

## **COURSE DESCRIPTIONS WINTER 2006**

### **ENGLISH 23B: ENGLISH LITERARY TRADITIONS**

In this course we will look at the conflict between different worlds and worldviews at the moment when the word itself was changing because of exploration, trade, and colonization; we will also consider works that explore the origins of domestic ideology, the family, and the home. There will be all sorts of marginal characters—fops, libertines, women, slaves, and adolescents. We will examine their modes of resistance and whether or not they could overcome the cultural forces working against them.

#### **Requirements**

Each of the students will be expected to attend class and participate in class discussions. Familiarity with the readings will be assumed, and occasional quizzes may be introduced as a way of checking on the reading. Students will also complete three short (500 word) essays (**due February 3<sup>rd</sup>; February 24<sup>th</sup>; March 17<sup>th</sup>**). There will be a final exam. Mr. Haggerty. LEC: MWF 10:10-11:00 a.m.; DIS: M 8:10-9:00 a.m., M 12:10-1:00 p.m., W 8:10-9:00 a.m., M 12:10-1:00 p.m., F 8:10-9:00 a.m., F 2:10-3:00 p.m..

### **ENGLISH 31: AMERICAN LITERARY TRADITIONS TO 1900**

This course provides an introduction to literary study and to American literature before 1900. The focus will be upon the function of literary texts within the 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, and social institutions. Writers include Poe, Douglas, Gilman, Chopin, Chesnut, Melville, Whitman, Dickinson, Emerson, Fuller, Dubois, and Twain. Mr. Elliott. LEC: 12:40-2:00 p.m.; DIS: T 7:10-8:00 a.m., R 9:10-10:00 a.m., R 3:10-4:00 p.m., R 8:10-9:00 p.m., T 4:10-5:00 p.m., R 4:10-5:00 p.m.

### **ENGLISH 101: CRITICAL THEORY**

The course will focus on some of the theoretical and critical texts and debates that revolutionized the study of literature, art, and culture in the U.S. university in the post war era, texts associated with “structuralism” and “poststructuralism.” We will focus on some of the concepts at the heart of those debates, such as “structure,” “author,” “writing,” “desire,” “difference,” and we will draw on our discussions of those concepts for “theoretical” analyses of literature and of theory itself as “literature.” We will engage several theoretical methodologies, among them structuralism, deconstruction, psychoanalysis, and feminism, and a limited number of literary 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. Course requirements include weekly readings (usually a combination of essays, poems, and/or fiction, though the emphasis will be on theory—about the equivalent, in terms of time, of reading, 125-150 pages of fiction), two papers (one 3-4 page close reading of a section of criticism or theory, and one 6-7 page research paper on a poem or poems, fiction, or theoretical essay), 2-3

quizzes or in-class writing; attendance and participation are also important factors in the final grade. Among the texts to be read are *The Turn of the Screw*, poems by Stein, Pound, Yeats, and H.D., and essays by Levi-Strauss, Barthes, Derrida, Foucault, and Freud.

Ms. Tyler. MWF 2:10-3:00 p.m.

### **ENGLISH 102-001: INTRODUCTION TO CRITICAL METHODS**

The purpose of this course is to introduce close reading through a variety of literary and cultural theories. We will focus our analysis on two closely-related novels: Charlotte Bronte's *Jane Eyre* and Jean Rhys's *Wide Sargasso Sea*. In addition, we will examine several published essays as examples of the theoretical and critical approaches we are studying. You will be asked to write several essays applying different theories to the novels.

Ms. Axelrod. TR 3:40-5:00 p.m.

### **ENGLISH 102-002: INTRODUCTION TO CRITICAL METHODS**

What are "literary techniques" and how do they work? What are "critical methods"? Is there a difference between reading a text and interpreting it? Or is reading always really interpretation? What does it mean to do a "close reading" of a text? What is involved in the process? Why do some interpretations make more sense than others? Why can two (or more) different interpretations be equally convincing? These are some of the basic questions that we will consider as we read and discuss a diverse array of poems, a novel, critical essays, and a collection of short stories. The required texts are *An Introduction to Poetry*, ed. X.J. Kennedy and Dana Gioia (11th edition, ISBN 0-321-20939-7), E.M. Forster's *Howards End*, ed. Alistair Duckworth (ISBN 0-312-11182-7), and James Joyce's *Dubliners*, ed. Terence Brown (ISBN 0 14 01.86476). It is important for students to buy these particular editions (all in paperback and available at the UCR Bookstore), for purposes of discussions and assignments; the selected edition of *Howards End* contains essays on five types of literary criticism (psychoanalytic, cultural, feminist/gender, marxist, and deconstructionist) that are required readings and crucial for understanding what "critical methods" are. Because in-class warmup exercises are a significant portion of your final grade, daily attendance and class participation are not "optional."

Ms. Devlin. MWF 12:10-1:00 p.m.

### **ENGLISH 117B: SHAKESPEARE**

This course aims at intensive study of Shakespearean "comedy," with attention to representative examples of farce, romantic, and "problem" comedies, including *The Taming of the Shrew*, *Love's Labour's Lost*, *As You Like It*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *The Merchant of Venice*, *Twelfth Night*, and *Measure for Measure*. The student's grade will be based on two quizzes, a midterm, and a final examination. The text for the course is:

*The Riverside Shakespeare*. Ed. G. Blakemore Evans et al. Boston: Houghton Mifflin [any edition], or any comparable text.

Mr. Stewart. MWF 11:10-12:00 p.m.

### **ENGLISH 121E: INTRODUCTION TO MODERN ARAB LITERATURE**

This course will function as an introduction to Arab writing (some translated from the French and Arabic originals). We will give our attention to the following questions: Orientalist scholarship and its discontents; nationness and nationalist movements, with a special focus on Palestinian and Algerian nationalisms; colonialism, masculinity, and the making of sexual identities; Arab feminism over the course of the last century; and Arab American writing in the aftermath of September 11, 2001. Our readings will include essays by Anne McClintock, Diana Fuss, Deniz Kandiyoti, Tariq Ali, Ella Shohat, and Frantz Fanon, in addition to the following texts: Edward Said, *After the Last Sky: Unfortunately, It Was Paradise: Selected Poems*; Yasmin Zahran, *A Beggar at Damascus Gate*; Assia Djebar, *Fantasia: An Algerian Cavalcade*; Nuha Al-Radi, *Baghdad Diaries, 1991-2002*; Leila Ahmed, *A Border Passage*; and Margot Badran and *Palestinian Lives*; Mourid Barghouti, *I Saw Ramallah*; Mahmoud Darwish, Miriam Cooke, eds. *Opening the Gates: A Century of Arab Feminist Writing*. Students are urged to begin their readings over the winter break. Two papers and a take-home final.  
Ms. Roy. TR 2:10-3:30 p.m.

### **ENGLISH 126A: AMERICAN NOVEL: NINETEENTH CENTURY**

Ten weeks devoted to the detail, the gesture, the turn-of phrase, the figure in the background — as a point of entry into the politics of the novel. Readings will include five novels, and several key pieces of literary theory and criticism.

Billy Budd is sometimes cited as the first novel to contain a recognizably gay character raising the question: How does that recognition take place? Harriet Beecher Stowe's novel is credited with having started the Civil War how does an abolitionist novel work, a novel? Alcott's Little Women is still read by girls today, and is named by many feminists as having inspired them — in spite of the fact that in this novel the little women in question have only two options: marriage or death. How does a novel effects exceed or defy the logic of its plot? Why is there an entire industry devoted to the textual analysis of Henry James novels? And what can Edith Wharton tell us about the inherent links between desire and reading for detail?

Herman Melville, Billy Budd  
Louisa May Alcott, Little Women  
Harriet Beecher Stowe, Uncle Toms Cabin  
Edith Wharton, The House of Mirth  
Henry James, The Bostonians  
Books available from the University Book Exchange.

Ms. Doyle. TR 3:40-5:00 p.m.

### **ENGLISH 128N. MAJOR AUTHORS. GEORGE ELIOT**

This course will look at the major works of George Eliot, with attention to her place in the literary canon, her status during her time as an intellectual, her iconoclastic lifestyle, her contribution to realism, and to liberal humanism. We will read the works chronologically, beginning with *Scenes of Clerical Life* and ending with *Daniel Deronda*. We will be spending less time on some of the shorter works, such as *Silas Marner* and *Adam Bede*. Two exams, a final, participation/attendance.  
Mr. Childers. TR 11:10-12:30 p.m.

### **ENGLISH 133: AMERICAN LITERATURE 1914-1945**

Between World War I and World War II, American writers from Harlem to Paris wrote in an astonishing variety of styles, forms, and genres, which both reflected and shaped how Americans understood the dramatic social, cultural, and technological changes of the age. We will read works of American modernism by Ernest Hemingway, Gertrude Stein, Alain Locke, William Faulkner, James Agee, Zora Neale Hurston, Richard Wright, and Mary McCarthy.

Ms. Kinney. TR 8:10-9:30 a.m.

### **ENGLISH 136: LATINA/O LITERATURE**

#### **Survey of Latina/o Drama and Performance: Violence as a Critical Discourse in U.S. Latina/o Drama**

This course presents a survey of contemporary U.S. Latina/o drama with attention to the ways playwrights use theater as a means to explore the role of violence in shaping Latina/o identity and community. Some of the questions that drive the course: How do dramatists write the body as a visual illustration of cultural wounding, a symbol of the ways cultural expectations for identity performance become so rigid and constricting they acquire the power to main and wound? In what ways do dramatists script individual bodies in an effort to define (or redefine) a larger social body? When do the issues of race, class, gender and sexuality most challenge the vision of a unified Latina/o identity? Significantly, how does a focus on violence complicate thinking about identity and community? Among the many issues we will explore: political and domestic violence, nationalism and intra-cultural violence, gender oppression, homophobia, racism, poverty, dysfunctional child-parent relationships, restrictive definitions of masculinity and femininity, feminist consciousness, body image, youth in crisis, the prison industrial complex, theater and social action.

**Course Requirements:** Class participation and reading quizzes, midterm essay (5 pages), in-class midterm exam, final exam, and final paper (5 pages).

**Texts:** Selected works by: Maria Irene Fornes, Cherrie Moraga, Miguel Pinero, Migdalia Cruz, Luis Alfaro, and Josefina Lopez. Course reader will be compiled by the professor and made available at Vision Copy Business Center, 1450 University Ave. (next to Baker's); (951) 686-2679.

Ms. Lopez. MWF 12:10-1:00 p.m.

### **ENGLISH 139: ASIAN AMERICAN LITERATURE IN THE 21<sup>ST</sup> CENTURY**

This course will focus on Asian American literary texts written since the turn of the twenty-first century, with particular attention to how these writers work within and also subvert the expectations of “ethnic fiction.” How do history, memory, and displacement suggest new modes for understanding the complexities of identity and misidentification, and how do these writers signify on the figure of the unreliable narrator?

In addition to a possible course reader, texts for this class include the following (I may add one more, but these are set): Susan Choi, *American Woman*; Chang-rae Lee, *A Gesture Life*; Suki Kim, *The Interpreter*; le thi diem thuy, *The Gangster We are All Looking For*; Nina Revoyr, *Southland*; Monique Truong, *The Book of Salt*; Kimiko Hahn, *The Artist's Daughter*

Course work: two 8-10 page papers, regular postings on Blackboard, final exam.  
Ms. Yamamoto. TR 12:40-2:00 p.m.

### **ENGLISH 140M: LITERARY GENRES**

To Live and Die in L.A.: Understanding 20th Century Los Angeles

"They say this place is evil, but that's not why I stay." - Warren Zevon

This course is designed to explore Los Angeles-- the idea, the history, the myth, the legend, the reality-- through its writing and its music. We will begin by discussing issues of mapping, community, and place as they relate to the central themes in Los Angeles literary and cultural history: sunshine vs. noir, the myth industry of Hollywood, LA as a 'fragmented metropolis', LA as capital of postmodern geography, LA as urban apocalypse zone. The course will then focus on fiction (poems, short stories, novels) produced throughout the twentieth century but with an emphasis on work produced after 1945 by African-American and Chicano/a writers. Where appropriate, we will examine these texts in relation to films and popular music, particularly LA punk, rock, hip hop, and Chicano/a music. We will pay particular attention to the relationship between transformative social and political events--immigration from the U.S. South and Mexico, the Watts Riots, the Chicano Moratorium, the Rodney King verdict, suburbanization-- and the production of urban narratives.

Mr. Kun. TR 9:40-11:00 a.m.

### **ENGLISH 141I: CULTURES OF EVERYDAY LIFE: GRAMMARS OF THE PALATE**

“Food certainly gave us a way not simply of ordering a week or a day but of living inside history, measuring everything we remembered against a chronology of cooks. Just as Papa had his own yardstick . . . with which to measure history and would talk about the Ayub era, or the second martial law, or the Bhutto regime, so my sisters and I would place ourselves in time by remembering and naming cooks. ‘In the Qayuum days,’ we’d say, to give a distinctive flavor to a particular anecdote, or ‘in the Allah Ditta era’” (Sara Suleri, *Meatless Days*, [1987]).

This course will examine the cultural poetics and politics of a variety of texts--fictional, autobiographical, historical, anthropological, and popular cultural--on cooking, eating, serving, abstention, starvation, alimentary longing, and aversion. Our consideration of alimentary discourse will showcase the following topics: the politics of consumption, taste, and enjoyment; food boycotts, bread riots, vegetarianism, and hunger strikes; gluttony, anorexia, bulimia, and addiction; colonialism, cannibalism, and the civilizing of the palate; the foods (and drugs) of empire: tea, sugar, coffee, chocolate, rum, and opium; permitted and prohibited foods; and hunger, famine, and political economy. Readings will include the following texts: Claude Levi-Strauss, "The Culinary Triangle"; Mary Douglas, "How to Decipher a Meal"; Roland Barthes, *Mythologies* and "Reading Brillat-Savarin"; Arjun Appadurai, "How to Make a National Cuisine"; Pierre Bourdieu, *Distinction: A Social Critique of the Judgment of Taste* (selections); Norbert Elias, *The History of Manners: The Civilizing Process* (selections); Sigmund Freud, *Totem and Taboo* (selections); Michel de Montaigne, "Of Cannibals"; Peter Hulme, Francis Barker, and Margaret Iversen, ed. *Cannibalism and the Colonial World*; Sara Suleri, *Meatless Days*; Sidney Mintz, *Sweetness and Power: The Place of Sugar in Modern History*; Franz Kafka, "A Hunger Artist"; J.M. Coetzee, *The Lives of Animals*; Terry Eagleton, "Heathcliff and the Great Hunger"; Jacques Derrida, "Eating Well"; Julia Kristeva, "Approaching Abjection"; Amartya Sen, *Poverty and Famines* (selections); Mahasweta Devi, "Strange Children"; E.P. Thompson, "The Moral Economy of the Crowd in the Eighteenth Century"; M.K. Gandhi, *Autobiography: The Story of My Experiments With Truth* (selections); and Mike Davis, *Late Victorian Holocausts*. Two papers and a take-home final.

Ms. Roy. TR 5:10-6:30 p.m.

### **ENGLISH 143F: FILM AND GENDER**

The course will focus on gender and sexuality in film, film criticism, and film theory, with occasional attention to media besides film. Through lecture and discussion of weekly film screenings and essays in film criticism and theory, we will address a number of related questions: What are the meanings and effects of Hollywood representations of gender and sexuality? Are gender and sexuality different in English language films made outside Hollywood? What are the relationships between genre and gender, genre and sexuality? How do differences of race, ethnicity, class, age, and religion impact the meanings and effects of gender and sexuality in mainstream and alternative English-language cinemas? Are there specifically feminine or feminist forms of "authorship" or expressivity? Why have feminists insisted film form, and not just content, matters? Though a class in Film and Visual Culture is not a prerequisite, and the course will review some of the elements of close reading or formal analysis of film and media in the first weeks of the quarter, it is not a substitute for a more thorough introduction to basic close reading of media texts offered by FVC's lower level film courses or such texts as Bordwell and Thompson's *Film Art*. Course requirements include weekly film screenings (usually one feature length film and one or two short independent films), 2-3 critical essays per week (some of them quite challenging), two papers (one 3-4 page close reading and one 6-7 page research paper), and 2-3 quizzes; attendance and participation are also important factors in the final grade. Among the films to be screened are *Vertigo*,

*Klute, Illusions, Thriller* and *Boys Don't Cry*; authors to be read include Mulvey, hooks, Silverman, Kaplan, Williams, and Heung.

Ms. Tyler. LEC: MW 5:10-6:30 p.m.; SCR: M 6:40-9:30 p.m.

### **ENGLISH 146E: DIGITAL MEDIA AND TECHNOCULTURE**

#### **INTERACTIONS AND IDENTITIES**

This course surveys contemporary digital media culture, arts, or entertainment, providing materials for understanding the aesthetic, cultural, and technological paradigms. How does the web differ from the internet? What constitutes a “new medium” and what differentiates a new media from the old? What are the limits and potentials of computer-based cultural or political initiatives? What perspectives and methods of observation and analysis are most relevant to scholars of digital media? How are media technologies inflected by class, gender, sexual orientation, ethnicity, age, abledness, or other dimensions of cultural belonging or exclusion? How does technological change support, or defer, social change? How does “digital” change, or not change, who we are and what we can become?

Readings by a diverse selection of digital media scholars and related screenings will highlight key debates, and by the end of the term, students will articulate their experiences and ethics in regards to emerging digital media. Course work will include research papers and may allow critical multimedia projects which engage specifically with the themes and materials of the course.

Course texts may include:

Bell, Kennedy, *The Cybercultures Reader* (New York: Routledge, 2000)

Mr. Tobias. LEC: TR 12:40-2:00 p.m.; SCR: W 5:10-8:00 p.m.

### **ENGLISH 151A: MIDDLE ENGLISH LITERATURE**

Gender, power and religion in the high and late Middle Ages, viewed through the concept of performance. Mystics and mysticism; Mystery Plays; female saints (and male devils); Female recluses and hermits. Medieval women writing about love from the Countess Beatriz to Marie de France to Christine de Pizan. We will also discuss what might be considered to be modern versions of the medieval mystery plays, possibly including Pasolini's *Gospel According to St. Matthew*; Gibson's *Passion of the Christ*; and Scorsese's *Last Temptation of Christ*.

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

### **ENGLISH 172B: THE LATER VICTORIAN PERIOD**

This class will study the cultural, intellectual, and literary history of the period from 1860 to 1900 in Britain, focusing on the Aesthetic and Decadent movements and their implications for class and sexuality; the relationship between evolutionary and aesthetic theories and their significance for English identities and history; and the technological management of criminality in the fin-de-siècle metropolis. We will be reading poetry by Swinburne, Naidu, and Johnson; essays by Arnold, Pater, and Wilde; and fiction by Hardy and Doyle. Requirements include two exams, a paper, scrupulous attendance and

lively class participation, and other informal assignments. Required texts include a course reader available at [www.universityreaders.com](http://www.universityreaders.com); Thomas Hardy's novel, *The Mayor of Casterbridge* (Penguin Edition ISBN# 0141439785) and Arthur Conan Doyle's *The Adventures of Sherlock Holmes* (Oxford World's Classics Edition ISBN# 0192835084). Ms. Zeiger. MWF 8:10-9:00 a.m.

**ENGLISH 176C: 20<sup>th</sup> C BRITISH & AMERICAN LITERATURE**

**Postcards from the Fringe: New Social Movements and The Texts of Radical Dissent in Nation-States of European Descent, 1969 to 2000.** This course will read representative groups of theoretical tracts and some creative works from a number of different movements of overt political resistance and dissent that arose in the last third of the last century of the last decade. Inquiry will begin with the student rebellions in France in 1969 and the writings of the Situationists which were their catalyst, and will conclude with the White Supremacist Separatist movements of the late 1990s and their textual expressions of reactionary eugenics and Nazism. In between there will be encounters from some, if not all, of these movements: Women's Liberation, Gay Liberation, Black Liberation in both the U.K. and U.S.; the Black Panther Movement in the U. S., The Radicalesbian Movement (multi-national) the Hippie Movement, The Yippie Movement (U. K., U.S., and pan-European tracts), Queer Nation (U.S.) and Homocult (U.K.), and tracts written by leaders of certain religious cults, such as the Branch-Davidians, Heaven's Gate, and the Fundamentalist Televangelical Christian sects such as the PTO. Students who take this course will need to have access to the world-wide web, as most materials are only available on-line. A preliminary draft of course materials will be available on-line after November 14 at [www.ThinkNot2.com](http://www.ThinkNot2.com), the interface for Professor Bredbeck.

Mr. Bredbeck. MWF 1:10-2:00 p.m.

**GRADUATE COURSES.**

**ENGLISH 260: MEDIEVAL KNIGHTHOOD AND THE ARTIFICE OF MASCULINITY.**

“A man without arms has no right to speak.” Bérout, *Tristan*

This course will investigate the perceptions of masculinity that develop around the concept of knighthood in the European Middle Ages. We will combine readings in medieval literature with recent theoretical work, focusing on the masculine care of the self and the body by way of the following subjects: technological and cultural changes in arms and armor; battle plunder and violence; women's love tokens integrated into knightly attire; chivalry and self-presentation; beards, body hair, and hair cuts; Christ as knight; knightly dressing and cross-dressing; disguise and jousting; the emergence of the “gallant” or dandy; and the economics and aesthetics of heraldry. Literary materials will range from early crusader epics through Arthurian romances, historical chronicles, and chivalric manuals, and will finish with the famous parodies of medieval knighthood in

Spenser, Cervantes, and Monty Python. Theoretical texts will include Michel Foucault, Klaus Theweleit, Kaja Silverman, and Eve Sedgwick, among others, along with a variety of other cultural texts and materials. Although this course centers on pre-modern constructions of masculinity, it will attempt to ground students in theoretical approaches and concepts which are applicable to the study of periods and cultures other than the Middle Ages.

No knowledge of Middle English necessary.

Ms. Denny-Brown. R 5:10-8:00 p.m.

**ENGLISH 262: SEMINAR IN RENAISSANCE LITERATURE.**

This winter, the Renaissance Seminar will study Shakespearean catharsis in comedy, tragedy, and romance (an implicitly in satire that shades into these three). We will also be concerned with the ramifications of our findings for a reassessment of the place of theory and aesthetic criticism in English studies. We will read *Twelfth Night*, *Lear*, *Winter's Tale*, and several problem plays (probably *All's Well* and perhaps *Troilus and Cressida*).

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

**ENGLISH 264: RESTORATION AND 18<sup>TH</sup> CENTURY COLONIALISM AND DESIRE.**

This is the first part of a two-part seminar (to be continued in Professor Roy's English 267, Spring 2006) that addresses questions of colonialism and desire in the 17<sup>th</sup> through the 20<sup>th</sup> centuries. Students can take either quarter as a regular seminar, or they can carry their work over two quarters, and write one final paper at the end of twenty weeks. Students will be asked to consider a range of literary and non-literary texts, including plays, poetry, fiction, letters, travel-writing, and journalism, as well as recent critical and theoretical work on the colonialist enterprise. For students who take both quarters, a "work-in-progress" will be acceptable at the end of Winter quarter. Professor Roy and I will each participate (to a limited degree) in both quarters of the class, and we would like to treat it as a single unit. Grades at the end of the first quarter will be "provisional" for students who are continuing into the second quarter.

Mr. Haggerty. W 2:10-5:00.

**ENGLISH 268: SEMINAR IN BRITISH LITERATURE.**

A survey of 20th Century British fiction, inaugurated by an influential late 19th century "pretext"--Ibsen's *A Doll House* (Signet, 0-451-51939-6)--widely translated and almost immediately infamous for its "door slam heard round the world." We will then read Joyce's *Dubliners* (Norton Critical Edition, due out in November 2005), Conrad's *Heart of Darkness* (the new 4th Norton Critical Edition), his later--and more bizarre--novel *The Secret Agent* (Penguin, 0-14-018096-6), Forster's *Howards End* (Bedford, 030-312-11182-7), Woolf's *The Waves* (Harcourt Brace Jonanovich, 0-15-694960-1), Waugh's *A Handful of Dust* (Little, Brown, 0-316-92605-1), and Fowles' *The French Lieutenant's Woman* (Signet, 0-451-11095-1). Topics for discussion are open, but will (in general) include the representations of women and their various "roles" (in both senses of the word); of imperialism and colonized regions; of shifting class structures; of the influence of childhood on "mature" selfhood; and, in many texts, modernism's obsession with the past--its recurrent "backward glance." M.A students will be required to write a 12-15 page paper, Ph.D. students an 18-25 page one. Ms. Devlin. F 2:10-5:00.

**ENGLISH 270: SEMINAR IN AMERICAN LITERATURE.**

This seminar will focus on postmodernism. We will read works in a wide variety of genres, including poetry, fiction, drama, and theory. We will read such authors as Sylvia Plath, John Ashbery, Kathy Acker, John Yau, Ana Menendez, Harryette Mullen, Paul Auster, Amy Gerstler, Rae Armantrout, Susan Howe, Nathaniel Mackey, Cherrie Moraga, Sarah Kane, and Trinh Min-ha. We will consider new ways texts are being constructed these days and their compliant and resistant relations to both contemporary history and literary tradition. Seminar requirements: oral participation; two oral reports; and one seminar paper on a topic of your choice.

Does anyone know  
which tradition  
we are trying to access? -Rae Armantrout

Mr. Axelrod. W 5:10-8:00 p.m.

**ENGLISH 273-001: SEMINAR AND CULTURAL STUDIES.**

**Constructing and Disrupting Blackness/Americaness in Cultural Studies**

While one goal of the class will be to provide students with substantial information about cultural studies broadly conceived, we will do so through a more specific focus on African American and Black diasporic cultural studies. Understanding cultural studies/Black cultural studies as an epistemic (knowledge) project carves out a space to situate both texts and class discourses in a rhetorical/philosophical frame (critical theory). Culture then is understood not only as a site of aesthetics, power, subjectivities, and identity creation, but also as a site of *knowledge production*. Class will focus on a variety of modalities--theater, television, news, film, music, literature, art, visual rhetorics--to explore issues of representation, authenticity, race and space, ethnicity, class, gender, authenticity, spatiality, queer theory, empire, public pedagogy, agency, masculinities, White and male privilege etc., etc. in an age of neo-liberalism. Folks such as Stuart Hall, Michelle Wallace, Plato, Deleuze and Guattari, Mark Anthony Neal, Manthia Diawara, Jay-Z, bell hooks, Gloria Andalzua, James Berlin, Todd Boyd, Robin D.G. Kelley, Toby Miller, and Michelle NdegeOcello will be part of the scholarly mix. Upon conclusion of class, students will be better able to apply insights from cultural studies to other fields/disciplines of interest.

Mr. Nunley. T 5:10-8:00 p.m.

**ENGLISH 273-002: SEMINAR IN CULTURAL STUDIES.**

This seminar will look at cultural studies as it has been used to interrogate television, addressing such key questions as: the role of the state, media effects, and ideology. Students will engage such key authors as Graham Murdock, Larry Gross, George Gerbner, Lynne Spigel, Ellen Wartella, Herman Gray, Ien Ang, and John Hartley. Throughout we shall consider the intersection of the social sciences and the humanities, asking questions in particular about the interrelationship of textual analysis, audience

evaluation, and ethnography. Assessment will be through a seminar paper and essay of 3000 words.

Mr. Miller. Ms. Wartella. M 5:10-8:00 p.m.

### **ENGLISH 275: SEMINAR IN FILM AND VISUAL CULTURES.**

Nanook's Smile: Reading Reel Indians



Scene from *Nanook of the North* (1922)

This seminar will center on historical representations of Native Americans in Hollywood cinema, as well as works by independent indigenous filmmakers, from the silent era to the present. We will think about how images of Native Americans circulate within discourses of ethnography, sovereignty, sexuality, authenticity, and orality. Prior to our first meeting, students should view *Nanook of the North* and *Atanarjuat/The Fast Runner*, as these films will serve as guiding texts throughout the quarter. Films will include *In the Land of the Headhunters/War Canoes*, *The Vanishing American*, *The Silent Enemy*, *The Searchers*, *Navajo Talking Picture*, *History of the Luiseño*, *It Starts with a Whisper*, *Smoke Signals*, *Deep Inside Clint Star*, *Helpless Maiden Makes an 'I' Statement*. Secondary readings may include work by Gerald Vizenor, Fatimah Tobing Rony, Faye Ginsbury, Anne Anlin Cheng, Jay Ruby, and Diana Taylor. Course requirements include a presentation, a film review, regular class participation, and presentation of a 10-12 page research paper at an end of the quarter mock conference. A detailed syllabus will be available at the end of the fall quarter.

Ms. Raheja. SEM: T 2:10-5:00; SCR: T 6:10-9:00 p.m.

### **ENGLISH 281: COMPARATIVE STUDIES: PHILOSOPHY AND LITERARY THEORY.**

What, if any, are the standards of inclusion and exclusion of propositions in critical theory today? Do current practitioners in the field discriminate between information and misinformation? Do they recognize or consider methods of examining “truth claims” of contradictory statements generated within the field? This ten-week seminar will deal with the concept of “certainty,” as it shows itself in representative theories and practices in current literary studies, including literary history, genre studies, cultural studies,

critical theory, and the like. The aim will be to formulate an understanding of the tone of assurance that underlies much what passes as “professional criticism” in English studies today, and to submit that tone of assurance to skeptical scrutiny. Finally, the seminar will examine the grounds on which literary statements might justify consent or dissent on the part of skeptical inquirers.

The text for the seminar will be *On Certainty*, the essay on which Wittgenstein was working at the time of his death. The seminar will discuss the work in relation to problems in the published writings in recent literary, cultural, and theoretical studies. Each participant will produce an analysis, in oral and written form, of the grounds for assent to or dissent from a “problematic” assertion found in the current “professional” literature. The aim will be to examine what acceptance and rejection of such an assertion amounts to. What measure of assurance does assent require? Are there public criteria to adjudge assent, or can critics dissemble their level of assurance? (Would it advance one’s career to feign assurance with respect to *P* or *not-P*?) Is it okay to publish or teach propositions—say, to impart misinformation or nonsense--prior to arriving at assent? Or, again, does assent, by itself, justify imparting misinformation or nonsense in print or in the classroom?

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