

GRADUATE COURSE DESCRIPTIONS

FALL 2007

English 260: (Denny-Brown)

Conduct and Consumption: Eating, Dressing & Dying in the Middle Ages
Monday, 10:10-1:00

This seminar examines modes of consumption, display, and commodification of the body in the Middle Ages. Through contemporary theories of consumption, we will interrogate the relation between the body and the world of goods in medieval Europe, considering questions of consumer regulation and discipline, food and morality, fashion and mortality, and the gendered marketing of the self. This course will also challenge misleading notions of medieval identity as uncomplicated by consumer culture, and as lacking "modern" processes of self-fashioning and aesthetic individualism. To this end, we will follow the emergence of social practices of consumption and self-representation from the writings of the Church fathers to Caxton's age of printing. Students will leave this seminar with a working knowledge of theories of consumption and commodification as well as a fine-tuned understanding of the medieval strategies and tactics of consumption and self-presentation.

Readings include: selected works from Tertullian, Cyprian, Ovid, Capellanus, Chrétien de Troyes, Marie de France, Chaucer, Langland, Lydgate, Caxton; Braudel, Bourdieu, Mukerji, de Certeau, McCracken. No prior knowledge of Middle English necessary.

English 273: (Willis)

Bodies and Desires in Early Modern England
Monday, 5:40-8:30

This seminar will explore constructions of the body and its desires in early modern English culture, especially the drama. How do yearnings, compulsions, excesses, fevers, intoxications, appetites, and addictions help to establish and/or to unsettle -- notions of identity, sexuality, and self-fashioning in this period? Can early modern narratives of desire and identity help us productively interrogate present-day notions? We will especially focus on the types of desire that "overflow the measure" -- i.e. that seem to be excessive, unregulated, or over-reaching. Readings will (tentatively) include some of the following: Shakespeare's *Romeo and Juliet*, *Henry IV, Part II*, and *Antony and Cleopatra*; Marlowe's *Edward II*; Middleton's *The Roaring Girl* and *The Changeling*; Cary's *The Tragedy of Miriam*; Webster's *Duchess of Malfi*; Ford's *'Tis Pity She's a Whore*; Jonson's *Pleasure Reconci'd to Virtue*; Milton's *Comus*. We may also look at some non-dramatic literary works, such as Book II of Spenser's *Fairie Queene* (on temperance) and poetry about obsessive love, such as a few of Shakespeare's sonnets. A short selection of legal, religious, and medical

documents will help to establish the broader context. Theoretical and historical grounding will come from such works as Judith Butler, *Bodies that Matter*; Gail Paster, *The Body Embarrassed and Reading the Early Modern Passions*; Michael Schoenfeldt, *Bodies and Selves in Early Modern England*; Jonathan Goldberg, *Queering the Renaissance*; Valerie Traub, *The Renaissance of Lesbianism in Early Modern England*; and Susan Zimmermann, *Erotic Politics: The Dynamics of Desire on the Renaissance Stage*.

English 200: (Childers)
Introduction to Graduate Study
Tuesday, 9:10-12:00

This seminar will serve to introduce you to the culture of graduate study at UC, Riverside. In many ways it is a kind of catch-all course, but you will certainly have academic responsibilities in it. You will be introduced to several members of the faculty, who will discuss their own methodological and theoretical approaches to the study of literature. We will also spend a good deal of time working on reading and writing critical and theoretical material, including how to recognize and analyze arguments in scholarly works, how to structure the arguments in your own writing, and how to analyze and respond to other's (peer's) work in a constructive way. Finally, there will also be a number of bibliographic/research problems that I will be asking you to participate in.

Texts: "Classic" theoretical and scholarly essays from a variety of the fields represented in the department. These will be made available to you.

English 279: (Nunley)
Rhetorical Studies
Visual Literacy: Visualizing Rhetoric, Rhetoricizing Visuality
Tuesday, 2:10-5:00

In an neo-liberal epoch where the boundaries between the surface and the substantial, the simulacra and the real, and the political and self-absorbed i collapse, visibility—tropes of images, representations, pictures, and ?—increase in its importance in manufacturing and being manufactured by knowledge and subjectivities. Class will explore visibility as a kind of literacy necessary to the productive navigating of social, political, and economic domains. Seminar participants will explore public and quasi-public sphere discourses of media, film, art, music, news (corporate and individual) and the academy to increase visual competency.

English 272: (Fabricant)
Marxist Theory
Tuesday, 5:10-8:00

The first part of the seminar will be devoted to a close reading and discussion of Capital (vol. 1) along with The Communist Manifesto and excerpts from several other texts by Marx, with a view toward gaining a firm grasp of key concepts such as historical materialism, class struggle, means of production, commodity fetishism, alienation, exchange and surplus value, etc. During the second part of the course, we'll look at a few important 20th-century theorists (e.g., Gramsci, Althusser, Sartre, Lukás, etc.) who continued the Marxist tradition by variously appropriating and/or revising central Marxian ideas, at times by bringing them into a new and fruitful engagement with other philosophical movements such as existentialism and structuralism. Along with considering the general distinction between 'classical' and 'Western' Marxism (as per Perry Anderson), we'll examine certain fundamental differences between Continental and British schools of Marxism, and reflect on how each influenced critical trends in the U.S. academy, especially in the areas of Cultural Criticism (the Frankfurt School, Raymond Williams, Stuart Hall, etc.) and Postcolonial Studies (Gyatri Spivak, Aijaz Ahmad, etc.).

Students will be assigned a particular literary text to read (preferably before classes begin in the fall but in any case no later than the second week of the quarter), which will function throughout our class discussions as a common reference point and a touchstone for weighing the relevance of certain Marxian theories to the field of aesthetic interpretation. An example of such a text might be Defoe's Moll Flanders or Robinson Crusoe—the latter of which is specifically referred to by Marx in his analysis of the commodity in Capital.

Along with addressing major political and philosophical issues raised by Marxist theory, we will of course pay particular attention to issues of special relevance to our own discipline, including the (potentially) revolutionary role of writers; the question of political commitment in literature; the artistic avant garde vs. socialist realism; the role of the intellectual in mass movements; elitist vs. popular culture; class consciousness and the creative imagination; the author as producer; the extent to which Marxism is a humanistic (as opposed to a scientific) mode of enquiry; and the function of specific literary styles and genres within the broader arenas of class struggle and socio-political transformation (i.e., are certain genres or styles more likely to be 'revolutionary' or 'reactionary' than others?). There will also be sustained consideration of the relationship between theory and practice: What exactly does this relationship mean—and what might it mean—for academic critics rather than for revolutionary thinkers?

English 269: (Raheja)

Surviving Columbus: Transnational Representations of the Other

Thursday, 2:10-5:00

This seminar will examine the various transnational responses to and representations of the 'Other' from indigenous oral narrative through the early 17th century in what is now known as Canada, the United States, Latin America,

and the Caribbean. We will be reading literature within Native American, French, Spanish, Portuguese, English and German contexts with special attention to captivity narratives, administrative documents, oral narratives, autobiography, visual artifacts, and texts that address issues of anthropophagy. We will also be thinking critically about how and why English Puritan literature of the 17th century has been positioned historically and strategically as the origin of “American” literature and offering a political reading of the ideologies informing the relative (in)visibility of Native Americans in early American literary scholarship. Texts will include *The Heirs of Columbus*, *The Literatures of Colonial America: An Anthology*, and *History of a Voyage to the Land of Brazil* in addition to critical and theoretical secondary readings.

English 277: (Tyler)

Seminar in Lesbian and Gay Studies: “Posthuman” Genders and Sexualities

Thursday, 5:10-8:00

Monstrous eclecticism characterizes the form and content of this seminar, which will explore the social construction and deconstruction or “queering” of gender and sexual identities in a range of genres and media. Topics to be addressed include “passing” and impersonation; cross-dressing, drag, camp, minstrelsy, and transvestism; transgender and transsexualism; castration, amputation, and “body integrity disorder”; androgyny and intersex; cyborgs, prostheses, piercings, and human-machine hybridity; feral or “wild” children, and tattooing, silicon implantation, tongue splitting, and other practices arguably associated with “becoming animal.”

Primary texts (film, television, literature, and art) that might be addressed include episodes of *House* and *Nip/Tuck*; television specials on tattooing, piercing, plastic surgery, and other body modifications; talk shows featuring transsexuals and drag kings and queens; films about wild children, cyborgs, drag, transsexualism, transgender, and castrati (*The Wild Child*; *Blade Runner*; *Victor/Victoria*, *Boys Don’t Cry*, *Max*, *Second Serve*; *Paris Is Burning*); photography by Del LaGrace Volcano, Loren Cameron, Pierre and Gilles, and Cindy Sherman; pin ups by Hajime Sorayama; installations by the Chapman brothers, performance art by Oleg Kulik, Orlan, and Stelarc; two or three novels (Burroughs’ *Tarzan*, Woolf’s *Orlando*, Eugenides’ *Middlesex*, Winterson’s *The Passion*, Butler’s *Dawn*). Possible “secondary texts”--theory and criticism that will be treated as “primary” too—include Bornstein, *Gender Outlaw*; Butler, *Undoing Gender*; Garber, *Vested Interests*; Millot, *Horsexe*; Barbin and Foucault, *Herculine Barbin*; Volcano and Halberstam, *The Drag King Book*; Halberstam, *Female Masculinity*; and essays by Kuhn, Garfinkel, Bray, Freud, Fenichel, Lacan, Sontag, Flinn, Haraway, Silverman, Barthes, Dean, Pacteau, McClintock, Bhabha, Stone, Stryker, Califia, Raymond, Pitts, Scarry, Gilman, Phelan, Rogin, Braidotti, Probyn, Salecl, Deleuze, Derrida, and Agamben, most of whom are at least loosely associated with “queer theory.” Weekly readings

include 2-5 print texts, depending on the length and difficulty of that material and any visual media assigned; required writing includes a short close-reading (5 pages), a conference length research paper (10-12 pages), and 1 to 2 sets of reading questions.

English 289: (Haggerty)
Gothic Fiction 1764-1824
Friday, 2:10-5:00

It is no mere coincidence that the cult of Gothic fiction reached its apex at the very moment when gender and sexuality were beginning to be codified for modern culture. In fact, Gothic fiction offered a testing ground for many unauthorized genders and sexualities, including sodomy, tribadism, romantic friendship (male and female), incest, paedophilia, sadism, masochism, necrophilia, masculinized females, feminized males, miscegenation, and so on. In this course, we examine the first phase of Gothic fiction with the hope of relating it to the history of sexuality, as articulated by Michel Foucault and others, in specific mutually informing ways. At the same time, we will consider recent works of Queer Theory and explore the ways in which they might enhance this historical project.

Readings include:

Novels

Beckford, William. *Vathek and the Episodes of Vathek*
Dacre, Charlotte. *Zofloya; or The Moor*
Hogg, James. *Memoirs and Confessions of a Justified Sinner*
Lee, Sophia, *The Recess*
Lewis, Matthew G. *The Monk*
Maturin, Charles Robert, *Melmoth the Wanderer*
Radcliffe, Ann. *The Italian*
Roche, Regina Maria, *The Children of the Abbey*
Shelley, Mary. *Frankenstein*
Walpole, Horace. *The Castle of Otranto*

Critical and Theoretical Reading

Bersani, Leo. *The Freudian Body*
Butler, Judith. *The Psychic Life of Power*
Castle, Terry. *The Female Thermometer*
Craft, Christopher. *Another Kind of Love*
Deleuze, Gilles. *Coldness and Cruelty*
Foucault, Michel. *The History of Sexuality*, vol. 1
Freud, Sigmund. *Three Case Studies*
----- *Three Essays on the Theory of Sexuality*

Haggerty, George. *Unnatural Affections*
Halberstam, Judith. *Skin Shows*
Halperin, David, *Saint Foucault*
Sedgwick, Eve Kosofsky. *Between Men*
Zizek, Slavoj. *The Sublime Object of Ideology*

WINTER 2008

English 267: (Zieger)
Seminar in Victorian Literature.
The Victorian Novel: Adaptation and Mutation
Monday, 10:10-1:00

This course serves as an introduction to the Victorian novel through the critical lens of adaptation and mutation. Using contemporary theories of adaptation, and studying four Victorian novels (Great Expectations, Jane Eyre, Middlemarch, and The Invisible Man) and their literary and/or cinematic adaptations, we will learn how adaptations critique aspects of the original, the period, and of novel form. We will also consider adaptation and mutation as themselves Victorian concepts, since they were central to Charles Darwin's theory of evolution by natural selection. Although the course's primary focus is the Victorian novel (rather than the vast and increasing universe of adaptation), students primarily intrigued by the relationships between literature and film should also find much of interest. Requirements include copious reading, a facilitation of class discussion, general participation in discussion, one annotated bibliography, and one 20-page research paper. Students are asked to perform some reading and viewing for the first class, on January 7 (see below), and are encouraged to make a start on Great Expectations and/or Jane Eyre over the winter break. Please also note that there will be eight class sessions, due to the observance of Martin Luther King Jr. Day and President's Day.

Required Novels and Course-Standard Editions:

Charlotte Bronte, Jane Eyre (Penguin) ISBN-13: 978-0141441146
Charles Dickens, Great Expectations (Penguin) ISBN-13: 978-0141439563
George Eliot, Middlemarch (broadview) ISBN-13: 978-1551112336
Jean Rhys, Wide Sargasso Sea (Norton) ISBN-13: 978-0393308808
H.G. Wells, The Invisible Man (Penguin) ISBN-13: 978-0141439983

Required Films:

Jonze, Adaptation (2002)
Lean, Great Expectations (1946)
Tourneur, I Walked with a Zombie (1943)
Whale, The Invisible Man (1933)

For Monday, January 7:

Kamilla Elliott, Rethinking the Novel/Film Debate (Introduction, chapters 1, 4, 5)
Linda Hutcheon, A Theory of Adaptation (chapters 2, 5)

Spike Jonze, *Adaptation* (2002)
Susan Orlean, "The Orchid Thief" ("prologue" and "A Mortal Occupation")

English 270: (Yamamoto)
Seminar in American Literature Since 1900
Tuesday, 2:10-5:00

Shoring the Fragments: Racialization and Whiteness in 20th Century American Literature.

This seminar will be shaped around the role of national identity and race in American literature, particularly as both underpin constructions of heterosexuality and notions of home. Of key importance will be formulations of both modernism and postmodernism that focus on aesthetic formalism and linguistic transparency at the exclusion of racialized/gendered constructions of the subject, both authorial and textual. Much of the conversation about the shifts and differences between Modernism and Postmodernism has focused around the difference between modernist alienation and postmodern fragmentation, as well as the different relationship of each to the aesthetic. In this course, we are going to read this "split" through the notion that the 20th century has been one deeply concerned with and anxious about race and that this concern has crucially shaped notions of space, form and the aesthetic. More particularly, the century is one in which whiteness is both secured and troubled, anxiously constructed and deeply problematized. We will be thinking about the problematics of whiteness in three periods over the century: the early years, marked aesthetically by high Modernism; the 1950's, particularly as they give rise to the Beats and the so-called Confessional poets; and the latter decades that comprise the contemporary period, in which notions of race are selfconsciously both queried and queered. Most of the conversation about race in the U.S. has been overtly shaped by the black-white dyad, but we will be paying particular attention to the "invisible third" - Asian Americans - and how that term destabilizes notions of whiteness, citizenship, masculinity and heterosexuality.

Texts listed below are provisional, though very likely. I will send a finalized list before the end of fall quarter.

Robyn Wiegman, *American Anatomies: Theorizing Race and Gender*
Michael North, *The Dialect of Modernism: Race, Language & Twentieth Century Literature*

F. Scott Fitzgerald, *The Great Gatsby*
Gertrude Stein, *Three Lives & Tender Buttons*
John Okada, *No-No Boy*
Carson McCullers, *The Member of the Wedding*
Sylvia Plath, *The Bell Jar*
Jack Kerouac, *On the Road*
Norman Mailer, *The White Negro*
James Baldwin, *Giovanni's Room*
Dorothy Allison, *Bastard Out of Carolina*

Monique Truong, *The Book of Salt*
Nina Revoyr, *Southland*

We will also mostly likely be reading selections from the short stories of Sui Sin Far (Edith Eaton), Hemingway's *The Nick Adams Stories*, Anne Cheng's *The Melancholy of Race*, Richard Dyer's *White*, and Gwendolyn Brooks' *Selected Poems*. Most of these will be available as PDFs on Blackboard.

English 275: (Harris)
Film and Visual Culture
Wednesday, 5:10-8:00

The subject of this seminar is racial performativity. The goal of the seminar is to develop further the notion of performativity beyond that of gender performativity, and develop ways of discussing race within its proper contexts of culture and ideology. In an effort to extrapolate a theory of racial performativity from theories of gender performativity, we will, therefore, explore theories and histories of race alongside contemporary Cultural Studies and Performance Studies theories of performance and performativity. We will seek our objectives through the use of visual and written texts in various racial and ethnic cultural traditions. There will be five screenings on Tuesdays from 5:00-8:00. Date and location of the screenings: TBA.

English 262: (Stewart)
Seminar in Renaissance Literature
Unnecessary Shakespeare: Constructing the Canon
Thursday, 2:10-5:00

David Bevington, an eminent Shakespearean, recently published an edition entitled *The Necessary Shakespeare*. Given the price of books, and the lengthening years of undergraduate careers, it is helpful to have a volume of select plays and poems from the Shakespeare canon. But even so-called "Complete Works of Shakespeare" dubiously include or exclude plays or poems. The second edition of *The Riverside Shakespeare* (1997) includes John Ford's "A Funeral Elegy: To Master John Peter," and excludes *Shakespeare's Edward III*, which Yale University Press editor Eric Sams presents, along with *Edmund Ironside*, as "early play[s] restored to the [Shakespeare] canon," a view which he claims is "generally accepted by literary Academia." Even so, in his new book, *Shakespeare the Thinker* (2007), A. D. Nuttall makes *Love's Labor's Lost* central to the Shakespeare canon, and so, one might think, "necessary" to the Shakespeare student. Then too, given the dominant critical focus in criticism on political themes, it might be thought strange that Shakespeare's two most political plays, *Timon of Athens* and *Coriolanus* are missing from *The Necessary Shakespeare*, as are *The Comedy of Errors*, *The Two Gentlemen of Verona*, *The Merry Wives of Windsor*, *All's Well that Ends Well*, *Troilus and Cressida*, *Pericles*, *Cymbeline*, *Two Noble Kinsmen*, "Venus and Adonis," "The Rape of

Lucrece," "The Passionate Pilgrim," and "The Phoenix and Turtle." The Bevington edition also excludes *King John*, most of the first and half of the second Henriad, as well as *Henry VIII*. Again, the point is not to deny the usefulness of selected editions for classroom assignments. So the aim of this seminar is not to construct alternative anthologies of Shakespeare's "necessary" works, but rather to find a critical purchase on one or more of the works excluded from the Bevington edition. Students will be asked to find one or more critical texts which affirm or deny the authenticity or importance of one or more of the works not in the Bevington anthology. Or one might argue that, even if *Edward III* belongs in the Shakespeare canon, editors and critics are right to ignore it, because of such and such historical, political, or aesthetic reasons. Or one might claim that Nuttall overstates the linguistic features of *Love's Labor's Lost*, and therefore mistakes the importance of that work in the development of Shakespeare's "thinking." Regardless of whether Shakespeare or Ford wrote "A Funeral Elegy," is the poem worth reading today, and if so, why? What about "The Phoenix and Turtle"? Some critics argue that the poem is essential to a proper understanding of Shakespeare's Roman Catholic predilections. What is the difference between a "major" and a "minor" work, or between a "major" and a "minor" author?

Students will ask a question concerning the kinds of choices that editors and critics make when they establish texts or say why certain texts or certain authors are, to the exclusion of others, worthy of attention. Then they will examine assertions on the subject that seem to them important, and prepare remarks (first in oral, later in draft form) for the seminar. Finally, the seminar will consider the ways in which construction of a syllabus is like that of editing a literary anthology (that is, of constructing a "canon"), and the ways in which critical conversation about such works proceeds in according to stated or assumed criteria meant to justify attention to certain works and certain authors rather than to others.

TEXT: *The Riverside Shakespeare* or any comparable, well-annotated edition of Shakespeare.

English 272: (Tobias)
Seminar in Critical Theory
Thursday, 2:10-5:00

Technoculture After Deleuze: Post-Deleuzian Critical and Cultural Theory

Since Gilles Deleuze' death in 1995, a resurgence of interest in the philosopher's analytics of art, culture, media, technology, and expression have resulted in a contemporary outpouring of extensions, revisions, and challenges to the philosopher's work. Treatments and responses of Deleuzian analysis have appeared in a variety of forms, ranging beyond rigorous scholarly treatments to include graphic novels, works of popular culture, or works of interactive digital media; the 2007 appearance of the initial volume of the English-language journal

Deleuze Studies confirms the contemporary interest in Deleuzian thought for Anglophone critical and cultural theories.

This seminar will survey the important precursors, concepts, and contexts for Deleuzian analysis, and focus critical attention on the most significant contemporary responses to Deleuzian analytics of technoculture in Anglophone contexts. Working through Deleuzian and post-Deleuzian approaches to affective labor, bio-ethics, globalizing media technics, the virtual, corporeality, violence, and aesthetic, philosophical, and technoscientific expression, this seminar asks the following questions:

What form would a Deleuzian materialism take today? How, and how well, are Deleuzian understandings of media and technology applied within contemporary digital media studies? How does Deleuzian virtuality account for transitions in technoscientific expression, and how do alternative accounts of the virtual differ from that of Deleuze? What value might a Deleuzian understanding of affect have for contemporary work on "post-genomic" bodies? How do contemporary narratives of sexuality or gender take up or depart from Deleuzian understandings of corporeality and difference? In what ways is the conduct of everyday industrial-informatic life within neoliberal processes of globalization indicative of a Deleuzian ethics, and to what degree might Deleuzian ethics have been historically superceded?

By contextualizing Deleuzian thought with reference to post-war studies of language, technics, and expression (by Leroi-Gourhan, Hjelmslev, Bateson, or others), reading major texts by Deleuze in conversation with contemporary work (by Hardt, Negri, Glissant, Rodowick, Braidotti, Agamben, Ansell-Pearson, Massumi, or others), and by weighing the insights gained against late 20th and early 21st century aesthetic and narrative texts or cultural developments, this seminar will provide an overview of post Deleuzian Approaches to technoculture.

Readings from the following texts by Deleuze will be complemented by additional critical and narrative material on the relevant topic (indicated in parentheses):

1. *Spinoza: Practical Philosophy* (affect);
2. *Bergsonism* (virtuality);
3. *The Logic of Sense* (seriality and simulacrum);
4. *Masochism: Coldness and Cruelty and Venus in Furs* (clinical and critical interpretation after psychoanalysis);
5. *Thousand Plateaus* (with Guattari; stylistics as pragmatics)
6. *Francis Bacon: The Logic of Sensation* (diagrammatic expression);
7. *Foucault* (diagram, ethics, and subjectification);
8. *Cinema I: The Movement-Image* (sign, temporality, and historical style in audiovisual media);
9. *What is Philosophy?* (with Guattari: the ethics of art, science, or philosophy);
10. *The Fold: Leibniz and the Baroque*: summary. (Note: this reading list is indicative but may not be final.)

English 289: (Kinney)
Seminar in Genres
Thursday, 5:10-8:00

War Literature

War has tested the power of literature throughout the twentieth century, challenging with an ethical immediacy the efficacy of realism, modernism, and postmodernism. In this seminar we will examine this challenge through an in depth examination of three topics: the "good-bye to all that" narrative of disillusionment which emerged so powerfully from the trenches of WW1; the meaning of embodiment, for, as Elaine Scarry argues, "War is relentless in taking for its own interior content the interior content of the wounded and open human body"; and the narrative and symbolic implications of the transformative development of air war from Guernica to Hiroshima to smart bombs. We will end by reading *Jarhead*, Anthony Swofford's highly literary memoir of the First Gulf War and consider the significance of 20th c. war literature to an understanding of "limited" wars.

Readings may include: Paul Fussell, *The Great War and Modern Memory*; Robert Graves, *Goodbye to All That*; Pat Barker, *Regeneration*; Elaine Scarry, *The Body in Pain*; Ernest Hemingway, *A Farewell to Arms*; James Jones, *The Thin Red Line*; Joseph Heller, *Catch-22*; Kurt Vonnegut, *Slaughterhouse-Five*; Ralph Ellison, "Flying Home"; Michael Herr, *Dispatches*; Joan Didion, *Democracy*; Anthony Swofford, *Jarhead*. We will also read a selection of poems by Rupert Brooke, Siegfried Sassoon, Wilfred Owen, Langston Hughes, and others.

In addition to the readings, there will be a weekly film screening, including films such as: *All Quiet on the Western Front*, *The Sands of Iwo Jima*; *Saving Private Ryan*, *The Thin Red Line*, *Dr. Strangelove*, *Notre Musique*, *Black Hawk Down*, *Three Kings*.

English 268: (Devlin) **20th Century British Literature** **Friday, 2:10-5:00**

One of the legacies of the Jamesian articulation of "point of view" is a discernible preoccupation, in several modernist novels, with visuality and positionality. This preoccupation takes many forms: an interest in spectatorship, sightseeing, and visual explorations of "otherness"; the emergence of the genre of "portraiture" novels; representations of voyeurism and exhibitionism; explorations of visual intersubjectivity; curiosity about visual curiosity; depictions of visual phobias, visual fixations, and the gaze. In this seminar, we will be reading seven modernist texts that provide particularly good examples of these visual and positional concerns: James's *The Portrait of a Lady*, Conrad's *Heart of Darkness*, Joyce's *A Portrait of the Artist as a Young Man* and its remnant early draft, *Stephen Hero*, Joyce's "Nausicaa," Lawrence's *St. Mawr*, and Woolf's *To the Lighthouse*. We will try to examine some of the following questions: What are the implications of "taking up" a particular position? Why is positionality

sometimes psychically unstable? Why do some subjectivities find point of view difficult to establish? What makes some visual positions politically problematic, dishonest, or imperiling? To help us explore these questions, we will be reading simultaneously a survey of interrelated theoretical texts that make various claims about visibility and/or positionality (texts by Freud, Caillois, Lacan, Silverman, Mulvey, Neale, Alloula, Doane, Newman, and Bhabha). One of the aims of the course is to demonstrate how theoretical arguments can open up one's understanding of novelistic discourse; another is to explore the ways novelistic discourse can strengthen and/or call into question various theoretical claims.

Course Requirements:

Oral presentations, class participation, and a final essay (12-15 pages for students without MA degree; BA; 20-25 pages for students with MA degree).

English 278: (Edwards)

Seminar in Minority Discourse African American Literary Theory: Death, Desire, and the Subject

Friday, 10:10-11:00am

This course approaches African American literary theory through the lens of the dead, considering various treatments of death and subject(ion) to investigate how the category of death has animated black cultural production and literary theory throughout the twentieth century. The course begins with a meditation on Spike Lee's recent televisual requiem, *When the Levees Broke*, and goes on to juxtapose several readings in death and subjectivity that attempt to work through, or *mourn*, the complex and often violent relationships between black identity, capital, desire, and the state, such as: Orlando Patterson's *Slavery and Social Death*; Saidiya Hartman's *Lose Your Mother: A Journey Along the Atlantic Slave Route*; various works in psychoanalysis by Freud, Lacan, Zizek, and Deleuze; Sharon Holland's *Raising the Dead*; Karla Holloway's *Passed On*; and Abdul JanMohamed's *The Death-Bound Subject*.

Requirements: Readings will be demanding and interdisciplinary in nature, and students' familiarity with Morrison's *Beloved* and Wright's *Native Son* will be assumed. The course will require a conference-paper length research project and proposal, an annotated bibliography, and a book review. Students interested in reading ahead should begin with Orlando Patterson's *Slavery and Social Death: A Comparative Study* (Harvard UP, 1982).

SPRING 2008

English 260: (John Ganim)

Medieval Literature

Monday, 4:10-7:00 pm in HMNSS 1502

Myth, Legend and Medieval Literature, or, The Literary Politics of the Celtic Fringe.

This course will have three related agendas. One will be an introduction to and analysis of, with pedagogical utility largely in mind, of translations of widely circulated mythic and legendary writings, including the Irish myths and sagas, the so-called Welsh *Mabinogion*, the *Volsungssaga* and several other modern collections of related works. The second agenda item will be how these works have been used to define Britishness or non-Englishness through literary history and scholarship, including a critique of such standard volumes as *Arthurian Literature in the Middle Ages* and the controversy surrounding Seamus Heaney's translation of *Beowulf*. The third agenda item will be a study of the historiographic and memorial elements in some of the canonical Scots, Welsh and Irish writers and writings of the late Middle Ages: Robert Henryson, the Cornish *Ordinalia*, Dafydd ap Gwilym, Barbour's *Bruce*, Blind Harry's *Wallace* and the work of Hector Boece.

English 262: (Heidi Brayman Hackel)
Renaissance Literature
Monday, 10:10 am - 1:00 pm, Room: TBA

Early Modern Books and Readers

This seminar will focus on the material forms of texts produced and read in England between 1475 and 1700. A central preoccupation of the course will be the evidence in early modern books about the production, circulation, consumption, and interpretation of texts. Attention to shifting notions of authorship, widening circles of literacy, emerging voices of women, and continuities between manuscript and print culture will further organize class discussions. In addition to early modernists, students working on print culture, women writers, lyric poetry, and theories of reading and authorship in other periods may find this course useful.

Though our attention to the book as a material object will encourage us to read across literary genres and disciplinary boundaries, our readings will focus on lyric poetry, a genre with a particularly important and complex story during this period. We will track the lyric across miscellanies, broadsides, and single-author volumes, and we will consider the many other kinds of texts – literary theory, short fiction, epistles, sermons – published alongside lyrics. Among the poets we will read are John Skelton, Sir Thomas Wyatt, Isabella Whitney, Queen Elizabeth, Edmund Spenser, John Donne, and Ben Jonson. Our theoretical and critical readings will include work by Juliet Fleming, Peter Stallybrass, Jeffrey Masten, Wendy Wall, William Sherman, Roger Chartier, and Random Clod (aka Randall McLeod).

Readings in literary theory and the history of reading will frame discussions, and class exercises will acquaint participants with paleography, bibliographical description, and tools for archival research. An introduction to traditional and electronic tools for archival research will include an examination of the ways in which these systems limit research questions and answers. *A special 4-hour session in the archives at the Huntington Library will be scheduled either during our seminar time or on a Saturday.*

English 269: (Emory Elliott)
American Literature to 1900
Tuesday, 2:10-5:00 pm in HMNSS 1407

This seminar will examine writing in English in the American Colonies and early United States with an emphasis upon the development of rhetorical strategies, literary genres, and persistent and recurrent social and moral configurations. The first two weeks will establish the contexts of Puritan religious and political thought and modes of expression while the third week will explore the impact of Enlightenment and Romantic thought on early national literature. The remaining seven weeks will take up key texts by notable literary figures such as Charles Brockden Brown, Hawthorne, Melville, Catharine Marie Sedgwick, Twain, Charles Chesnutt, and Pauline Hopkins. We will examine texts by these authors in relation to the questions about cultural continuities and conflicts over an emerging “national identity” established in the first five weeks. While the focus will be upon the evolution of literary forms, such as autobiography, narratives of captivity and slavery, and the novel, considerable attention will be given to the ways that social and political issues, especially those involving ethnicities, gender, and class, appear in American imaginative expression.

English 278: (Lindon Barrett)
Minority Discourse
Wednesday, 2:10-5:00 pm in SPR 2212

Atlantic Racial Blackness

This course considers the co-implicated emergence of the Atlantic slave trade and Atlantic commodity exchange in order to theorize the enabling introduction of racial blackness into the fundamentals of the cultural, philosophical, and political transformations inaugurating “modernity” and its principle concepts “Europe” (and its extensions) and “subjectivity.” The course considers the co-implicated material (geo-political) elaborations of modernity and the appearance or specification of the “human” as a modern proposal. The investigation is: Insofar as racial blackness forms the historical and enabling point of “dis/integration” for the paradigms of Western modernity and, in this way, seems an eccentricity of the modern, the violent historical forging of the African diasporic communities of the Americas discloses the conceptual impossibility to be, on the contrary, the

reported beneficence of modern “civic animation,” the consolidated macropolitical and micropolitical determinations by which the modern remains viable. The impossibility of racial blackness seeming to lie within the economic fundamentals of the modern West as well as the limits of modern social and psychic rudiments belies the signal importance of the emergent circumstances of the concept of racial blackness: the rise of the Atlantic system of trade on which the articulation of the modern depends. For at stake originally as the “modern” is the animation of a conceptual form—the commodity—as the principle of economic (and general) rationality, in the face of the already animate individual and collective forms—in human proportions—of racial blackness. Fundamental moments in the proposition of “subjectivity” will be represented by the philosophical idealism of Rene Descartes (Meditations on the First Philosophy), the philosophical empiricism of John Locke (Essay Concerning Human Understanding), and the philosophical transcendentalism of Immanuel Kant (Critique of Pure Reason), while the “conceptual impossibility” of African/African-derived personhood (ciphered as “slave”) will be textually represented by Olaudah Equiano (Interesting Life). Other readings include: Joyce Appleby, Capitalism and New World Order; Ian Baucom, Spectres of the Atlantic; Sidney Mintz, Sweetness and Power; Hugh Thomas, The Slave Trade.

Twenty-page seminar paper.

English 272: (Toby Miller)

Critical Theory

Thursday, 2:10-5:00 pm in HMNSS 1407

In Critical Theory 272-01 we’ll examine several books that have taken critical theory in different areas over the last decade, by broadening its concerns to include international feminist discourse ethics; nationalism as race; and citizenship and consumption.

The books we’ll analyze, which should be read in advance as well as during the qtr, are:

1. *Cultural Citizenship* (Toby Miller)
2. *The Claims of Culture* (Seyla Benhabib)
3. *Consumers and Citizens* (Néstor García-Canclini)

Graduate students from across the human sciences are welcome.