

**COURSE DESCRIPTIONS
WINTER 2013
GRADUATE SEMINARS**

ENGLISH 262 (Renaissance Literature) – Familiar Texts, Strange Books

One of the suppositions of this seminar will be the notion that we can more fully understand the early modern period (1500-1700 in England for our purposes) by acknowledging its distance from our own and by trying to see it anew through a variety of material, philological, and theoretical moves. The course will track major Renaissance authors – Shakespeare, Marlowe, Donne – across early print and manuscript versions of their texts in an effort to destabilize and reorient our understanding of well-known texts. Organizing principles for the seminar will include an attention to material forms, curiosity about the transmission and circulation of texts, and an interest in the relationship between genre expectations and print culture. We will be reading texts in both modern editions and in facsimiles (mostly digital) of their early printed forms. Likely literary readings will include *Hamlet* (in a modern edition as well as in its earliest printed form as the contested Q1), narrative poems by Shakespeare and Marlowe, lyric poetry by Donne and his contemporaries, along with some strange texts that defy our categories. Theoretical and critical readings will include efforts to “estrangle” and “queer” the Renaissance. Requirements: engaged participation, seminar presentation, editing project, research paper, and attendance at two lectures at the Huntington Library (Saturday mornings, January 19, and March 9); for more information on the lectures, see <http://dornsife.usc.edu/emsi/renaissance-literature-2012/>.

Seminar counts towards the Designated Emphasis in Book, Archive, and Manuscript Studies (bam.ucr.edu).

Ms. Brayman Hackel. F 10:10AM-01:00PM

ENGLISH 264 (Restoration and 18th Century Literature) – Friendship in the English Literary Tradition: The 18th Century

In this class we will talk about what I call the vexed topic of friendship in the English literary tradition. Focusing primarily on eighteenth-century works, and primarily on novels, we will consider: Daniel Defoe, *Roxana*; Samuel Richardson, *Clarissa*; Sarah Fielding, *David Simple*; Sarah Scott, *Millennium Hall*; Laurence Sterne, *Tristram Shandy*; Elizabeth Inchbald, *A Simple Story*; Frances Burney, *Cecilia*; Maria Edgeworth, *Belinda*. Our critical and theoretical reading will include: Alan Bray, *The Friend*; Jacques Derrida, *The Politics of Friendship*; Lillian Faderman, *Surpassing the Love of Men*; George Haggerty, *Unnatural Affections* and *Men In Love*; David M. Halperin, *How to do the History of Homosexuality*; Susan Lanser, *The Sexuality of History*; as well as essays by Plato, Cicero, Bacon, Montaigne, Anstell, Wortley Montagu, and others. If you have time for any reading before the seminar begins, please read *Clarissa*. An unabridged edition, edited by Angus Ross, is available from Penguin. The only acceptable abridgment is that edited by Toni Bowers and John Richetti for Broadview. I will send out a list of all texts with ISBN numbers soon.

Mr. Haggerty. T 02:10PM-05:00PM

ENGLISH 268 (British Literature since 1900) – The Long 1960s

This course examines selected British novels of the 1960s in relation to contemporaneous debates regarding class, gender, and sexuality. The novels listed below will be paired with readings drawn from a range of discourses, both academic and popular, including critical theory, history, sociology, and journalism, as well as with works in other media, especially film and music. Overarching themes include the problem of class stratification, the emergence of gender and sexual liberation movements, the spread of counterculture values centering on spirituality and personal transformation, and the influence of new media cultures. The course is taught by Rob Latham.

Mr. Latham. W 05:10PM-08:00PM

Alan Sillitoe, *Saturday Night and Sunday Morning* (1958)

Iris Murdoch, *A Severed Head* (1961)

Anthony Burgess, *A Clockwork Orange* (1962)

Angus Wilson, *Late Call* (1964)

Margaret Drabble, *The Millstone* (1965)

Jean Rhys, *Wide Sargasso Sea* (1966)

John Fowles, *The Magus* (1966)

J.G. Ballard, *The Atrocity Exhibition* (1970)

Angela Carter, *The Infernal Desire Machines of Dr. Hoffman* (1972)

Doris Lessing, *The Summer Before the Dark* (1973)

ENGLISH 270 (American Literature since 1900) – Modern American Literature and the Drama Failure (1900-1950)

Two of the most celebrated plays produced in New York last season were the revival of Arthur Miller's *Death of a Salesman* and *Gatz*, a play in which a character working in an office happens upon a copy of *The Great Gatsby* and, over the course of six hours, reads the entire text aloud. Both productions were praised as timely reconsiderations of modern American classics at a moment economic crisis and political uncertainty. This seems an opportune moment for us to consider how central failure has been to modern American literature. We will consider failure in relation to realism: (Dreiser's *Sister Carrie* and Wharton's *House of Mirth*); modernism (*Gatsby* and *Salesman*, as well as Hemingway and Faulkner—which novels I'm not sure yet); the Harlem Renaissance (Toomer's *Cane* and Nella Larsen's *Quicksand*); REVOLUTION (short fiction

by Richard Wright, Katherine Anne Porter, and Mary McCarthy), and ART (Agee and Walker's *Let Us Now Praise Famous Men*). We will end with two works that, like Miller's *Salesman*, defined the post-WWII moment: Williams' *A Streetcar Named Desire* and O'Conner's *Wise Blood*. Critical works will include readings from Scott Sandage's *Born Losers: A History of Failure in America*, Amy Kaplan's *The Social Construction of American Realism*, Houston A. Baker, Jr's *Modernism and the Harlem Renaissance*, and Michael North's *The Dialect of Modernism*.
Ms. Kinney. F 02:10PM-05:00PM

ENGLISH 272 (Critical Theory) – The Body and the Senses

In contact with the world, bodies register and provoke pleasure and anxiety as they broadcast and receive messages beyond any sender's control through a sensory apparatus that is as much social as biological, according to the scholarship in the humanities, arts, and social sciences of the last thirty years, which has made bodily "transceivers" a vital research area. Bodies and sensations support and subvert common sense about the senses, embodiment, proper bodies and bodily property, appropriation and expropriation, identity and difference. This course focuses on the interdisciplinary analysis of such bodily transceiving and its ideological and experiential dimensions. It explores the production, circulation, and consumption of representations of the body and sensation from an interdisciplinary perspective: feminist, queer, antiracist, postcolonial, psychoanalytic, materialist, deconstructive, and phenomenological. While it sometimes engages literature, film, and art, it emphasizes close reading of literary and cultural theory and criticism (3-5 essays a week, depending on their length and difficulty and whether a primary text has been assigned with them). Topics addressed include the following: being and having a body; bodily (w)holes, lack, and ideality; fetishism and prosthesis; illness, disability, freakishness; sexing and gendering bodies; racialization; disgust and abjection; the gaze; the voice; touch, skin, boundaries, and contact; body modification, plastic surgery. Theory and criticism by figures in a range of fields will be read and discussed, among them Freud, Lacan, Foucault, Bordo, Butler, Irigaray, Kristeva, Serres, Ihde, Mulvey, Copjec, Fernbach, Kaplan, Halberstam, Stryker, Shepherdson, Dolar, Silverman, Derrida, Connor, Anzieu, Salecl, Pitt, K. Davis, Scarry, L. Davis, Sedgwick, Scheper-Hughes, Fiedler, Dreger, Bhabha, Gilman, Marriott, Mercer, Hammonds, Dyer, Omi and Winant, Chinn. Required work in addition to reading and occasional screenings of non-print materials includes brief presentations on 2 or 3 texts (a summary of their key points, followed by a listing of key passages and discussion questions about them and their relation to the text as a whole), a 3 page paper responding to a passage from or reading question for one of the texts presented, a one page prospectus and bibliography for a final paper, and the final paper, a draft conference presentation (12-14 pages; it must incorporate additional research and may apply theory and criticism to a particular representation of the body or sensation, rather than focusing on theory and criticism per se).

Ms. Tyler. T 05:10PM-08:00PM

ENGLISH 273 (Cultural Studies) –Archive Theory

In this seminar, we will examine the recent surge in "archive studies" tracing the intellectual and genealogical development of this emergent field and interdisciplinary area of inquiry. Our readings will question the archive as an empirically sound and impartial body of public record

by revealing the authoritarian, institutional, colonial, and heteronormative logics of archival systems—logics implicated in the production of knowledge, national memory, cultural narratives, and social bodies. This magnifies the “task of the archivist” and the way that evidentiary value, accessioning, documentation, curating, and the material bounds of the record itself is unevenly assigned shaping how identities, cultures, and histories are legitimated and seen.

Drawing on recent theoretical uses of "the archive" in literary studies, visual culture, material culture, contemporary art, performance studies, critical race studies, and queer theory, we will consider not only how the archive is constituted but also, how power and difference shapes the spaces from which the record is interred. Thus, our analysis necessitates an investigation into not only institutional but also alternative archive formations or “counterarchives” that surpass and exceed the corridors of institutional memory palaces into unlikely places. Through an investigation of different "counterarchival" sites, students will appraise how other creative memory systems challenge, contest, and recircuit authorial prescripts troubling the foundations of archiving itself.

This intensive course will conscientiously thread theory and practice encouraging students to incorporate current archive projects in daily research reports as well as fieldwork visits to primary collections in the area. Scheduled seminar readings will highlight the work of Anjali Arondekar, Walter Benjamin, Terry Cook, Ann Cvetkovich, Jacques Derrida, Hal Foster, Jennifer Gonzalez, Marianne Hirsch, Richard Meyer, Daniel Miller, Bjornar Olsen, Christopher Reed, Shawn Michelle Smith, Ann Laura Stoler, Marita Sturken, and Diana Taylor.

Mr. Hernandez. R 05:10PM-08:00PM

ENGLISH 410 (Professional Development) – Seminar in Professionalization

This seminar helps students build their professional skills, practices, and profiles through a series of workshops. These are driven by the enrolled students’ declared needs, and may cover such skills as applying to conferences, crafting conference presentations, public speaking, identifying publication venues, revising a seminar paper into a publishable article, applying for grants, networking, professional etiquette online and off-, and within and beyond the English department, pedagogy, balancing teaching and research, writing efficiently, time management, and others. Students who enroll are expected to have a specific project and/or topic that the class will workshop or address; these will be collated into a schedule in the first week of the quarter. Please note that the projects and topics shall be related to *professionalization*, which is related but not identical to *placement*; the Placement Program for active job seekers is a separate forum that gives advice on specific job application documents. So, for example, in this seminar we could discuss and workshop the c.v. as a general, ready-to-hand document needed in a variety of professional contexts. The de-centered organization of this seminar suggests that students might best approach it with both a specific professional objective, and with a broader interest in issues of professionalization. Recommended texts: Gregory Semenza, *Graduate Study for the 21st Century*; Wendy Laura Belcher, *Writing Your Journal Article in Twelve Weeks*; and Joan Bolker, *Writing Your Dissertation in Fifteen Minutes a Day*.

Ms.Zieger. W 11:10AM-12:30PM