

## Winter 2015 UNDERGRADUATE COURSE DESCRIPTIONS

### ENGLISH 12B: INTRODUCTION TO FICTION

What is fiction? Is it pure make-believe, social critique, or a way to philosophize? Does fiction enlighten us or deceive us? How is a novel different from a short story or a novella, and how have types of fiction changed over time? Over ten weeks, we'll approach these questions and more, looking at several literary movements - Romanticism, realism, modernism, postmodernism - with an eye toward the social and personal purposes fiction might fulfill. Assignments will focus on close-reading techniques and different approaches to interpreting and appreciating fiction. Authors studied will include Edgar Allan Poe, Mary Shelley, Ernest Hemingway, Gertrude Stein, Kurt Vonnegut, Toni Morrison, and others.

Epstein-Corbin. **TR** 2:10p.m.-3:30p.m.

### ENGLISH 14: MAJOR AMERICAN WRITERS

This course will explore masterpieces of American literature, focusing on classic and contemporary works from the nineteenth and twentieth century. Literary genres may include novels, short stories, and poetry. Special attention will be paid to analyzing literary themes that explore complex matrices of social power and social position, including race, class, age, and ethnicity. Students will gain critical thinking and analytical skills that will help them develop into engaged and thoughtful scholar-citizens. Intended primarily for non-majors.

Roselle. **TR** 8:10a.m.-9:30a.m.

### ENGLISH 20B: INTRODUCTION TO THE AMERICAN LITERARY TRADITION: NOMOS AND NARRATIVE

In this class, by way of the kind of selective survey of American literature that will allow and require us to consider what "American" and "literature" actually mean, we'll try to think about the relation between the breaking and the making of (moral and socio-political, literary and aesthetic) law. The way we conduct the class will be informed by what we read; we'll be thinking about the making and breaking of pedagogical law as well. We're going to read as slowly and carefully as we can given, but also against, the constraints of the survey as a form. If we do it right it ought to be like learning to read all over again. The reading will, in turn, be inseparable from your writing, which will comprise around thirty pages and which will emerge as a persistent practice not driven either by the logic or law of the assignment.

Moten. **LEC-TR** 9:40a.m.-1:10a.m. **DIS-T** 1:10p.m.-2:00p.m.; **T** 2:10p.m.-3:00p.m.; **T** 4:10p.m.-5:00p.m.; **W** 1:10a.m.-12:00p.m.; **W** 8:10a.m.-9:00a.m.; **W** 2:10p.m.-3:00p.m.; **R** 3:10p.m.-4:00p.m.; **R** 2:10p.m.-3:00p.m.; **R** 4:10p.m.-5:00p.m.; **F** 1:10a.m.-12:00p.m.; **F** 3:10p.m.-4:00p.m.; **F** 1:10p.m.-2:00p.m.; **M** 8:10a.m.-9:00a.m.; **M** 11:10a.m.-12:00p.m.; **M** 1:10p.m.-2:00p.m.

**Fulfills #1 in the English major requirements.**

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

This course will introduce students to critical and theoretical approaches that are central to the study of literature. We will conduct our analyses by looking at a range of approaches to the one

novel, Mary Shelley's *Frankenstein*. In addition to addressing textual questions—which edition of the novel is the best one to read?—we will look at the novel from various theoretical perspectives: Formalist, Historical, Marxist, Feminist, Post-Colonial, and Queer. In addition to studying the novel itself, we will consider various sequels and films that were based on the novel. This course is writing-intensive, and students will complete five papers of about 1000 words each. There will also be a final exam. Please note: We will use the Norton Critical Edition (2<sup>nd</sup> edition) of the novel (isbn: 978-0-393-92793-1) everyone is expected to have that edition for the class.

Haggerty. MWF 10:10a.m.-11:00a.m.

**Fulfills #2 in the English major requirements.**

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

This course is an introduction to literary criticism in a broad sense of that term, in that it is also a writing course. The aim is to begin writing at the upper division level *about* literature, which is a physical activity: reading, listening, analyzing, writing, rewriting. In all of these seemingly disparate activities, students will be actively, physically engaged in writing. Writing requires practice. There might be prodigies in music and mathematics, but history records few literary prodigies. Students will be urged to keep a journal (as distinct from “taking notes”) of their literary experiences, not just of reading assignments, but also of class discussions and conversations with class members about the works assigned.

In addition to keeping their literary journal, students will be required to write outside and inside essays amounting to a total of approximately 5000 words. The subject of their writing will be the texts of and critical commentary on a comedy and a tragedy of William Shakespeare. The assigned texts are:

Shakespeare. *The Taming of the Shrew*. Ed. Frances E. Dolan. Boston: Bedford, 1996. ISBN 0-312-10836-2.

\_\_\_\_\_. *Hamlet*. Ed. Robert S. Miola. New York: W.W. Norton, 2011. ISBN 978-0-393-928958-4.

Stewart. MWF 12:10p.m.-1:00p.m.

**Fulfills #2 in the English major requirements.**

### **ENGLISH 114: NO MORE KEEPIN' IT REAL: AFRICAN AMERICAN RHETORIC AND A BLACKNESS FOR THE 21<sup>st</sup> CENTURY**

Is (b)lackness real? Why is (b)lackness simultaneously popular and dangerous? What do Michelle Obama and Trayvon Martin have in common? Anchored in rhetorical theory, class examines how the human, reality, and (b)lackness (race) are best understood not as *facts* but as *rhetorical tropes*. In short, there is no real to keep.

Popular culture (music, film, news), history, psychology, religion, clothing, performativity, speeches, literature, art, and poetry will be used to explore what (b)lackness was, is, means, does, and most importantly, what (b)lackness can be. Class will discuss how (b)lackness is best

understood through gender, class, and sexual orientation; and through its relationality to the rhetorics of other ethnic groups such as Indigenous Americans, Asian/Americans, and Chicana/o Americans. Goal of class is to, one, challenge and expand student intellectual and bodily knowledge of (b)lackness and ethnicity; two, to think about (b)lackness as a place of possibility rather than monitored authenticity, and three, to undo outdated notions of rhetoric as deception and recognize that everyone uses rhetoric to express their truth as well as their full humanity. Nunley. MWF 2:10p.m.-3:00p.m.

**Fulfills #5 in the English major requirements.**

### **ENGLISH 117A: SHAKESPEARE'S HISTORIES**

We live in a democratic regime, and so we are profoundly influenced by democratic institutions and ideas about how we should live. Yet we are also in many ways monarchs over ourselves.

We cannot blithely put aside our crowns. As the living heirs of previous generations we unavoidably exercise a kind of monarchical power over history. As individuals and as a people, we are also the progenitors of those who will follow, for we are making the world they will inherit. As individuals, we are kings and queens over ourselves.

Of course, our freedom is also limited, perhaps tainted, and often confined. It is more than possible that we have inherited some of the sins of our ancestors. As individuals as well as a democratic people, we have certainly benefited from their gifts and suffered from their errors. We might now be benefitting from some of their errors and in some ways suffering from their gifts. We are complicated beings: more free than we often realize, and more closely enmeshed in history than we like to acknowledge.

The story of human experience is a demonstration of our psychological ancestry and the range of our psychological weaknesses and capabilities. At the same time, it is a source of inspiration and a stimulus for perfective change. Strongly influenced by historical models of kingship, we are capable of emulating, resisting, and swerving from those precedents. Abraham Lincoln read and witnessed Shakespeare's History Plays because he was deeply interested in those possibilities for himself and for the American people in the midst of civil war.

Shakespeare invites us to enter this layered history as interpreters who can experience what we are attempting to interpret. The age of kings and queens is dead; but it lives in our veins as a vision of what might be the highest and basest human possibilities. It speaks to us because in an important sense it is about us. Shakespeare's plays are a dramatic contemplation of what it means to be human in a larger sense. They offer us arresting visions of enlightened monarchy and nobility, and they involve us in visions of tyranny, abdication, and deposition. Sometimes it is difficult to interpret which is which. If we are to read the plays well, we must become caught up in them, no longer relying upon easy prejudice, superficial enthusiasm. We are then struck by their marvelous complexities, and we are more likely than before to think them through. Beyond the effects of mass psychology and historical determinism, they help us understand something more about what it means to be human. They bring us close to the experience of heroic tragedy.

Text: *The Complete Works of Shakespeare*, edited by David Bevington-(ISBN 13:978-0321093332

If you already own another set of the complete works with fully academic introductory apparatus, show it to me so that I can decide whether it is useable instead. We will read, discuss, and write about R2, 1H4, 2H4, H5, selections from the Henry 6 plays, R3, and *The Tempest*. Requirements include a brief classroom presentation, two or three papers, and a three-hour final examination.

Briggs. **MWF** 10:10a.m.-11:00a.m.

**Fulfills #3-A in the English major requirements.**

### **ENGLISH 127A: AMERICAN POETRY**

We will read and discuss a range of American poems, representing the amazing cultural diversity and imaginative visions of our country. We will look at the poems both in themselves as artistic productions and in the context of poetic and cultural history. We will focus much attention on Native American poetry, Walt Whitman, Emily Dickinson, and Paul Laurence Dunbar. We will also read poems by such well-known poets as Edgar Allan Poe, Anne Bradstreet, Phillis Wheatley, Ralph Waldo Emerson, Sarah Piatt, Frances Harper, Sadakichi Hartmann, Ina Coolbrith, and Edwin Arlington Robinson. And we will study wonderful poems by slave-class and working-class African Americans, Mexican Americans, and Asian Americans.

There will be two short papers, a midterm, and a final exam. Required text: *The New Anthology of American Poetry, Volume 1*, edited by Steven Axelrod, et al. (Rutgers University Press, ISBN 0813531624). Please obtain a clean, unmarked copy from an on-line site or the bookstore.

I celebrate myself, and sing myself,  
And what I assume you shall assume,  
For every atom belonging to me as good belongs to you.  
—Walt Whitman

I dwell in Possibility—  
—Emily Dickinson

With beauty all around me, I walk.  
It is finished in beauty.  
—Navajo “Night Chant”

Axelrod. **TR** 2:10p.m.-3:30p.m.

**Fulfills #3-C in the English major requirements.**

### **ENGLISH 128E-MAJOR AUTHORS-CHAUCER**

**Here bygynneþ the Book of the tales of Caunterbury**  
Whan that Aprille with his shoures soote

The droghte of March hath perced to the roote,  
And bathed every veyne in swich licour  
Of which vertu engendred is the flour;  
Whan Zephirus eek with his swete breeth  
Inspired hath in every holt and heeth  
The tendre croppes, and the yonge sonne  
Hath in the Ram his halfe cours y-ronne,  
And smale foweles maken melodye,  
That slepen al the nyght with open ye,  
So priketh hem Natúre in hir corages,  
Thanne longen folk to goon on pilgrimages.

In this course, we will consider both the work and the legacy of Chaucer's poetry, especially *The Canterbury Tales*. We will study his works both in the context of the late fourteenth century, with its catastrophes such as the Black Death and the Hundred Years' War, the dual papacy and the overthrow of a king, as well as its rapidly shifting social and mental structures, not least of all those related to class, gender, religion, and power. We will also consider how Chaucer has been regarded in the half millennium or more since his death, including the remarkable resurrection of his work on new electronic resources such as the Internet (which he would have appreciated given his technical and scientific interests). We will learn to read and pronounce his work in the original Middle English. Requirements: Midterm and Endterm examinations; recitation; 10-12 page term paper.

Ganim, J. TR 9:40a.m.-11:00a.m.

**Fulfills #3-A in the English major requirements.**

### **ENGLISH 132: AMERICAN LITERATURE FROM THE CIVIL WAR TO 1914**

Over ten weeks, we'll consider late nineteenth-century literature as an attempt to both cope with and at times resist the emergence of modernity. Central to our inquiry will be issues of violence, national identity, and social justice. How does war violence influence the poetics of Emily Dickinson? How does the legacy of the Civil War help shape national identity in *The Bostonians*? How is the question of post-Civil War identity further complicated by Charles Chesnut's writing? What are the various reactions to modernity and industry in *McTeague*? How do shifting definitions of work and pleasure generate anxiety in *The Awakening* and *The House of Mirth*?

We'll explore these issues and many more by looking at poetry, novels, and nonfiction from across the period. We'll also bring in relevant works of literary theory and criticism to stimulate and sharpen our thinking.

Epstein-Corbin. TR 5:10p.m.-6:30p.m.

**Fulfills #3-C in the English major requirements.**

### **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 T. S. Eliot, Ernest Hemingway, Gertrude Stein, Langston Hughes, William Faulkner, Zora Neale Hurston, James Agee and Walker Evans. Kinney. MWF 8:10a.m.-9:00a.m.

**Fulfills #3-D in the English major requirements.**

### **ENGLISH 139: SPECIAL TOPICS - SEARCHING FOR HOME: TRAUMA THEORY, PSYCHOANALYSIS, AND ASIAN AMERICAN FICTION**

Perhaps it is no surprise that so many Asian American texts operate from a narrative organized around the search for a home, however that location might be constituted. Asian Americans have been historically defined in the pre-1965 period as the alien other, at one point unable to own property and therefore literally excluded from the possibilities of owning the very structures they inhabited. Strangely enough, even in the post-1965 period, supposedly the age of unparalleled rights for the raced subject, narratives of displacement, disorientation and disintegration remain dominant. As such we will investigate the ways in which Asian American characters and personages within various cultural productions navigate labyrinthine worlds often violently reconstructed and reformulated. We will consider the possibility that there really is “no place like home” for various Asian American subjects. However damaging this potentiality might sound, the writers themselves find a productive capacity to represent these various tales, suggesting a more nuanced framework from which to situate loss, trauma, and melancholia. This course offers a more introductory approach to the reading of texts through psychoanalytic theories and trauma theories. Hence, we will be thinking about how to extend psychoanalytic and trauma theories brought forth by Sigmund Freud, Anne Anlin Cheng, David Eng, Cathy Caruth, Judith Lewis Herman, Dominick LaCapra among others to think about questions of “home” in Asian American literature. To that end, we will also consistently constellate around the query: is there and can there be an Asian American literary home? Primary text selections may include one or more of the following: Lan Samantha Chang’s *Hunger*, Fae Myenne Ng’s *Bone*, Brian Ascalon Roley’s *American Son*, Alexander Chee’s *Edinburgh*, Amit Majmudar’s *Partitions*, Mohsin Hamid’s *The Reluctant Fundamentalist*, Mariko Nagai’s *Dust of Eden*, Vaddey Ratner’s *In the Shadow of the Banyan*, le thi diem thuy’s *The Gangster We are All Looking For*.

#### **Course Objectives:**

- 1.) To understand some foundational terms, concepts, or theories of trauma theory and psychoanalysis (victim vs. perpetrator vs. witness/ mourning vs. melancholia)
- 2.) To consider the relationship of reading practice (psychoanalytic critique) in relation to primary text material (first person Asian American fiction)

- 3.) To engage and to deploy basic definitions and concepts of race/ethnic studies (in discussion and in papers) such as race/racial formation/ Asian American/ immigrant vs. refugee)
- 4.) To embed knowledge accrued in this course within a larger continuum of literature and literary studies: How does this course relate to the others that you have already taken? How will it influence your trajectory as a graduate student?
- 5.) To produce a rigorously researched and written seminar paper, one that is in some way inspired by course materials (however loosely defined).

Sohn. TR 3:40p.m.-5:00p.m.

**Fulfills #3-D in the English major requirements.**

### **ENGLISH 140E: CONTEMPORARY AUTOBIOGRAPHY & MEMOIR WRITING THE CONFLICTED SELF**

Autobiography has a long and varied tradition in the literature of the United States. It has been variously used to delineate the exemplary American subject (Benjamin Franklin, John Adams), question the reality of espoused American values (African American slave narrative), and trace the trajectory of the immigrant subject in response to ever-changing definitions of whiteness (Jewish and Irish American autobiography). Marginalized and minoritized communities have often first been represented in American literature through the autobiographical form – though the form itself has shifted in ways that suggest rich formulations of the self and our apprehension of it.

This course will focus on autobiographies that evoke questions of class, the concept of home, the “American Dream,” immigration, and the ethics and aesthetics of becoming and “upward mobility.” What is lost or gained or exacted in that process? We will pay particular attention to competing narratives of subjectivity and identity, the extent to which writing constructs the self, and the tensions that underpin concepts of Americanness. Primary texts will be contextualized by key works in autobiography theory.

Please check the campus bookstore for final list of texts, but we will most likely read the following primary texts: Jade Snow Wong, *Fifth Chinese Daughter*; Dorothy Allison, *Two or Three Things I Know for Sure*; Richard Rodriguez, *Hunger for Memory*; Reyna Grande, *The Distance Between Us*; Thomas Chatterton Williams, *Losing My Cool* and Lac Su’s *I Love Yous Are for White People*. Supplementary primary texts and theory articles will be posted in pdf form to the Blackboard site.

Yamamoto. MWF 1:10p.m.-2:00p.m.

**Fulfills #4 in the English major requirements.**

### **ENGLISH 142N: PERFORMANCE AND THE RESISTANT SUBJECT: ON THE WORK OF NAO BUSTAMANTE**

This course will use the work of the performance artist Nao Bustamante as a point of entry into the field of performance studies. We will also use her work to consider performance as a form of resistance.

Bustamante is a major figure in contemporary performance art, and is a touchstone for a generation of scholars. She is a transmedia artist, making work that deploys photography, video,

projection, sculpture and live performance. This work plays with fact and fiction, with the real and the imagined.

As students struggle to figure out how to respond to campus policing, how to address to the precarity of one's life as a student (and as a person in the world), how to respond to popular racism/misogyny; as the campus demands not defiance but compliance—let us stop and consider the worlds of revolutionary possibility that are opened up by a performance artist. And let us consider the work of an artist whose work has political effects, but is rarely legible according to narrow definitions of the political. Bustamante's work investigates the politics of being in a body, of desire and emotion, and the politics of performance itself.

Each week's readings will be oriented by the analysis of one work by Nao Bustamante. We will also consider related performance-based work, especially by artists working in and from our region. By the conclusion of the term, students will have encountered work by scholars like José Muñoz, Tavia Nyong'o, Amelia Jones, Juana María Rodríguez, and Antonio Viego. These scholars work in a range of fields (performance studies, art history, queer theory, Latina/o studies). Major themes in this course: theories of embodiment, "the brown commons" as theorized by José Muñoz, critical approaches to the sexual body (esp. as developed by writers practicing queer of color critique), the nature and politics of affect, the politics of what gets named as political/personal.

A unique aspect of this course: Bustamante will visit the course periodically, and we will discuss her current project, which draws from UCR's collection of photographs of The Mexican Revolution. That project, *Tierra y Libertad*, focuses on the experiences of the women who fought on the front lines of that struggle for liberation. Throughout the term we will consider feminist/queer/anti-imperialist anti-racist practices of resistance *in art*. In the spring, Bustamante will exhibit this work at a local museum: advanced students may collaborate with the artist and Professor Doyle on the production of critical and creative texts supporting the exhibition. To learn about Bustamante's work, please the artist's website: [naobustamante.com](http://naobustamante.com)

*Notes:*

This course is designed for advanced students working in the arts/humanities. Graduate students are welcome to enroll in this course.

With the exception of the texts listed below, readings for this course will be on ilearn.

Howard Caygill, *On Resistance: A Philosophy of Defiance*

The Invisible Committee, *The Coming Insurrection*

Cherríe Moraga, *Loving in the War Years*

José Muñoz, *Cruising Utopia: The Then and There of Queer Futurity*

Although these books will be available for purchase at the University Book Exchange, students may purchase them on-line. Any available edition is okay.



Doyle. MW 5:10p.m.-6:30p.m.

**Fulfills #4 in the English major requirements.**

### **ENGLISH 146G: CULTURES AND TECHNOLOGIES OF THE AURAL: MUSIC AND SOUND ON SCREEN**

This course explores audiovisual works in which music and musicality, sound and audition, or listening practices or technologies have key or even determining roles. We will consider a range of films, videos, or interactive works across audiovisual media which point to transformations in media production, distribution, and reception, paying close attention all along to the practices of listening as well as those of seeing, and to the ways in which sound and image are synchronized or held apart. Each of the works we discuss uses music, sound, or listening to mobilize particular meanings, affects, values, or potentials of multimedia form, mass media operations, and popular cultural formations. Our examples, including the film musical, visual music animation, the soundtrack, the music clip, or the musical documentary or essay film, will demonstrate the ways in which questions of corporeality, memory and history, or anticipation, hope, and the future play out in the musical image. Additional examples may include: dramatic musical biography, concerts for communities, the cinematic appearance of the phonograph record or CD, musical narratives of place or time, the jazz narrative, performer documentary, the rock opera, or the musical video game or “app.” Over the course of the quarter we will compare and contrast a variety of techniques for synchronizing media streams that deploy music and musicality; together, we will explore the aesthetic effects and cultural references that result. Students will prepare midterm and final papers, as well as quizzes and a final test.

Tobias. LEC-TR 9:40a.m.-11:00a.m.; SCR-R 5:10p.m.-8:00p.m.

**Fulfills #4 in the English major requirements.**

### **ENGLISH 151B: MIDDLE ENGLISH LITERATURE**

The Black Death and the death of the Black Prince; a bloody “Peasants” Revolt and a child for a king; a “Hundred Years’ War” and an 8-year old bride; a “heretical” theologian and a new Bible; a “merciless” parliament and a deposed and murdered monarch. Along with such political, social, and economic upheavals, the last quarter of the fourteenth century generated a surge of English vernacular writing that has been said to usher in “England’s literary golden age.” Our main purpose in this class will be to reconstruct this period of heightened literary production through four of its great texts—Chaucer's *Troilus and Criseyde*, Langland's *Piers Plowman*, and the anonymous *Sir Gawain and the Green Knight* and *Pearl*. In our discussions, creativity and experimentation will be paramount: we will read about a knight with green skin and a British parliament made up entirely of birds. Our topics will include the first Valentine’s Day ever recorded and a poem that depicts, with terrible accuracy, the heartbreak of first love. Some of our poets write about being literally petrified into speechlessness; others lead the reader through a maze of dreams within dreams within dreams. No prior knowledge of Middle English necessary, just a willingness to learn and try new words, ideas, and sounds.

Denny-Brown. TR 12:40p.m.-2:00p.m.

**Fulfills #3-A in the English major requirements.**

**ENGLISH 161T: THE ENGLISH ELEGY FROM MILTON TO WOOLF**

In this course we will study the English Elegy and consider its formal structure, its uses as an expression of grief and consolation, and the cultural implications of this public lament. In doing so, we will examine some of the best-loved and most frequently anthologized poems in the language. We may even discover the reason for their popularity.

In addition to looking at the classical sources for pastoral elegy tradition, we will read such poems as Milton's "Lycidas"; Gray's "Elegy Written in a Country Churchyard"; Percy Shelley's "Adonais"; and Tennyson's "In Memoriam." We will also look at elegies by women, especially Virginia Woolf's novel *Jacob's Room*, and we will talk about what happens to the elegy tradition after Tennyson.

Haggerty. MWF 1:10p.m.-2:00p.m.

**Fulfills #3-B in the English major requirements.**

**ENGLISH 176T: STUDIES IN 20<sup>th</sup> CENTURY BRITISH AND AMERICAN LITERATURE**

In this course, we will study works of near-contemporary and contemporary fiction from the second half of the twentieth century. Like the best works that have preceded it, this fiction provides an intimate view of private lives within the context of political and economic world events. We'll observe the effects on individual lives as power and authority and governing systems change, particularly after World War I and World War II. In addition to the required reading, assignments will include reading responses, reading quizzes, and student presentations, all of which will take place within class sessions; therefore, attendance is critical and **required**. All texts are available in paperback and e-book editions.

Ganim, B. TR 3:40p.m.-5:00p.m.

**Fulfills #3-D in the English major requirements.**

**ENGLISH 193B: SENIOR SEMINAR**

This seminar is a continuation of English 193A. Students will expand and develop their term papers from last quarter. Final papers will be presented at an English Department Undergraduate Conference.

Ganim, J. SEM-T 4:10p.m.-5:00p.m.

**LGBS 193: QUEER/FEMINIST THEORIES OF SEXUAL DIFFERENCE AND SEXUAL VIOLENCE**

A seminar exploring queer/feminist theorizations of sex/gender difference, embodiment, sex/gender violence, the discourse of rape, and the discourse of sex. The aim of this course is to mine queer theory for what it has to say about the relationship between sexism, sexual violence and what Michel Foucault called "the discourse of sex." This course introduces students to a few works that demonstrate how queer and feminist theory as absolutely necessary to each other.

Students interested in taking this course should email Professor Doyle: [jennifer.doyle@ucr.edu](mailto:jennifer.doyle@ucr.edu).

This course is for advanced students only—students must have done some coursework in sex/gender studies (any course cross-listed with LGBS Studies, for example).

Readings will include:

Angela Davis, "Rape, Racism and the Myth of the Black Rapist"

Michel Foucault, *Introduction to the History of Sexuality, Vol 1*

Sharon Marcus, "Fighting Bodies and Fighting Words: a Theory and Politics of Rape Prevention"

Cherríe Moraga, "La Güera" (and other selections from *Loving in the War Years*)

Beatriz Preciado, *Testo Junkie*

John Rechy, *Sexual Outlaw* (excerpts)

Eve Kosofsky Sedgwick, "How to Bring Your Kids Up Gay"

Dean Spade, *Normal Life: Administrative Violence, Critical Trans Politics and the Limits of Law* (selections)

Hortense Spillers, "Mama's Baby, Papa's Maybe: An American Grammar Book"

Monique Wittig, *The Straight Mind*

Doyle. M 9:10a.m.-12:00p.m.