

COURSE DESCRIPTIONS

FALL 2010

ENGLISH 12A: INTRODUCTION TO POETRY

We will study poetry from different cultures and eras, from William Shakespeare to Sylvia Plath. Focusing mostly on poetry of the last 100 years, we will learn how to read poems slowly, carefully, with insight and pleasure. We will consider what a poem means, but more importantly, how it means. We will think about poetry as a way of knowing, an invitation to feeling, and a kind of magic.

The course will have three in-class writing assignments and an at-home final exam. Required text: Steven Axelrod, *New Anthology of American Poetry, Volume 2: Modernisms 1900-1950* (Rutgers University Press, ISBN 0813531640). Please obtain a new or unmarked copy.

And so it was I entered the broken world
To trace the visionary company of love....
— Hart Crane, "The Broken Tower"

Mr. Axelrod. TR 2:10-3:30

ENGLISH 20A: BRITISH LITERARY TRADITION

This course is an introduction to British literature. Obviously this is an enormous span of time: from the sixth century to the twenty first century, nearly 1500 years and millions of volumes of writing. We will take this challenge as an opportunity to focus on works that raise questions about what it means to study literature, and how and why the study of British literature across the ages informs the way we will continue to read and respond to literature in the present and the future. While we will proceed more or less historically, we will also think about these works in terms of the ways in which they address common concerns across centuries and periods: violence and sacrifice; empire and nation; gender and desire; identity and community. Similarly, we will familiarize ourselves with some of the concepts that govern literary and cultural study at the present moment, and interrogate the dependence of these concepts on earlier works and literary contexts. These concepts include ideas of performance, negotiation, historicism, literacy, spectatorship and authorship.

Mr. Ganim. Lecture: MWF 2:10-3:00; Discussion: M 8:10-9:00, M 8:10-9:00, M 3:10-4:00, T 8:10-9:00, T 6:10-7:00, T 3:10-4:00, W 8:10-9:00, W 1:10-2:00, W 3:10-4:00, F 8:10-9:00, F 4:10-5:00, F 3:10-4:00, R 8:10-9:00, R 2:10-3:00, R 3:10-4:00.

ENGLISH 102-001: INTRODUCTION TO CRITICAL METHODS

What are “literary techniques” and how do they work? What are “critical methods”? Is there a difference between reading a text and interpreting it? Or is reading always really interpretation? What does it mean to do a “close reading” of a text? What is involved in the process? Why do some interpretations make more sense than others? Why can two (or more) different interpretations be equally convincing? These are some of the basic questions that we will consider as we read and discuss a diverse array of poems, a novel, critical essays, and a collection of short stories. The required texts are *An Introduction to Poetry*, ed. X.J. Kennedy and Dana Gioia (13th edition, 978-0-205-68612-4), E.M. Forster’s *Howards End*, ed. Alistair Duckworth (ISBN 0-312-11182-7), and James Joyce’s *Dubliners*, ed. Terence Brown (ISBN 0 14 01.86476). It is important for students to buy these particular editions (all in paperback and available at the UCR Bookstore), for purposes of discussions and assignments; the selected edition of *Howards End* contains various types of literary criticism (psychoanalytic, feminist/gender, and Marxist) that are required reading and crucial for understanding what “critical methods” are. Because in-class warm-up exercises are a significant portion of your final grade, daily attendance and class participation are not “optional.” Ms. Devlin. MWF 12:10-1:00 p.m.

ENGLISH 102-002: INTRODUCTION TO CRITICAL METHODS

This course will introduce students to several methods for studying literary texts and provide a foundation for the English major. We will study several works of literary criticism and theory, using short fiction, poetry, and one novel for applying critical methods.

Ms. Edwards. MWF 2:10-3:00

ENGLISH 102-004: INTRODUCTION TO CRITICAL METHODS

An introduction to literary and cultural study for English majors, with an emphasis on developing close reading skills and understanding key concepts of literary and cultural theory. Regular attendance and class participation is expected, as well as several papers. Texts will most likely include: X.J. Kennedy and Dana Gioia, *An Introduction to Poetry*; Shakespeare, *Macbeth*; M. Tatar, ed., *The Classic Fairy Tales*; and Mary Shelley, *Frankenstein*.

Ms. Willis. TR 12:40-2:00.

ENGLISH 117A: SHAKESPEARE-HISTORY

In this course, we will read and discuss Shakespeare’s “histories,” a dramatic form in which the playwright enjoyed early success in his career. We will consider Shakespeare’s theatrical choices within the context of the social and political upheavals of Elizabethan England. We will pay attention to Shakespeare’s development as a dramatist, especially to the way in which he adapted his material to the interests of his audience in the relationship between “history” and “tragedy.” Specifically, we will study the first “Henriad” (*1H6*, *2H6*, *3H6*, *RIII*) in the first half of the course; the remainder of the course will

focus on the second “Henriad” (*Richard II, 1H4, 2H4, H5*). With the exception of *King John* and *Henry VIII*, we will, then, be taking a close look at all of Shakespeare’s “history plays.” (We will not be addressing the matter of *Edward III*.) The student’s grade will be based on group discussion (5%), two quizzes (10%), a midterm (30%), and a final examination (55%). The Syllabus will be available on Blackboard. The text for the course is:

The Riverside Shakespeare. Ed. G. Blakemore Evans et al. Boston: Houghton Mifflin [or any comparable, well-annotated edition].

Mr. Stewart. MWF 1:10-2:00

ENGLISH 121E: POSTCOLONIAL LITERATURE

This course is an introduction to English-language literature from different geographical regions around the world. We will explore how writers from societies that were once part of the British Empire think about national, cultural, and gendered identities in the wake of colonialism. We will learn about and apply some key concepts in postcolonial literary studies, such as appropriation, abrogation, hybridity, diaspora and orature. While we will consider the historical and political contexts of postcolonial societies, we will examine these contexts through literary analysis. Assignments: regular quizzes and in-class writing; midterm; final paper. Texts/ISBN: Achebe, *A Man of the People* (0385086164); Adichie, *Purple Hibiscus* (1400076943); Desai, *Clear Light of Day* (0618074511); Lim, *Joss and Gold* (155861401X); Levy, *Fruit of the Lemon* (031242664X)

Mr. Gui. TR 3:40-5:00

ENGLISH 122K: SEX AND POPULAR CULTURE IN THE POSTWAR UNITED STATES

This course surveys American popular culture of the 1950s and 1960s from a sexuality studies perspective. Coverage is multimedia in orientation, ranging from pulp novels and comic books, to drive-in movies and television sitcoms, to rock-and-roll music and magazine advertisements. Relevant historical, critical, and theoretical readings will also be included.

Mr. Latham. MW 5:10-6:30

ENGLISH 122Q: LITERATURE OF AIDS: GAY MEN RESPOND TO A CRISIS

Explores the literary response to the AIDS crisis as it emerged in gay American culture in the 1980s and 1990s. Students will read and contemplate the literary and political/culture effect of memoirs, novels, plays, poetry and essays. The course will have an historical emphasis, but it will also spend some time considering the status of the literary response to AIDS in the twenty-first century as well.

Mr. Haggerty. TR 9:40-11:00

ENGLISH 125B: DEVELOPMENT OF THE ENGLISH NOVEL: NINETEENTH CENTURY

“But what do such large loose baggy monsters, with their queer elements of the accidental and the arbitrary, artistically *mean*?” asked Henry James, referring to very long, seemingly unstructured novels by his fellow nineteenth-century writers. In this course, we will read and dissect some of these monsters, seeking to understand their notions of the self and its complicated relationship to the world. We will relate the novel’s changing formal properties to its representations of gender, race, sexuality, class, and Englishness in four different texts, genres, and historical moments. Beginning with our first monster, Mary Shelley’s science fiction novel *Frankenstein* (1818), we move to Charlotte Brontë’s bildungsroman *Jane Eyre* (1847) and George Eliot’s high realist novel *Middlemarch* (1871), concluding with Arthur Conan Doyle’s detective novel *The Sign of Four* (1890). Part of the adventure of this course lies in completing the reading, which totals over 1500 pages. Another part is the 8 a.m. start time: you will need to be awake, alert, and able to speak coherently at that early hour. Other course requirements include participation in class discussion, a 7-8 page paper, a midterm, and a final exam, for which we will use the period during exam week. It is a requirement of the course for you to purchase the following editions of these texts: Mary Shelley, *Frankenstein* (Norton Critical Edition) ISBN-13: 978-0393964585; Charlotte Brontë, *Jane Eyre* (Penguin Classics) ISBN-13: 978-0141441146; George Eliot, *Middlemarch* (broadview) ISBN-13: 978-1551112336; and Arthur Conan Doyle, *The Sign of Four* (Penguin) ISBN-13: 978-0140439076.

Ms. Zieger. TR 8:10-9:30

ENGLISH 125C: DEVELOPMENT OF THE ENGLISH NOVEL: 20TH CENTURY

This course traces the British novel as it changes in style and theme over the twentieth century. We will read theoretical essays about the novel as a literary form alongside representative works that mark the twists and turns of the British novel since 1900. Some concepts we will examine include the existential novel, the campus comedy, the romance of the archive, historiographic metafiction, and the immigrant or diasporic narrative. Assignments: regular quizzes and in-class writing; midterm; final paper. Texts/ISBN: Woolf, *Mrs Dalloway* (0156030357); Greene, *The Quiet American* (0143039024); Lodge, *Changing Places* (0140170987); Swift, *Waterland* (0679739793); Levy, *Fruit of the Lemon* (031242664X); Ishiguro, *The Remains of the Day* (0679731725).

Mr. Gui. TR 12:40-2:-00

ENGLISH 127A: AMERICAN POETRY

We will read and discuss a range of American poems, representing the amazing cultural diversity and imaginative vision of our country. We will focus much

attention on three great poets: Walt Whitman, Emily Dickinson, and Paul Laurence Dunbar. We will also read poems by such well-known poets as Edgar Allan Poe, Anne Bradstreet, Phillis Wheatley, Sarah Piatt, Ralph Waldo Emerson, Frances Harper, Sadakichi Hartmann, Emma Lazarus, and Edwin Arlington Robinson. And we will study wonderful communal poems by Native Americans, African Americans, and immigrants from Mexico and Asia.

There will be two short papers, a midterm, and a final exam. Required text: *The New Anthology of American Poetry, Volume 1*, edited by Steven Axelrod, et al. (Rutgers University Press, ISBN 0813531624). Please obtain a new or unmarked copy.

I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.
—Walt Whitman

I dwell in Possibility —
—Emily Dickinson

With beauty all around me, I walk.
It is finished in beauty.
—Navajo “Night Chant”

Mr. Axelrod. TR 5:10-6:30

ENGLISH 130: AMERICAN LITERATURE 1620-1830

Colonial Encounters

First, a confession: this course doesn't begin with literature written in 1630. In fact, the period under consideration for this course ends *before* 1630, the year John Winthrop and his Puritan colleagues established the Massachusetts Bay colony. Instead, this course can be considered a transnational prehistory of the Anglophonic literary presence in the Americas and a critique of the centrality of Puritan textual production in early American literary scholarship. This course is designed to propel students to re-imagine the linguistic, cultural, and geographical terrain of early American literature and to acquaint them with a range of discursive responses to contact with the “Other” from indigenous oral narrative to the late 16th century in what is now known as Canada, the United States, Mexico, and the Caribbean. We will question and think critically about the ways in which invasion and encounter between Native Americans, Africans, and Europeans is figured in literature and visual culture, focusing on how the trope of cannibalism, in particular, works as a powerful and pervasive way of incorporating, (mis)understanding, and justifying violence against the “Other.”

Ms. Raheja. MWF 2:10-3:30

ENGLISH 139T: ASIAN AMERICAN LITERATURE IN THE 21ST CENTURY

This course will focus on Asian American literary texts written in the years just before and just after the turn of the twenty-first century, with particular attention to how these writers work within and also subvert the expectations of “ethnic fiction.” How do history, memory, and displacement suggest new modes for understanding the complexities of personhood, masculinity, and sexuality? We will look at the ways in which intergenerational connections are often narrated through secrecy and omission, and how contemporary Asian American writers signify on the figure of the unreliable narrator. Finally, each of the novels we will be reading asks crucial questions about the ethical and moral conditions of the human subject.

Texts (provisional – please check Blackboard and the bookstore for final book list): Chang-rae Lee, *A Gesture Life*; Suki Kim, *The Interpreter*; Ed Lin, *Waylaid*; Nina Revoyr, *Southland*; Monique Truong, *The Book of Salt*; David Mura, *Famous Suicides of the Japanese Empire*.

Course work: two 7-8 page papers, regular postings on Blackboard, final exam.
Ms. Yamamoto. MWF 11:10-12:00

ENGLISH 140J: STUDIES IN LITERARY GENRES

Mimesis, Parody, Satire: Imitation as a Way of Life

A course looking at forms of imitation - imitation as flattery and as critique.

From Voltaire to Southpark, from minstrelsy to drag - the course considers the difference between forms of imitation enacted in love, in fear, and in hate - and sometimes from a mixture of all of these things at once. Books will be available at the University Book Exchange. Syllabus will be available through the course ilearn site closer to the fall quarter. Summer reading recommendation: Voltaire's *Candide*, Han Ong's *Fixer Chao* (both will be on the syllabus). Summer film watching: Douglas Sirk's, *Imitation of Life*; Spike Lee's, *Bamboozled*; Jennie Livingston's *Paris is Burning*. Students may want to consult the satirical site "<http://markyudof.com/>" and follow the controversies surrounding it - we will begin the term with a discussion of those events.

Ms. Doyle. TR 2:10-3:30

ENGLISH 146E: TOPICS IN TECHNOCULTURE AND DIGITAL MEDIA

Interactions and Identities

This course surveys 20th and 21st century digital media culture, arts, and entertainment and highlights the key critical debates and aesthetic paradigms of the interactive digital media and their cultural contexts. What constitutes a “new medium” and what differentiates the “new” media from the “old”? How are we

to situate contemporary concerns over uses and abuses of digital networks? What is "open" software, and what is social computing? What is a social network, and what does "Web 2.0" actually mean? What rights do we have to copy or share information? Is online data personal or private? How do these matters vary in treatment between national contexts? How might digital texts reveal, or hide, complex historical dynamics, on the one hand, or the natural environment, on the other? To answer these questions, we will survey a range of scholarly perspectives and analytical methods most relevant to the study of interactivity in digital media. Throughout the quarter, we explore the complex relationships between people, technology, and culture, and discuss the ethical issues involved in technological transitions. We will see the ways that expressive technologies are inflected by class, gender, sexual orientation, ethnicity, age, abledness, and other dimensions of cultural belonging and exclusion; and we will attempt to see how "digital" media might change, or not change, who we are and what we can become, both as persons and as publics. Lecture presentations will highlight various styles and forms of interactivity in digital media art, design, and communications. Film screenings will highlight key aspects of the histories of technological change in a comparative framework. By the end of the quarter, students should be able to articulate responses to the various debates we have covered; students will be expected to combine original ideas with scholarly analysis to articulate an ethics of digital media culture.

Mr. Tobias. LEC: MWF 12:10-1:00 SCR: T 5:10-8:00 p.m.

ENGLISH 172T: SPECIAL TOPICS IN VICTORIAN LITERATURE:

H.G.WELLS

The Time Machine, The War of the Worlds, The Invisible Man: at the end of the nineteenth century, H.G. Wells wrote science fiction novels that have thrilled and provoked audiences ever since. He was also a prolific writer of realist novels and nonfiction, and a brilliant analyst of culture and history. Although Wells wrote extensively about the future, and indeed, wrote well into the twentieth century, his career began at the *fin-de-siècle*, and its concerns shaped his most popular writings. This course introduces students to Wells' major novels, all written in the brief period between 1895 and 1900. We will be reading *The Time Machine* (1895) and thinking about the cultural fantasy of time travel in the context of anxiety about evolution and degeneration; *The Island of Doctor Moreau* (1896) and concerns about vivisection, religion, and scientific ethics; *The War of the Worlds* (1898) and imperialism; Wells' realist novel about romance, socialism, and spiritualism, *Love and Mr. Lewisham* (1900); *The Invisible Man* (1897) and Wells' legacy for broadcast media and film; as well as other short works and criticism. Course requirements include participation in class discussion, one 10-page research paper, a midterm, and a final exam taken during exam week; there will also be two film screenings. Required course texts include the following; it is a course requirement that you purchase the Penguin Classics editions: *The Time Machine* (ISBN 9780141439976); *The Island of Doctor Moreau* (ISBN 9780141441023);

The War of the Worlds (ISBN 9780141441030); *Love and Mr. Lewisham* (ISBN 9780141441054); and *The Invisible Man* (ISBN 9780141439983).

Ms. Zieger. TR 11:10-12:30

ENGLISH 176A: EARLY TO HIGH MODERNIST LITERATURE

In this course, we will read closely five “early” modernist texts, followed by two samples of the “high” modernism that they paved the way for: Ibsen’s *A Doll House* (Signet classic edition); Freud’s *From the History of an Infantile Neurosis* (often referred to as “The Case History of the Wolf Man” [in *Three Case Histories*, Collier edition]); Freud’s

“The ‘Uncanny’” (Penguin Classics); Conrad’s *Heart of Darkness* (Norton Critical Edition); Joyce’s *A Portrait of the Artist as a Young Man* (Penguin edition with Notes by Seamus Deane); three chapters of *Ulysses* (Vintage edition); and Woolf’s *To the Lighthouse* (Harcourt Brace Jonovich edition).

We will be exploring what is often called “the inward turn” of modernism and the emergence of the psychologized subject. Influenced by Victorianism and moving away from it, these writers share an interest in interiority that led to rearticulations—in drama, theory, and fiction—of human subjectivity. We will be exploring issues such as the reevaluation of infantile and childhood experiences; selfhood organized around the schism created by unconscious knowledge and impulses; the role of the gaze in the evolution of the subject; and “characters” as they are traversed by various complexes, drives, and desires. Please do not enroll in this course if a) you think psychoanalysis is a joke, b) you are unfamiliar with doing sustained “close readings” of texts, and c) if you think class attendance and participation are optional

Ms. Devlin. MWF 2:10-3:00