

GRADUATE COURSE DESCRIPTIONS

FALL 2006

English277: (Haggerty)

New Queer Brit Lit.

Monday, 5:10-8:00

In this class we will read and discuss recent Lesbian, Gay, and Bisexual literature from England. We will consider contemporary British Queer Theory and Cultural Studies as a means of approaching a variety of texts. In addition to novels by, Jake Arnott, Emma Donoghue, Ellen Galford, Alan Hollinghurst, Jackie Kay, Hanif Kuresihi, Sarah Waters, and Jeanette Winterson, we will read the poetry of Thom Gunn and watch the films of such filmmakers as Isaac Julien (Young Soul Rebel), Stephen Frears (My Beautiful Laundrette), Jeanette Winterson (Oranges Are Not the Only Fruit), and Sally Potter (Orlando). We will also consider the original Queer as Folk TV series. Critical/Theoretical reading will be provided.

English 278: (Lopez)

Seminar in Minority Discourses. Topic Focus: Survey of Chicana/o Literary and Cultural Studies.

Tuesday, 5:10-8:00

Course Overview: This seminar presents a survey of Chicana/o literary and cultural studies. We will read critical essays and books by foundational voices that have shaped the field (i.e., Yvonne Yarbro Bejarano, Deena Gonzalez, Antonia Casteneda, Francisco Lomeli, Yolanda Broyles Gonzalez, Ramon Saldivar, Jose David Saldivar, Sonia Saldivar, Norma Alarcon, Rosa Linda Fregoso, Alvina Quintana, Teresa McKenna, Jose Limon) with attention to their influences on new directions in the field (i.e., George Sanchez, George Lipsitz, Carl Gutierrez Jones, Mary Pat Brady, Ralph Rodriguez, Michelle Habel-Pallan, Monica Brown, to name only a few) as well as more recent scholarship (represented by selected essays in the journals Chicana/Latina studies, American Quarterly, and Aztlan). Additionally, we will read some of the key authors whose writing charges these critical readings: Gloria Anzaldua, Cherrie Moraga, Luis Valdez, Luis Rodriguez, Richard Rodriguez, Sandra Cisneros, Helena Maria Viramontes). Throughout the seminar, we will consider Chicana/o literary and cultural studies as both its own field of specialization and as a vital component of American literary and cultural studies.

Requirements: Seminar participants will work across a range of genres in their own writing for the course. Written work includes: regular participation in seminar discussion; the creation of a seminar handout designed to launch conversation on a given week's readings in the form of a 1-2 page (single space) typed handout to be shared with seminar participants; one short paper written for presentation as a professional "talk"; and one longer final paper modeled on a

journal in this field of study. PhD students must confer with the professor about additional expectations to foster their level of study.

English 279: (Briggs)

The Philosophy and Practice of Rhetoric: From the Ancient Sophists to the Enlightenment.

Tuesday, 2:10-5:00

A close reading of important contributions to the classical, medieval, Renaissance, and eighteenth-century conversation about the philosophy and practice of rhetoric. We will examine how that conversation addresses fundamental questions such as "What is persuasion?", "What is the relation between rhetorical precept and rhetorical practice?", "What is the subject matter of rhetoric?", "How does that subject matter relate to other subject matters?", "What is the relationship between rhetoric and philosophy?", "What is the relationship between oratory and writing?", "Can rhetorical practice be taught?", "Should rhetoric be taught?", and so on. We will immerse ourselves in the collection of texts edited by Bizzel and Herzberg in *The Rhetorical Tradition*, with possible forays into other works.

English 260: (Ganim)

Confession, Culture and Literature

Wednesday, 2:10-3:00

Ever since Foucault associated the construction of modern subjectivity with the disaggregation of the practices of medieval confession after the eighteenth century, confession has held a central place in modern and postmodern critical discourse. This seminar will address the premodern discourses of confession, ranging from autobiographical writings from *The Confessions* of St. Augustine to the *Historia* of Abelard and Heloise, as well as the institutionalization of the requirement of ritualized annual confession in the thirteenth century. We will read and discuss some guidebooks to confession and sin, including the versified *Handlyng Synne* with its many famous exempla. We will also consider the relation of confession to the development of narrative, from the beginnings of medieval romance through the framed fictions of the fourteenth and fifteenth century (Chaucer, Boccaccio, Gower and others). We will also pursue the relation of the formal institution of confession to the definition of confession in legal and penal codes, autobiography and confessional poetry. While our primary focus will be on the medieval materials that Foucault revived and also arguably obscured, students in other periods are welcome to conduct research on the history of what one influential study calls "the making and unmaking of the self."

English 275: (Tobias)

Film and Visual Culture. Narratives of the Virtual.

Wednesday, 5:10-8:00

This seminar will examine both narrative form in cybernetic media and cultural narratives of cybernetics, virtuality, digital networks. Digital media and networks mediate globally extensive processes of cultural production, indicating changing dynamics amidst networks of technologies, cultures, states, and power. The formal specificities of digital cultural forms (such as the graphical interface, interactive narrative, or networked authorship, distribution, and response, for example) allow significant shifts in the temporo- spatial dynamics of cultural production and reception, so that digital media works have prompted large-scale re-evaluation of accounts of subjectivity, authorship, agency, textual form, and audience response. At the same time, cultural narratives of the cybernetic media provide an important object of study for contemporary critical studies of narrative and of media generally. This seminar will explore the specificities of networked digital media and the way we situate these theories and practices within larger cultural narratives about changing local and global relationships. Seminar topics will include virtual reality, digital cinema, networked authorship, multilinear narrative, interactive gesture, the narratology versus ludology debate, modular or re- configurable media, and other emergent forms specific to the digital media context. Participants will be make presentations on seminar topics, and complete a final research paper.

English 272: (Miller)
Critical Theory
Thursday, 2:10-5:00

We'll examine several books that have taken critical theory in different areas over the last decade, by broadening its concerns to include international feminist discourse ethics; nationalism as race; science and technology as modernity; and the role of citizenship and consumption.

English 269: (Raheja)
Surviving Columbus: Transnational Representations of the Other
Friday, 2:10-5:00

This seminar will examine the various transnational responses to and representations of the 'Other' from indigenous oral narrative through the late 17th century in what is now known as Canada, the United States, Latin America, and the Caribbean. We will be reading literature within Native American, French, Spanish, Portuguese, English and German contexts with special attention to captivity narratives, administrative documents, oral narratives, autobiography, visual artifacts, and texts that address issues of anthropophagy. We will also be thinking critically about how and why English Puritan literature of the 17th century has been positioned historically and strategically as the origin of American literature and offering a political reading of the ideologies informing the relative (in)visibility of Native Americans in early American literary scholarship. Texts will

include *The Heirs of Columbus*, *The Literatures of Colonial America: An Anthology*, and *History of a Voyage to the Land of Brazil* in addition to a reader packet with secondary theoretical readings.

WINTER 2007

English 262: (Stewart)
Renaissance Literature.
Tuesday, 2:10-5:00

Turks, Moors, Jews, Catholics, and Sexual Deviates on the Renaissance London Stage

During the Renaissance, as commerce expanded, bringing new wealth to the London Pool, the English theatre flourished. There was a constant demand for new scripts, with new plots. Sometimes these included exotic characters, such as one might find in foreign lands, but not usually in London. Plays might be set in the legendary Venice, the most cosmopolitan of European cities, with the most outrageously liberal laws governing racial and religious groups. This seminar will focus on types of social difference, and how they might be understood in Early Modern England. Seminar participants will select a play or a type of social or religious difference that might interest theatre audiences. Examples might be *The Jew of Malta*, *Titus Andronicus*, *The Merchant of Venice*, *Othello*, *Volpone*, *Epicene*, *The Roaring Girl*, *The Changeling*, *The Duchess of Malfi*, *'Tis Pity She's a Whore*, or *The Cardinal* (not in the Bevington text). During the first three weeks, members of the seminar will read and discuss these plays. Then each participant will select a topic, perhaps an author, a theme, or a single play, or even a single scene from a play. The participant will prepare a report, showing how the social distance between the individual and the societal norm works to inform, amuse, exhort, or terrify the audience, and, perhaps, suggest how an understanding of the rhetorical dynamics of the work might aid one's understanding of the period.

The two texts will be:

- 1) any well annotated edition of Shakespeare
- 2) English Renaissance Drama: A Norton Anthology. Ed. David Bevington et al. New York: W. W. Norton, 2002. ISBN 0-393-97655-6

English 264: (Fabricant)
Restoration & 18th Century Literature.
Wednesday, 5:10-8:00

The 'Progressive' Eighteenth Century

In this seminar I want to explore certain 'progressive' (some might justifiably be termed 'radical', others not) political and ideological strains running throughout a century usually thought of in very different terms: strains that helped to shape social and cultural institutions in Britain and that inform – sometimes by overtly

contributing to, sometimes by lurking silently at the margins and threatening to destabilize – the writings of the period. A few of these strains rose to the level of organized social or political movements; most remained intellectual threads that functioned in less systematic, more subtle and/or unconscious ways, influencing even the most putatively ‘conservative’ outlooks and literary texts of the period. Examples include republicanism, anti-colonialism; feminism; abolitionism; religious dissent; deism; antinomianism (along with its political companion, anarchism); communalism; utopianism; anti-militarism; and of course at the end of the century Jacobinism (along with related forms of pro-French Revolution fervor). Anti-capitalist sentiment falls into these categories although its reactionary as well as progressive aspects need to be considered (for which some understanding of historical materialism and dialectical history will be necessary). Of particular interest and relevance for today (!) are Swift’s writings against the War of the Spanish Succession and Samuel Johnson’s writing against the Falkland’s Islands War, where we find perhaps the earliest articulations of the grounds upon which a government can be indicted for war crimes. (The verdict of the International Commission of Inquiry on War Crimes and Crimes vs. Humanity Committed by the Bush Administration was delivered on Sept. 13, GUILTY on all counts, for those of you folks who haven’t been keeping up.)

Our discussions will require some theoretical understanding of what ideology is and how it works (especially in terms of its contradictions), as well as some reflection about why it was often precisely the ‘Tory’ writers of the period who embraced certain of the most progressive, even radical ideas then current. Time permitting, we’ll also briefly consider ‘right-wing’ radical movements and ideologies of the period, especially Jacobitism: What are we to make of the recent spate of ‘Jacobite’ historians and literary critics of the 18th century? What are the cultural and ideological stakes (for the 21st as well as for the 18th-century) in labeling major writers like Pope, Swift, and Johnson ‘Jacobite’ and in trying to package the entire century as a ‘Jacobite era’?

References to Marxist (or at least socialist) theory and history (Antonio Gramsci, Frederic Jameson, Raymond Williams, E.P. Thompson, etc.) will inevitably be included in some of our discussions but this is not conceived of as a theory course. Students should be prepared to undertake close-up, intensive analysis of both canonical and non-canonical texts in order to try to grasp the complex interrelationship of literary form (style, language, genre, etc.) and ideology. Requirements for the seminar include 1 or 2 short oral presentations and a 20-page research paper (with annotated bibliography attached), due the last class period of the quarter.

English 268: (Devlin)
Seminar on James Joyce’s *Ulysses*.
Friday, 2:10-5:00

Joyce's *Ulysses* can be conceptualized in a variety of ways: as THE modernist epic; as an exhibitionist display of stylistic virtuosity; as an exploration of sexualities and the enigmas of desire; as high-brow pornography; as a notoriously difficult read. Over the past two decades or so, Joyce critics have become increasingly intrigued by--and embattled over--the politics of his works, specifically his treatment of "differences." In addition to reading *Ulysses*, students will be asked to read a coursepack that engages a variety of critical methodologies (such as historicism, cultural approaches, feminism, stylistic analyses, and allusion studies) and political issues (such as nationalism, ethnicities and stereotypes, class structures and biases, and advertisement/consumer culture) as well as a collection of essays on gender and sexualities ("*Ulysses*"--En-Gendered Perspectives: Eighteen New Essays on the Episodes, ed. Devlin and Reizbaum). We will move through the text episodically, discussing each week one to three chapters (depending on their lengths, which are widely variable). During our first meeting, I'll give an introduction to the contours of each of the text's 18 very unique parts, and then after a break, students will be asked to choose episodes/chapters to give oral presentations on. Two important pre-texts for *Ulysses* are Joyce's *Portrait of the Artist as a Young Man* and, of course, Homer's *The Odyssey*. One might want to reread both (ideally, before the quarter starts) if one has not done so in the recent past. The final course requirement is a researched essay, approximately 12-15 pages in length for M.A. students, and 20-25 pages for Ph.D. students.

English 270: (Axelrod)
American Literature Since 1900.
Tuesday, 5:10-8:00

This seminar will focus on the poetry of sadness in the Cold War era. We will meditate on the psychoanalytical aspects of depression, loss, grief, and anger as well as the historical specificity of the period 1945-89. We will consider the etiology of the new poetics of sadness and the different and innovative forms this poetics took. Texts will include Elizabeth Bishop's *Complete Poems* and *Collected Prose*; Robert Lowell's *Collected Poems*; Allen Ginsberg's *Collected Poems 1947-1997*; Bob Kaufman's *Solititudes Crowded with Loneliness*; Sylvia Plath's *Collected Poems* and *The Bell Jar*; and Mitsuye Yamada's *Camp Notes and Other Writings*. We will also study *The Freud Reader* (ed. Peter Gay); John Bowlby's *Loss: Sadness and Depression*; and Howard Kushner's *American Suicide*. Class responsibilities will include engaged participation, two oral reports, and a term paper.

"It was a queer, sultry summer, the summer they electrocuted the Rosenbergs. . . . It had nothing to do with me, but I couldn't help wondering what it would be like, being burned alive all along your nerves."
—Sylvia Plath, *The Bell Jar*

Pity the planet, all joy gone
from this sweet volcanic cone;
peace to our children when they fall
in small war on the heels of small
war—until the end of time... —Robert Lowell, “Waking Early Sunday
Morning”.

English 273: (Harris)
Cultural Studies.
Tuesday, 2:10-5:00

This seminar is a detailed study of the contemporary male nude in film and photography. The goal of the seminar is to examine the shifts in meanings of the male nude as a sign. We, therefore, discuss the nude, male and female, in the visual arts, including sculpture, painting, drawing and etching; the discursive significations of the nude as a form; and the divergence of these significations along the lines of male and female. Topics include gender construction and performance, race and semiotics, sexuality and visible difference. Students are required to do extensive readings and research leading to a final research paper.

English 274: (Tyler)
Feminist Discourses.
Thursday, 5:10-8:00

I will teach it as Contemporary Feminist Theory. We will read and discuss key texts, figures, and issues in contemporary feminist theory, focussing on the social construction and deconstruction of sex, gender, and transgender identities; the body, embodiment, experience, and "the signature"; equal rights vs. differences feminisms and the problem of the "universal"; representation and feminist demands for "recognition"; and feminisms and sexuality. The (tentative) reading list includes work by Beauvoir, Butler, Garber, Halberstam, Irigaray, Freud, Lacan, Miller, Kamuf, Derrida, Bartky, Foucault, Spivak, Fraser, Martinez Alcoff, hooks, Smith, and Grosz. We will read 4-5 essays for each three hour seminar, depending on the length and difficulty of the texts.

English 275: (Nunley)
Film and Visual Culture.
SEM: Wednesday, 2:10-5:00; SCR: Wednesday, 6:10-9:00

Rhetoric Excess: Visual Tropes of Masculinity, Femininity, and Race in the Construction and Consumption of the American Imaginary.

Borrowing from sociologist Zygmunt Bauman's notion that the idea of the "norm" would never occur and have no content if it were not for the experience and the rhetorical construction of excess, this class will explore the construction of "America" as masculine trope and as nation-state. Specifically, class will examine how hegemonic, American masculinity has been normed through tropes of

masculinity, femininity, and race through the visual rhetorics and public pedagogies of film, popular culture, public policy, war, documentaries, and neo-liberalism. These public pedagogies function to camouflage the productive “lack” often haunting masculinities performed by males and females. The goal of the class is to provide students with a critical lens grounded enough in rhetorical and critical theory, visual rhetoric, cultural studies, and neo-liberalism understood as public pedagogies to facilitate its use in a variety of academic and non-academic contexts. Class will wrestle with such provocative questions such as: Do masculinity/femininity function best as categories of identity or as categories of politics? Is neo-liberalism the new secular-religion? How are females complicit in the propping up of hegemonic masculinity in the context of romantic love? Is Condoleeza Rice too masculine and too manly? Is rhetoric more useful than philosophy as an epistemic (knowledge) resource? Why is Blackness a feminine trope?

English 279: (Axelrod)
Rhetorical Studies.
Monday, 5:10-8:00

This course is designed as a comprehensive introduction to the thriving, eclectic field of rhetoric and composition, a field that is very much in demand in today’s academic job market. We will engage the current theories and debates that will make you competitive in a way that teaching experience alone will not. We will begin by surveying the foundational texts in the twentieth-century rebirth of rhet/comp and then read more recent works on topics such as literacy and multi-literacy studies, genre theory, process and post-process theory, and critical pedagogy. We will also spend some time on writing across the curriculum theory in light of UCR’s new initiative in this area. We will read such texts as Susan Jarratt and Lynn Worsham, *Feminism and Composition Studies* (1998); Janice Wolff, *Professing in the Contact Zone* (2002); Bruce McComiskey and Cynthia Ryan, *City Comp: Identity, Spaces, Practices* (2003); and James Paul Gee, *What Video Games Have to Teach Us About Learning and Literacy* (2003). The requirements for the course include a seminar paper on a topic of your choice plus one or two oral reports (depending on the number of students).

English 289: (Doyle)
Genres. Impulse to Realism.
Thursday, 2:10-5:00

A graduate seminar tracking realism and naturalism as aesthetic impulses (rather than well-defined movements) that shape a range of literary and artistic practices. Reading critical theory, literary and art historical criticism in addition to fiction, we will ask how the signature gestures of nineteenth-century realism re-emerge in 20th & 21st century art and literature. Special attention is given in this course to the association of realism with a poetics of the body - with representations of sex, desire, and difference. This course should appeal to

students interested in interdisciplinary study, visual culture, feminist criticism, and critical theory. The reading for this course is very heavy. Please read ahead over the winter break.

Required Texts (should be purchased on-line/where there are multiple editions, I've indicated which publisher to use - please use most recent edition from that publisher/all assigned books will also be on reserve at Rivera).

Rebecca Harding Davis, "Life In the Iron Mills" (any edition is o.k.
- this also is a widely anthologized short story)

Honoré de Balzac, Eugenie Grandet (penguin)

Frank Norris, McTeague (penguin)

Emile Zola, L'Assommoir (penguin)

Michelle Houellbecq, Elementary Particles

David Wojnarowicz, Close to the Knives

Upton Sinclair, The Jungle

Hal Foster, Return of the Real

Criticism/Theory will include:

Michael Fried, excerpts from Realism, Writing, and Disfiguration & Menzel's Realism

Nancy Glazener, excerpt from Reading for Realism

Eric Sundquist, "The Country of the Blue" from American Realism: New Essays

Susan Stewart, excerpts from Crimes of Writing

Fredric Jameson, chapters 1 & 3 from The Political Unconscious; "Cognitive Mapping"

Emile Zola's "The Experimental Novel"

Leo Bersani, "Realism and the Fear of Desire" from A Future for Aesthetics (excerpted in Marxism and the Interpretation of Culture)

Mark Seltzer, "Statistical Persons" from Bodies and Machines

Amelia Jones, "The Body In Action: Vito Acconci and the 'Coherent Male Artist Subject'" in Body Art: Performing the Subject

Coco Fusco, "The Unbearable Weightiness of Beings: Art in Mexico After NAFTA" from The Bodies That Were Not Ours

Visual Art:

Franko B.

Nan Goldin

Teresa Margolles/SEMÉFO Collective

Santiago Sierra

Allen Sekula

Carrie Mae Weems

David Wojnarowicz

Requirements: Presentation (must relate directly to the course topic, sign-up in second week) & 20 page final paper (revised version of presentation with bibliography).

SPRING 2007

English 260: (Ganim)
Chaucer.
Friday, 2:10-5:00

English 260 will focus on the work of Geoffrey Chaucer, with a special emphasis on reading practices, theories of interpretation and the multiple literacies of late medieval England. The seminar is designed for students specializing in medieval literature as one of their areas. The texts will be *The Riverside Chaucer* and Nicholas Watson and Jocelyn Wogan-Browne, *The Idea of the Vernacular: An Anthology of Middle English Literary Theory* (Penn State Press). Seminar members should obtain the latter text from the publisher, an on-line vendor or the UCR bookstore. Imagine That! in Canyon Crest Shopping Centre, will also order it for you if you prefer. We will also be using the *Cambridge History of Literary Criticism*, Volume II, but the price of this book is prohibitive and I will place it on reserve.

English 265: (Kuiken)
Romantic Literature.
Tuesday, 10:10-1:00

"Romantic Irony."

Romantic Irony is one of the more controversial terms in literary history. To begin thinking the problem of irony is to fall into a kind of trap, one that is contained in the 'concept' of irony itself. Can one give a straightforward definition of something that is inherently dissimulating and that resists definition, not on the basis of a lack of rigor, but precisely because of what it 'is'? Some critics have argued that Romantic Irony is no more significant than standard rhetorical irony, while others see it as calling into question language itself as a signifying practice. We will explore this question as it materializes in a variety of texts from the Romantic period, including Wordsworth, Coleridge, Keats and Shelley's main poetic contributions to the problem. We will also explore Romantic Philosophical writings that ground different conceptions of Romantic Irony, including recent critical accounts of its significance as a practice. Finally, we will consider the political and historical consequences of Romantic Irony, particularly for the current era which is purportedly "beyond irony." Coursework will include a seminar paper and in-class presentation.

English 267: (Childers)
Victorian Literature.
Thursday, 2:10-5:00

The Sensation Novel

This course will examine the phenomenon of the sensation novel of the 1860s in England. We will, of course, read novels like *The Woman in White*, *The Moonstone*, *Lady Audley's Secret*, *East Lynne*, and, perhaps, *Cometh Up as a Flower*, querying what it is, precisely, that makes these novels "sensational," the material and cultural conditions out of which they arose, their relation to the rise of "realism," and their connections to other literary genres with which they share some characteristics. Thus, we will also read *Villette* and at least one or two Sherlock Holmes tales. The syllabus will be available by the middle of February, and the books may all be ordered online.

English 278: (Yamamoto) **Minority Discourse.** **Wednesday, 2:10-5:00**

Autobiography Theory and Asian American Literature

Autobiography has been one of the premier genres through which communities of color have established themselves in the landscape of American literature. It is, however, far

from an unproblematic site of self-fashioning and self-representation. This seminar will explore why autobiography and memoir are both pervasive and contested. We will think particularly about the production of the modern subject and the status of truth, history, imagination, and discursive representation.

We will read a wide range of theory that will be useful for any students working in autobiography, but I would also expect that those whose generic interests are elsewhere will also find much here that addresses some of the central issues in contemporary theory studies (critical race, feminist, performance, etc.). All primary texts will be Asian American autobiographical narratives and will range from right after the turn of the century to the present. Informal and formal presentations are expected, as is a seminar-length paper (which can be centered in the student's area of specialization).

English 289: (Elliott) **Genres.** **Tuesday, 2:10-5:00**

The Modern American Novel

The purposes of the course are to examine the development of the form of the novel and of narrative methods during the twentieth century and, in the process, to challenge and define the terms "modern" and "postmodern" in relation to the novel. We will critique many of the theories and critical approaches that have been formulated to explain and examine these subjects and texts and will interrogate the relations between the texts and the social, political, religious, cultural, and historical contexts, especially within the United States, which appear

to have influenced or permeated the works in some ways. The course will also explore connections between our primary texts and the ways in which issues of gender, sexuality, race, ethnicity, and class have been explored in relation

to modern and contemporary literature. We will read Faulkner's Light in August; Marshall's, Praise Song for the Widow; Baldwin's Another Country; Hawkes' Death, Sleep, and the Traveler; Barth's Sabbatical: A Romance; DiLillo's Mao II; Morrison's Jazz; and Silko's Garden of the Dunes.