

LIST OF ENGLISH GRADUATE COURSES FOR 2010 – 2011
[updated 2-8-11]

FALL 2010

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| 200 | Approaches to Literary Research | Mr. Looby |
| 242 | Language and Literature | Ms. Minkova |
| 246 | Renaissance Literature | Ms. Fuchs |
| 250 | Restoration and 18 th -Century Literature | Ms. Nussbaum |
| 251 | Romantic Writers | Ms. Mellor |
| 255 | Contemporary American Literature | Mr. Seltzer |
| 265 | Postcolonial Literature | Ms. Sharpe |

WINTER 2011

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| 244 | Old and Medieval English Literature | Ms. Chism |
| 247 | Shakespeare | Mr. Braunmuller |
| 251 | Romantic Writers | Mr. Makdisi |
| 252 | Victorian Literature | Mr. Grossman |
| 254 | American Literature to 1900 | Mr. Colacurcio |
| 259 | Studies in Criticism*** | Mr. Reinhard |
| M262 | Studies in Afro-American Literature | Ms. Goyal |
| 265 | Postcolonial Literature | Ms. DeLoughrey |

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

SPRING 2011

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|-------|------------------------------------------------------|------------------|
| 242 | Language and Literature | Mr. Rouse |
| 248 | Earlier 17 th -Century Literature | Mr. Watson |
| 250 | Restoration and 18 th -Century Literature | Ms. Deutsch |
| 251 | Romantic Writers | Mr. Maniquis |
| 253.1 | Contemporary British Literature | Mr. North |
| 253.2 | Contemporary British Literature | Ms. DeMoor |
| 259 | Studies in Criticism | Ms. Ngai |
| 259 | Studies in Criticism*** | Mr. Reinhard |
| 261 | Studies in Chicana/Chicano Literature | Mr. Perez-Torres |
| M262 | Studies in Afro-American Literature | Mr. Yarborough |
| M270 | Seminar: Literary Theory | Mr. Bristow |

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

FALL 2010 SEMINAR DESCRIPTIONS

We will focus on literary texts that reflect the similarities and contrasts between Britain's Americas and its "Easts." We will begin with theoretical approaches to empire and then read works chosen from among the following: *The Arabian Nights*, Defoe's *Roxana*, Eliza Haywood's *Eovaii*, Swift's *Gulliver's Travels*, Delariver Manley's *Almyna* and other Oriental tragedies, Sterne's *Sentimental Journey*, Frances Sheridan's *History of Nourjahad*, Phebe Gibbes' *Hartley House*, *Calcutta*, Sarah Scott's *The History of Sir George Ellison*, Grainger's poem "Sugar Cane," and Ward's *A Trip to Jamaica*.

Requirements for the course include two tiny papers (1-2 pages), one or two class presentations, and a seminar paper (about 15 pages). Prospective students are welcome to discuss the course with me.

English 251

Jane Austen and her Peers
Romantic Writers

Ms. Mellor

This seminar will analyze the fiction of Jane Austen from a variety of critical perspectives: generic, new historical, feminist, post-colonial. We will place Austen's six novels in the context of the development of narrative technique, the major political and social events of her day (the French Revolution, the women's rights campaigns and the discourses of female subjectivity, the anti-slavery campaigns, the construction of the "public sphere," and the emerging Regency culture of consumption). To illuminate her interventions in these events, we will read examples of the Gothic novel (Ann Radcliffe's *The Italian* and Wollstonecraft's *Maria*), the poetry of sensibility (Hannah More, Helen Maria Williams, Mary Wollstonecraft's *The Rights of Woman*), abolitionist poetry, and Maria Edgeworth's *Belinda* and *The Grateful Negro*. In addition to reading Austen's juvenilia and six published novels (as well as her unfinished *Sanditon*), we will look at the history of the secondary criticism on Austen and the ways in which it has responded to specific political and cultural events in Europe and America since the 1950s. We will conclude by watching one of the films based on Austen's novels to analyze both the difference between verbal and visual media and the role of Austen films in promoting a national political agenda.

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, typewriters, 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. How does the fiction of this period make that world appear in the world? This course will look at series of novels—mostly American, and mostly from the period/genre called realism and naturalism. And it will look at what sort of world these techniques of recording and representation map, or install. Literary names may include, from the "age of realism," William Dean Howells, Henry James, Theodore Dreiser, and Stephen Crane; we will also consider some later "genre" reworkings of the realist turn. The novels will be read along with samplings in literary-theoretical, social, and media studies—for example, the "biopolitical" analyses of Erving Goffman and Michel Foucault, and the "media systems" analyses of Friedrich Kittler and Niklas Luhmann.

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English 265

Reimagining the Colonial Archives
Postcolonial Literature

Ms. Sharpe

Building on Michel Foucault's argument that the archive not only exists in text-based records but also practices, institutions, and architectures, postcolonial fiction extends archival evidence to dreams, ghosts, and tropical terrains. We will begin with theoretical models borrowed from the disciplines of history and performance studies: Dipesh Chakrabarty's *Provincializing Europe* and Diana Taylor's *The Archive and the Repertoire*. Chakrabarty questions the presumed universality of historicism's secular human time, while Taylor offers performance as a methodological lens for destabilizing the written archives. Both works are interested in accounting for subaltern histories that are missing from the official records and, as such, they address structured silences, unequal relations of power, and colonial systems of knowledge. The course will proceed by way of close readings of postcolonial literature that seeks new languages and forms of representation for narrating "the ineffable"—tales of massacre, terrorism, displacement, and dislocation. Several of the works deploy the Western-educated, diasporic native as a figure for interrogating traditional systems of knowledge such as history, anthropology, forensics, and ecology. Others embrace the fantastic and supernatural for proposing alternative cartographies of time and space. While locating these epistemologies in localized topographies, cosmologies, and temporalities, the works also resist defining indigenous forms of knowledge in terms of a pure, precolonial past. A tentative reading list includes prose fiction and poetry by Erna Brodber, Michelle Cliff, Mahasweta Devi, Amitav Ghosh, Jessica Hagedorn, Michael Ondaatje, and M. NourbeSe Philip. Requirements include a short (250-500 page) paper, a 15 minute oral presentation submitted as a 5 page paper, and a 15-20 page seminar paper.

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English 244

Medieval Drama
Old and Medieval English Literature

Ms. Chism

Texts:

David Bevington, ed. *Medieval Drama*
Sarah Beckwith, *Signifying God*
Selected readings on performance theory, medieval stagecraft, and ritual.

Description:

During the medieval period, drama had not yet become a profession, yet all over Europe and England for 500 years before Shakespeare, plays and spectacles were a crucial part of social life. Liturgical dramas and mystery cycles, cautionary allegories, and festive interludes were seasonally performed, often at great expense and with elaborate props, costumes and stage effects. For two hundred years the Corpus Christi cycles were staged yearly by guilds of merchants and artisans, counterposing artisanal, mercantile, clerical, and popular interests. At the same time, there were no institutionalized theaters with invisible walls to separate the actors from the audience, but rather mobile stagings that could take the itinerary of Christ's life or the shape of human history and lay it like a web over an entire city.

This class explores the beginnings of English drama with attention to recent developments in gender studies, performance theory, and cultural studies. What are the most profitable theoretical approaches to a drama that predates realism and falls between the abstractions of allegory on the one hand and the absorptions of individual psychology on the other, between the spectacular and the domestic? How do the plays negotiate the relationships between the material objects and bodies upon the stage, the historical and biblical narratives they embody, the verities they signify, and the conflicting social urgencies of their audiences. What civic spaces are realigned by these itinerant dramaturgies? What institutional orthodoxies are perplexed by the scandalous spectacularization of Christ's wounded body or Mary's virginal, pregnant body? How can a theater be both popular and sacramental? How were the plays materially produced, and with what itineraries, stage-machines, censorship? How does the distinction between theater and performance break down when audiences went not only to watch but to participate? How did sixteenth-century humanism, the English reformation and the gradual professionalization of the theater affect the many forms of medieval drama and what continuities can we trace into subsequent periods? Readings may include Herbert Blau, Richard Schechner, Judith Butler, Sarah Beckwith, and Jessica Brantley.

Requirements: Weekly short 1-p. response papers, a class presentation, and two conference length papers (10-12 pp.). Graduate students have the option to write a longer paper or two conference length (10-12 pp.) papers

English 247

New Theatre for a New Monarch?
Shakespeare, James VI and I, and the Public Theatre, 1603-6
Shakespeare

Mr. Braunmuller

Since the late nineteenth century, scholars have proposed (or asserted) that Shakespeare's plays change around the time Elizabeth I dies and James ascends the throne. That may or may not be true, may or may not be an answerable or even an interesting proposition, but it does outline a subject matter and some approaches. This seminar studies three Shakespearean plays – *All's Well*, *Measure for Measure*, and *Troilus and Cressida* – in the context of various innovative plays by Marston, Middleton, and Jonson, many of them performed by Shakespeare's company, the former Lord Chamberlain's Men, now the King's Men. The seminar allows and welcomes a variety of critical methodologies and a chance to see just how Shakespeare is different, in what ways perhaps normative and in what ways old-fashioned (Shakespeare is now halfway through his writing career) when his work is compared with new work from new playwrights.

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English 251

The Romantic Canon
Romantic Writers

Mr. Makdisi

Long before matters of race, colonialism and sexuality became current in the scholarship of other literary periods, they were fully integrated into the study of Romanticism. For well over two decades it has been standard practice to approach Romantic-period poetry and prose with these questions in mind. As a result, the field itself has changed beyond all recognition; the "Big Six" Romantic poets--Blake, Coleridge, Wordsworth, Byron, Shelley and Keats--have been supplemented by a wide range of work by women, plebeian writers, and authors from the colonial world. Students today are as likely (or perhaps even more likely) to know about Olaudah Equiano, Thomas Spence or the London Corresponding Society as they are to know about some of the best-known authors of the day, who have since somewhat faded away (e.g., Southey, Hayley). By no means is this a bad thing. This course, however, aims to revisit the work of the "Big Six," and will focus exclusively on Blake, Coleridge, Wordsworth, Byron, Shelley and Keats.

English 252

The Nineteenth-Century Novel
Victorian Literature

Mr. Grossman

"The novel is a mirror on a highway" Stendhal famously suggested. In this seminar our aim will be to trace this strange mirror's history, surveying how the realist novel became the ascendant literary form of the Victorian period. We will begin with Walter Scott's breakthrough historical bestseller *Waverley*, followed by one of Elizabeth Gaskell's grim industrial fictions, then read a classic, serialized novel by Charles Dickens, and conclude with a masterpiece of plotting by Wilkie Collins.

Along the way we will pay particular attention to the material conditions of the novel's publication, literary genre, multiplottedness, and the novels' self-conscious relations to historical context. Our theoretical readings will likely include Georg Lukacs, Raymond Williams, Benedict Anderson, and M.M. Bakhtin. I am also open to configuring this class's reading around students' wishes; please don't hesitate to contact me to express your thoughts. Course requirements include participation in a final class conference and an 18-page final paper.

English 254

Melville
American Literature to 1900

Mr. Colacurcio

An elite author if there ever was one, Melville clearly began as a "popular" writer of travel and captivity narratives: what happened? Or, to put the question another way, what can we say about the "long foreground" of *Moby-Dick*? Before the mysteriously tattooed Queequeg, the strangely well-spoken Mamoo, taboo kannaker and sacred wanderer of *Typee*; before the metaphysical whiteness of the whale, the more explicitly racial whiteness of Yillah, the disappearing maiden of Mardi; before the at-first insistent but then fading personality of Ishmael, a whole range of curiously unstable experiments in first-person adventure narration. And if a foreground, an aftermath or "wake" as well: with the "romance" property of light and dark ladies left over from *Mardi*, *Pierre* more furiously pursues the growing skepticism of *Moby-Dick*, asking if our belief in virtue is any better founded than that in objective knowledge. The critics were not amused.

So, then, in a sudden, brilliant reduction of mode, from tragedy and romance to irony, the ordinary narrators of the magazine tales seem, like a landlocked Ishmael, to be trying to make familiar sense out of an exceptional person in an extreme circumstance--with the added (ethical) problem of whether a well-motivated intervention could possibly help: think before you answer, for haunting characters like Bartleby, Merry musk, Marianna, Benito Cereno (not to mention Babo), the pale maids of "Tartarus," and the somber family doomed to eat the "poor man's pudding."

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Finally, when stunning accomplishment has long outrun our grubby interest in precedent—and epistemology and politics have just about stultified one another—two alternate endings: as if to show that the Postmodern is not far off from the Victorian, a chance to ask why we have been, all along, so very exercised over the random fantasies of that notorious Confidence Man, the novelist; but then, lest you think it's all been just so much free-play, the stark (un-)patriotic gore of the Battle Pieces.

What? You insist on adding Billy Budd? OK, but only if you're prepared to demand Clarel, Timoleon, and John Marr as well.

English 259

***Seminar in Experimental Critical Theory:
Philosophy, Art, and Politics***
Studies in Criticism

Mr. Reinhard

The question of the relationship of art and politics dates at least from Plato's famous expulsion of the poets in the *Republic*, an act which seems to place philosophy, in its concern for justice and the good of the polis, in a fundamentally antagonistic relationship with art. And beginning with Aristotle, philosophy has often taken on the role of defending art and asserting its potential for personal, social, and political value. If, as Alfred North Whitehead claimed, all of philosophy is a history of footnotes to Plato, we should not be surprised that philosophers have continued to argue about the complex connections and disjunctions between aesthetics and politics ever since. The modern articulation of this vexed relationship emerges with Kant, Hegel, and the German Romantics; the issue was central to 20th century thinkers such as Heidegger, Adorno, and Arendt; and the relation of art and politics continues to be a key problem more recently for thinkers and political philosophers such as Rancière, Badiou, Agamben, and Bourriaud. Artists, of course, have also long addressed the question of the relationship of their activity and products to the political – and their responses take a variety of forms, from art objects and performances to manifestos and critical essays. Some sessions of the seminar will be lead by members of the ECT Advisory Committee, as well as by visiting scholars and artists, including Bruno Bosteels, Kristen Ross, Bernard Stiegler, Fredric Jameson, Alain Badiou, and Emily Apter. The seminar will conclude with a two day conference/performance. This two quarter seminar (Winter: English 259; Spring CL 290) is the core course of the graduate certificate program in Experimental Critical Theory. Admission is by application; for information on applying, see the program's webpage: www.ect.humnet.ucla.edu.

English M262

Race and Form in African American Literature
Studies in Afro-American Literature

Ms. Goyal

This course centers on the interlocked issues of race and literary form. Focusing on two clusters of writing – from the beginning of the twentieth century to its end – we take up the way in which black diaspora writers have engaged the social and cultural logic of literary form.

Our first set of discussions will examine fiction, poetry, and essays from the Harlem Renaissance (drawn from W.E.B. Du Bois, Pauline Hopkins, Nella Larsen, James Weldon Johnson, Langston Hughes, and George Schuyler) to think about the relationship between color, culture, and racial nationalism. How do these writers construct an aesthetics of race? How does black nationalism transform as it turns through the varied genres of racial realism, romance, satire, and utopian fiction? Is cosmopolitanism or diaspora a better frame for understanding this era?

The second set of readings will focus on speculative and experimental novels from the late twentieth century (including works by Toni Morrison, Caryl Phillips, Octavia Butler, and Bernardine Evaristo). These writers re-imagine the role of the contemporary writer, moving away from earlier didactic models of writing as resistance. Suspicious of notions of truth, objective history, and racial representation, such writers chart an uneasy path between fact and fiction, memory and history. What happens to the stability of race and nation in such anti-realist writings? How do the reinventions of genre – from gothic to science fiction to magic realism – inform or evade questions of race?

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We will supplement our primary texts with relevant readings from criticism and theory, drawing on the fields of African American studies, postcolonial theory, memory studies, and transnational American studies.

Course requirements: Class presentation, short paper based on presentation, and 15 page research paper based on short paper.

English 265

Postcolonial Ecologies: Literature and the Environment
Postcolonial Literature

Ms. DeLoughrey

This course explores the postcolonial literary representation of the environmental impact of empire and globalization. By turning to poetry, film and fiction from the Anglophone Caribbean, Africa, South Asia, and the Pacific Islands (including New Zealand) we will explore how contemporary writers inscribe the history of ecological imperialism, their representations of current environmental crises, and their models of postcolonial ecology and sustainability. Some topics to be explored include epistemologies of nature, the alterity of non-human others, plantation monoculture, petrofiction, food sovereignty, nuclear militarism, climate change, and planetarity. Authors may include Amitav Ghosh, Ken Saro-Wiwa, Jamaica Kincaid, Indra Sinha, and James George.

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English 242

Reading Medieval Documents
Language and Literature

Mr. Rouse

Medieval documents, like medieval literary manuscripts, survive in many thousands. This seminar is addressed to students who will need a knowledge of how to read and interpret documents of all sorts: charters, wills, contracts, grants, sales, ordinances, pleas, judgments, and any others that may be encountered in the course of their research, by students of medieval history and by those studying the literatures and cultures of Western languages in the Middle Ages — Old and Middle French, Middle English, Middle High German, medieval Spanish and Italian, as well as medieval Latin.

The course will examine those broad aspects of documents that are common to most medieval cultures, while each week using a specific example taken from the growing fund of original medieval documents among the holdings of the Department of Special Collections. The course will explain to students the sometimes arcane forms and formulas in which documents are expressed, and help students to understand their implications. It will consider as well the immediately practical matters of where to find pertinent documents, in print or in the originals, how to gain access to them, and how to attack the problems of interpreting them. Students will also be introduced to the standard handbooks, for interpreting various medieval methods of dating, for identifying personal names, for identifying placenames and their geographic locations, for understanding coinage and weights and measures, volumes and distances, for definition of specialist terminology (military terms, land tenure, legal obligations, and so on).

This is not a course in the paleography of documents, nor formal instruction in the technicalities of diplomatic. It is hands-on instruction in the practicalities of working with documents, set in a theoretical context sufficient to allow the instruction to be applied broadly as needed.

Grade: Rather than a final examination, each student will take responsibility for the examination and interpretation of one specific document of his/her choice (with approval of the instructor), and will present his findings to the seminar.

Preparation: A survey knowledge of medieval history, and appropriate languages: Latin, and at least one modern Western language.

PTEs will be handed out on the first day of class.

For more information or if you have questions about the course, please email Professor Rouse at rouse@history.ucla.edu.

English 248

Metaphysical and Cavalier Poetry
Earlier 17th-Century Literature

Mr. Watson

This seminar will focus primarily on the canonical figures of earlier seventeenth-century lyric poetry-- Donne, Herbert, Jonson, and Marvell--with frequent reference to the works of less famous contemporaries such as Carew and Traherne (suggestions from members of the seminar will be welcome). Through careful reading and open discussion, we will attempt to understand not only what these poems say -- often no small task -- but also their place in the configurations of Jacobean and Caroline society. What tensions and changes in that culture, as well as in the lives of the poets, might these works have helped to negotiate? How and why did the Metaphysical and Cavalier modes emerge in a period of intense theological and political struggle, and what is the interplay of form, content, and meaning? What evidence do these poems offer about the personal psychology, sexual politics, and social competitions of the period? What kind of work are they doing, and how well are they doing it? What kinds of work should we do on them now?

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Students will be expected to serve as a class resource on an historical topic, to be aware of some relevant literary criticism (including writing one book review), and to write both brief weekly response papers and a substantial final paper. Above all, students must come to each class prepared to raise questions and pursue ideas of all sizes, and participate in an honest, energetic, courteous, and informed discussion of the assigned poems and their contexts.

English 250

Jonathan Swift: Writing, Life, and Afterlife
Restoration and 18th-Century Literature

Ms. Deutsch

In this course we will immerse ourselves in the prose and (much-neglected) poetry of Jonathan Swift, from the satiric pyrotechnics of *Tale of a Tub* to the revolutionary rhetoric of the *Drapier's Letters*, to the serious intimacy of the Stella poems and beyond. Edward Said's characterization of Swift as a writer proleptically aware of himself as "a problem for the future" will be our inspiration and guide, leading us to consider his work's legacy as it informs Swift's biographical metamorphoses (he was better known throughout the 19th century for his mysterious relationships with women than for his satire) and literary heirs (possible examples are Beckett, Yeats, and Said himself.) We will turn to a variety of critical fields, including queer theory and political history, to elucidate the relationship between Swift's private life and public activism. Requirements: oral presentation, four short reading response papers, one longer final paper.

English 251

Samuel Taylor Coleridge
Romantic Writers

Mr. Maniquis

Coleridge is the most important English literary and cultural critic of the past two hundred years. His direct influence and that of the second most important English critic, Matthew Arnold, may have seemed less obvious since the 1980s, yet many of his (and Arnold's) ideas still flourish, for better or worse, in universities throughout the English-speaking world. Students of British Romanticism cannot do without detailed study of Coleridge's poetry and his literary, political, religious, and social thought. But students in other fields also cannot ignore him in studying:

- (1) American and continental cultural history of the late 18th century, especially during the 1790s when 18th-century ideas mix with revolutionary and Romantic ideologies;
- (2) reaction against 18th-century concepts of "reason" and the "sublime" and Romantic revisions of those concepts;
- (3) the importing into Victorian religious consciousness of Coleridge's ideas on the English church;
- (4) class-consciousness and 19th century culture, specifically Coleridge's idea of the *clerisy*, a Romantic version of Enlightenment elitism that affected Matthew Arnold's ideas on the "ethnic" nature of "imagination" and political order arrived at *through* culture;
- (5) Romantic foundations of late 19th and early 20th century psychological theories and cultural ideologies of Freudianism and linguistic post-Freudianism as it appears in deconstruction, Lacanian ideas, and contemporary hermeneutics.
- (6) the development of Romantic theories of symbolism that lay behind the 19th – century symbolism that influenced writers like Yeats and T. S. Eliot;
- (7) the development of 19th century British, American, and continental themes of "drug" and "alcoholic" imagination, by which altered mental states turn religious "revelation" into modern Dionysian narrative conventions of the kind we read in Lowry, Benjamin, Trocchi, Burroughs, Ginzburg, Cocteau, Self, and others;

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(8) Coleridge's pervasive influence on British-American criticism from the 1920s on, which resulted in the ideologically driven so-called "New Criticism" whose valuing of "imagination" and the "organic," poem of balanced tensions pervaded criticism and the teaching of literature in all English-speaking nations during the 20th century.

The course will begin with issues and problems in Coleridge's most important poems -- *The Rime of the Ancient Mariner*, "Kubla Khan," "Christabel," the "conversation" poems -- and in his prose, e.g., *Biographia Literaria*, *The Statesman's Manual*, *Lectures on Shakespeare*, *Marginalia*, *Aids to Reflections*, *Table Talk*, etc. Seminar participants will then present themes of potential seminar papers on Coleridge's texts in and of themselves and perhaps in connection to such topics as I have mentioned above or to other topics that seminar participants may want to bring into our discussions.

Anyone planning to take this seminar might like to explore the new *Oxford Handbook on Coleridge*, ed. Frederick Burwick. You can read an essay of mine there entitled "Writing about Coleridge." This describes Coleridge in British and American culture and suggests a few ways in which critics have engaged and continue to engage his writing. We shall all read Richard Holmes's enjoyable and reliable two-volume biography, *Coleridge: The Early Visions* and *Coleridge: Darker Reflections*. If you plan to enroll in this seminar, you might read and take notes on this biography during the year that lies ahead.

English 253.1

Modernity and British Fiction
Contemporary British Literature

Mr. North

From Hugh Kenner's *A Sinking Island* to Jed Esty's *A Shrinking Island*, the place of Great Britain in the history of modern literature has been a tentative one, despite the fact that England seems, as Esty puts it, "to epitomize industrial and imperial modernity." How to account for the apparent fact that the homeplace of modernity did not develop its own modernist literature but had to rely on imports and colonial subjects? Or is there a kind of modernism intrinsic to Great Britain that simply does not look like the one produced by Eliot, Pound, and Joyce? What does it mean, for example, that Evelyn Waugh was once considered an "ultra-modern" author? To approach these questions, this course will consider works by (mainly) English writers with (at least minimal) avant-garde credentials, including Forster, Ford, Richardson, Lewis, Lawrence, Woolf, Rhys, Waugh, and others. One thing we will try to do as we read is to develop some reasonably rigorous ideas about certain terms, including literary impressionism and stream of consciousness, that are commonly used in discussions of modernism in literature. Thus we will try to investigate possible relationships between the fictional techniques that might be considered particularly modern and the political and economic status of Great Britain in the first half of the 20th century.

English 253.2

Literature of World War One
Contemporary British Literature

Ms. DeMoor

The context of this course is the Van Dyck chair with the name "Van Dyck" referring to the seventeenth-century Flemish painter. The course therefore takes the Low Countries and especially Flanders as its starting point. But Van Dyck was also a leading painter at the British court. The name of this chair therefore refers to two cultures that interlaced and interconnected over the centuries.

This course in the context of the Van Dyck chair will focus on a period in which Flanders was once again the centre of the world but not so much in a cultural or economic sense (as in the Middle Ages) but because it was the scene of one of the most traumatic events in the twentieth century: the great war. Indeed, Flanders now is still dotted with hundreds of war cemeteries, each one of them a powerful visual memory of that war and the enormous loss of young life.

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The course wants to look at the artistic production that emerged from world war one. It wants to read and contextualize well-known poetry but also possibly less well-known poetry and prose stories. It will consider autobiographies and paintings and illustrations. And it wants to position the war in the cultural sea change that came to be known as modernism. Also, the course aims to look at recent successful narratives of the war thus hoping to find out why this is a war that continues to haunt Europe. Ultimately the course hopes to prepare students who attend this for manifestations commemorating the war in 2014-2018.

Requirements: students will be expected to actively engage with the subject and contribute to the discussion. Students will also be expected to write a well-researched essay of between 15 to 20 pages.

English 259

The Paranoid Vs. Anti-paranoid Imagination
Studies in Criticism

Ms. Ngai

An exploration of paranoia -- and its affective opposites -- as both a literary and cinematic aesthetic and as a style of interpretive reading.

Course will double as an introduction to key debates in contemporary theory and criticism. Authors include Jameson, Sedgwick, Felski, Best and Marcus, Latour; Himes, Pynchon, DeLillo, Yamashita, Spahr, Gibson, and others.

English 261

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

Mr. Perez-Torres

This seminar will look at some of the "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.

In large part, the goal of the seminar is to articulate our own narrative about the development of Chicana/o literature and criticism. Our goal is both to ground ourselves in the dominant themes and concerns of the literature and literary criticism, as well as trace a line of (dis)continuity over the last four decades. Of particular interest will be notions of how Chicana/o literature and culture generate and challenge notions of postcoloniality and transnationalism.

English M262

Charles Chesnutt and Pauline Hopkins
Studies in Afro-American Literature

Mr. Yarborough

The late nineteenth century in the United States was marked by the widespread entrenchment of legally sanctioned racial stratification and by a horrific surge in anti-black violence. African Americans responded to these assaults in diverse ways. Many attempted to enact strategies of resistance through the creation of advocacy groups such as the National League of Colored Women and the National Afro-American League. Resigning themselves to the inevitability of white supremacy, some advised patience and self-improvement. Despairing of change, others considered emigration; still others resolved to meet violence with violence. Among the most important arenas of struggle at the time was literature as we see the rise of both the Plantation Tradition with its sentimental, pro-Confederacy construction of slavery and also the virulent work of authors like Thomas Dixon, who depicted blacks as threats not just to the white South but to the entire nation. In the face of such challenges, a new generation of African American writers appeared who contested the distorted images of blacks that dominated the U. S. literary marketplace.

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Our focus in this seminar will be on two of these writers, Charles Chesnutt and Pauline Hopkins. Over the course of the quarter, we will consider how these versatile, prolific, and innovative authors engage the issues of class, gender, racial identity, violence, spirituality, miscegenation, and diaspora. In addition, we will attend to the complex ways in which each adopts and often radically revises popular literary conventions in his or her work. Finally, we will sample some of the growing body of scholarship on Chesnutt and Hopkins that has emerged over the past two decades.

Requirements

attendance & class participation
an oral presentation
a short paper (5-6 pages)
a prospectus & annotated bibliography
a final term paper (15-20 pages)

English M270

Queer Thought since 2005
Seminar: Literary Theory

Mr. Bristow

This class provides graduate students with the opportunity to discuss a wide range of recent critical studies—one based in different disciplines and areas of inquiry—that represent developments in the ever-broadening field known loosely as queer theory. These works open up critical perspectives on concepts and topics that have become increasingly prominent in current debates about insubordinate or dissident forms of desire: intimacy; kinship; temporality; space; orientation; affect; transgender; and “growing sideways.” The nine book-length inquiries will be supplemented by additional readings available in a course reader. The supplementary readings will include poetry (Dionne Brand), transgender thought (Jay Prosser), phenomenology (Maurice Merleau-Ponty), temporality (Henri Bergson, Johannes Fabian), social theory (Bruno Latour), video (Wong Kar-Wai), and anti-redemptive critique (Leo Bersani). Readings: Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others* (Duke UP, 2007); Tim Dean, *Unlimited Intimacy: Reflections of the Subculture of Barebacking* (U Chicago P, 2009); David L. Eng, *The Feeling of Kinship: Queer Liberalism and the Racialization of Intimacy* (Duke UP, 2010); Elizabeth Freeman, *Time Binds: Queer Temporalities, Queer Histories* (Duke UP, 2010); Afsaneh Najmabadi, *Women with Mustaches and Men without Beards: Gender and Sexual Anxieties of Iranian Modernity* (UC Press, 2005); Jasbir K. Puar, *Terrorist Assemblages: Homonationalism in Queer Times* (Duke UP, 2007); Gayle Salamon, *Assuming a Body: Transgender and Rhetorics of Materiality* (Columbia UP, 2010); Kathryn Bond Stockton, *The Queer Child: Or Growing Sideways in the Twentieth Century* (Duke UP, 2009); and Omise'ele Natasha Tinsley, *Thieving Sugar: Eroticism between Women in Caribbean Literature* (Duke UP, 2010). Assessment will be by participation, a book report, and a 3,000-4,000-word paper based on a topic that relates to at least one of the readings.