### COURSE DESCRIPTIONS FOR FALL QUARTER 2014 as of 4/25/14

### **English 200: Introduction to Graduate Study**

This intensive seminar is required of all entering graduate students who do not already have the M.A. degree, and is also open to those entering the program who do. Its principal objective is to familiarize students with current methods and theories integral to literary, cultural, and media studies; visits from English department faculty to discuss their own approaches will facilitate this aim. Its secondary objective is to introduce and develop the skills and strategies needed to succeed in the profession. Participants practice using the methods, and developing the skills, in a series of short assignments, as well as in the culminating 20-page research paper. Over the summer, each student will be asked to select a short text (such as a poem, short story, or film) from their field on which to focus their work throughout the quarter, and to read or view each other's texts, before the first seminar meeting on Tuesday, October 7. This will be a very small, intensive, discussion-based seminar with a workshop component for the assignments; participants should prepare to engage each other, participate at a high level at each meeting, and produce and share each assignment on schedule. This rigor will yield rewards: a command of material central to our profession, proven ability to produce complex pieces of writing quickly, the best research paper you have ever written, and – not least – the camaraderie that comes with sharing new challenges. Aside from texts determined by the participants and faculty visitors, other required texts include *Literary Theory: An Anthology* ed. Julie Rivkin and Michael Ryan. (2nd edition. Blackwell, 2010); Gregory Colon Semenza, Graduate Study for the 21st Century (2nd edition. Palgrave-Macmillan, 2010). A recommended text is New Keywords: A Revised Vocabulary of Culture and Society, eds. Tony Bennett, Lawrence Grossberg, and Meaghan Morris (Wiley-Blackwell, 2005).

Zieger. **SEM** T 10:10 a.m.-1:00 p.m.

#### **English 246: Seminar in Digital Media and Technoculture Studies**

This course will offer a focused investigation of the manifold ways in which the discourse of postmodern literature and theory intersects with the insights and perspectives of technoculture studies. Our attention will be twofold: we will examine the formal innovations characteristic of postmodern fiction and theory and how these have converged with changes in the media environment since the 1960s (e.g., the transition from analog to digital media), and we will explore quintessential postmodern themes that are intimately tied to the pervasiveness of new technologies and their impact on psychosocial experience (e.g., the explosion of the pharmaceutical industry and its various black-market offshoots). We will, in essence, read postmodern fiction and theory as an index to the technocultural revolutions of the post-WWII period. Authors and theorists we will cover include Jean Baudrillard, William S. Burroughs, Angela Carter, William Gibson, Donna Haraway, N. Katherine Hayles, Haruki Murakami, Ricardo Piglia, Thomas Pynchon, Ishmael Reed, and Sesshu Foster, among others. We will also discuss selected films, television programs, and works of digital media.

1. This is a specialized seminar, though it will cover a range of topics and texts within its scope. It is *not* a survey of postmodern literature and theory.

- 2. While the class does not assume familiarity with postmodern literature and theory, it would be helpful if students have some awareness of critical theory more generally, and especially cultural studies perspectives and methodologies emanating from a neo-Marxist tradition (e.g., the Frankfurt School, structural Marxism).
- 3. The course fulfills requirements for the Designated Emphasis in Science Fiction and Technoculture Studies, so students from other disciplines who are pursuing this degree certificate are welcome to enroll.

Latham. **SEM** R 5:10 p.m.-8:00 p.m.

## **English 250: Seminar in Minority Discourse: "Amorous Adventures": Indigenous Gender, Sexuality and the Erotic**

Anishinabe playwright Drew Hayden Taylor writes, "often times, there's no better way of investigating a nation than through its amorous adventures." This seminar examines the gender, sexuality and erotic formations of Indigenous people, particularly within the Native North American context, from oral tradition to the present. Through an exploration of a diverse set of texts and contexts, we will offer up countervailing perspectives on the dominant settler colonial narrative that represents Native Americans and Indigenous land as savage, gendered, and open to sexual conquest, with particular attention to the twined histories of genocide and boarding/residential schools. We will also collectively discuss how "two spirit" and gender queer Indigenous identities offer up powerful provocations to queer, queer of color, and feminist critique, as well as how these theories open up a better understanding of issues of gender and sexuality in an Indigenous context. Throughout the quarter, we will look at film, literature, and art, focusing on such texts and contexts as the recent RezErect: Native Erotic Art exhibition at the Bill Reid Gallery in Vancouver, the paintings of Kent Monkman, the poems of Beth Brant, the autobiography of Don Talayesva, and the drag performances of Landa Lakes. Theoretical readings may include work by Kateri Akiwenzie-Damm, Andrea Smith, Mark Rifkin, Craig Womack, Mishuana Goeman, Chris Finley, Daniel Justice, and Deborah Miranda.

- 1) This seminar will be broad-ranging.
- 2) Students should come to seminar with some background in Native American Studies. I am happy to offer a very brief bibliography of useful texts if students would like to familiarize themselves with the seminar subject over the summer.
- 3) Non-English grads need to get the instructor's permission to take this seminar first. Raheja. **SEM** W 2:10 p.m.-5:00 p.m.

### **English 260: Seminar in Medieval Literature: Premodern Cosmopolitanisms**

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. A special focus will be the culture of al-Andalus, as Islamic Spain called itself. We might also consider the representation of a cosmopolitan Middle Ages in such recent films as Ridley Scott's *Kingdom of Heaven*, Yousseff Chahine's *Destiny*, and several others, as well as novels such as Panic's *The Dictionary of the* Khazars and Ghosh's *In an Antique* Land. And, of course, we will read writings by Derrida, Levinas and others on the other.

- 1. This seminar will be broad-ranging, though most of the reading will be pre-1600.
- 2. No special background is expected, though we will have optional additional meetings to work on linguistically challenging texts.
- 3. Non-English graduate students may enroll. Ganim. **SEM** R 2:10 p.m.-5:00 p.m.

## English 262: Seminar in Renaissance Literature: "Materiality" and "Immateriality" in Shakespeare, Milton, and their Contemporaries

In his new book, *The Swerve*, Stephen Greenblatt, the most influential voice of New Historicism, writes about the influence of Lucretius on Renaissance thought. He thinks of *De rerum natura*as typical of a new outlook on the world, which is indicative of modernity. The material world emerges as the only world that "is," and therefore this great poem fits well with the trend in modern Renaissance criticism toward "material culture." New products and new wealth poured into England, and "materialists," including such characters as Simon Eyre, took advantage of opportunities that had never before existed, "breaking bad," as it were, into newfound riches and social standing. But however well "materialist" characterizations of current criticism fit facts on the ground of this rapidly changing British nation, it is nonetheless a partial characterization of the literature of the time. Greenblatt is right in thinking that Hobbes believed the universe to be entirely "corporeall." But Hobbes was by no means the only—or even the dominant--voice on this important subject. And yet of "immaterial culture," recent criticism has had little to say.

Although this seminar will focus on Shakespeare, Jonson, and their fellow dramatists, as well as Milton (who did write several "plays"), participants may choose to examine works by other figures—major or minor—with a mind to demonstrate the way in which that author articulates a "materialist" and/or "immaterialist" understanding of the world. Implicit in such a discussion is the importance of such concepts as "decency," "honor," "truth," and "immateriality." (In the Renaissance, "spiritual" was not a four letter word.) Questions a participant could begin with, for instance, might be: In what way are the appeals to Richard of

Mowbray and Bolingbroke for "trial by combat" concerned with "material" and "immaterial" concerns? Why does John of Gaunt have such a low opinion of landlords? In this connection, Katherine Eisaman Maus' *Being and Having in Shakespeare* (OUP, 2013) might be construed as a mild remonstrance with Greenblatt's *The Swerve*. Again, why does George Wither address his appeal from prison (in his struggle with the Stationer's Company) to Lambeth rather than to Parliament? How much value does Milton place on the "material" value of great writing?

This seminar is rather broad-ranging, in that a number of authors and approaches might be quite appropriate in a discussion of "material" and "immaterial" culture. For this reason, it might be best for students to have taken at least upper division courses in the Renaissance. If a student possibly interested in this seminar has any question about his or her preparation for the course, please feel free to consult with the instructor prior to enrollment.

#### **TEXTS:**

English Renaissance Drama: A Norton Anthology. Ed. David
Bevington, et al. New York: W.W. Norton, 2002.
ISBN 0-393-97655-6
(This text will be placed on Reserve in the Rivera Library)

John Milton: Complete Poems and Major Prose. Ed Merritt Y. Hughes. Indianapolis: Hackett, 2003.

ISBN 0-67200-678-5

(This text will be placed on Reserve in the Rivera Library)

*The Riverside Shakespeare*. Ed G. Blakemore Evans et al. Boston: Houghton Mifflin, 1974, 1997 (or any comparable, well-annotated edition).

ISBN 0-395-75490-9 (2<sup>nd</sup> edition) ISBN 0-395-04402-2 (1<sup>st</sup> edition)

Stewart. **SEM** M 2:10 p.m.-5:00 p.m.

### **English 270: Modernism and Renaissancism**

This is a seminar in two variant strands of early twentieth-century literature and culture. We will study modernist writers such as Gertrude Stein, Elsa von Freytag-Loringhoven, Yone Noguchi, Mina Loy, William Carlos Williams, Ezra Pound, H. D., T. S. Eliot, Djuna Barnes, Charles Reznikoff, Hart Crane, and Lorine Niedecker; and Harlem Renaissance writers such as Angelina Weld Grimké, Jessie Fauset, Claude McKay, Nella Larsen, Jean Toomer, Rudolph Fisher, Melvin Tolson, Gwendolyn Bennett, Langston Hughes, and Countee Cullen. We will read works of poetry, fiction, and non-fiction prose. We will think about the oppositions, complementations, resistances, and influences between the two strands of modern writing. We will also consider the perspectives of such theorists, literary scholars, and historians as Nathan Huggins, Michael North, Marjorie Perloff, Houston Baker, Amelia Jones, and Kevin Jackson.

Requirements include active participation in discussions, two oral presentations, a prospectus, and a seminar paper. This seminar is wide ranging. Advanced students and relative beginners are equally welcome. Those not in the English Department must get my prior authorization before enrolling.

"No one is ahead of his time, it is only that the particular variety of creating his time is the one that his contemporaries who also are creating their own time refuse to accept. . . . That is the reason why the creator of the new composition in the arts is an outlaw until he is a classic. . . . For a very long time everybody refuses and then almost without a pause almost everybody accepts. In the history of the refused in the arts and literature, the rapidity of the change is always startling."—Gertrude Stein, "Composition as Explanation" Axelrod. **SEM** W 5:10 p.m.-8:00 p.m.

#### **English 272:** Seminar in Critical Theory: The Body and the Senses

In contact with the world, bodies register and provoke pleasure and anxiety as they broadcast and receive messages through a sensory apparatus that is as much social as biological, according to the scholarship in the humanities, arts, and social sciences of the last thirty years, which has made bodily "transceivers" a vital research area. Bodies and sensations support and subvert common sense about the senses, embodiment, proper bodies and bodily property, appropriation and expropriation, identity and difference. This course engages broadly with such bodily transceiving and its ideological and experiential dimensions, focusing mostly on bodies and modernity. It considers the production, circulation, and consumption of representations of a wide array of bodies and sensations, in a range of media, from a number of critical perspectives: feminist, queer, antiracist, postcolonial, psychoanalytic, materialist, deconstructive, and phenomenological. While it does include some film and art, it does not presume much knowledge of the technical terms of practical criticism of visual and multimedia texts, to some of which students will be introduced. Instead, it emphasizes close reading and analysis of literary and cultural theory and criticism, so that it serves as something of an advanced introduction to "theory," rather than analysis or close reading of other texts. Topics addressed include the following: being and having a body; bodily wholes, lack, and ideality; illness, prosthesis, and disability; freakishness; sexual desire and "perversity"; body modification and plastic surgery; sexing and gendering bodies; racialization of bodies; disgust and abjection; sight and "the gaze"; audition and "the voice"; touch, skin, boundaries, and contact. They will be explored through three to five readings a week (depending on the length and difficulty of the latter and the number of other primary materials assigned with them) representative of a variety of theoretical methodologies. While only a basic knowledge of "theory" is presumed, students with little background in it might prepare by reading one of the Oxford "Very Short Introductions," such as Catherine Belsey's *Poststructuralism* or Jonathan Culler's *Literary Theory*, or Calvin Thomas's somewhat longer *Ten Lessons in Theory*; a textbook surveying a number of approaches, such as Peter Barry's Beginning Theory or Hans L. Bertens's Literary Theory; a history, such as M.A. R. Habib's Modern Literary Criticism and Theory; or an anthology with introductions to theoretical approaches or essays, as well as essays or essay excerpts, such as Julie Rivkin's and Michael Ryan's Literary Theory or Vincent Leitch et al's The Norton Anthology of Theory and Criticism. Graduate students from other departments may take the class, but since required work in addition to quite challenging reading includes presenting course material to the class and leading discussion once or twice during the quarter, as well as two papers (a short paper in the middle of the term, and a longer, conference-length paper at the end), their skills in spoken and written English and in literary analysis should be at the entry English graduate level or better. Tyler. **SEM** T 5:10 p.m.-8:00 p.m.

# **English 276: Seminar in Colonialism and Postcoloniality: Settler Colonial Formations and Indigenous Cultures**

This course will examine theories of colonialism from a perspective that has recently begun to emerge from its occlusion by postcolonial theory, that of the settler colonial formation and its relation to indigenous populations of various kinds. Postcolonial theory could be argued to have developed principally in relation to administrative rather than settler colonies, South Asia offering the principal example of the former. Yet the initial analysts of colonialism, decolonization and nationalism—Frantz Fanon, Albert Memmi, even Edward Said—were largely focused on settler colonies and the dynamics of domination peculiar to them. These included the spatial formations of segregation, the question of land and expropriation, the management of indigenous populations, the "state of siege" or permanent state of exception, and so forth. In this course we will examine certain classics in the theory of colonialism and their relation to—or formation within—settler colonies and then proceed to explore the more recent theoretical and historically oriented return to the question of the settler colony in the work of theorists like Patrick Wolfe and Lorenzo Veracini and in the work of indigenous scholars such as Jodi Byrd and Glen Coulthard. Finally we will explore the thesis that the legal and coercive apparatus of the settler colony may be furnishing templates for the emergent neo-liberal state. Although our focus will be on the growing body of theoretical and historical work, we will also examine a number of literary works in their relation to settler colonial and anti-colonial cultural patterns.

- 1) This seminar will be broad-ranging.
- 2) Students should come to seminar with some background in Post-colonial or Ehtnic/Critical Race Studies. Those who have not already taken courses in these areas are welcome to ask for recommended preparatory readings to perform over the summer.
- 3) Non-English grads need to get the instructor's permission to take this seminar first. Lloyd. **SEM** T 2:10 p.m.-5:00 p.m.