

COURSE DESCRIPTIONS-WINTER 2017

GRADUATE COURSES

ENGLISH 260: Reading through Form: Fifteenth-Century Poetry and Poetics

This course will examine the current status of reading for form in literary criticism, with an emphasis on the poetry and poetics of the fifteenth and early sixteenth centuries, or the often-neglected literary period after Chaucer's death and before Sidney's *Defence of Poesy*. What is the critically responsible way to analyze poetic form in the wake of New Historicism, and ten years after the emergence of "New Formalism" as described by Marjorie Levinson? Is it the "activist formalism" proposed by Susan J. Wolfson and Marshall Brown? The "surface reading" described by Stephen Best and Sharon Marcus? The "affordances of form" posed by Caroline Levine? We will attempt to answer these questions as we study the tastes, practices, and developments of poetic form at the meeting point of late medieval and early modern England, examining the formal constraints and formal experiments of poetry-writing at the dawn of the modern age. Topics will include fifteenth-century aesthetic categories; poetic ornament and overabundance; mute poetics and monosyllabics; patterning, texturizing, and rhythm; shifts from manuscript to print; poetry as socio-political structure; poetry during the War of the Roses; poetry as phenomenology; wearable poetry and architectural poetry; multilingualism and dialectical play; performatives; and of course formal innovation and experimentation. As well, we will study the historicizing and aestheticizing functions of emerging and/or revisited poetic forms in the fifteenth century, such as aureation, doggerel, macaronic verse, and various uncategorized patterns and tonal inventions such as those found in Dunbar's "flytings" and Skeltonics. Poets will include Lydgate, Hoccleve, Charles d'Orleans, Audelay, Henryson, Dunbar, Hawes, Skelton, Wyatt, and Howard.

This seminar is open to non-specialists, and it will facilitate students who wish to engage deeply with current theories of poetic form in order to undertake advanced analysis in their chosen fields of expertise. No prior knowledge in the field is necessary to enroll, although students who are not in the Department of English should obtain authorization from the Professor before enrolling.

Denny-Brown. Friday 10:10-1:00

ENGLISH 265: Global Romanticism: Voyages, Visions, Encounters

This interdisciplinary seminar explores the global dimensions of British Romantic and 19th century literature, artworks, museums, collections, and exhibitions, in relation to encounters with indigenous people and their cultural productions, as well as writings by leading European figures. We will consider how key institutions and cultural forms produced distinct forms of "the global" from the 1760s to the 1870s: long-distance scientific voyages of exploration, public museums, world exhibitions, travel literature and the novel, planetary sciences, and the slave trade. We will work on a metropolitan scale-- considering the British Museum and Great Exhibition as contested global spaces and contact zones within London as world city (cosmopolis)-- and on oceanic scales, looking at long-distance scientific voyages and long distance indigenous Oceanic voyagers and how their entanglements shaped British visions of the global.

Alongside texts by well known writers like Mary Shelley, Jules Verne, Olaudah Equiano, Alexander von Humboldt, Capt. James Cook, and Lord Byron, we will consider the writings, visual art, and other cultural forms created by indigenous voyagers from Africa, India, Ra'iatea and Tahiti (Oceania), and the Arctic. We will consider this archive of diverse impressions, from the highly individualistic to the rigorously institutional, the indigenous and the European, in relationship to current debates about the multiple origins and spaces of globalization and cosmopolitanism.

This seminar will include works in anthropology, geography, museum and collection studies, literary history and theory, history of science, history of empire and of race, and postcolonial and indigenous studies. We will read scholarship by authors including Nicholas Thomas, Paul Gilroy, James Clifford, Alan Bewell, Gayatri Spivak, Antoinette Burton, Epeli Hau'ofa, Greg Dening, Doreen Massey, Neil MacGregor, Mary Louise Pratt, William Boelhower, and Paul Young. British cultural forms will be read transculturally and alongside European and indigenous works, and drawn from the disciplinary range described above. Further details will be available online: <http://craciun.ucr.edu/teaching/>

Craciun. Monday 12:10-3:00 p.m.

ENGLISH 269: Literatures of Defiance

A seminar exploring American literature alongside and through theories of war, resistance and escape. Emphasis on re-thinking and experimenting with these terms through queer, feminist and anti-racist frameworks.

This graduate seminar will shadow Dr. Emma Stapely's English 20B: Introduction to American Literary Traditions. We will explore that course's syllabus, drop in on lecture, collaborate on offering a guest lecture.

Note: this course centers largely on the 19th century, and will include a few 20th century texts.

Readings may include:

Nellie Campobello, *Cartucho and My Mother's Hands*, Howard Caygill, *On Resistance: Philosophies of Defiance*, Maryse Condé, *I, Tituba: Black Witch of Salem*, W.E.B. Du Bois's *Black Reconstruction in America, 1860-1880*, Silvia Federici, *Caliban and the Witch*, C.L.R. James, *The Black Jacobins*, Herman Melville ("Benito Cereno," "Billy Budd" and/or "Bartleby"), Harriet Wilson, *Our Nig*, Walt Whitman (*Drum Taps*).

Students should read *Black Reconstruction* and *Caliban and the Witch* before term starts.

Doyle. Tuesday 3:10-6:00 p.m.

ENGLISH 273: The English Civil War and Commonwealth

An interdisciplinary course focusing on literature of the 1640s and 50s. We won't avoid Milton and Marvell, but we'll sink into the writings of pamphleteers, prophets, and polemicists as well. A period of crisis and vision, the period between 1642-60 saw new revolutions in print, even as manuscript culture thrived anew. With the public theaters closed, it's an especially interesting period for thinking too about the place of drama. The seminar will count towards the DE in BAM and should appeal to students in History and Art History as well. Its attention to literature and art at a moment of political crisis may draw students working in later periods on similar engagements.

Brayman-Hackel. Thursday 1:10-4:00 p.m.

ENGLISH 275: New American Cinema and the 1960s.

Feature filmmaking and moviegoing changed dramatically during the 1960s, as Hollywood's monopoly over production weakened, cameras became cheaper and more mobile, and American audiences and filmmakers joined what Time Magazine called the "furious springtime of world cinema." We will focus on various examples of U.S. independent filmmaking in the 1960s, feature-length narrative films intended for commercial distribution—in other words, "movies." For context, we will take a brief look at classical Hollywood realism and "art house" cinema (probably represented by Italian Neo-Realism and the French New Wave). Topics of reading and discussion will include theories of realism, alternatives to realism, and changing practices in moviegoing, acting, improvisation, cinematography, editing, and film criticism. Films will be available to stream on demand. We may have to have one screening.

Here's a partial list of the films we will watch together: *Pull My Daisy* (d. Robert Frank and Albert Leslie, 1959); *The Exiles* (d. Kent Mackenzie, 1961); *Shadows* (d. John Cassavetes, 1959); *Guns of the Trees* (d. Jonas Mekas, 1963); *The Connection* (d. Shirley Clarke, 1961); *Nothing But a Man* (d. Michel Roemer, 1964); *Night of the Living Dead* (d. George Romero, 1968); *Medium Cool* (d. Haskell Wexler, 1969); *Symbiopsychotaxiplasm: Take One* (d. William Greaves, 1968).

Rather than a final extended research paper, everyone will write three short papers trying out different approaches and do two research presentations.

Kinney. Seminar: Friday 3:10-6:00 p.m.

ENGLISH 276: Colonialism and Postcoloniality

This course is an introduction to colonial discourse and postcolonial theory through fiction. One basic premise is that literary texts can represent and theorize colonial and postcolonial questions on their own terms, which might accord with or depart from existing theoretical paradigms. We will read some of what might be termed the "greatest hits" of anti-colonial and postcolonial thinking (essays or excerpts from works by Césaire, Fanon, Said, Spivak, Bhabha, et al.) alongside contemporary fiction from South Asia and the Caribbean. Texts include: Forster, *A Passage to India*; Desai, *The Clear Light of Day*; Ghosh, *The Hungry Tide*; Cliff, *No Telephone to Heaven*; Mootoo, *Cereus Blooms at Night*. Assignments: in-class presentations and discussion leading; annotated bibliography or research essay.

Gui. Wednesday 3:10-6:00 p.m.