

# GRADUATE COURSE DESCRIPTIONS

FALL 2008

## English 278: (Traise Yamamoto)

### Asian/American Literary and Cultural Studies: Masculinity and its Discontents

Monday, 11:10 am - 2:00 pm

When, in April 2004, *Details* magazine published its now infamous pictorial, "Asian or Gay?" Asian America was still puzzling over *Skin on Skin*, the first all-Asian American heterosexual porn film ever made (and made by an academic, at that). While many decried the implicit emasculating racism and homophobia of the *Details* piece, they were equally appalled with the idea that the way to recuperate Asian American masculinity was to put it on display in all its glory and with the body of the Asian American woman as its alibi. Issues surrounding Asian/American masculinity have haunted the field since its inception with the short stories of Sui Sin Far, the poems scratched into the walls of the holding barracks at Angel Island, and the 1961 novel *Eat a Bowl of Tea* (with its impotent protagonist, Ben Loy), and they memorably ignited with the very public literary feud between Frank Chin and Maxine Hong Kingston. However, many of the conversations and arguments surrounding this issue have seemed to assume a normative masculinity that is heterosexual and/or phallic (this is part of the conundrum that informs Richard Fung's essay, "Looking for My Penis"). How does Asian Americanness, as it is constituted by and through issues of citizenship and whiteness, and in relation to Blackness, offer a productive site for thinking about the possibilities of alternative masculinities, including Halberstam's notion of female masculinities (and what might *this* mean in relation to the hyper-feminization of Asian/American women)?

Below is a provisional list of texts. The final list will be circulated about a month in advance of the first seminar. Requirements will include weekly postings that tie the theory to the primary texts, oral presentation and paired presentation response, and 20-25 page paper.

Noel Alunit, *Talking to the Moon*

Justin Chin, *Gutted*

Frank Chin, *Donald Duk*

Louis Chu, *Eat a Bowl of Tea*

le thi diem thuy, *The Gangster We Are All Looking For*

Brian Leung, *Lost Men*

Ed Lin, *Waylaid*

Catherine Liu, *Oriental Girls Desire Romance*

David Mura, *Where the Body Meets Memory*

Han Ong, *Fixer Chao*

Andrew Pham, *Catfish and Mandala*

Shawn Wong, *Homebase*

David Eng, *Racial Castration: Managing Masculinity in Asian America*

Daniel Y. Kim, *Writing Manhood in Black and Yellow: Ralph Ellison, Frank Chin, and the Literary Politics of Identity*

Susan Koshy, *Sexual Naturalization: Asian Americans and Miscengenation*

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**English 269: (Jennifer Doyle)**

**'Reading in Detail': American Literature and the Politics of Form**

**Tuesday, 2:10 - 5:00 pm**

The title for this seminar is borrowed from Naomi Schor's feminist reading of nineteenth-century French literature and is meant to signal this seminar's orientation toward the politics of close reading. Given this emphasis we will read a lot of theory, and a few literary texts. We will use Melville's Moby Dick in order to get a handle on how theorists have approached subjects like homoerotic/homosocial desire, utopian impulses, and the representation of racial/ethnic difference via the analysis of narrative form. Walt Whitman's Leaves of Grass will allow us to consider theoretical work on reading in the nineteenth century, as well as the complex politics of race, class, and gender identification that structures nearly all literature from this period – here, too, we will explore the ways that critics navigate historical and formal readings of literature, especially as they engage with racial discourse in these texts. Edith Wharton's novel House of Mirth offers a platform for explicit study of feminist literary scholarship on gender, performance, and friendship as well as a point of entry into conversations about narrative and desire, cosmopolitanism, and the emergence of modernity at the end of the century.

Note: Students are advised to read Billy Budd in preparation for this seminar, as this work figures in several of the critical/theoretical texts we will read and discuss in detail (e.g. Eve Kosofsky Sedgwick, "Some Binarisms (I)" from Epistemology of the Closet; Barbara Johnson, "Melville's Fist" from Critical Difference; James Creech, "From Deconstruction" from Closet Writing/Gay Reading). It hardly needs stating that you will want to read Moby Dick and The House of Mirth over the summer – we will only spend three or four weeks on each of those novels – it will be very hard to read the whole of the book in addition to the theoretical material. That said, if you enter the seminar having read both novels carefully, the reading schedule will be challenging, but more or less humane.

Please use the most recent Norton Critical edition of all three primary texts:

Herman Melville, Moby Dick

Walt Whitman, Leaves of Grass

Edith Wharton, House of Mirth

Critical texts will include:

- \*Roland Barthes, probably The Pleasure of the Text (but possibly S/Z)
- \*Henry Louis Gates, The Signifying Monkey (esp. "Trope of the Talking Book")
- \*Michael Moon, Disseminating Whitman
- \*Franny Nudelman, John Brown's Body
- Naomi Schor, Reading in Detail (esp. chapters 1, 5, & 9)
- Karen Sanchez Eppler, Touching Liberty (esp. through chapter 2)
- \*Hortense Spillers, Black, White, and in Color (esp. "Mama's Baby, Papa's Maybe")

\*I expect students to purchase/read these texts in their entirety – meaning, I won't be posting chapters on the blackboard site because we'll be reading them more or less in their entirety.

Please order your books on-line.

Other critical readings (including the texts mentioned above – Creech, Johnson, Sedgwick, Schor, Sanchez-Eppler) will be available on Blackboard as soon as that site becomes available (mid-September). A final syllabus will be posted on that site as well as soon it becomes available. Please update your e-mail address on Blackboard so that you can receive notification why the final syllabus and readings become available.

Note: used copies of Sanchez Eppler's book are on Amazon, but the book is out of print. (It is, however, in the collection at UCR's library and selected articles, such as "Touching Liberty" are available through JStorr.)

**English 277: (George Haggerty)**  
**New Directions in Queer Studies**  
**Tuesday, 5:10 – 8:00 pm**

In this seminar, we will look at the new approaches to queer studies offered in the *Blackwell Companion to Lesbian, Gay Bisexual, Transgender, and Queer Studies*, which I edited with Molly McGarry. Each week, we will look closely at one of the essays from the collection. In doing so, we will read a range of primary and secondary material that will help us to come to terms with the essay in question, and we will do some reading that the essay provokes. I will propose essays and supplemental readings for the quarter, but after the first few weeks those readings can be revised according to the interests of the class. Requirements include regular active preparation throughout the quarter and a final paper (15-25 pages). (A complete syllabus is available upon request.)

Weekly Essays (from the *Blackwell Companion* [available as PDF files for the class])

David L. Eng, "Freedom and the Racialization of Intimacy: *Lawrence Vs. Texas* and the Emergence of Queer Liberalism"

Jennifer Doyle, "Between Friends"

Roderick A. Ferguson, "The Relevance of Race for Sexuality Studies"

Carla Freccero, "Queer Spectrality: Haunting the Past"

Elizabeth Freeman, "Queer Belongings: Kinship Theory and Queer Theory"

José Esteban Muñoz, "Queerness as Horizon: Utopian Hermeneutics in the Face of Gay Pragmatism"

James Tobias, "*Melos, Telos, and Me: Transpositions of Identity in the Rock Musical*"

Karen Tongson, "The Light that Never Goes Out: Butch Intimacies and Sub-Urban Sociabilities in 'Lesser Los Angeles'"

Valerie Traub, "The Present Future of Lesbian Historiography"

Robyn Wiegman, "The Desire for Gender"

Primary readings, to accompany weekly essays:

Kimberly Pierce, *Boys Don't Cry*

Radclyffe Hall. *The Well of Loneliness*

Jackie Kay, *Trumpet*

Nella Larsen, *Passing*

Gil Cuadros, *City of God*

Julia Glass, *Three Junes*

Samuel Delany, *Times Square Red, Times Square Blue*

Edith Wharton, *The House of Mirth*

John Cameron Mitchell, *Hedwig and the Angry Inch*.

James Schuyler, *Collected Poems*

**English 279: (Vorris Nunley)**

**Situating Knowledge and Politicizing Pedagogy: Theorizing Rhetoric,**

**Excess, and Pedagogy**

**Wednesday, 2:10 - 5:00 pm**

Privileging rhetoric-not philosophy- as a site knowledge production, class will examine African American rhetoric, excess, and neo-liberalism as sites of episteme and subjectivities. Seminar participants will analyze how the aforementioned sites can be understood as political rationalities and as public

pedagogies. Rhetorical theory and history, critical and feminist geography, pedagogical theory, theories of excess and surplus, and political theory will inform class discussions and assignments. An interdisciplinary approach to class in terms of both content and method will provide provocatively fertile ground for exchange.

**English 264: (Carole Fabricant)**  
**Restoration & 18<sup>th</sup>-Century Literature**  
**Wednesday, 5:10 - 8:00 pm**

In this seminar we'll be examining the concept of "the global 18<sup>th</sup> century"—a term that has gained currency in critical circles of late—by considering the ways in which foreign travel and growing awareness/interest in other countries influenced the literature, ideology, and culture of 18<sup>th</sup>-century Britain. Areas of study relevant to this question include: (1) theories of travel, space, ethnography, race, etc.; (2) historical documents related to Britain's colonial expansion and empire-building; (3) personal accounts of travel and exploration (by pirates, adventurers, scientists, tourists, etc.); and (4) literary and aesthetic studies: how foreign travel created new genres (e.g., orientalist fiction), reshaped others (especially satire and the novel), and generated new types of characters for the stage and new kinds of images for poetry. While all of these matters will be touched upon and their interconnections explored, the precise emphasis of the seminar will depend on the particular interests of the students taking it. I am therefore leaving some flexibility in the syllabus. As a class we'll look at one or two assigned texts in each of the four categories while leaving room for the pursuit and discussion of individual projects, which students will be encouraged to start thinking about and researching early in the quarter. The reading list will be selected from works such as the following: Defoe's Captain Singleton, Swift's Gulliver's Travels, Gay's Polly, Johnson's Rasselas, Montagu's Turkish Letters, Sheridan's Pizarro, Hamilton's Translations of the Letters of a Hindoo Rajah, Burke's speeches on India; The Journals of Captain Cook, Mungo Park's Travels in the Interior Districts of Africa.

**English 200: (Tiffany Lopez)**  
**Introduction to Graduate Studies**  
**Thursday, 5:10 - 8:00 pm**

This seminar will introduce first year doctoral students to the profession of literary studies and provide students with a range of skills so that they may successfully navigate their way through graduate school and into academia. Seminar meetings will focus on matters foundational to successful engagement with the graduate work. We will discuss: how to maximize the seminar experience, including how to read both comprehensively and critically, speak pedagogically, and write strategically; how to develop working relationships with faculty; and how to see yourself as contributing to a larger critical mass of scholars. Course readings will include essays that faculty members in the department have

designated as “essential reading” in their areas. To further facilitate the seminar’s goals, a number of faculty members in the department will join the seminar to discuss their own research and areas of specialization. We will also actively discuss the process of creating academic writing: taking reading and seminar notes; creating annotated bibliography; conducting research; writing presentation papers (talks); and revising short writing (such as talks) into longer essays. Seminar work will culminate in students presenting their work in a writing workshop and then revising this work into a short paper for presentation at a final mini-colloquia.

**English 272: (Carole-Anne Tyler)**

**Film Theory**

**Thursday, 5:10 - 8:00 pm**

An advanced introduction to classical and contemporary film theory from roughly its inception in the 1920s to the present day. This theory includes a variety of methodologies: formalism, Marxism, psychoanalysis, feminism, anti-racism and anti-imperialism, and deconstruction. It also addresses a number of sometimes intersecting issues: film’s specificity as an aesthetic medium—its formal possibilities and the pleasures and meanings films generate; film as a “machine” for the production of conformity to dominant values; representations of women and sexual and ethnic minorities in the mainstream cinema and its independent and experimental alternatives; film genres; national cinemas and Hollywood imperialism; film fandoms; the differences between film and television spectatorship. The course emphasis is on the structuralist and poststructuralist theory that arose in the 1960s and became the primary approach in humanities-oriented film studies just as the latter was incorporated in the academy as a discipline. The readings for the course are very challenging, rather like philosophy, and will likely include texts by Arnheim, Balazs, Eisenstein, Benjamin, Adorno, Gunning, Bazin, Foucault, Baudry, MacCabe, Mulvey, Bellour, Doane, de Lauretis, Solanas and Getino, Garcia Espinosa, and Mercer, among others; the pace will be four essays a week. Additional requirements include a weekly screening of 2-3 hours duration (screenings will be with the undergraduate “section” of the class, though occasionally an additional short film will be shown to the graduate class only) and several writing assignments: a draft of a conference presentation (a final 10 page formal research paper), a shorter paper (5 pages mid-term), and two short “presentations” on two readings and screenings (two sets of 2 page notes on readings and screenings, to be posted to Blackboard for class discussion and to incorporate additions and emendations reflecting that discussion; students will select these at the start of the quarter, and a penultimate draft must be posted the night before the class discussion of the readings and screenings chosen). Though the course will cover some of the elements of close reading or formal analysis of film and media, it is not a substitute for a more thorough introduction to that practice that students are expected to undertake on their own, perhaps by sitting in on an MCS lower level class or by reading a text such as Bordwell and Thompson’s *Film Art* over

the summer. Students are expected to master the vocabulary of formal analysis of shots and sequences very quickly as a foundational skill for application of the film theories to the films screened. Recommended readings include those survey texts on film theory by Robert Stam, Dudley Andrew, and Robert Lapsley and Michael Westlake.

**English 260: (John Ganim)**  
**Medieval Literature**  
**Friday, 2:10 - 5:00 pm**

During this quarter we focus on Arthurian literature, especially Malory's *Morte D'Arthur*, in terms of a number of previously distinct categories that are now being linked in the scholarship: national identity, gender, otherness, colonialism and origin myths, space and place, authorship, serial and cyclical form. Some of the secondary works we will be using gives some sense of the direction of the course: Geraldine Heng, *The Empire of Magic: Medieval Romance and the Politics of Cultural Fantasy* (New York: Columbia University Press, 2003); Patricia Claire Ingham's *Sovereign Fantasies: Arthurian Romance and the Making of Britain* (Philadelphia: University of Pennsylvania Press, 2001); and *Postcolonial Moves: Medieval to Modern*, ed. Patricia Clare Ingham and Michelle R. Warren (New York: Palgrave, 2003); R. Howard Bloch, *Etymologies and Genealogies: A Literary Anthropology of the French Middle Ages*. Chicago and London: University of Chicago Press, 1983, *plus others*.

**WINTER 2009**

**English 275: (James Tobias)**  
**Film and Visual Cultures**  
**Monday, 10:00 am – 1:00 pm**

Seminar on the Virtual

This seminar will examine narratives and exhibitions of the virtual in post-cybernetic media and 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 fields

undergoing changing local and global relationships. Seminar topics will include virtual reality, digital cinema, networked authorship, multilinear narrative, interactive gesture, narratology vs. ludology debate, modular and 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.

Seminar reading *may* include the following texts (or excerpts from the following; and this list is subject change):

Massumi, *Parables of the Virtual*  
Flusser, *Selected Writings*  
Deleuze, *Bergsonism*  
Deleuze and Guattari, *Thousand Plateaus*  
Hayles, *My Mother was a Computer*  
Foster, *The Souls of Cyberfolk*  
Zizek, *The Plague of Fantasies*  
Haraway, selections, *Simians, Cyborgs, and Women*  
Ryan, *Cyberspace Textuality*  
Zielinski, *Deep Time of the Media*  
Wills, David, *Prosthesis*  
Stiegler, *Technics and Time 1: The Fault of Epimetheus*  
Kittler, *Gramophone, Film, Typewriter*

Selections, *The Video Game Theory Reader*

Selections, *Small Tech: The Culture of Digital Tools*

Selections, *Variantology*

English 262 – Renaissance Literature (Stanley Stewart)  
2:10 – 5:00 pm

### Epochal “Hamlets”

In the graveyard scene of *Hamlet*, we learn that the Prince of Denmark is thirty years old at the time of the events dramatized. The play was first published in 1601, which means that this thirty-year-old has held the stage for over four hundred years. In this seminar, we will investigate epochal “Hamlet.” We will proceed on the assumption that every generation has its own cultural interests and demands, and that these reflect themselves in the history of “Hamlet,” which is also a part of the history of *Hamlet*. For instance, when John Collier tried to copyright the “corrected” text of Shakespeare’s work, his forgeries reflected his personal perspective, but also the interests of the audience for which he intended his edition. Likewise, Dr. Johnson’s “Hamlet” is not like Hume’s, nor Nietzsche’s like Kierkegaard’s. Is there evidence of significant differences between



performances of eighteenth and nineteenth-century “Hamlets.” Our aim is to ferret out at least one interesting difference between the “Hamlets” of one epoch from those of another. We might even find that an early twentieth-century “Hamlet” is nothing like that from the early twenty-first century. We will be interested in “explaining” the differences as well as the similarities between and/or among epochal “Hamlets.”

Each student should have an annotated edition of Shakespeare’s works.

**English 265: (Adriana Craciun)**

**Romantic Literature**

**Tuesday, 2:00 – 5:00 pm**

Romanticism and Cosmopolitanism

In this seminar we will situate British Romanticism in relationship to national, international and global exchanges of ideas and people at the turn of the nineteenth century. In particular, we will consider the embattled legacy of cosmopolitanism, revived and radicalized by Enlightenment and Revolutionary figures, and increasingly vilified in the reactionary climate of war and post-Napoleonic nationalism. Reading prose and verse works by female and male writers, we will move from the British metropolis through a series of contact zones, tracing Romantic cosmopolitanism’s complex connections to Eurocentrism, colonialism, universalism. Within this framework, we will consider Romantic preoccupations such as the figure of the exile, the transnational origins of literary forms, the sublime, the erotics of cross-cultural contact, the idealization of mobility and autonomy, and the promise of universal human rights. Cosmopolitanism enjoyed a contentious renaissance in 1990s political and cultural theory, and we will also consider the relationship between Enlightenment and Romantic cosmopolitanisms, and their representation in, and contributions to, current debates.

**English 278: (Michelle Raheja)**

**Minority Discourse**

**Wednesday, 2:10 – 5:00 pm**

“Kill the Indian, Save the Man”: Native American Literacies



Tom Torlino (Navajo) as he appeared upon arrival to the Carlisle Indian School on October 21, 1883 (l) and as he was attired three years later (r).

In Indian civilization I am a Baptist because I believe in immersing the Indians in our civilization and when we get them under holding them there until they are thoroughly soaked.

--Richard Henry Pratt

*I felt that I was no more Indian, but would be an imitation of a white man. And we are still imitations of white men, and the white men are imitations of the Americans.*

--Luther Standing Bear

The policy of forcibly educating Native American children in boarding schools began during the early colonial period and reached its zenith in the late 19<sup>th</sup> century with the founding of Carlisle Indian Industrial School in Pennsylvania. This course examines a selection of autobiographical narratives written by students enrolled in schools in the U.S. and Canada with attention to the ways in which personal narrative is crafted under conditions of physical, emotional, and spiritual violence. This course will focus on theories of autobiographical practice as well as the historiography of Native American education. We will also examine archival artifacts from a number of collections, including the National Archives and Records Administration, Sherman Indian School, and the Newberry Library. The purpose of the course is to not only engage with an underrepresented aspect of American literature, but to develop a critical framework with which to discuss autobiographical texts, trauma narratives, comparative American literacies, children's literature, and colonial/postcolonial discourses.

**English 289: (Deborah Willis)**

**Genres**

**Wednesday, 2:00 – 5:00 pm**

Shakespeare and Desire

This is a course about Shakespeare and desire – especially the type of desire that fragments the self and undermines self-control: obsessions, compulsions, addictions, bewitchments. Early modern conceptions of the "well-governed self" assume that human beings have the power to regulate intensely felt and potentially excessive desires through some combination of reason, religious faith, or habits of self-care (such as proper diet, sleep, exercise, and "good air"). Yet often the very language used to describe such desires implies they are difficult, even impossible, to control -- they possess us, enslave us, bewitch us, degrade us, overwhelm us. What are some of the irresistible impulses, queer cravings, monstrous appetites, and addictive attachments explored or alluded to in Shakespeare's plays? To what extent does Shakespeare use them to interrogate early modern notions of selfhood and self-regulation? Does drama (or at least early modern drama) by its very nature have a special stake in testing the limits of the human capacity for self-regulation? If so, what variations of perspective are suggested by the subgenres of tragedy, comedy, history play? Readings will include some or all of the following: *Twelfth Night*, *Henry IV, Parts I and II*, *Othello*, *Macbeth*, *Measure for Measure*, *Troilus and Cressida*, and *Antony and Cleopatra*. In addition, selections from modern theories of desire and from early modern medical discourse about the care of the self will be assigned. To provide some non-Shakespearean points of reference, you'll also be asked to read an early modern play by one of Shakespeare's contemporaries and a 20th or 21st century play (or film or TV series) with a central focus on some form of excessive, compulsive, or addictive desire.

**English 273: (Erica Edwards)**

**Cultural Studies**

**Thursday, 2:10 – 5:00 pm**

Black Political Culture Since Reconstruction

"A people's culture is the genesis of their freedom."

--Claudia Jones

Since the end of slavery and the failure of Radical Reconstruction, black culture has registered the shifts in black political thought and practice that have emerged in part as responses to the centuries-long paradox of American freedom. The cultural text has both produced and contested the master narratives of twentieth-century black politics: that political and social advancement is best achieved under the direction of a single, charismatic male leader, that history is made by great men, and that the post-civil rights era has been defined by its black

“leadership void.” Literature, film, and ephemera have served as an archive for what literary theorist Fred Moten calls the black “freedom drive” while also being the vehicle for these classist, sexist and heterosexist master narratives.

This course considers this dialectical work of black political culture. The first sessions will be devoted to interrogating and (re)defining the role of culture in both understanding and producing the political. Following a cultural studies approach outlined primarily by Raymond Williams and Stuart Hall, we will discuss black political culture as the nexus of four main sites of political expression: social movements, electoral politics, literature, and performance. That is, we will conceive of political culture as not simply the culture of *politics* or even the narrowly conceived “cultural politics” but also the various points of intersection between the political and the cultural in the Americas. For this conceptual work we will draw on the work of Cedric Robinson, Sylvia Wynter, Diana Taylor, C.L.R. James, and Edouard Glissant. Next, we will consider the history of black political culture by thinking about moments, movements and spaces as diverse as:

- 1) the early twentieth-century black church and Reconstruction-era black electoral politics;
- 2) black social movements before World War II;
- 3) twentieth-century African American literature;
- 4) black intellectual culture since Reconstruction;
- 5) 1960s and 1970s black social movements;
- 6) the cultural politics debate over the last 20 years;
- 7) and recent scholarship on black political culture.

While our focus will be black cultural-political production in the U.S., we will take a transnational American Studies approach that situates our discussion in the black political culture of the African diaspora. You will be encouraged to employ cultural studies methodology to write one 5,000-8,000-word seminar paper.

Required texts will likely include:

Paul Beatty, *The White Boy Shuffle*

Evelyn Brooks Higginbotham, *Righteous Discontent: The Women’s Movement in the Black Baptist Church, 1880-1920*

Richard Iton, *In Search of the Black Fantastic*

C.L.R. James, *Beyond a Boundary*

Robin D.G. Kelley, *Race Rebels: Culture, Politics, and the Black Working Class*

Jane Rhodes, *Framing the Black Panthers: The Spectacular Rise of a Black Power Icon*

Cedric Robinson, *Black Marxism: The Making of the Black Radical Tradition*

Cedric Robinson, *Black Movements in America*

Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas*

**English 276: (Susan Zieger)**  
**Colonialism & Postcoloniality**  
**Friday, 10:10 am – 1:00 pm**

Forces of Habit: Substance and Identity in Colonial and Postcolonial Contexts

Drug historian David Courtwright sees the advent of modernity as a “psychoactive revolution,” in which the physiology of European and American masses becomes increasingly chemically altered by quotidian substances such as tobacco, sugar, coffee, and alcohol. Indeed, these and other habit-forming substances drove imperial commerce, colonization, and chattel slavery for centuries; they were systematically produced in the colonies and consumed in imperial metropolises. This course brings this broad historical context (c. 1600 to 1950) to bear on colonial, postcolonial, and imperial texts and theory, in an effort to discern relationships between bodies, subjectivities, identities, habit, substances, consumption, and labor. How did tea, sugar and tobacco develop Atlantic economies, and with them, discourses on nation, race, habit, and fashion? How did the early antislavery movement construct an ethical consumer by exhorting Britons to abjure sugar in their tea? How did opium, hashish, and cannabis produce a literature of imperial knowledge and expertise that functioned as a kind of counter-Enlightenment? How did morphine memoirs of the mid-twentieth century assume masculine intellectual authority in order to remake American continental and transnational travel as addicted exile? In the final weeks of the course, we will turn to two substances that never became global commodities, betel-nut and palm wine, and ask how they problematized consumption and identity in colonial and postcolonial literatures. How does habit itself mediate between acts and identities for imperial, colonial, and postcolonial subjects? How does it implicate the raced and gendered body, whether at labor or leisure? We will ask these and other questions as we read foundational theoretical texts by Marx, Spivak, Fanon, Bhabha, Appadurai, Gilroy, and Mbembe, and literary texts by Behn, Southey, De Quincey, Baudelaire, Stowe, Joyce, Burroughs, Anand, and Tutuola. This course ranges throughout literary-historical periods and zones, and thus requires copious reading; students will be asked to prepare readings for the first class meeting on January 9. Other coursework includes a formal facilitation of class discussion, annotated bibliography, and research paper.

INTRODUCTION

T.H. Breen, “Baubles of Britain”

Courtwright, *Forces of Habit: Drugs and the Making of the Modern World*

Conan Doyle, “The Man with the Twisted Lip”

Marez, *Drug Wars: The Political Economy of Narcotics* (excerpt)

Marx, *Capital* (excerpt on fetishism)

Spivak, *A Critique of Postcolonial Reason* (excerpt [Philosophy, on Marx & D&G])

Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (excerpt)

## INTRODUCTION II

Fanon, *Black Skin, White Masks* (excerpt)

Bhabha, *The Location of Culture* (excerpt)

Mbembe, *On the Postcolony* (excerpt)

## TOBACCO

Behn, *Oronooko*

Iwanisziw, "Behn's Novel Investment"

James I, *Counterblaste to Tobacco* (1604)

Knapp, *An Empire Nowhere: England, America, and Literature from Utopia to The Tempest* (excerpt)

J. M. Barrie, *My Lady Nicotine* (1890) (excerpt)

## SUGAR AND SLAVERY

Mintz, *Sweetness and Power*

[Hartman, *Scenes of Subjection; Best, Fugitive's Properties*; theoretical work on slavery]

Southey, *Poems* (1797)

Timothy Morton, "Blood Sugar"

## ALCOHOL AND SLAVERY

Stowe, *Uncle Tom's Cabin* (1851)

Gould, *Barbaric Traffic* (excerpt)

Zieger, *Inventing the Addict* (excerpt)

## OPIUM, HASHISH, CANNABIS

De Quincey, *Confessions of an English Opium Eater* (1821)

Baudelaire, *Artificial Paradises* (DATE)

Shiel, "Prince Zaleski" (1895)

Benjamin, "On Hashish"

## MORPHINE

McMartin

Burroughs

Zieger, *Inventing the Addict*

## ALCOHOL, BETEL NUT, COUNTERMODERNITY

B. M. Croker, "The Khitmatgar"

Joyce, "Counterparts"

Lloyd, [essay on Counterparts]

Anand, *Untouchable* (1935) ISBN-13: 9780140183955

## PALM WINE

Tutuola, *The Palm-Wine Drunkard*

Mbembe, "Life, Sovereignty, and Terror in the Fiction of Amos Tutuola"

English 268 – British Literature Since 1900 (Kim Devlin)

2:10 – 5:00 pm

James Joyce's *Finnegans Wake*

This course offers an introduction to James Joyce's final nightwork *Finnegans Wake*, which he called "my imitation of the dream state."

It does not presuppose any knowledge of *Finnegans Wake*: we will work our way through its techniques and themes as we read through the text. To give you an idea of what this strange and experimental work is about, I offer a brief outline of some of the issues I'll be talking about in my presentations:

- \* dream narrative and psychoanalytic theories of the logic of the unconscious (the languages of anxiety and desire, condensation, displacement, censorship, double-entendre)
- \* the relationship between behavioral or psychic "transgression" and narrative "deviance"
- \* the endless permutations of voyeurism and exhibitionism
- \* structural repetition and its theoretical implications
- \* the contours and configurations of the elusive "nightletter"
- \* the (presumably) male dreamer's visions of various feminine figures
- \* the dream's "primal scene" and its Freudian inflections
- \* the unconscious interpretations of the function of clothing, or "a strange man wearing a barrel"
- \* Joyce's transformative use of his earlier works in the dream
- \* Stephen Dedalus and his avatars Shem and Shaun: portraits of the artist as a young fraud
- \* domestic surveillance: servants, spouses, and other spies
- \* the collapse and reconstruction of the porous boundaries between self and other

For the first class session on Friday, January 9, 2009, students should read, to the best of their ability, pages 104-107 (at the top).

## SPRING 2009

**English 262: (Heidi Brayman Hackel)**

**Renaissance Literature – Sound, Silence, Motion**

**Monday, 10:10 am – 1:00 pm**

This seminar will explore the place of the senses, particularly hearing, in the field of Renaissance (or early modern) literature. In England in 1600, publication

often meant public performance, reading alone might still be a noisy endeavor, and bound books bore the traces of the animal bodies that composed them. What, then, did London sound and smell like in 1600? How did playwrights use sound and silence on the early modern stage? How might we recover a sense of sound and movement in the past? What place do histories of smell and touch have in literary and cultural studies? What does it mean to consider the senses historically?

Stage directions and characters' accounts of noises, smells, and movement onstage provide an obvious place to begin exploring these questions, but we will also sniff around several major works of Renaissance poetry. Likely literary readings will include Shakespeare's *Tempest* and *Macbeth*, Spenser's *Faerie Queene* (Books II and V), and Milton's *Paradise Lost*. Theoretical readings will focus on historical phenomenology, sensory cultural studies, histories of the body, and film sound theory.

Students of dance, film, and music who are curious about the English Renaissance will be very welcome in the course. All interested students are strongly encouraged to attend the Saturday lectures at the Huntington Library Renaissance Literature Seminar by Bruce Smith (**January 31**, 10:00-12:00, followed by a UCR-USC graduate panel in the afternoon) and Joseph Loewenstein (**March 14**, 10:00-12:00) as part of the series "Literature Beyond Words." Contact the instructor for further details.

Course requirements: active and noisy participation, a couple of oral presentations, attendance at a film screening or two, and a final research paper.

**English 270: (Steven Axelrod)**  
**American Literature Since 1900 – Col War Poetics**  
**Tuesday, 2:10 – 5:00 pm**

This seminar will focus on the poetry and poetics of the Cold War era, from the end of World War II to the end of the Vietnam War (1945-75). We will meditate on the fluid, often vexed relationship between poetry and the public sphere. We will consider the interactions between poetry as an institution and the circumambient discourses of containment, deterrence, brinkmanship, domesticity, suburbanism, surveillance, race, civil rights, atomic weapons, liberalism, psychoanalysis, privacy, McCarthyism, Orientalism, imperialism, heteronormativity, homosexuality, homosociality, masculinity, and femininity. We will begin with theorizations of the period by Alan Nadel, Michael Davidson, Elaine Tyler May, Marjorie Perloff, and myself. We will then immerse ourselves in poetry, poetics, and memoir by seven poets: Elizabeth Bishop (1911-1979), Toyo Suyemoto (1916-2003), Robert Lowell (1917-1977), Gwendolyn Brooks (1917-2000), Allen Ginsberg (1926-1997), John Ashbery (1927-present), and Sylvia



Plath (1932-63). Class responsibilities include active participation, two oral reports, and a term paper.

Texts:

Steven Gould Axelrod, *Sylvia Plath: The Wound and the Cure of Words*

Michael Davidson, *Guys Like Us*

Elaine Tyler May, *Homeward Bound*

Alan Nadel, *Containment Culture*

Marjorie Perloff, *Poetry On and Off the Page*

John Ashbery, *Collected Poems 1956-87*

Elizabeth Bishop, *Poems, Prose, and Letters*

Gwendolyn Brooks, *Blacks*

Allen Ginsberg, *Collected Poems 1956-1997*

Robert Lowell, *Selected Poems*

Sylvia Plath, *Collected Poems*

Toyo Suyemoto, *I Call to Remembrance*

Lose something every day. —Elizabeth Bishop, “One Art”

I shivered, not with  
Cold, but sense of loss. —Toyo Suyemoto, “Hokku”

America I’ve given you all and now I’m nothing. —Allen Ginsberg,  
“America”

Our end drifts nearer,  
the moon lifts,  
radiant with terror. —Robert Lowell, “Fall 1961”

Oh my God, what am I.... —Sylvia Plath, “Poppies in  
October”

**English 267: (Joe Childers)**

**Victorian Literature – The Empire Within**

**Thursday, 2:10 – 5:00 pm**

This course looks at the effects of the presence of the colonial/orientalized "other" in the midst of the imperial metropole during the Victorian period. As most of you know, the Victorian era was, in part, characterized by a large and "successful" imperial project. One of the results of that project was to establish the metropole--London as well as other large British cities--as sites of resettlement or tourism for Indians, Africans, Chinese, as well as Jews and other Europeans. What does this mean for representations of the "other" in literature of the era? What does it mean for conceiving of Englishness? What sorts of theoretical models can we use to consider the presence of the "other" in the midst of all that is English? Can postcolonial models work? Must they be

modified? How? These are the questions we will be taking up in this class. Among the texts we will be using:

Thomas DeQuincey , *Confessions of An English Opium Eater*. Penguin; Charles Dickens. *Our Mutual Friend*. Penguin; T. N. Mukharji *A Visit to Europe* (xerox only will be available on i-learn); Sunity Devee *Autobiography of an Indian Princess* (also will be available on i-learn); Sir Arthur Conan Doyle *The Complete Sherlock Holmes*. Bantam Doubleday Dell; Israel Zangwill. *Children of the Ghetto* . Wayne State Univ Press; George Eliot. *Felix Holt*. Penguin. Critical works will include: Inderpal Grewal *Home and Harem*; Antoinette Burton, *At the Heart of the Empire: Indians and the Colonial Encounter in Late-Victorian Britain*; Edward Said , *Culture and Imperialism*, Krishan Kumar, *The Making of English National Identity*, as well as essays by Amanda Anderson, James Buzard, Simon Gikandi, Catherine Hall, Simoniti Sen, Homi Bhabha, and others.

### **English 275: (Katherine Kinney)**

#### **Film & Visual Cultures – Hollywood Cinema and the '60's Revolution in Style**

**Wednesday 2:10 – 5:00 pm + screening Wed. 5:10-8:00 pm**

In the 1960's Hollywood filmmaking was caught between the struggles of an institutionalized system of representation and profit making, historic upheavals in the business and in American society at large, and the energies of a rebellious youth culture. We'll look at the ways in which Hollywood films changed on screen and off, sometimes in dialogue with, sometimes reacting to, and often exploiting the social movements of the period, particularly Civil Rights, the sexual revolution, Women's Lib, and the anti-war movement. We'll study "classic Hollywood style" and then trace the revolt against its conventions at all levels: content (increasingly graphic depictions of sex and violence), form (discontinuous editing, ambiguous endings), and institutional (revisions of the Motion Picture Production Code). Readings will focus on formal analysis of Hollywood style, changing industry practices in the period, critical analyses of individual films, and, the social, political, and cultural movements of the 1960's.

Note: Two or three movies will be assigned or recommended some weeks. Only one film will be shown at the weekly screenings. All the films will be on reserve in the media library and many are available on Netflix and other venues, including for instant download.

Films may include: *The Graduate* (1967); *Easy Rider* (1969); *Alice's Restaurant* (1969); *Stagecoach* (1939); *The Wild Bunch* (1969); *Butch Cassidy and the Sundance Kid* (1969); *The Maltese Falcon* (1939); *Breathless* (1959); *The Long Goodbye* (1973); *Psycho* (1960); *Bonnie and Clyde* (1967); *Tout Va Bien* (1970); *Klute* (1971); *Letter to Jane* (1971); *Manchurian Candidate* (1962); *Medium Cool* (1969); *Burn!* (1969); *The Battle for Algiers* (1965); *A Streetcar Named Desire* (1949); *The Last Tango in Paris* (1972); *Shock Corridor* (1964); *In the Heat of the*

*Night* (1967); *Sweet Sweetback's Baadasssssed Song* (1971); *Night of the Living Dead* (1968).

**English 278: (Tiffany Lopez)**

**Minority Discourse – Discourses of Trauma and Violence and/in U.S. Latina Literature**

**Thursday, 5:10 – 8:00 pm**

Readings for this seminar focus on creating a dialogue between trauma theory and Latina literature and cultural studies. Notably, work in trauma theory rarely includes discussion of Latina identity or incorporates Latina literature as an illustrative text; and while violence and trauma are at the heart of critical discussions about Latina identity and culture (i.e. from the colonization of lands to the subjugation of bodies), readings in trauma theory are rarely employed in conversations about Latina/o texts be they in U.S. Latina/o studies or in other transdisciplinary locations, including literary studies, a significant critical lens in trauma theory. This seminar is thus interested in how trauma theory enriches and complicates thinking about identity issues represented within Latina literature and visual culture and the ways that explorations of violence in Latina literature speak to discursive treatments within trauma theory.

Selected readings include: Annie Rogers, The Unsayable and A Shining Affliction; Judith Herman, Trauma and Recovery; Cathy Caruth, Trauma: Explorations in Memory; Leigh Gilmore, The Limits of Autobiography; Ann Cvetkovich, An Archive of Feelings; Kali Tal, Worlds of Hurt: Reading the Literatures of Trauma; Laura Tanner, Intimate Violence and Lost Bodies; Judith Butler, Precarious Life; Gregory Orr, Poetry as Survival; Eden Torries, Chicana Without Apology; Catriona Rueda Esquibel, With Her Machete in Her Hand; Rosa Linda Fregoso, meXicana encounters; Mary Pat Brady, Extinct Lands, Temporal Geographies; Diana Taylor, The Archive and the Repertoire; The Latina Feminist Group, Telling to Live: Latina Feminist Testimonios; Cherrie Moraga, Loving in the War Years and Heroes and Saints & Other Plays; Gloria Anzaldúa, Borderlands/La Frontera, Prietita and the Ghost Woman, and Friends From the Other Side; Lorna Dee Cervantes, Drive; Carla Trujillo, What Night Brings; Josie Mendez-Negrete, Las hijas de Juan: Daughters Betrayed.

**English 260: (John Ganim)**

**Medieval Literature – *Beowulf* and Old English Poetry**

**Friday, 2:10 – 5:00 pm**

This course will be devoted primarily to a line by line reading and translation of *Beowulf* in Old English. Students intending to take this course may have already had a course in Old English. If not, I will be holding a series of workshops towards the end of Winter quarter, using some on-line guides to the language. As we work through the poem, we will be considering larger historical, cultural and literary issue, one of them the vexed question of modern translations. Texts will be (a) John C. Pope and R.D. Fulk, *Eight Old English Poems* (W.W. Norton, 2001); (b) R.D. Fulk, Robert E. Bjork and John D. Niles, ed. *Klaeber's Beowulf, Fourth Edition* (Toronto, 2008). Paper. ISBN: 0802095674; (c) Peter Baker,

*Introduction to Old English* (Blackwell, 2007). Trade Paperback. ISBN:  
1405152729.