

GRADUATE COURSE DESCRIPTIONS

FALL 2009

English 269: (Jennifer Doyle)

Theorizing the 19th Century: American Literature Since 1900

Monday, 10:10 am – 1:00 pm

This seminar takes as its focus the critical texts and theoretical terms that organize our understanding of 19th Century American Studies - sentimental culture, enslavement and escape, fugitivity, abolition, mistrelsy and performance, grief and mourning, haunting and history. Periodically during the quarter (probably three times), our seminar will meet with Professor Molly McGarry's History seminar - and we will share our conversations about these terms (note: the meetings with Professor McGarry's seminar will happen on Mondays in the late afternoon). Please note: this class will not review fiction/poetry from this period, but criticism and theory *about* the period. Students who enroll in this class will be given a summer reading list, which will include some novels and poetry that may inform their writing in their seminar papers.

Authors include: James Baldwin, Walter Benjamin, Lauren Berlant, Daphne Brooks, W.E.B. DuBois, Saidiya Hartmann, Eric Lott, Dana Luciano, Sianne Ngai, Laura Romero, Antonio Viejo and more.

English 275: (James Tobias)

Film & Visual Culture: Seminar on Media, Technology, and Virtuality

Tuesday, 2:10 – 5:10 pm

This seminar examines narratives and exhibitions of "the virtual" in post-cybernetic media and networks. Digital networks mediate globally extensive processes of cultural production, indicating changing dynamics amidst networks of individuals, technologies, cultures, states. The formal specificities of digital cultural forms (such as the graphical interface, interactive narrative, or networked authorship, 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 have come to provide an important object of study for contemporary critical studies of narrative, culture, and media generally.

Routinely, these two shifts -- actual historical changes in which digital networks mediate important changes, and cultural narratives of cybernetic cultural production as "virtuality" -- are referenced in terms of "the virtual." But how does the "virtual" of "VR" relate to more rigorously defined notions of "virtuality" as potentiality? Beginning with this question, this seminar will explore the histories and specificities of networked digital media, and provide participants with opportunities to research the ways we situate theories and practices of digital

media production within larger cultural fields undergoing changing local and global relationships. Seminar topics may include virtual reality, digital cinema, networked authorship, multilinear narrative, interactive gesture, digital games, modular and re-configurable media, and other practices and forms specific to the digital media context. Participants will make presentations on seminar topics, and complete a final research paper.

Prior versions of this seminar have included selections from the following list (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 200: (Tiffany Lopez)

Introduction to Graduate Study in English

Wednesday, 9:10 am – 12:00 pm

(Required of (and limited to) first qtr. English graduates entering after the B.A.)

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 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 273: (Deborah Willis)

Cultural Studies: Early Modern Witchcraft and its Afterlives

Wednesday, 2:10 – 5:00 pm

Course description: This course takes its main title from Stuart Clark's Thinking with Demons: The Idea of Witchcraft in Early Modern Europe. The first section of the course will be a concentrated effort to understand the 'cultural work' done by occult beliefs in the 16th and 17th centuries--in particular beliefs in demons, spirits, and devils. How did such concepts help playwrights, poets, clergymen, and kings make sense of their world? We will explore such questions through readings in early modern plays, pamphlet literature, demonological tracts and historians' case studies. The human figures of the witch and the sorcerer are central in much of this literature but our focus will also be on the conceptions of occult power and spirit beings associated with them and on the fluid interplay between literal and metaphorical uses of the language of witchcraft. Though the course will primarily focus on early modern materials (including plays such as *Macbeth*, *Dr. Faustus*, and *The Witch of Edmonton*), we will also consider 20th century rewritings of the early modern witch and of related occult beliefs. What new cultural meanings come into play when the 16th century witch and her familiars (or the sorcerer and his spirits) are transposed into much different historical contexts and belief systems? Some possible lines of exploration: Freud's rereading of 17th century demonological tracts (such as Malleus Maleficarum and Weyer's De Praestigiis Daemonum); witchcraft on the internet and in contemporary wiccan and neo-pagan belief; images of witches, sorcerers, exorcists, and demons in contemporary theater, film, and popular culture; 20th century plays, poetry, and novels such as Caryl Churchill's Vinegar Tom, Polanski's Rosemary's Baby, and the early modern witch in the horror genre. This part of the course will be responsive to student interests and there will be plenty of opportunities for original research.

English 274: (Traise Yamamoto)

Feminist Theory: Intersections and Interventions

Wednesday, 2:10 – 5:00 pm

This seminar is designed to provide grounding in feminist theories that focus on the intersection of race, nation and the liberal subject, then branch outward. We will begin with a general survey of feminist literary criticism and theory in the 1980s, then turn to the critique lodged by lesbians, women of color, and lesbians of color as a way of understanding the developments in feminist theory since then. We will concentrate on theories that focus around intersectionality and various conceptual interventions that disrupt notions of "the feminist subject." As

the quarter proceeds, some questions will accompany our reading: what is the place of pleasure? How are we to understand notions of agency? What is the role of discursivity? The experiential? Futurity? In what relation does “woman” stand to nation and/or to cultural nationalism? What are the productive tensions and continuances between queer and feminist theories? What is the place of gender studies? Why does masculinity, as a conceptual category, matter? And who, elsewhere and in the above, is “we”?

Required text:

Warhol and Herndl, *Feminisms*

Other texts to be determined.

Coursework: regular and substantive participation in discussion, paired oral presentation and response, Blackboard postings, final 20-25 page seminar paper.

English 264: (Carol Fabricant)
The 18th Century City and its Discontents
Wednesday, 5:10 – 8:00 pm

In this seminar we'll be examining the ways in which the character and growth of London (and to a lesser extent, Dublin), along with the development of various urban institutions and practices (coffee-houses, gambling venues, town criers, Grub Street, the print trade, stock-jobbing), influenced literary production – not merely thematically but also generically, structurally, linguistically, and commercially. Using Raymond Williams' The Country and the City and several more recent studies as points of entry into the critical debates surrounding this subject, we'll consider how 18-century texts were shaped by the impact of capitalism and its geographical, architectural, and cultural reconstructions of the urban centers where most writers lived, worked, published, and distributed their 'goods'. We'll interrogate ideas of modernity and progress with a look at the upscale, 'fashionable' London (and Dublin) along with their ugly underbelly: slums, poverty, crime, prostitution, stench, disease, the menacing crowd (though we might want to ask, 'menacing' to whom?). Questions we'll be raising have to do with the role these phenomena played in the creation and development of specific genres (the novel, satire, city eclogues, periodical literature, personal journals, pornography, etc.) and the ideological as well as artistic and cultural function these types of writings performed in the emergence, over the course of the 'long 18th century', of London as the first city of the British Empire, and of Dublin as the second colonial (and colonized) city. Texts we might look at include Ned Ward's The London Spy; Rochester's A Ramble in St. James's Park; Lillo's The London Merchant; Wycherley's The Country Wife; Defoe's Journal of the Plague Year, Moll Flanders, and A Tour through the Whole Island of Great Britain; Gay's Trivia, or the Art of Walking the Streets of London and The Beggar's Opera; essays from The Spectator; Pope's Dunciad; Swift's A Modest Proposal and poems on London and Dublin; Dunton's The Dublin Scuffle; John

Cleland's Fanny Hill; Johnson's London; Boswell's London Journal; prostitute narratives from Nightwalkers (Broadview Press); etc.

P.S. Those who would like to focus in their individual research/paper projects on the literature and ideology of the country along with (or in lieu of) the city will have the opportunity to do so. We might even set aside one or two periods to discuss forms of rural capitalism (agricultural enclosures, landscape gardening, country-house tourism, etc.) and their impact on 18th-century poetry and fiction.

English 289: (John Ganim)

Genre: Premodern Cosmopolitanisms

Thursday, 2:10 – 5:00 pm

For the past two decades, debates over political ethics have centered on the theory of cosmopolitanism. Is it possible to be a citizen of the world? Do human rights and responsibilities for others disregard the borders of nation-states? What form would concrete actions proceeding from these questions take? These debates have appropriately transcended disciplinary boundaries and scholars in the humanities and the law as well as social scientists and activists have taken part. Theories of cosmopolitan at the present find their starting point in the eighteenth century, particularly the philosophy of Emmanuel Kant.

A few thinkers, however, have argued for earlier origins of the cosmopolitan, citing the extraordinary mobility and diversity of the Roman Empire. Antonio Gramsci contrasted his ideal of the rooted intellectual, with the cosmopolitan internationalism in the Middle Ages, specifically the Holy Roman Empire. The Middle Ages, as it were, is always already cosmopolitan, the Church defined itself as transcending regional, ethnic and linguistic divisions. Feudal patterns of governance could transport cultural values (as well as modes of extraction and oppression) across vast, loosely connected areas.

This seminar will consider the possibilities of a premodern cosmopolitanism, by exploring the ethics and politics of some distinct but related genres: travel narratives, such as *Mandeville's Travels* and Ibn Battuta's *Travels*; chronicles of the Crusades; tale collections, such as Chaucer's *Canterbury Tales*, Boccaccio's *Decameron*, Gower's *Confessio Amantis*, which purport to span cultures and periods. We might also consider the representation of a cosmopolitan Middle Ages in such recent films as Ridley Scott's *Kingdom of Heaven*, Youssef Chahine's *Destiny*, and several others. And, of course, we will read writings by Derrida, Levinas and others on the other.

English 270: (Steven Axelrod)

American Lit. since 1900: Unreadable Modernism

Thursday, 5:10 – 8:00 pm

In a well-known story, Gertrude Stein lay in her hospital bed in Nueilly, mildly anesthetized, awaiting the cancer surgery she would not survive. She asked Alice B. Toklas, "What is the answer?" When Toklas remained silent, Stein said, "In that case, what is the question?" At the very last linguistic moment, Stein made a joke of a cosmic unreadability that her role as a modernist pioneer had prepared her to identify.

This seminar will explore modernist illegibility. We will study the arbitrariness and materiality of language, the war of signification present in every word and sentence, and therefore the illegibility of all writing (however disguised). Illegibility produces meanings that are multiple and shifting. It provides access to fantasy and escape from regulation and supervision. Illegibility makes a text what I have called a *heterotropic* space, an other world of the overdetermined sign, an anti-panopticon where nothing can be seen clearly.

The seminar will focus on literary texts. The poetry and fiction of Gertrude Stein will have pride of place. We will also study fiction by such writers as Djuna Barnes, William Faulkner, and Jean Toomer, and poetry by such poets as Langston Hughes, Ezra Pound, T. S. Eliot, Lorine Niedecker, Louis Zukofsky, Melvin Tolson, Else von Freytag-Loringhoven, Native American poets, immigrant poets, and the authors of corridos. We will look at some theory as well, by such writers as Walter Benjamin, Bruno Latour, Marjorie Perloff, Ming-Qian Ma, and Houston Baker.

WINTER 2010

English 260: (Andrea Denny-Brown)

Medieval Knighthood and the Artifice of Masculinity

Wednesday, 2:00 pm – 5:00 pm

"A man without arms has no right to speak." Bérout, *Tristan*

This seminar will investigate the perceptions of masculinity that develop around the concept of knighthood in the European Middle Ages. We will combine readings in medieval literature with recent theoretical work, focusing on the masculine care of the self and the body by way of the following subjects: technological and cultural changes in arms and armor; battle plunder and violence; women's love tokens integrated into knightly attire; chivalry and self-presentation; beards, body hair, and hair cuts; Christ as knight; knightly dressing and cross-dressing; disguise and jousting; the emergence of the "gallant" or dandy; and the economics and aesthetics of heraldry. Although this course centers on pre-modern constructions of masculinity, it will ground students in theoretical approaches and concepts which are applicable to the study of periods and cultures other than the Middle Ages. Primary texts will include *Song of Roland*, *Guillaume d'Orange*, *Roman de Silence*, select Middle English romances, *Sir Gawain and the Green Knight*, and chivalric manuals by Ramon

Llul, Geofroi de Charny, and Christine de Pizan. Theoretical texts will include Judith Butler, Kaja Silverman, Jeffrey Jerome Cohen, and Homi Bhabha.

English 267: (Susan Zieger)
Fictions of Nineteenth-Century Sexuality
Wednesday, 9:00 am – 12:00 pm

This course introduces students to major theories of sexuality that are considered crucial to understanding nineteenth-century fiction, particularly the novel. We will read theory by Freud, Foucault, Butler, Sedgwick, and Edelman; novels by Emily Brontë, Charles Dickens, Oscar Wilde, and Henry James, and literary criticism that mediates between them. Topics will include Foucault's revision of Freud's repression hypothesis; Butler's critique of Foucault's construction of the body; Sedgwick's model of homoerotic rivalry; Marcus' theory of lesbian desire; and Edelman's "negativity thesis." Formal course requirements include a facilitation of class discussion, an annotated bibliography, and a 15-page research paper.

Students are expected to write their papers on texts or theoretical questions that we encounter together. Required course texts include: Nancy Armstrong, *Desire and Domestic Fiction*; Judith Butler, *Gender Trouble*; Michel Foucault, *The History of Sexuality vol. 1*; Sigmund Freud, *Dora: An Analysis of a Case of Hysteria*; Herculine Barbin, *Being the Recently Discovered Memoirs of a Nineteenth-Century French Hermaphrodite*; Emily Brontë, *Wuthering Heights*; Charles Dickens, *A Christmas Carol* and *Great Expectations*; Oscar Wilde, *The Picture of Dorian Gray*; Henry James, "The Tragic Muse"; and Eve Sedgwick, *Epistemology of the Closet*. Additional materials will be posted on the course website. Recommended texts include: Butler, *Bodies That Matter*; Lee Edelman, *No Future: Queer Theory and the Death Drive*; Sedgwick, *Between Men*; Sharon Marcus, *Between Women*; and Richard Dellamora, *Friendship's Bonds*. For our first class meeting on Jan. 4, students are asked to read *Wuthering Heights* and Armstrong's *Desire and Domestic Fiction* (introduction and chapter 4).

English 270: (Rob Latham)
The Postmodern Novel
Tuesday, 2:00 pm – 5:00 pm

This course surveys the postmodern American novel, covering representative texts from the mid-1960s through the mid-1980s. The class will examine a range of narrative forms and experimental techniques that have characterized postmodern writing. Specific themes we will track include: the contrast between minimalist and maximalist styles of writing; the playful and/or conspiratorial revision of historical narratives; the interrogation and incorporation of mass media forms and images; the collapse of distinctions between elite and popular cultures; and the transformation of personal and social identity through technological systems. We will also sample major conceptual models of postmodernity and significant theorizations of postmodernism in literature.

English 272: (Carole-Anne Tyler)
The Turn to Ethics
Thursday, 5:00 pm – 8:00 pm

This seminar explores the “turn to ethics” in theorizing the humanities and arts in the last quarter century, with a particular emphasis on the antihumanist and poststructuralist contributions to that turn. Issues to be considered include equality, difference, and “rights”; radical alterity, narcissism, and “recognition”; cosmopolitanism, relativism, nihilism, and “Truth”; aggression, violence, and “hospitality.” These issues will be explored through texts by or about Aristotle, Kant, Sade, Bentham, Hegel, Nietzsche, Lacan, Zizek, Levinas, Derrida, Agamben, Butler, Edelman, Badiou, Irigaray, Salecl, Appiah, Freud, Fanon, and Spivak. This list is tentative, with an average of 2-3 essays or book chapters per week required, depending on the difficulty of the material. The class will conclude with a discussion of ethics and Coetzee’s recent novel *Disgrace*. Required writing includes two very short summaries of a text (2-3 pages; 26% of the final grade or 13% each), with particular attention to the single most useful, most problematic, and most confusing ideas in it; a short analysis of a text (3-4 pages; 20% of the final grade); a final research paper abstract and bibliography (300-500 words; 4% of the final grade); and a final research paper based on that abstract, roughly conference-length (9-12 pages; 40% of the final grade). The final research paper (and therefore the abstract too) must focus on one or more of the readings or on the ethics of *Disgrace* and should include at least half a dozen bibliographic sources, at least two of which but no more than three of which should be from the course readings. The total writing required therefore amounts to one typical seminar paper (17-22 pages). There are no mandated formal presentations besides the summaries, to be provided in writing to classmates and the instructor. The only other requirement is regular attendance and participation, defined as contributions to class conversations and online threaded discussion boards (10% of the final grade).

English 276: (Weihsin Gui)
The Ends of Postcolonialism
Monday, 5:00 pm – 8:00 pm

This course takes up the question raised in a recent special issue of PMLA that we are witnessing the demise of postcolonial studies. We will start by discussing why scholars involved in postcolonial studies might think that this field is coming to an “end.” Then, we will discuss the “ends” of this field, or, alternatively, the various critical questions, issues, and areas of inquiry that postcolonial literary studies engages with. Rather than focus on the work of a few major thinkers or put forward a coherent argument, this course is designed as an introduction to the existing and evolving body of criticism and methods of knowledge production we know today as “postcolonialism.” Assignments: Short critical response papers, in-class presentation, mini-conference presentation, and final research paper. Texts: Michelle Cliff, *No Telephone to Heaven*; Amitav Ghosh, *The Hungry*

Tide_; Patricia Grace, *_Dogside Story_*; V. S. Naipaul, *_The Enigma of Arrival_*; Gaurav Desai and Supriya Nair, *_Postcolonialisms: An Anthology of Cultural Theory and Criticism_*. Additional materials will be available in PDF form on Blackboard/iLearn.

English 278: (Tiffany López)

Sobrevivencias: Foundational Readings and Critical Paradigms in Chicana/o Discourse

Wednesday, 5:00 pm – 8:00 pm

This seminar focuses on foundational texts in Chicana discourse. The seminar's goal is to provide an in-depth study of pivotal writers with attention to what it is that has made them so foundational to reading the field. We will analyze their deployment of voice, strategic manipulation of genre and experimentation with literary aesthetics, and their subsequent fostering of new critical frameworks. Our readings will begin with a focus on authors whose work has been read as groundbreaking for both the conversations they have launched and the ways they have launched them. Notably, these authors work across a wide variety of genres; we will therefore address the vital role genre has played in their writing and their repeated yet varied attention to specific questions, issues, and themes. In thinking about genre, the seminar also explores the important role of the personal essay in Chicana discourse. We will read leading scholars' creative work in tandem with their academic writing to analyze how and why Chicana discourse understands and defines critical and creative work as mutually informative.

Performance: Students are expected to regularly and actively participate in seminar discussion and demonstrate engagement with skills of close reading and literary analysis. Participants will be required to produce a portfolio of writing across genres that positions itself in direct conversation with the course reading. The demonstrated aspiration toward journal quality work will be expected from post-MA students. Given that bilingualism, Spanish-English word play, code-switching, and Spanglish are all distinguishing elements of Chicana discourse, all seminar participants should feel comfortable reading and working with text passages where authors deploy the Spanish language.

Required Texts:

Wendy Belcher and Chon Noriega, eds., *I Am Aztlán: The Personal Essay in Chicano Studies*

Cherríe Moraga and Gloria Anzaldúa, eds. *This Bridge Called My Back* (anniversary edition)

Cherríe Moraga and Norma Alarcon, et al, eds., *The Sexuality of Latinas*

Cherríe Moraga, *Loving in the War Years; Heroes and Saints and Other Plays; The Hungry Woman- A Mexican Medea; and Waiting in the Wings*

Gloria Anzaldúa, *Borderlands / La Frontera; Prietita and the Ghost Woman; and Friends from the Other Side*

Sandra Cisneros, *The House on Mango Street; Woman Hollering Creek; My Wicked, Wicked Ways; Loose Woman – Poems; and Caramelo*
Carla Trujillo, ed. *Chicana Lesbians: The Girls Our Mothers Warned Us About* and *Living Chicana Theory*
Carla Trujillo, *What Night Brings*
Josie Méndez-Negrete, *Las Hijas de Juan: Daughters Betrayed*
Emma Perez, *Forgetting the Alamo, Or, Blood Memory: A Novel*

Other required readings that will be made available:

Moraga, ed., *Cuentos: Stories by Latinas* (selections); “Queer Aztlán: The Reformation of Chicano Tribe,” from *The Last Generation*
Mary Pat Brady, “‘Against the Nostalgia for the Whole and the One’: Cherríe Moraga, Aztlán and the Spatiality of Memory”; “Sandra Cisneros’s Contrapuntal ‘Geography of Scars’”; “Intermarginalia: Chicana/o Spatiality and Sexuality in the Work of Gloria Anzaldúa and Terri de la Peña”
Linda Heidenreich, “Learning from the Death of Gwen Araujo?—Transphobic Racial Subordination and Queer Latina Survival in the Twenty-First Century”
Emma Perez, “Queering the Borderlands: The Challenges of Excavating the Invisible and Unheard”
Tiffany Ana López and Phillip Serrato, “A New Mestiza Primer: Borderlands Philosophy in the Children’s Books of Gloria Anzaldúa”
Tiffany Ana López, “Reading Trauma and Violence in U.S. Latina/o Children’s Literature”
Norma Klahn, “Literary (Re)Mappings: Autobiographical (Dis)Placements by Chicana Writers

English 279: (Vorris Nunley)

Keeping it Real/Ethnic(?): Ethnic Rhetorics, Epistemes, and the Political Rationality of Neo-Liberalism
Tuesday, 5:00 pm – 8:00 pm

Arguing that episteme (knowledge) and ethnicity are, in the words of rhetorician Steven Mailloux, “rhetorical all the way down, interpretation all around, performative and ideological here, there, and everywhere,” this seminar will provide a survey of theories and methods informing a variety of ethnic rhetorics and epistemes (Native American, Puritan, Chinese and Chinese American, Japanese-American, African American, and Mexican/Chicano, Corporate-Yes, Corporate!). Informed by rhetoricians such as Protagoras, Aspasia, Aristotle, Nietzsche, Mira Chieko Shimabukuro, and James Berlin; and borrowing from rhetorician and cultural theorist LuMing Mao, our seminar will venture beyond the limitations of ontology (the is-ness of a particular rhetoric/episteme) and delve into ethnicity as a productive practice and pedagogy (the kind of work a particular ethnic rhetoric/episteme **does**).

In addition to resisting the tendency to reduce ethnic/local knowledges to mere *sociology/difference*, such a method sculpts a space for seminar participants to theorize the relation of spatiality and ethnicity, and interrogates liberal-humanist notions of tolerance/diversity as critiqued by Lisa Lowe and Slavoj Žižek, allowing us to more productively understand how ethnic rhetorics remain both heard and unheard, commodified, yet invisible. This invisibility occurs vis-à-vis a hegemonic political rationality that, according to political theorist Wendy Brown, not only “governs the sayable, and the intelligible” but also, is a “specific form of normative political reason organizing the political sphere, governance practices, and citizenship.” Given that neo-liberalism is arguably the political rationality of our epoch, the seminar will wrestle with how increasingly, ethnicity, and the very idea of the human, is mediated through market, corporate, and visual logics that disturb the reality of ethnicity,

English 281: (Stan Stewart)
Comparative Studies
Literature and . . .
Thursday, 2:00 pm – 5:00 pm

For the past several decades, we have seen a rise of “Interdisciplinary Studies.” Like the term “pragmatism,” the meaning of which even “pragmatists” could not decide upon, “Interdisciplinary Studies” means many things to many people, and probably no good purpose would be served by our attempt to nail one particular definition to the mast, while interdicting all others. At the same time, we might want to clarify what we mean when we use the term. In this seminar, we will proceed to examine one (namely our own) application of the term in a way that seems useful to us. By this we mean that we will explain how the term applies in such and such a case. We have, for instance, such topics as:

Literature and Philosophy
Literature and Psychology
Literature and Sociology
Literature and Anthropology
Literature and Music
Literature and Science
Literature and Theology
Literature and Political Science
Literature and History
Literature and Medicine
Literature and Physics
Literature and Art

As an example of “Literature and Philosophy,” I will introduce the seminar with an overview of my new book, *Shakespeare and Philosophy* (Routledge 2010). We will discuss the possible uses of a descriptive (as distinct from a prescriptive) definition of “Interdisciplinary Studies.” Then, each student will select a field

other than literary studies—congenial to that student’s particular interest--and examine its relation to a particular author. An example might be, “Cardinal Newman and Logic”; presumably, then, the student interested in that topic would explore the relationship of philosophy to, say, *The Grammar of Ascent*. “Walter Pater and Italian Painting” might be an example of an essay on “Literature and Art.” Another might explore “Literature and Anthropology,” by taking a look at the intersection of writings of anthropologists with the works of T. S. Eliot. Thomas Merton might invite readings in theology, Thomas Browne and Michael Crichton on medicine. Science fiction authors—and even critics of the newly-released *Star Trek*--might invite discussions of physics.

For the obvious reason that I do not know the students’ interests in advance, and understand that these interests might be nothing like my own, there will be no specific text for this course. Instead, we will ask questions about where to go when we are interested in one or another application of “Literature and” studies.

SPRING 2010

English 277: (George Haggerty)

Sexualities & Genders: English Literature and the History of Sexuality

Tuesday, 9:40am – 12:30 pm

In this course, we will look at the classic texts from the English canon used to outline the history of sexuality. We will talk about how they are typically used by historians of sexuality, and we will try to reconsider the appropriateness of the use of literary texts for this purpose. We will also try to construct an alternative history of literary sexuality and explore its usefulness in the queer present.

Sexual historians we will consider include: Paula Bennett, Greg Bredbeck, Terry Castle, Christopher Craft, Emma Donoghue, David Halperin, Susan Lanser, Lisa Moore, Jeff Nunokawa, Stephen Orgel, David Robinbson, David Román, George Rousseau, Eve Kosofky Sedgwick, Richard Sha, Bruce Smith, Kristina Straub, Valerie Traub, Elizabeth Wahl

Texts we will read and (re)consider:

Astell, Mary. *A Serious Proposal to the Ladies*

Barnwell, Richard. *Poems*

Cleland, John. *Fanny Hill*

Forster, E .M. *Maurice*

Hall, Radclyffe. *The Well of Loneliness*

Housman, John. *Poems*

LeFanu, Sheridan. *Carmilla*

Lister, Anne. *Diaries*

Manley, Delariviere. *The New Atalantis*
Marlowe, Christopher. *Edward II*
Scott, Sarah. *Millenium Hall*
Shakespeare, William. *Sonnets*
Smollett, Tobias. *Humphry Clinker*
Stoker, Bram. *Dracula*
Tennyson, Sir Alfred, Lord. *In Memoriam*
Trotter, Katherine. *The Convent of Pleasure*
Ward, Ned. *The London Clubs*
Wilde, Oscar. *The Picture of Dorian Gray*
Woolf, Virginia. *Orlando*

English 265: (Adriana Craciun)

Romantic Literature: Far Out: Voyages of Enlightenment

Tuesday, 2:10 – 5:00 pm

In this interdisciplinary seminar we will explore the roles played by voyaging, mobility and transplantation in 18th through 19th century writings concerned with “Enlightenment,” broadly conceived. Drawing on scholarship from history of science, geography, art history, literary theory, history of the book, anthropology, and postcolonial theory, this class considers the category of “literature” in relationship to other forms of knowledge in the long 18th and 19th centuries, including expedition logs, visual materials, journalism, museum exhibitions and film. Each week we will read primary texts (including writings by Daniel Defoe, James Cook, William Beckford, Edgar Allan Poe, Mary Shelley, John Krakauer) alongside key critical texts (e.g., Bruno Latour, James Clifford, Marshall Sahlins, Gananath Obeyesekere, Nicholas Thomas, Tony Bennett, Jill Casid, Michel Foucault, Bernhard Siegert, Mary Louise Pratt) and visual materials.

Our inquiry will be situated in both time and space: we will consider how voyaging may have differed in specific geographic spaces (e.g., Africa, Oceania, Arctic); how voyaging texts (visual and verbal, “fictionalized” and “factual”) emerged under specific cultural and institutional conditions (e.g., as part of scientific networks, or commercial markets); how major historical shifts over the last three hundred years transformed debates on empire, race, exploration and “Enlightenment”; how encounters between indigenous and European agents often played significant roles in transforming both, however asymmetrically; how concepts like mutuality, reciprocation, improvement functioned in shaping diverse British identities and aesthetics. Each student will be responsible for an oral presentation and a seminar paper.

ENGLISH 272: (Carole-Anne Tyler)

Critical Theory: Postmodernism

Wednesday, 2:10 – 5:00 pm

The course is a complement and supplement to last quarter's course in postmodern fiction (offered by Mr. Latham). It explores postmodernism in fiction, poetry, drama, television, architecture, visual art, music, philosophy, and literary and cultural theory. In keeping with the critical theory seminar focus, there is at least one reading in theory and criticism each week, and the course is very interdisciplinary in its attention to a range of media and genres beyond the literary. Among the characteristic postmodernist themes and issues addressed are appropriation and sampling (particularly of popular and mass culture), parody and pastiche, self-reflexivity, neo-primitivism and traditionalism, fragmentation and collage, fantasy and paranoia, multiculturalism and postnationalism, and the posthuman. Reading includes theory, criticism, and philosophy (Jameson, Lyotard, Baudrillard, Derrida, Haraway, Butler, Piper, and Haraway); fiction (Everett, Carter, Coover, Rushdie); poetry (Ashbery, Hejinián, Ash, Johnson, Rucker); drama (Beckett); episodes of the television shows *Max Headroom* and *Sanctuary*; visual art (Sherman, Kruger, Simpson, Volcano, Warhol, Roth); architecture (Johnson, Venturi, Portman, Stirling, Gehry, Tschumi); music (Cage, Glass, M/A/R/R/S, Talking Heads). Students should be prepared to test the limits of the critical and analytical vocabulary of literary studies when engaging the other arts, philosophy, and cultural studies sociology. There is a required textbook, Tim Woods' *Beginning Postmodernism*; other required texts include *Waiting for Godot*, *Erasure*, and materials posted on the course web site or available at the Media Library. Required writing includes two short presentations (with a written component) of readings or screenings and a final research paper.

English 282: (Heidi Brayman Hackel)

Bibliography & Textual Criticism

Thursday, 1:10 – 4:00 pm

This updated version of a long-shelved course will introduce students to a set of practical skills and engage with some of the most pressing and provocative concerns in literary studies, ranging from ongoing debates about authorship to calls by queer theorists to edit canonical texts anew to new media challenges to intellectual property and copyright. Central to the seminar will be the premise that editorial work – the recovery of texts and production of editions – is no mere handmaiden or man servant to literary studies but rather a powerful agent for interrogation, intervention, and resistance in the configuration of a field.

The course will begin with an exploration of print and manuscript culture in the early modern period, but its full scope will be the ways in which written texts were produced, circulated, and read in England and America from 1400 to 2010. And while we will take “Bibliography” in the course title seriously and focus upon books as physical objects, we will also consider digital texts and new media and explore what it means to think rigorously about “bibliography” at this particular cultural moment.

Drawing on UCR's Petko collection of printing presses and type (the largest collection in an American university), we will spend at least one session composing type and printing a broadside on a hand printing press. The seminar will also include a visit to the Huntington Library for a hands-on session with materials and, if possible, guest lectures by specialists on the editorial and bibliographical challenges of various fields.

The central project of the course for each student will be the production of a scholarly edition – print or electronic – of a text of particular interest to that student. Examples from Rivera Special Collections or UCR's CBSR (the Center for Bibliographical Studies and Research) might include a 15th-century manuscript, a section from More's *Utopia*, fiction published in a 19th-century California newspaper, an early 20th-century "boys' book," or a fanzine from the Eaton Collection of Science Fiction.

English 278: (Michelle Raheja)
Minority Discourse: Fictions of Home
Thursday, 2:10 – 5:00 pm

Issues of home and placelessness, belonging and marginality are central to all genres and historical periods of American literature. This course interrogates how Native Americans in particular, as members of what Deloria and Lytle have called "nations within a nation," negotiate the place of "home" in nineteenth through twenty-first century fiction, autobiography, and visual culture. We will consider the ways geographical space (the reservation, the metropolis, the academy) and affective/cultural/political economies (community, sovereignty, identity, nation, settler colonialism) structure Native American representations of home. Course requirements include a formal presentation, a book review, a fifteen-page research essay, and a conference at which students will present their research. Texts will include the autobiographies of Mary Jemison and Delfina Cuero; Louise Erdrich, *Love Medicine*; Ray A. Young Bear, *Black Eagle Child: The Facepaint Narratives*; and the films *Frozen River* and *Imprint*. Theoretical texts will include work by Kevin Bruyneel, Audra Simpson, Chandra Mohanty, Lauren Berlant, and Gilles Deleuze.

English 279: (Rise Axelrod)
Rhetorical Studies
Thursday, 5:10 – 8:00 pm

Rhetoric and composition studies as a new rhetoric takes on the task of inquiry into the complexities of written discursive practices in their contemporary contexts. Through multiple modes of inquiry, rhetoric and composition examine new practices and strategies capable of both reinforcing and expanding social and historical relations. They thus investigate hegemonic discursive practices and by so doing become capable of disrupting those practices.

Janice M. Lauer in *Defining the New Rhetorics*

This course is designed as a comprehensive introduction to the thriving, eclectic field of rhetoric and composition, a field that is much in demand in today's academic job market. We will engage the current theories and pedagogies that will make you competitive in a way that teaching experience alone will not. We will begin by looking at how Rhet/Comp defined itself as a field of inquiry, examining the ways commentators have mapped the various theoretical camps and their approaches to the teaching of composition. After surveying the foundational texts in the twentieth-century rebirth of rhetoric, we will read more recent works to see how the field is continuing to evolve today. Class responsibilities will include active participation, oral reports, and a term paper.