

LIST OF ENGLISH GRADUATE COURSES FOR 2009 – 2010
[updated 11-18-09]

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256	Studies in Drama	Ms. Shuger
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259	Studies in Criticism***	Mr. Reinhard
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*** Please note that Mr. Reinhard's Studies in Criticism course will meet WINTER AND SPRING quarters. Enrollment is by permission of instructor only.

SPRING 2010

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M262	Studies in Afro-American Literature	Ms. Mullen

*** Please note that Mr. Reinhard's Studies in Criticism course will meet WINTER AND SPRING quarters. Enrollment is by permission of instructor only.

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English 250

***Eighteenth-Century Lyric Form:
History, Embodiment, Encounter***
Restoration and 18th-Century Literature

Ms. Deutsch

In this course we will explore the long eighteenth century's contribution to the history of lyric poetry, a genre for which this era has never been celebrated. Building on Daniel Tiffany's work in *Toy Medium*, which argues for lyric's formative role in the imagination, indeed the construction of a materiality rendered at once omnipresent and elusive as atoms and void by the new science and the Epicurean revival, we will begin (as Tiffany does) in the seventeenth century with metaphysical lyric and move on to Restoration poets (Dryden, Rochester, Behn). We'll then consider the multiple forms of lyric—occasional, epistolary, didactic, in other words not recognizable to readers of Romantic poetry—of the eighteenth century with poems by Finch, Swift, Pope, Montagu, Leapor, and others (we might get as far as Cowper, but we may stop mid-century, given how far back we are going). In addition to Tiffany, we'll be reading theorists/critics of lyric such as Susan Stewart, Allan Grossman, Heather Dubrow and others. Throughout we will be balancing careful close reading with our efforts to conceptualize the work of lyric poetry during this period, with the goal of re-imagining what these poems contribute to ideas of lyric form, lyric audience and what Susan Stewart has termed "lyric history." Toward this end, students will be encouraged to bring in poems from earlier or later periods that contribute to the conversation. Requirements: several short reader-response papers, one oral presentation, final 15-20 page paper.

English 251

***Race, Class and Nation in the
"Long" Romantic Period, 1648-1848***
Romantic Writers

Mr. Makdisi

This seminar will explore the changing (and interrelated) conceptions of race, class and national identity in England, in the period from the middle of the seventeenth century to the middle of the nineteenth, in literature and art as well as politics and the beginnings of political economy, with a major emphasis on the Romantic period. Readings will draw on primary texts (Malthus, Southey, Wordsworth, Hannah More, Dickens and others) as well as secondary scholarship (Karl Polanyi, Gerald Newman, Catherine Hall, John Barrell, Ann Stoler, David Theo Goldberg and others).

English 253

Fiction and the 20th Century Condition of England
Contemporary British Literature

Mr. North

When Carlyle made "the condition of England" a catchphrase the threat he had in mind was mostly internal. By the beginning of the 20th century, fears of internal disorder were matched by anxiety about foreign threats and the possible implosion of the Empire. By the end of that century, the very notion of England as a distinct and unified cultural entity had been questioned. The purpose of this class will be to investigate the role of fiction in this process of national self-investigation. We will consider the ambiguous situation of modernist writers such as Conrad, Forster, Lawrence, and Woolf, whose work seems to attack cultural continuity and simultaneously regret the loss of it. We will compare their situation to that in the post-colonial period, in which writers such as Rushdie and Ishiguro question the cultural authority of English institutions while amassing considerable cultural authority of their own. In general, we will want to see how contentions about the nature, form, and social role of fiction have been connected to similar questions about the present and future of England itself.

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English 255

The Official World
Contemporary American Literature

Mr. Seltzer

Given that the new forms of recording, storing, and reference that take off in the later nineteenth century—files, index cards, the post card, the ring binder and so on—are seen by some to rank with the plow and the stirrup as epoch-making cultural techniques, these media objects perhaps merit some description in literary studies. And not least in the fiction of the period—in that these working objects are tried out in novels, before being field-tested with more serious consequences. What are we to make of the cascade of control-technologies that proliferate with what is alternately described as the second industrial revolution, the control revolution, or the information society? How do these things make up a world— or, at the least, an official one? This course will look at series of novels (mostly American)—from (for example) Melville, Henry James and William Dean Howells to Patricia Highsmith, Agatha Christie, James M. Cain, Philip K. Dick to see what sort of world these techniques map, or install. The novels will be read along with samplings in literary-theoretical, social, and media studies—for example, the work of Erving Goffman and Michel Foucault, Norbert Wiener and Bruno Latour, Friedrich Kittler and Niklas Luhmann.

English 256

Varieties of English Renaissance Drama
Studies in Drama

Ms. Shuger

The aim of this course is two-fold. 1) To get some sense of the diversity of English Renaissance drama: university plays, humanist school plays, plays for the boys' companies, court masques, history plays, city comedies, pastorals, tragi-comedy, revenge tragedy, Turk plays, Protestant saints plays, closet drama, humors comedies, and Chapman. 2) To explore outside the box: we're not going to read much (if any) Shakespeare; for Jonson, we'll probably do *Every Man Out of His Humor* and *The New Inn*, but not *Volpone*; for Marlowe, it will probably be *Massacre at Paris*, not *Faustus*, etc. Even for those who intend to work in Shakespeare (and perhaps especially for them), some greater familiarity with the range of contemporary drama than much Shakespeare scholarship evinces would be "perhaps/ a thing not undesirable."

For the first week, it would be helpful to have read Nicholas Udall's *Ralph Roister Doister* (1553) [online edition with notes by Clarence Griffin Child] and Gascoigne's *Supposes* (1566) [online edition with notes by John Cunliffe].

English 257

Poetry in the Age of New Media
Studies in Poetry

Mr. Stefans

"Poetry," for the purposes of this course, stands for two things: the "poems" themselves, and the social environment of poets, critics, readers, editors, publishers and academics that make up the world of "poetry" today.

Much of the course focuses on the array of new forms and practices that have arisen since the rise of the internet as a cultural force: visual and interactive poetry that utilizes technologies such as Flash and Java; constraint-based poetry that, in the tradition of the French group the Oulipo, executes bizarrely complicated literary forms; "conceptual" poetry that, in the tradition of Duchamp and Warhol, dramatically re-situates language in relationship to "originality" and the author function; poetry in a late-Romantic tradition that seeks to marry lyrical subjectivity with a poetics of process; and an array of poetry forms that work with the content of the internet itself, such as the playful collage poetry of Flarf. Specific artists and writers to be covered include the Canadian poet Christian Bok, the Korean artist collective Young-Hae Chang Heavy Industries, the conceptual writer Kenneth Goldsmith, the "elliptical" lyricist Susan Wheeler, and the otherwise popular non-fiction science writer William Poundstone.

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However, not all of the focus will be on the avant-garde tradition; in fact, much of the “experiment” of poetry in the age of new media has been in the work of critics and publishers who are otherwise not interested in formal poetic experiment. To this end, we will look at online archives – audio, visual, bibliographical – of earlier poetries, poetry blogs that regularly feature criticism (such as “Silliman’s Blog”), the migration of bastions of the poetry world (such as *Poetry Chicago*) to the web, sites from other countries that have made an impact on American poetry culture (such as *Jacket*, published out of Sydney), and other evidence of the transformation of how poets are situated in relation to the world at large, and to each other, as a result of digital communications. A side narrative will involve the recent resurgence of the tradition of fine book making by poetry publishers (such as Ugly Duckling Presse) that can be seen as a reaction to digitally-based publishing such as print-on-demand.

This course, while tightly structured thematically in terms of assigned reading, will be quite free-ranging, driven by the students’ interests. Students will be expected, early in the quarter, to decide upon a strand of research they wish to pursue and to create a blog (or other sort of website) on which they will organize their research in the form of links and short blog entries. They will be expected to provide updates to the class periodically. Students can then either decide to write a final term paper or to revise their blog into something that could be “published” as a useful as a resource to researchers in the future.

English M262

Black Popular Culture
Studies in Afro-American Literature

Ms. Streeter

Among the most significant phenomena of the late 20th century has been the assimilation of African American expressive culture in mainstream American life. From the cross-ethnic use of the greeting “Hey girl,” to the ubiquitous presence of rap music in product marketing, the United States has incorporated black cultural forms to an extent not seen since the Jazz Age. In this seminar, we will examine a variety of literary and visual texts, from best-selling novels such as “Waiting to Exhale” (Terry McMillan) to critical studies such as “Cultural Moves” (Herman Gray) to consider the impact, and the implications, of this shift in American social and cultural life.

English M270

The Holocaust in Yiddish
Seminar: Literary Theory

Mr. Cammy

Readings from war-time journals, reportages, poetry, short stories, and song, with particular attention to the role of Yiddish in providing a record of daily life in the ghettos and a vocabulary of national destruction. In what ways did Yiddish texts rework preexisting responses to Jewish catastrophe, and how did groups of historians, journalists, and writers such as Warsaw’s secret “Oyneg Shabes” organization, Vilna’s underground “Paper Brigade,” and Lodz’s “The Archive” blend testimony and creative writing into a form of cultural resistance? Do texts written in a Jewish language differ from the more familiar library of Holocaust literature composed in non-Jewish, European languages? How did the surviving remnant of post-war Yiddish writers memorialize not only this lost civilization, but this murdered language? All readings in English translation.

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English 211

Old English Part One, Language
Old English

Ms. Minkova

The course is intended as the first part of a two-course sequence on the Anglo-Saxon linguistic and literary heritage. We will start with a philological introduction to Old English with particular emphasis on the structural differences between the older language and Modern English. Students with no previous exposure to the earlier stages of the language will get training in pronunciation, grammar, and scansion in preparation for part two of the sequence. Class time will be split evenly between description of the various features of Old English (Instructor's job) and reading and translation of Old English texts (students' job). Two sessions will be dedicated to the structure of Old English meter. The choice of texts for the two courses will be coordinated for maximum overlap with Part Two of the course, offered in Spring 2010. A preliminary list includes King Alfred's *Boethius*, *The Story of Cædmon*, *Ælfric's Life of St. Æthelthryth*, Wulfstan's *Sermo Lupi ad Anglos*, *The Battle of Maldon*, *Beowulf*, *The Wanderer*, *The Dream of the Rood*, *The Wife's Lament*, *Wulf and Eadwacer*. Ideally, the two courses will be taken in tandem, although each course can also be taken independently.

English 246

Humanism
Renaissance Literature

Ms. McEachern

This course will undertake to explore the texts of (mostly) English humanism of the (roughly) 16th century. Likely authors are Erasmus, More, Vives, Machiavelli, Castiglione, Elyot, Smith, Ascham, Montaigne, Sidney, Bacon. "Literary" texts will make appearances among the intellectual history candidates. We will also do some secondary reading concerning the period's educational curricula (what were humanists supposed to read, and how were they to read it?) and explore the connections between humanism then and the humanities now.

English 250

***Johnson, Garrick, and the Blues:
Sociability and Theatricality, 1740-1780***
Restoration and 18th-Century Literature

Ms. Nussbaum

This course will focus on the literary representation of sociability and theatricality in the second half of the eighteenth century. We will trace networks of informal friendship, literary circulation, and performance. The emphasis will be on interconnections among several sociable groups – the Johnson circle, the Bluestockings, and Garrick's theatrical connections. Beginning with Shaftesbury's dialectic of retirement and sociability, we will then read some of the following: Samuel Johnson's *Life of Johnson* and *Lives of the Poets*, Boswell's *London Journal*; Hester Thrale's *Anecdotes of Dr. Johnson*; Elizabeth Montagu's *Essay on Shakespeare* and *Bluestocking letters*, Sarah Scott's *Millenium Hall*; Charlotte Lennox's *Sophia*, Frances Brooke's *The Excursion*; plays by David Garrick, Frances Burney, and Hannah More. Is theatricality disruptive of sociability? Does sociability forward politics in an age of Enlightenment and empire? How does celebrity function in these contexts? What genres arise on the boundaries between solitude and sociability?

Recommended reading will include theoretical, critical, and historical works. Requirements will include a couple of tiny papers (1-2 pages), an oral presentation to be submitted in written form (7-8 pages), and a final seminar paper that builds on the previous papers. Prospective students are welcome to consult with me regarding the course.

English 251

***Embodied Cosmopolitanism:
Romantic Women Writers, War, and Domestic Politics***
Romantic Writers

Ms. Mellor

This seminar will focus on the intersection of race / ethnicity and gender in major works by British women in the Romantic era. We will look specifically at how these writers responded to the major political events of the late 18th and early 19th century: the French Revolution and the war with England, the public

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debates concerning the rights of women, the movement to abolish the slave-trade, and the East India Company's imperial project in India. Using approaches garnered from the New Historicism, feminist, race and post-colonialist theory, especially recent studies of cosmopolitanism, we will study the impact of public revolutionary discourses on the literary construction of female subjectivities, sexualities, communities and concepts of nationalism in women's writing across all genres. Did women respond to the

French Revolution differently from the male writers of the period? Did they develop a different concept of personal and national identity from their male peers? Were women writers more "cosmopolitan"? How do the political positions on both affairs of the state and affairs of the heart differ from one woman writer to another?

The works to be studied in detail will be selected from the following:

Williams, Helen Maria, *Letters written in France*

Wollstonecraft, Mary, *Vindication of the Rights of Woman*

Opie, Amelia, *Adeline Mowbray*

Smith, Charlotte, *Desmond, The Emigrants*

Barbauld, Anna, *1811* and political essays

Shelley, Mary, *The Last Man*

Edgeworth, Maria. *The Absentee, Belinda, The Grateful Negro*

Austen, Jane, *Mansfield Park, Persuasion*

Hamilton, Elizabeth, *Memoirs of a Hindu Rajah*

Abolitionist poetry by Hannah More, Anne Yearsley, Amelia Opie

Prince, Mary, *The History of Mary Prince*

Kant, Immanuel, *The Idea of a Universal History*

Selections on cosmopolitan theory by Bruce Robbins, Steven Vertovic, and others

English 254

Puritanism and American Literature
American Literature to 1900

Mr. Colacurcio

Nineteenth-century American literature enjoys as many contexts or analogues as you please: Romantic, if you think Coleridge a necessary aid to American reflection; Victorian, if you value dedication without full conviction; proto-post-modern, if you declare The Confidence Man an epitome. Less imaginatively, it is post-revolutionary, for a while, until it finishes with the Sepulchers of the Fathers; Jacksonian for a nano-second, until you learn it's more about Indian Removal than Democracy, at which time it becomes furiously ante-bellum; and then—with, well, fewer competing concepts—an age of realism and cynical suspicion. But is it not also, very much of it, post-Puritan? Somewhere between the pious hope that Enlightenment will everywhere trump Awakening and the disturbing claim that everything ever written in America is somehow a Jeremiad, there must be, if not a continuous story of theme and form, at least a set of revealing instances: the uncanny echoes of Edwards in Poe; Timothy Dwight's pre-writing of Hawthorne's "Celestial Rail-road," Hawthorne's own inability, ever, to get over the seventeenth-century Ancestors; Melville's recognition of and contribution to this thematics of depravity; Stowe's determination to live down the neo-Edwardsian theology of Samuel Hopkins; DeForest's using the Civil War to teach a Puritanic Yankee that the Presbyterian conscience is less than a universal endowment; Oliver Wendell Holmes' re-writing of "Rappaccini's Daughter" into an explicit parable about Calvinism; the resistant, "reprobate" psychology in much of Emily Dickinson; the theological gloom that in the end overcame the will to comedy in Twain. Not to mention the fact that Perry Miller thought Emerson looked more like a Puritan Antinomian—or like Edwards—than like Swedenborg. And what if there's just a touch of what they used to call "weaned affections" in James' famous cases of "resignation"? More than enough, in any case. Enough that a fair knowledge of Puritanism "itself" will be presumed: English 170A or its equivalent. (Hint: there is no equivalent.)

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English 255

Superb Poets: Elizabeth Bishop and James Merrill
Contemporary American Literature

Mr. Yenser

It is a safe bet that literary histories will regard Elizabeth Bishop and James Merrill as two of the most powerful North American poets of the second half of the twentieth century. Later in their careers, they were friends who read each other's work, traded letters, and traveled to visit each other, and there is no question that Bishop, a generation older, influenced Merrill, who wrote about her on several occasions. Both have influenced succeeding poets, and both are the subject of an ever increasing number of critical studies. We will look at their work in the context of their relationship and their relationships with other writers (both were great admirers of Herbert and Donne, both were devoted to the French Symbolists, both reacted strongly to the work of Wallace Stevens and Robert Lowell, both had effects on younger poets, and so on), and we will take account of the scholarship, while our focus will in class will be on particular poems (and some fiction) by each. Requirements will include a short paper, a class presentation, and a longer essay.

English 259

Practicing Theories
Studies in Criticism

Mr. McGurl

This seminar will serve as a highly selective introduction to several recent initiatives in literary theory and critical methodology. Each week we will examine two or more key essays from the last half-century of literary and cultural criticism, putting them in intellectual historical context, analyzing them as rhetorical constructions, and assessing their implications for contemporary scholarly practice. While the readings are bound to reflect the interests of the instructor, they will range across several major phases and schools of thought. Essays will sometimes be paired with works from the philosophical tradition from which they emerge and/or with the literary texts they interpret.

English 259

Seminar in Experimental Critical Theory: Hegel and Badiou
Studies in Criticism

Mr. Reinhard

Seminar **will meet Winter and Spring quarters** on Thursdays, 3:00-6:00 pm. This seminar is the core course of the new Program in Experimental Critical Theory administered by the Department of Comparative Literature at UCLA. Students enrolled in any participating Ph.D., M.A. or M.F.A. program at UCLA are eligible to join the program, and upon fulfillment of its requirements will be awarded the Certificate in Experimental Critical Theory. The topic of the seminar this year is **The Subject**, with Winter Quarter focusing on **Hegel and Badiou** and Spring Quarter on **Freud and Lacan**. The formalization of the notion of the subject is often located in Descartes' *cogito* and the German philosophical response to the challenge of British empiricism in the 18th century; the proclamation of the "death of the subject" is often associated with such late 20th century thinkers as Althusser, Foucault, and Lyotard. But the idea of the subject is both older than the Enlightenment (dating at least to Aristotle) and continues to persist, in one form or another – assumed, interrogated, or reinvented – in contemporary politics, aesthetics, and critical and cultural theory. Philosophy and psychoanalysis have articulated some of the most important questions concerning the idea of the subject in modernity. If Hegel represents both a culmination and a turning point in philosophical thinking on the subject, Freud marks a reinvention of the concept, a new "Copernican turn" in the idea of subjectivity that itself has had enormous implications for the philosophical and political concepts of the subject. Indeed, Jacques Lacan's development of Freud's ideas in relation to Descartes, Hegel, and other thinkers has led to a new notion of the subject, one which in turn has been powerfully reconceived by the contemporary philosopher Alain Badiou. Hence Winter Quarter of the seminar will be anchored by readings of Hegel's *Phenomenology of Spirit* and Badiou's *Being and Event*, and Spring Quarter will focus on sections from Freud's *Project for a Scientific Psychology* and *Interpretation of Dreams*, as well as Lacan's *Seminar XI: The Four Fundamental Concepts of Psychoanalysis*, and his essays "The Subversion of the Subject and the Dialectic of Desire" and "Science and Truth" from *Écrits*. The seminar will be lead by Professor Reinhard, with some sessions co-taught by other members of the project (including Professors Eleanor Kaufman and Jason Smith). Some sessions of the seminar will be lead by visitors including Etienne Balibar, Bruno Bosteels, Slavoj Zizek, Mladen Dolar, Graham Hamill, Jean Wyatt, and Alain Badiou.

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Admission to the seminar and the program is by application. Students interested in enrolling in the seminar should write a letter of application describing their interests and experience in critical theory. The letter should include your name, email address, and the UCLA department or program in which you are enrolled. Please send applications by October 15, 2009 to:

The PECT Steering Committee
c/o Courtney Klipp
klipp@humnet.ucla.edu

English 261

***The Chicana/o Literary Canon:
Movement from Nation to Relation***
Studies in Chicana/Chicano Literature

Mr. Perez-Torres

This course will consider the relevance of some "canonical" texts of Chicano/a literature and consider their cultural/theoretical significance. We will trace a historical and cultural arc that moves from the Movement poetry of the late 1960s to the "Chicano Renaissance" novels of the early 1970s to the various expressions of Chicana feminism and the reconsiderations of ethnic Chicano/a identity as regards language and class in the 1980s to the "post-ethnic" or "post-Chicano" configurations of subjectivity in the 1990s to the present. Some primary texts we may consider are:

Bless Me, Ultima by Rudolfo Anaya
... y no se lo trago la tierra/...and the earth did not devour him by Tomás Rivera
The Revolt of the Cockroach People by Oscar Zeta Acosta
The Mixquiahuala Letters by Ana Castillo
My Wicked, Wicked Ways by Sandra Cisneros
My Father was a Toltec by Ana Castillo
Days of Obligation by Richard Rodriguez
Loving Pedro Infante by Denise Chavez
Caramelo by Sandra Cisneros

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English 244

TITLE TBA
Old and Medieval English Literature

Mr. Jager

DESCRIPTION TBA

English 247

Shakespeare, Nature, and the Human
Shakespeare

Mr. Watson

This course will emphasize the literary interpretation of Shakespearean drama at the graduate level, with special attention to the way the plays analyze the human condition and the human relationship to the natural world. The works most likely to be discussed are:

A Midsummer Night's Dream
Romeo and Juliet
Love's Labor's Lost
Merchant of Venice
Henry V
Hamlet
As You Like It
Measure for Measure
Othello
King Lear
Macbeth
Coriolanus
The Winter's Tale
The Tempest

We will not be able to cover more than one play each week, so the list will be narrowed in consultation with the enrolled students. Students will be expected to prepare thoroughly for each meeting, not only studying the assigned material, but also taking initiatives to look further into areas of doubt or interest, and then to be active, informed, courteous participants during class.

Students will write brief (single-page) position-papers on topics of their own choice for each session, which will re-submitted at the end of the term along with a seminar paper (about fifteen pages).

Required texts:

- 1) Shakespeare's plays, editions to be determined.
- 2) *Shakespeare: An Anthology of Criticism and Theory, 1945-2000*, ed. Russ McDonald; in addition to ecocritical approaches, we are likely to discuss New Historicism, cultural poetics, psychoanalysis, gender studies, textual studies, postcolonial studies, close reading, and performance criticism.
- 3) *Ecocritical Shakespeare*, ed. Lynne Bruckner and Daniel Brayton (Ashgate, 2010)

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English 252

***Dickens and International Travelling,
Commercial and Uncommercial***
Victorian Literature

Mr. Grossman

Charles Dickens completed the serial run of *A Tale of Two Cities* at the end of 1859. The novel had appeared in his magazine *All the Year Round*. During 1860, he went on to introduce into this same magazine a series of journalistic essays. These popular pieces, since neglected by critics, ran under the unifying heading “The Uncommercial Traveller.” In this seminar, we will read “The Uncommercial Traveller,” and then the novel that followed it in the magazine: *Great Expectations* (December 1860-August 1861). Whether or not there is an illuminating connection between these texts will be for us to discover, and, more generally, this seminar will use them to offer both a focused study of Dickens and a means to open up the intertwined world of nineteenth-century journalism and fiction. In exploring these texts, we will also not turn a blind eye to commercial travelling and global commerce, as Pip famously does in failing to uncover the colonial source of his income. I expect the concerns of the seminar to be partly student-driven, and I am open to configuring some of the secondary readings around students’ wishes. Course requirements include a final 18-page paper.

English 254

Come Again? Literariness and the History of Sexuality
American Literature to 1900

Mr. Looby

Queer studies (and lesbian and gay studies before that) has relied to a very considerable degree on literary evidence and aesthetic analysis. It is not immediately obvious why this should be so. Why should literary analysis play such a conspicuous role in investigations into the history of sexuality? This course asks, as a general question, whether literary evidence has a special importance for understanding the history of sexuality, and—if it does so—how to balance or integrate the critical appreciation of literature’s referential dimension with its formal, literary, or aesthetic dimension. Readings in US literature will range from the late eighteenth to the early twentieth centuries, and will include works by Charles Brockden Brown, Nathaniel Hawthorne, Walt Whitman, Harriet Prescott Spofford, Sarah Orne Jewett, Henry James, Charles Warren Stoddard, Herman Melville, Charles Henri Ford and Parker Tyler. Secondary readings will include standard works by Foucault and Sedgwick and essays dedicated to the specific authors under study. We could also think of this course as a meditation on the relationship between literary historicism and (old or new) formalism.

English 255

American Literature of the Holocaust
Contemporary American Literature

Mr. Sundquist

The course will focus on reactions to, and transformations in our understanding of, the Holocaust in American culture and literature. In moving from the cautious responses of the initial postwar decades, when literature was one means to test the authenticity of historical accounts and memoirs, through more recent responses, where various modes of second-order witnessing have come to play a greater role in our “memory” of the events, we will consider how the United States and the English language, remote from the nations in which the Holocaust took place and the languages in which it was first recorded, nonetheless became central to its evolving meaning. More detail available next year. Readings will include of the following: Elie Wiesel, *Night*; Edward Wallant, *The Pawnbroker*; Jerzy Kosinski, *The Painted Bird*; Philip Roth, *The Plot against America*; Cynthia Ozick, *The Shawl*; Bernard Malamud, *The Fixer*; Michael Chabon, *The Yiddish Policeman’s Union*; Thane Rosenbaum, *Second-Hand Smoke*; Leslie Epstein, *King of the Jews*.

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English M260A

Racial Feeling, Postracial Biopolitics
Topics in Asian American Literature

Ms. Lee

This seminar looks at the feeling and corporeality of Asian Americanness--the quintessential "intermediary racial category"--as a valuable lens into a contemporary historical moment that is simultaneously racial and postracial. We will explore the racial-postracial juncture by way of racial discourse that mutates into disease threats, risk profiles, and statistical data and by way of an allegorical narrative--conveyed in fiction, film, and cultural criticism--involving the critical investigation of these virtual transmutations of race into cell-lines and genomic codes. We will explore what these transmutations might mean for racial analysis--a pursuit of the "missing" (or more accurately molecularized) body of the racialized subject. That pursuit often takes the form of a "feeling," or an intuited sense of the moment, and much of our readings will focus on articulations of uneasy and ambivalent feelings. A major impetus for this course is the desire to think through "population" and "species being" in relation to the literature on affect, disability, and the "posthuman." Readings include works by Susan Koshy, Walter Benjamin, Michael Taussig, Rey Chow, Sara Ahmed, Eugene Thacker, Mark Hansen, N. Katherine Hayles, Jasbir Puar, Lennard Davis, Mimi Nguyen, Amitav Ghosh, and others.

English M262

TITLE TBA
Studies in Afro-American Literature

Ms. Mullen

DESCRIPTION TBA