemaker, APS, etc.); begin work on research project

	2005. 336-50.	
January 22, 2008	Rowson, <i>Charlotte: A Tale of Truth</i> ; Davidson, "Privileging the Feme Covert: The Sociology of Sentimental Fiction." From <i>Revolution and the Word</i> , pp. 185-232; Winfried Fluck, "Reading Early American Fiction." <i>A Companion to The Literatures of Colonial America</i> . Ed. Susan Castillo and Ivy Schweitzer. Malden, MA and Oxford UK: Blackwell, 2005. 566-86.	Discussion led by Logan
January 29, 2008	Winkfield, <i>The Female American</i> ; Introduction to the Broadview edition by Michelle Burnham; Davidson, "The Picaresque and the Margins of Political Discourse," in <i>Revolution and the Word</i> , pp. 185-232; Joseph, Betty. "Re(Playing) Crusoe/Pocahontas: Circum-Atlantic Stagings in the Female American." <i>Criticism: A Quarterly for Literature and the Arts</i> 42.3 (2000): 317-35. (Available via Gale Cengage at UCF Library)	Discussion leaders: Respondents:
February 5, 2008	Brown, <i>Wieland</i> Jane Tompkins. "What Happens in <i>Wieland</i> ." From <i>Sensational Designs: The Cultural Work of American Fiction, 1790-1860</i> . New York: Oxford UP, 1985. 40-61. (PDF in Webcourses); Cathy N. Davidson. "Early American Gothic: The Limits of	Discussion leaders: Respondents:

	<p>Individualism,” From <i>Revolution and the Word</i>, pp. 306-55. Wolfe, Eric A. "Ventriloquizing Nation: Voice, Identity, and Radical Democracy in Charles Brockden Brown's <i>Wieland</i>." <i>American Literature: A Journal of Literary History, Criticism, and Bibliography</i> 78.3 (2006): 431-57. Available online at UCF Library via Academic Search Premier.</p>	
February 12, 2008	<p>Cooper, <i>The Last of the Mohicans</i> Excerpts from Richard Slotkin, <i>Regeneration Through Violence</i>, Roy Harvey Pearce, <i>Savagism and Civilization</i>, R.W.B. Lewis, <i>The American Adam</i>, Philip Fisher, <i>Hard Facts</i> (PDF available in Webcourses); Forrest G. Robinson, "Uncertain Borders: Race, Sex, and Civilization in <i>The Last of the Mohicans</i>." <i>Arizona Quarterly: A Journal of American Literature, Culture, and Theory</i> 47.1 (1991): 1-28. (PDF available in Webcourses)</p>	<p>Discussion leaders: Respondents:</p>
February 19, 2008	<p>Sedgwick, <i>Hope Leslie</i> Jane Tompkins, "'Indians': Textualism, Morality, and the Problem of History." From "<i>Race, Writing, and Difference</i>." Ed. Henry Louis Gates, Jr. Chicago: U of Chicago P, 1985. 59-77 (PDF in Webcourses); Sandra A. Zagarell, "Expanding 'America': Lydia Sigourney's Sketch of</p>	<p>Discussion leaders: Respondents:</p>

	Connecticut, Catharine Sedgwick's <i>Hope Leslie</i> ." <i>Tulsa Studies in Women's Literature</i> 6.2 (1987): 225-45. Online at UCF Library via JSTOR.	
February 26, 2008	Poe, <i>The Narrative of Arthur Gordon Pym of Nantucket</i> Mary Louise Pratt, "Scratches on the Face of the country; or, What Mr. Barrow Saw in the Land of the Bushmen." From " <i>Race, Writing, and Difference</i> ." Ed. Henry Louis Gates, Jr. Chicago: U of Chicago P, 1985. 138-62; Toni Morrison, <i>Playing in the Dark</i> , pp. 1-59.	Discussion leaders: Respondents:
March 5, 2008 Class Cancelled; Professor at Society of Early Americanists Conference Please use class time to read Emerson's essay <i>Nature</i> ; Amy Kaplan, "Left Alone with America" from <i>Cultures of United States Imperialism</i> , Ed. Amy E. Kaplan and Donald E. Pease. Durham: Duke UP, 1993. (PDF in Webcourses). Using the Webcourses discussion topic for Emerson and Empire, discuss these texts and consider how Emerson's ideas about "reading" nature work themselves out in Poe's <i>Pym</i> .		
Withdrawal Deadline is Friday March 6		
March 12, 2008 Spring Break: March 9-14		
March 19, 2008	Hawthorne, <i>The Scarlet Letter</i> ; Laura Doyle, "'A' for Atlantic: The Colonizing Force of Hawthorne's <i>The Scarlet Letter</i> ." <i>American Literature</i> 79.2 (2007): 243-73. Available online at UCF Library via JSTOR.	Discussion leaders: Respondents:
March 26, 2008	Stowe, <i>Uncle Tom's Cabin</i> Amy Kaplan, "Manifest Domesticity." <i>American Literature</i> 70.3 (1998): 581-606. Available online at UCF Library via JSTOR. Lauren Berlant, "Poor Eliza." <i>American</i>	Discussion leaders: Respondents:

	<p><i>Literature: A Journal of Literary History, Criticism, and Bibliography</i> 70.3 (1998): 635-68. Available online at UCF Library via Academic Search Premier</p>	
April 2, 2008	<p>Wilson, <i>Our Nig</i> Lois Leveen, "Dwelling in the House of Oppression: The Spatial, Racial, and Textual Dynamics of Harriet Wilson's <i>Our Nig</i>." <i>African American Review</i> 35.4 (2001): 561-80.</p>	<p>Discussion leaders: Respondents:</p>
April 9, 2008	<p>Melville, <i>Benito Cereno</i> Allan Moore Emery, "'Benito Cereno' and Manifest Destiny." <i>Nineteenth-Century Fiction</i> 39.1 (1984): 48-68. Available online at UCF Library via JSTOR.</p>	<p>Discussion leaders: Respondents:</p>
April 16, 2008	<p>Spofford, "Circumstance," "The Amber Gods," "The Black Bess," "The Moonstone Mass" from <i>The Amber Gods and Other Stories</i> Ellis, R. J. "'Latent Color' and 'Exaggerated Snow': Whiteness and Race in Harriet Prescott Spofford's 'the Amber Gods'." <i>Journal of American Studies</i>. 40.2 (2006): 257-82. Available online at UCF Library via Cambridge Scholars Press</p>	<p>Discussion leaders: Respondents:</p>
April 23, 2008	<p>Whitehead, <i>The Intuitionist</i> Saundra Liggins. "The Urban Gothic Vision of Colson Whitehead's <i>The Intuitionist</i> (1999)." <i>African American Review</i> 40.2 (2006): 358-69. Available online at UCF Library via Academic Search Premier.</p>	<p>Discussion leaders: Respondents:</p>

Final Exam Period April 30, 2008 7 p.m. – 9:50 p.m.		
Graduate student conference on American Novel, Nation, Romanticism, and Imperialism		
Research portfolios due		
Grades available after May 7, 2008 (noon)		