

COURSE DESCRIPTIONS WINTER 2008

ENGLISH 17: SHAKESPEARE

The First Folio of Shakespeare's works, *Comedies, Histories, and Tragedies* (1623), recognizes the author's contribution to three distinct types of dramas. Nowadays, Shakespeare scholarship designates certain plays included in the Folio as "Romances." This course will take a close look at Shakespeare's dramatic achievement in each of these forms: *The Taming of the Shrew*, *As You Like It*, *The Merchant of Venice*, *Henry IV*, *Hamlet*, *Othello*, *Timon of Athens*, and *The Tempest*. Discussion will focus on the plays in their historical setting, in an effort to understand how contemporary interests and events inform our understanding of Shakespeare and his audience. The text for the course will be *The Riverside Shakespeare*, ed. G. Blakemore Evans et al. (Boston: Houghton Mifflin, 1974, 1997, or any comparable, well-annotated edition). The student's grade will be based on two quizzes, a midterm, and a final examination (10%, 30%, and 60%, respectively, of the course grade).

Mr. Stewart. MWF 10:10-11:00.

ENGLISH 20B: INTRODUCTION TO THE AMERICAN LITERARY TRADITION

This is a survey course that provides an introduction to literary study and to American literary history. The focus will be upon the analysis and interpretation of the texts themselves and their relations to their historical contexts, such as the time, places, and social conditions in which the writing was produced. Attention will be given to issues of gender, ethnicity, imperialism, religion, social institutions, and aesthetics. Writers include Poe, Melville, Twain, Whitman, Dickinson, Faulkner, Frost, Eliot, Plath, O'Connor, Morrison.

Mr. Elliott. LEC: TR 11:10-12:30; DIS T 8:10-9:00 a.m., T 9:10-10:00 a.m., T 7:10-8:00 p.m., T 7:10-8:00 a.m., W 11:10-12:00, T 5:10-6:00 p.m., R 8:40-9:30 a.m. R 9:10-10:00 a.m., R 10:10-11:00 a.m., R 7:10-8:00 p.m., W 12:10-1:00 p.m., R 5:10-6:00 p.m.

ENGLISH 102: INTRODUCTION TO CRITICAL METHODS

An advanced introduction to and practice in close reading of fiction, poetry, literary criticism, and literary and cultural theory. Most of the course will be devoted to learning about and engaging in the formalist analysis of literature and how to articulate it with ideological critique. We will study several theoretical methodologies, among them structuralism, deconstruction, psychoanalysis, Marxism, and feminism, and a limited number of literary (and occasional visual) texts, to some of which we will return with fresh questions and observations in light of readings and discussions subsequent to our initial discussions of those works. The primary text is *Ways of Reading* (3rd Ed.); other texts may include *The Turn of the Screw*, "Eveline," short stories by Angela Carter, imagist poems, "Carmilla," medieval ballads, Renaissance poetry, and/or romantic poetry Ms. Tyler. MWF 2:10-3:00.

ENGLISH 117T: TOPICS IN SHAKESPEARE

Our topic will be Shakespearean catharsis. What does it mean to be “moved” by a Shakespearean drama? Is Shakespearean catharsis a form of cure? A cure of what? Are we in need of such cures in order to be human beings fully alive? What is the Shakespearean understanding of health? Of mortality? Rather than assume that the plays are essentially entertainments or cultural icons, we will read a few of them as moving dramatizations of these basic questions. We will discuss *Twelfth Night*, *Hamlet*, *Midsummer Night's Dream*, *The Winter's Tale*, and *The Tempest*. As we proceed, we will explore the ramifications of Samuel Johnson’s notoriously opinionated, still immensely suggestive assertion that all of Shakespeare’s dramas are tragicomedies.
Mr. Briggs. MWF 9:10-10:00.

ENGLISH 120A: EARLIER NATIVE AMERICAN LITERATURE



Samson Occom (Mohegan)

In 1969, Kiowa writer N. Scott Momaday was awarded the Pulitzer Prize for *House Made of Dawn*, a novel set on the Jemez Pueblo in New Mexico. This event sparked what Kenneth Lincoln has termed a “Native American Renaissance.” In its wake there has been a surge in both the production of and interest in Native American literature. Overlooked in the focus on contemporary literature, however, has been earlier Native American literature, both oral and written, particularly literature produced by writers from nations living east of the Mississippi published prior to the twentieth century. This body of literature helps shed light on issues and events pertaining to, for example, early U.S. and Canadian literary history, treaty law, issues of sovereignty, European/Native American/African American contact, the Great Awakening, early colonial and republican military conflicts, boarding school histories, and North American conceptions of democracy.

This course will examine literature produced by Native Americans in English from before 1492 to the late-nineteenth century. Genres will include spiritual narratives, oral histories,

autobiographies, letters, sermons, and fiction. Texts will include work by William Apess, Black Hawk, Chainbreaker, George Copway, Mary Jemison, Samson Occom, and Sarah Simon

Ms. Raheja. TR 12:40-2:00.

ENGLISH 124A: FEMALE NOVELISTIC TRADITIONS

We'll be reading a selection of 18th- and 19th-century British novels written by women and considering in what ways they challenge traditional notions of "the rise of the novel," and what they tell us about the complex relationship between gender and genre. Did 'tradition' mean something different for women writers than for their male counterparts? How did their gender affect the critical and popular reception of their work? We'll look at the political and social forces that shaped these novelists' lives, and examine how the conditions of the literary marketplace affected both the nature of their work and their status as professional writers. Likely to be included in our readings are Aphra Behn, Frances Burney, Maria Edgeworth, Jane Austen, Mary Shelley, and Charlotte Bronte. Ms. Fabricant. TR 6:40-8:00.

ENGLISH 126B: THE AMERICAN NOVEL SINCE 1900

BREAKING BORDERS

"Make It New," the American poet, Ezra Pound proclaimed, and 20th century artists responded by pushing the boundaries of what was artistically possible. Paintings were freed from traditional perspective and exploded in geometric shapes on the canvas; and poets set words free from traditional syntax and even grammar. The traditional narrative of the novel became sculptural, as writers nixed a traditional narrative line. The past weaves onto the present, dreams mix with reality, and newspaper headlines and poetry intersperse with the author's main story. This class will examine groundbreaking novels of the 20th and 21st centuries as authors revel in this artistic experimentation and reflect the technological and sociological upheavals of their time. We will read classic voices from Realism and Modernism such as Upton Sinclair, William Faulkner and Ernest Hemingway, along with innovators from The Harlem Renaissance such as Jean Toomer and Nella Larsen, Multicultural artists from our own California Border Region, the Cyberpunk novel that spawned The Matrix, and Art Spiegelman's graphic novel written in response to 9/11.

Requirements: Reading Responses, Midterm Exam and Essay, Final Exam and Essay. Ms. Polster. MWF 3:10-4:00.

ENGLISH 132: AMERICAN LITERATURE, 1865-1914

Course focuses on the American novel, examining questions of literary, social, and historical importance for an understanding of the novel's development during this time. Selected novels will be read with a critical interest in the following: the prominence of locale and the new imaginative interest in small town community; the novel's departure from sentimental conventions and the emergence of feminist voices; and the legacy of slave culture and racism in American literature.

Mr. Papas. TR 8:10-9:30 a.m.

ENGLISH 138T: TWENTIETH CENTURY BLACK WOMEN WRITERS

Throughout the twentieth century, black women from the United States and throughout the African diaspora have used the literary text to represent loss and the possibilities for recovery offered by narrative and community. This course considers several novels, poetry, drama, nonfiction, and film created by black women in the U.S., Caribbean, and Africa to explore the themes of loss and recovery; sex and sexuality; silence and voice; and trauma and healing. Primary authors are likely to include Zora Neale Hurston, Toni Morrison, Alice Walker, Paule Marshall, Toi Derricotte, Gwendolyn Brooks, and Tsitsi Dangarembga. Nonfiction readings will include work by Audre Lorde, Barbara Smith, Barbara Christian, and Claudia Tate. Written requirements for the course will include two essays, one midterm exam, and one final exam.

Ms. Edwards. MWF 2:10-3:00.

ENGLISH 144I: RACE, ETHNICITY AND VISUAL CULTURE

This course will focus on race and ethnicity in visual culture, primarily film, exploring the critique of dominant representations of racial and ethnic difference and the development of alternative representational aesthetics. We will consider some of the issues of greatest concern to filmmakers, critics, and scholars who have explored race and ethnicity in visual media: positive and negative images, stereotypes and realism, ethnography and the social construction of racial identity, racialized voyeurism and fetishism, passing and mimicry or going native, whiteness as a racial category, anti-racist visual aesthetics, imperialism and its critique in film, and how gender and sexuality inflect race and ethnicity, since the former are inextricable from the latter. What are the meanings and effects of representations of race and ethnicity in film and other visual media? How do they construct racial differences? What myths of race do those obstructions confirm or contest? How do gender and sexuality figure in those myths? How have the productions of independent, avant-garde, and Third World filmmakers and artists working on visual culture served as critical alternatives to U.S. or European mainstream media representations of race and ethnicity? We will consider these and related questions through weekly readings, mandatory weekly two to three hour media screenings (most of the media titles shown are available for viewing in the Media Library), class lecture and discussion, and several assignments. Screenings may include *Imitation of Life*, *King Kong*, *Reassemblage*, *The Jazz Singer*, *My Geisha*, *Xala*, *Born in the U.S.A.*, *Scar of Shame*, *Hair Piece*, *Aletheia*, *Two Lies*, *Hour of the Furnaces*, *Sayonara*, *Paris Is Burning*, *Uncle Tom's Cabin*, *Crash*, *Grand Canyon*, and/or *Lone Star*. Ms. Tyler. LEC: MWF 12:10-1:00; SCR: W 4:10-7:00 p.m.

ENGLISH 148Q: STUDIES IN MAJOR AUTHORS – CHRISTOPHER MARLOWE

A course on the plays, poetry, and life of Christopher Marlowe. We will take a close look at Marlowe's plays in the context of Elizabethan theater and cultural traditions, considering such issues as theatricality and power, identity and transgression, sexuality and the body, exoticism and the familiar. In addition, we will consider Marlowe's afterlife in criticism, biography, and film, and probe the cultural significance of the Marlowe 'myth' in his own time and ours. Celebrated as a precocious and ground-

breaking playwright, Marlowe was also vilified as a spy, a sodomite, and an atheist. Come discover what all the fuss was about.
Ms. Willis. MWF 1:10-2:00.

ENGLISH 151T: STUDIES IN MEDIEVAL LITERATURE

This course will be an introduction to some of the great works of medieval literature from the French, German, Scandinavian, Celtic and Italian literary traditions. The aim of the course is to provide you with familiarity with works that have influenced writers in the English and American literary canons, not only during the Middle Ages, but up through the present day. Some of the titles of the works we will read--*Inferno*, *Parzival*, *Tristan and Isolde*, *Beowulf*, *The Song of Roland*, *Decameron*---are instantly recognizable to educated readers around the world. Films, video games, popular novels, experimental fiction and poetry still call on these works for inspiration and license. In addition, the course will introduce you to concepts still governing our individual, moral and political behavior, concepts and ideas such as the just war, the crusades, courtly love, sin and punishment and the holy grail. Built into these works are the foundations of vexed modern notions of gender, race, nation, class and religion.

Mr. Ganim. TR 2:10-3:30.

ENGLISH 153: STUDIES IN EARLY RENAISSANCE LITERATURE

The sixteenth century brought to England developments in the technologies of printing and manuscript circulation, the spread of literacy across new demographics, and keen interest in the figure of the reader. In this course centered on sixteenth-century poetry, students will learn about reading, literacy, and print culture in the early modern period, and we will consider both the ways in which reading was figured in the past and the forms which our own readings of Renaissance texts might take. Our discussions will focus on lyric poetry by major figures of the period (Wyatt, Sidney, Spenser, Shakespeare, Marlowe, Donne), but we will also read several early English experiments into literary theory and prose fiction.

Ms. Brayman-Hackel. TR 9:40-11:00.

ENGLISH 161T: 18th CENTURY TRAVEL LITERATURE

Throughout the 18th-century the popular interest in travel, and in the geography and culture of countries outside of England, was stimulated by a number of factors: colonialist expansion; the growth of international commerce and trade; scientific voyages to other continents; domestic and foreign tourism; the discovery of new lands; and the emergence of Orientalism and early forms of anthropological inquiry. In this course we'll be reading a selection of texts informed by this interest in travel, and trying to understand what they tell us about key aspects of 18th-century British history and ideology. Assigned readings will be chosen from among the following: Behn's Oroonoko; Defoe's Robinson Crusoe; Swift's Gulliver's Travels; Smollett's The Expedition of Humphrey Clinker; Mary Wortley Montagu's Turkish Letters; Johnson's Rasselas; Equiano's Interesting Narrative; Edgeworth's The Absentee; Hamilton's Letters of a Hindoo Rajah; The Travels of Dean Mahomet.

Ms. Fabricant. TR 3:40-5:00.

ENGLISH 193A: SENIOR SEMINAR

When Wilkie Collins published *The Woman in White* in 1860, he is said to have invented the genre of the "sensation novel," that sub-species of novel which, according to the Victorian critic H. L. Mansel, preaches "to the nerves instead of the judgment" (1863). This course will examine the sensation novel, its precursors, and some of its later relatives (such as Victorian detective fiction). We will not only be investigating the cultural changes of the period that helped sensation forward, but also its connections to gothic, detective, and other genres of the novel. The works we will read include: Charlotte Bronte, *Villette*; Wilkie Collins, *The Woman in White*; Wilkie Collins, *The Moonstone*; M.E. Braddon *Lady Audley's Secret*; Elizabeth Wood, *East Lynne*; Charles Dickens, *The Mystery of Edwin Drood*, and Arthur Conan Doyle, A. "The Sign of Four," "The Man with the Twisted Lip." Responsibilities will include a substantial research paper and a class presentation.
Mr. Childers. T 2:10-5:00.

GRADUATE COURSES

ENGLISH 262: SEMINAR IN RENAISSANCE LITERATURE **UNNECESSARY SHAKESPEARE: CONSTRUCTING THE CANON**

David Bevington, an eminent Shakespearean, recently published an edition entitled *The Necessary Shakespeare*. Given the price of books, and the lengthening years of undergraduate careers, it is helpful to have a volume of select plays and poems from the Shakespeare canon. But even so-called "Complete Works of Shakespeare" dubiously include or exclude plays or poems. The second edition of *The Riverside Shakespeare* (1997) includes John Ford's "A Funeral Elegy: To Master John Peter," and excludes *Shakespeare's Edward III*, which Yale University Press editor Eric Sams presents, along with *Edmund Ironside*, as "early play[s] restored to the [Shakespeare] canon," a view which he claims is "generally accepted by literary Academia." Even so, in his new book, *Shakespeare the Thinker* (2007), A. D. Nuttall makes *Love's Labor's Lost* central to the Shakespeare canon, and so, one might think, "necessary" to the Shakespeare student. Then too, given the dominant critical focus in criticism on political themes, it might be thought strange that Shakespeare's two most political plays, *Timon of Athens* and *Coriolanus* are missing from *The Necessary Shakespeare*, as are *The Comedy of Errors*, *The Two Gentlemen of Verona*, *The Merry Wives of Windsor*, *All's Well that Ends Well*, *Troilus and Cressida*, *Pericles*, *Cymbeline*, *Two Noble Kinsmen*, "Venus and Adonis," "The Rape of Lucrece," "The Passionate Pilgrim," and "The Phoenix and Turtle." The Bevington edition also excludes *King John*, most of the first and half of the second Henriad, as well as *Henry VIII*. Again, the point is not to deny the usefulness of selected editions for classroom assignments. So the aim of this seminar is not to construct alternative anthologies of Shakespeare's "necessary" works, but rather to find a critical purchase on one or more of the works excluded from the Bevington edition. Students will be asked to find one or more critical texts which affirm or deny the authenticity or importance of one or more of the works not in the Bevington anthology. Or one might argue that, even if *Edward III* belongs in the Shakespeare canon, editors and critics are right to ignore it, because of such and such historical, political, or aesthetic reasons. Or

one might claim that Nuttall overstates the linguistic features of *Love's Labor's Lost*, and therefore mistakes the importance of that work in the development of Shakespeare's "thinking." Regardless of whether Shakespeare or Ford wrote "A Funeral Elegy," is the poem worth reading today, and if so, why? What about "The Phoenix and Turtle"? Some critics argue that the poem is essential to a proper understanding of Shakespeare's Roman Catholic predilections. What is the difference between a "major" and a "minor" work, or between a "major" and a "minor" author?

Students will ask a question concerning the kinds of choices that editors and critics make when they establish texts or say why certain texts or certain authors are, to the exclusion of others, worthy of attention. Then they will examine assertions on the subject that seem to them important, and prepare remarks (first in oral, later in draft form) for the seminar. Finally, the seminar will consider the ways in which construction of a syllabus is like that of editing a literary anthology (that is, of constructing a "canon"), and the ways in which critical conversation about such works proceeds in according to stated or assumed criteria meant to justify attention to certain works and certain authors rather than to others.

TEXT: *The Riverside Shakespeare* or any comparable, well-annotated edition of Shakespeare.

Mr. Stewart. R 2:10-5:00.

ENGLISH 267: SEMINAR IN VICTORIAN LITERATURE.

THE VICTORIAN NOVEL: ADAPTATION AND MUTATION

This course serves as an introduction to the Victorian novel through the critical lens of adaptation and mutation. Using contemporary theories of adaptation, and studying four Victorian novels (Great Expectations, Jane Eyre, Middlemarch, and The Invisible Man) and their literary and/or cinematic adaptations, we will learn how adaptations critique aspects of the original, the period, and of novel form. We will also consider adaptation and mutation as themselves Victorian concepts, since they were central to Charles Darwin's theory of evolution by natural selection. Although the course's primary focus is the Victorian novel (rather than the vast and increasing universe of adaptation), students primarily intrigued by the relationships between literature and film should also find much of interest. Requirements include copious reading, a facilitation of class discussion, general participation in discussion, one annotated bibliography, and one 20-page research paper. Students are asked to perform some reading and viewing for the first class, on January 7 (see below), and are encouraged to make a start on *Great Expectations* and/or *Jane Eyre* over the winter break. Please also note that there will be eight class sessions, due to the observance of Martin Luther King Jr. Day and President's Day.

Required Novels and Course-Standard Editions:

Charlotte Bronte, Jane Eyre (Penguin) ISBN-13: 978-0141441146

Charles Dickens, Great Expectations (Penguin) ISBN-13: 978-0141439563

George Eliot, Middlemarch (broadview) ISBN-13: 978-1551112336

Jean Rhys, Wide Sargasso Sea (Norton) ISBN-13: 978-0393308808

H.G. Wells, The Invisible Man (Penguin) ISBN-13: 978-0141439983

Required Films:

Jonze, Adaptation (2002)

Lean, Great Expectations (1946)

Tourneur, I Walked with a Zombie (1943)

Whale, The Invisible Man (1933)

For Monday, January 7:

Kamilla Elliott, Rethinking the Novel/Film Debate (Introduction, chapters 1, 4, 5)

Linda Hutcheon, A Theory of Adaptation (chapters 2, 5)

Spike Jonze, Adaptation (2002)

Susan Orlean, "The Orchid Thief" ("prologue" and "A Mortal Occupation")

Ms. Zieger. M 10:10-1:00.

ENGLISH 268: 20TH CENTURY BRITISH LITERATURE

One of the legacies of the Jamesian articulation of "point of view" is a discernible preoccupation, in several modernist novels, with visuality and positionality. This preoccupation takes many forms: an interest in spectatorship, sightseeing, and visual explorations of "otherness"; the emergence of the genre of "portraiture" novels; representations of voyeurism and exhibitionism; explorations of visual intersubjectivity; curiosity about visual curiosity; depictions of visual phobias, visual fixations, and the gaze. In this seminar, we will be reading seven modernist texts that provide particularly good examples of these visual and positional concerns: James's *The Portrait of a Lady*, Conrad's *Heart of Darkness*, Joyce's *A Portrait of the Artist as a Young Man* and its remnant early draft, *Stephen Hero*, Joyce's "Nausicaa," Lawrence's *St. Mawr*, and Woolfs *To the Lighthouse*. We will try to examine some of the following questions: What are the implications of "taking up" a particular position? Why is positionality sometimes psychically unstable? Why do some subjectivities find point of view difficult to establish? What makes some visual positions politically problematic, dishonest, or imperiling? To help us explore these questions, we will be reading simultaneously a survey of interrelated theoretical texts that make various claims about visuality and/or positionality (texts by Freud, Caillois, Lacan, Silverman, Mulvey, Neale, Alloula, Doane, Newman, and Bhabha). One of the aims of the course is to demonstrate how theoretical arguments can open up one's understanding of novelistic discourse; another is to explore the ways novelistic discourse can strengthen and/or call into question various theoretical claims.

Course Requirements:

Oral presentations, class participation, and a final essay (12-15 pages for students without MA degree; BA; 20-25 pages for students with MA degree).

Ms. Devlin. F 2:10-5:00.

ENGLISH 270: SEMINAR IN AMERICAN LITERATURE SINCE 1900

Shoring the Fragments: Racialization and Whiteness in 20th Century American Literature.

This seminar will be shaped around the role of national identity and race in American literature, particularly as both underpin constructions of heterosexuality and notions of home. Of key importance will be formulations of both modernism and

postmodernism that focus on aesthetic formalism and linguistic transparency at the exclusion of racialized/gendered constructions of the subject, both authorial and textual. Much of the conversation about the shifts and differences between Modernism and Postmodernism has focused around the difference between modernist alienation and postmodern fragmentation, as well as the different relationship of each to the aesthetic. In this course, we are going to read this "split" through the notion that the 20th century has been one deeply concerned with and anxious about race and that this concern has crucially shaped notions of space, form and the aesthetic. More particularly, the century is one in which whiteness is both secured and troubled, anxiously constructed and deeply problematized. We will be thinking about the problematics of whiteness in three periods over the century: the early years, marked aesthetically by high Modernism; the 1950's, particularly as they give rise to the Beats and the so-called Confessional poets; and the latter decades that comprise the contemporary period, in which notions of race are selfconsciously both queried and queered. Most of the conversation about race in the U.S. has been overtly shaped by the black-white dyad, but we will be paying particular attention to the "invisible third" - Asian Americans - and how that term destabilizes notions of whiteness, citizenship, masculinity and heterosexuality.

Texts listed below are provisional, though very likely. I will send a finalized list before the end of fall quarter.

Robyn Wiegman, *American Anatomies: Theorizing Race and Gender*

Michael North, *The Dialect of Modernism: Race, Language & Twentieth Century Literature*

F. Scott Fitzgerald, *The Great Gatsby*

Gertrude Stein, *Three Lives & Tender Buttons*

John Okada, *No-No Boy*

Carson McCullers, *The Member of the Wedding*

Sylvia Plath, *The Bell Jar*

Jack Kerouac, *On the Road*

Norman Mailer, *The White Negro*

James Baldwin, *Giovanni's Room*

Dorothy Allison, *Bastard Out of Carolina*

Monique Truong, *The Book of Salt*

Nina Revoyr, *Southland*

We will also mostly likely be reading selections from the short stories of Sui Sin Far (Edith Eaton), Hemingway's *The Nick Adams Stories*, Anne Cheng's *The Melancholy of Race*, Richard Dyer's *White*, and Gwendolyn Brooks' *Selected Poems*. Most of these will be available as PDFs on Blackboard.

Ms. Yamamoto. T 2:10-5:00.

ENGLISH 272: SEMINAR IN CRITICAL THEORY

Technoculture After Deleuze: Post-Deleuzian Critical and Cultural Theory

Since Gilles Deleuze's death in 1995, a resurgence of interest in the philosopher's analytics of art, culture, media, technology, and expression have resulted in a contemporary outpouring of extensions, revisions, and challenges to the philosopher's

work. Treatments and responses of Deleuzian analysis have appeared in a variety of forms, ranging beyond rigorous scholarly treatments to include graphic novels, works of popular culture, or works of interactive digital media; the 2007 appearance of the initial volume of the English-language journal *Deleuze Studies* confirms the contemporary interest in Deleuzian thought for Anglophone critical and cultural theories.

This seminar will survey the important precursors, concepts, and contexts for Deleuzian analysis, and focus critical attention on the most significant contemporary responses to Deleuzian analytics of technoculture in Anglophone contexts. Working through Deleuzian and post-Deleuzian approaches to affective labor, bio-ethics, globalizing media technics, the virtual, corporeality, violence, and aesthetic, philosophical, and technoscientific expression, this seminar asks the following questions: What form would a Deleuzian materialism take today? How, and how well, are Deleuzian understandings of media and technology applied within contemporary digital media studies? How does Deleuzian virtuality account for transitions in technoscientific expression, and how do alternative accounts of the virtual differ from that of Deleuze? What value might a Deleuzian understanding of affect have for contemporary work on "post-genomic" bodies? How do contemporary narratives of sexuality or gender take up or depart from Deleuzian understandings of corporeality and difference? In what ways is the conduct of everyday industrial-informatic life within neoliberal processes of globalization indicative of a Deleuzian ethics, and to what degree might Deleuzian ethics have been historically superseded?

By contextualizing Deleuzian thought with reference to post-war studies of language, technics, and expression (by Leroi-Gourhan, Hjelmslev, Bateson, or others), reading major texts by Deleuze in conversation with contemporary work (by Hardt, Negri, Glissant, Rodowick, Braidotti, Agamben, Ansell-Pearson, Massumi, or others), and by weighing the insights gained against late 20th and early 21st century aesthetic and narrative texts or cultural developments, this seminar will provide an overview of post-Deleuzian Approaches to technoculture.

Readings from the following texts by Deleuze will be complemented by additional critical and narrative material on the relevant topic (indicated in parentheses):

1. *Spinoza: Practical Philosophy* (affect);
2. *Bergsonism* (virtuality);
3. *The Logic of Sense* (seriality and simulacrum);
4. *Masochism: Coldness and Cruelty and Venus in Furs* (clinical and critical interpretation after psychoanalysis);
5. *Thousand Plateaus* (with Guattari; stylistics as pragmatics)
6. *Francis Bacon: The Logic of Sensation* (diagrammatic expression);
7. *Foucault* (diagram, ethics, and subjectification);
8. *Cinema I: The Movement-Image* (sign, temporality, and historical style in audiovisual media);
9. *What is Philosophy?* (with Guattari: the ethics of art, science, or philosophy);
10. *The Fold: Leibniz and the Baroque*: summary. (Note: this reading list is indicative but may not be final.)

Mr. Tobias. R 2:10-5:00.

ENGLISH 275: FILM AND VISUAL CULTURE

The subject of this seminar is racial performativity. The goal of the seminar is to develop

further the notion of performativity beyond that of gender performativity, and develop ways of discussing race within its proper contexts of culture and ideology. In an effort to extrapolate a theory of racial performativity from theories of gender performativity, we will, therefore, explore theories and histories of race alongside contemporary Cultural Studies and Performance Studies theories of performance and performativity. We will seek our objectives through the use of visual and written texts in various racial and ethnic cultural traditions. There will be five screenings on Tuesdays from 5:00-8:00. Date and location of the screenings: TBA.

Mr. Harris. W 5:10-8:00.

ENGLISH 278: SEMINAR IN MINORITY DISCOURSE
AFRICAN AMERICAN LITERARY THEORY: DEATH, DESIRE, AND THE SUBJECT

This course approaches African American literary theory through the lens of the dead, considering various treatments of death and subject(ion) to investigate how the category of death has animated black cultural production and literary theory throughout the twentieth century. The course begins with a meditation on Spike Lee's recent televisual requiem, *When the Levees Broke*, and goes on to juxtapose several readings in death and subjectivity that attempt to work through, or *mourn*, the complex and often violent relationships between black identity, capital, desire, and the state, such as: Orlando Patterson's *Slavery and Social Death*; Saidiya Hartman's *Lose Your Mother: A Journey Along the Atlantic Slave Route*; various works in psychoanalysis by Freud, Lacan, Zizek, and Deleuze; Sharon Holland's *Raising the Dead*; Karla Holloway's *Passed On*; and Abdul JanMohamed's *The Death-Bound Subject*.

Requirements: Readings will be demanding and interdisciplinary in nature, and students' familiarity with Morrison's *Beloved* and Wright's *Native Son* will be assumed. The course will require a conference-paper length research project and proposal, an annotated bibliography, and a book review. Students interested in reading ahead should begin with Orlando Patterson's *Slavery and Social Death: A Comparative Study* (Harvard UP, 1982). Ms. Edwards. F 10:10-11:00.

ENGLISH 289: SEMINAR IN GENRES

War Literature

War has tested the power of literature throughout the twentieth century, challenging with an ethical immediacy the efficacy of realism, modernism, and postmodernism. In this seminar we will examine this challenge through an in depth examination of three topics: the "good-bye to all that" narrative of disillusionment which emerged so powerfully from the trenches of WW1; the meaning of embodiment, for, as Elaine Scarry argues, "War is relentless in taking for its own interior content the interior content of the wounded and open human body"; and the narrative and symbolic implications of the transformative development of air war from Guernica to Hiroshima to smart bombs. We will end by reading *Jarhead*, Anthony Swofford's highly literary memoir of the First Gulf War and consider the significance of 20th c. war literature to an understanding of "limited" wars.

Readings may include: Paul Fussell, *The Great War and Modern Memory*; Robert Graves, *Goodbye to All That*; Pat Barker, *Regeneration*; Elaine Scarry, *The Body in Pain*; Ernest Hemingway, *A Farewell to Arms*; James Jones, *The Thin Red Line*; Joseph Heller, *Catch-22*; Kurt Vonnegut, *Slaughterhouse-Five*; Ralph Ellison, "Flying Home"; Michael Herr, *Dispatches*; Joan Didion, *Democracy*; Anthony Swofford, *Jarhead*. We will also read a selection of poems by Rupert Brooke, Siegfried Sassoon, Wilfred Owen, Langston Hughes, and others.

In addition to the readings, there will be a weekly film screening, including films such as: *All Quiet on the Western Front*, *The Sands of Iwo Jima*; *Saving Private Ryan*, *The Thin Red Line*, *Dr. Strangelove*, *Notre Musique*, *Black Hawk Down*, *Three Kings*.
Ms. Kinney. R 5:10-8:00.