

COURSE DESCRIPTIONS FALL 2011

UNDERGRADUATE

ENGLISH 12B: INTRODUCTION TO FICTION

This course traces the development of the modern narrative form by using five British novels as examples, types, and touchstones. The function of criticism – the how and why of reading – will also be considered. Texts include Jane Austen, *Pride and Prejudice*; Evelyn Waugh, *A Handful of Dust*; J. G. Ballard, *Concrete Island*; W. G. Sebald, *The Rings of Saturn*; and J. M. Coetzee, *Disgrace*. Practical requirements include, along with the reading, a term paper, a midterm, and a final exam.
Mr. Caufield. MWF 9:10-10:00am

ENGLISH 12S: INTRODUCTION TO LITERATURE: WAR STORIES

This course will read, analyze, and discuss comics and graphic novels which focus on the subject of war. American comic books have their origin in World War II, and war stories continue to feature prominently in graphic novels and other comics to this day. Readings will include Captain America comics in the 1940s and post 9/11; DC's 1960s war comics, including "Enemy Ace", "Unknown Soldier", and the "Haunted Tank", Marvel's 1980s series "The Nam," Joe Sacco's book on the war in Bosnia, "Safe Area Gorazde", Joe Kubert's award winning "Fax From Sarajevo" and more. We will probe the way that war is depicted, glorified, and shamed in these stories, and the effects of war on both soldiers and civilians. Why tell a war story in comic form in the first place? What unique advantages, and limitations, does the form offer?
Mr. Tondro TR 8:10-9:30am

ENGLISH 20A: BRITISH LITERARY TRADITION

A tradition implies continuity from one generation to the next; but each generation remakes that tradition in its own distinctive way. The ambivalence of tradition is perhaps nowhere so deeply felt as in the relationship between children and parents. Children's struggles to negotiate their familial resemblance and their individual uniqueness have provided a constant theme for literature of all kinds. Conversely, a literary tradition can be conceptualized as a similar negotiation in which authors remake texts and histories that have preceded them. In this course, we will read and critically analyze some of the celebrated texts of the British literary tradition that are themselves meditations on tradition, inheritance, parent-child relations, and the utter rejection of tradition -- revolution. We will discover a son's ambivalence about avenging his father's death in William Shakespeare's tragedy *Hamlet* (1601); Satan's rebellion against God in John Milton's *Paradise Lost* (1674); the unique misery of the seemingly parentless creature in Mary Shelley's *Frankenstein* (1831); the mystery of the orphan Pip's true origins in Charles Dickens' *Great Expectations* (1861); and Faith Jackson's recovery of her Jamaican lineage in Andrea Levy's *Fruit of the Lemon* (1999). We will also hear how these texts speak to each other – backwards and forwards – through history. Students will attend lecture and discussion section, write two papers, and take a midterm and final exam.

Required course texts and editions include: William Shakespeare, *Hamlet* (Bantam; edited Bevington and Kastan; ISBN-13: 978-0553212921); John Milton, *Paradise Lost* (Modern Library Classics ed. Kerrigan; ISBN-13: 978-0375757969); Mary Shelley, *Frankenstein* (Penguin edition; ISBN-13: 978-0141439471); Charles Dickens, *Great Expectations* (Penguin classics; edited Mitchell ISBN-13: 978-0141439563); Andrea Levy, *Fruit of the Lemon* (Picador; ISBN-10: 031242664X). Are the required editions really required? Yes, they are. Is this requirement enforceable? No, it is not. How should you handle this? If you want to enjoy and excel in the course and you can afford it, buy the required editions. They have been selected for their excellence, accessibility, cheapness, and appropriateness for English 20A.

Ms. Zieger. Lecture: TR 3:40-5:00pm.

Discussions: M 8:10-9:00,
M 1:10-2:00, M 3:10-4:00, T 8:10-9:00, T 9:10-10:00, T 2:10-3:00, 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 9:10-10:00, R 2:10-3:00.

ENGLISH 101: CRITICAL THEORY

Class will utilize philosophers, rhetoricians, literary scholars, writers and “everyday people” to understand critical theory. Understanding critical theory as it relates to the reading of texts, images, the importance of the humanities, and the politics of what it means to be an individual, of what it means to be human. Books, movies, documentaries, and other genres will be used to help students understand what Antonio Gramsci means when he writes, “Everyone is a philosopher, it is just that some people get paid for it.” A variety of social, economic, cultural, and political issues will be addressed.

Mr. Nunely. TR 2:10-3:30pm.

ENGLISH 102W (SECTIONS 001 AND 002): 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. Section 001: MWF 11:10am-12:00pm.

Section 002: MWF 1:10-2:00pm.

ENGLISH 102W-003: INTRODUCTION TO CRITICAL METHODS

In this class we will learn strategies and vocabulary to enhance our close reading of literary texts. We will also study significant critical approaches that allow us to achieve additional insights into the texts. These approaches include semiotics, narratology, feminism, queer theory, and postcoloniality.

We will look at Gertrude Stein's *Selected Writings* (Vintage, ISBN 0679724648), Monique Truong's *The Book of Salt* (Mariner Books, ISBN 0618446885), Harryette Mullen's *Sleeping with the Dictionary* (Univ. of California Press, ISBN 0520231430), and Steven Axelrod's *New Anthology of American Poetry, Volume 2* (Rutgers Univ. Press, ISBN 0813531649). We will find guidance in Simon Malpas' *Routledge Companion to Critical Theory* (Routledge, ISBN 0415332996). Please obtain clean, unmarked copies of these five texts from the bookstore or from an on-line site.

We will consider what and how a literary text means – and what it leaves mysterious. We will think about literature as a way of knowing, an invitation to feeling, and a kind of partial magic. Welcome.

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

ENGLISH 121E: POSTCOLONIAL LITERATURE

This course is an introduction to English-language postcolonial literature from South Asia, Africa, the Caribbean, Southeast Asia, and Britain. "Postcolonial" is a term referring to the time period after the end of European colonialism and a critical attitude towards colonialism's legacies in the present world. We will explore how writers from societies that were once part of the British empire think about nationalism, culture, race, and gender in the context of colonialism and postcolonialism. We will learn about and apply some key ideas in postcolonial studies, such as resistance and ambivalence, appropriation and abrogation, and mimicry and hybridity. While we will consider the historical and political contexts of postcolonial societies, we will examine these contexts through literary analysis. Writers whose work we will read include: Andrea Levy, Anita Desai, Chimamanda Adichie, Tash Aw, Hanif Kureishi.

Mr. Gui. MWF 10:10-11:00am.

ENGLISH 126A: THE AMERICAN NOVEL

The novels of Nineteenth Century America articulates both the shift and the paradox of America's vision of herself. The country as "howling wilderness" of Puritan American and the pastoral vision of Thomas Jefferson's yeoman farmer are juxtaposed against the city as a den of iniquity and the bastion of civilization. We will explore the complex vision of country and city through the construction of male and female space. We will read novels by Catharine Sedgwick, Charles Brockden Brown, Herman Melville, and Nathaniel Hawthorne among others. There will be 3 short essays, and a final.

Required Texts:

Brown, Charles B. Weiland. Penguin Classic 0140390790
Sedgwick, Catharine. A New England Tale. Penguin Classic 0142437123
Melville, Herman. Typee Penguin Classic 0140434887
Melville, Herman. Pierre Penguin Classic 0140390790
Hawthorne, Nathaniel. House of the Seven Gables. Penguin Classic 0140390057
Jacobs, Harriet. Incidents in the Life of a Slave Girl. Penguin Classics 0140437959

Available as PDF in Course Materials on ilearn/blackboard.

Thoreau, Henry David. "Walking."

Foucault, Michel. "Of Other Spaces."

Lippard, George. The Quaker City or the Monks of Monk Hall.

Cummins, Maria. The Lamplighter.

Recommended Texts:

An excellent dictionary or access to the Oxford English Dictionary (via UCR Libraries).

There is a list of other texts long and short which might be of interest to you. They provide a connection to the materials I will be discussing in class – the creation of a context.

Mr. Cohen. TR 9:40-11:00am.

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 clean, unmarked copy from an on-line site or the bookstore.

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. MW 5:10-6:30pm.

ENGLISH 128E: CHAUCER

Here bygynneþ the Book of the tales of Caunterbury

Whan that Aprille with his shoures soote
The droghte of March hath perced to the roote,

And bathed every veyne in swich licour
Of which vertu engendred is the flour;
Whan Zephirus eek with his swete breath
Inspired hath in every holt and heeth
The tendre croppes, and the yonge sonne
Hath in the Ram his halfe cours y-ronne,
And smale foweles maken melodye,
That slepen al the nyght with open ye,
So priketh hem Nature in hir corages,
Thanne longen folk to goon on pilgrimages.

In this course, we will consider both the work and the legacy of Chaucer's poetry, especially The Canterbury Tales. We will study his works both in the context of the late fourteenth century, with its catastrophes such as the Black Death and the Hundred Years' War, the dual papacy and the overthrow of a king, as well as its rapidly shifting social and mental structures, not least of all those related to class, gender, religion and power. We will also consider how Chaucer has been regarded in the half millennium or more since his death, including the remarkable resurrection of his work on new electronic resources such as the Internet (which he would have appreciated given his technical and scientific interests). We will learn to read and pronounce his work in the original Middle English; we will also explore some new electronic resources through our computers and some old archival records at such institutions as the Huntington Library and the J. Paul Getty Museum.

Mr. Ganim. TR 11:10am-12:30pm.

ENGLISH 129A: ELIZABETHAN AND JACOBAN DRAMA

This course will examine representative examples of Elizabethan and Jacobean drama, including Kyd's *The Spanish Tragedy*, Marlowe's *Doctor Faustus*, *The Jew of Malta*, and *Edward II*, Dekker's *The Shoemaker's Holiday*, Jonson's *Volpone* and *Bartholomew Fair*, Beaumont's *The Knight of the Burning Pestle*, Fletcher's *The Woman's Prize*, Middleton and Dekker's *The Roaring Girl*, Middleton and Rowley's *The Changeling*, Webster's *The Duchess of Malfi*, and Ford's *'Tis Pity She's a Whore*. In each segment of the course, the student will be held responsible for at least four of the plays assigned for that half of the course. The student's grade will be based on two quizzes (10%), a midterm (30%), class discussion (5%), and a final exam (55% of the course grade). The text for the course will be:

English Renaissance Drama: A Norton Anthology. Ed. David
Bevington, et al. New York: W.W. Norton, 2002.
ISBN 0-393-97655-6.

Mr. Stewart. TR 9:40-11:00am.

ENGLISH 130: AMERICAN LITERATURE, 1630-1830

Colonial Encounters

First, a confession: this course doesn't begin with literature written in 1630, commonly considered the foundational date of American literature, as the catalog course description states. In fact, many of the works under consideration in this course end 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 encourages 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, Latin America, 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; rendering hypervisible and invisible; and committing violence against the gendered and racialized Indigenous “Other.” Representations of cannibalism are central to the canon of American literature and culture, particularly in early periods, and continue to play a primary role in genres such as science fiction as filmmakers and writers seek to understand future possible encounters with the “Other” through earlier representations such as those we will be reading this quarter. We will approach the topic of anthropophagy from several different disciplinary perspectives—anthropology, history, literature, psychoanalysis, visual culture—in order to better understand how cannibalism has been represented from the early colonial period to the present and how it has informed the major texts and contexts of American literary history.

Ms. Raheja. TR 12:40-2:00pm.

ENGLISH 134: AMERICAN LITERATURE SINCE 1945

The 1950s: Resisting Containment Culture

Images of the 1950s are replete with Eisenhower conformity, heteronormative families headed by the benign patriarch, pearls and high heels, and friendly sock-hops. Popular culture alone seems to provide some avenues for resistance and rebellion: Brando, rebels without causes, Elvis. But other visual artists, writers, poets, dancers and musicians also offered visions of and to the culture that troubled and complicated the notion of a homogeneous society, or one simply defined by reductive modes of conformity or rebellion. The decade of the 50s is a fascinating time in the nation’s political, cultural and social history, a time when ideas about race, sexuality, citizenship, freedom, and gender roles were in the kind of flux usually associated with the 1960s. But it all starts here.

Ms. Yamamoto. TR 11:10am-12:30pm.

ENGLISH 138B: AFRICAN AMERICAN LITERATURE SINCE THE HARLEM RENAISSANCE

Over the last several years, African American expressive culture has reinvented itself to reflect evolving notions of blackness, socioeconomic and demographic shifts, and emerging scholarship in the social sciences, humanities, and interdisciplinary studies. Novelist Paul Beatty’s protagonist tells his reader at the beginning of 2008’s *Slumberland*, for example, “Blackness is passé and I for one couldn’t be happier.” This course will take students on a journey through the history, literature, and popular culture of African American literature since the 1930s, studying changes in black culture throughout the modern and postmodern eras and examining how blackness has been imagined and reimagined in our time.

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

ENGLISH 148G: STUDIES IN A MAJOR AUTHOR: E.M. FORESTER

In this class we will read and discuss the novels and stories of one of the great British novelists of the early twentieth century. We will place Forster as a modernist, as a sometime member of the Bloomsbury Group, and as the writer of one of the first gay novels of the twentieth century (even though it wasn't published until 1971). We will also consider his literary criticism and some of his nonfictional prose.

Requirements:

Each of the students will be expected to attend class and participate in class discussions. Familiarity with the readings will be assumed, and occasional quizzes may be introduced as a way of checking on the reading. Students will also complete a short (500 word) critical essay (**due Friday, October 14**) and a longer (7-10 page) final essay (**due Friday, December 9**). There will be an oral exam on the last day of class.

Texts:

All works by E. M. Forster:

Where Angels Fear to Tread (Dover, isbn: 0486277917)

The Longest Journey (Penguin, isbn: 9780141441481)

A Room with a View (Bantam, isbn: 0553213237)

Howard's End (Penguin, isbn: 014118213X)

Maurice (Norton, isbn: 0393310329)

A Passage to India (Penguin, isbn: 9780141441160)

Selected Stories (Penguin, isbn: 9780141186191)

Aspects of the Novel (Mariner, isbn: 9780156091800)

Mr. Haggerty. MWF 8:10-9:00am.

ENGLISH 152: RENAISSANCE REVOLUTIONS

As far as European culture is concerned, the invention of printing changed everything. The Church, the universities, commerce, government, social life: all registered the effects of the Reformation, which went hand in hand with the expansion of the new technology. Printing brought learning out of the monasteries, and into universities and private libraries. This course will focus on the major authors who were part of that intellectual expansion, including Aristotle, Cicero, Pico, Luther, More, Machiavelli, Montaigne, Bacon, Descartes, Milton, and Hobbes. Discussion will aim at understanding how such thinkers reflect ideas and attitudes in more familiar works of poets, playwrights, and prose writers, such as Sidney, Marlowe, Shakespeare, Spenser, Jonson, Donne, and Browne.

The student's grade will be based on quizzes (10%), a midterm (30%), discussion (5%), and a final (55%).

The book list will be available online (Blackboard: Syllabus).

Mr. Stewart. TR 2:10-3:30pm.

ENGLISH 172T: LITERATURE OF THE VICTORIAN PERIOD

This course explores the social tensions that energized the Victorian conflict of science and religion between 1840 and 1890. Religiously inflected politics did not originate with Rick Perry and Michelle Bachmann, no more than truculent atheism originated with Richard Dawkins and Christopher Hitchens, and this course surveys the various ideological forces that were brought to bear in contesting this crucial segment of the Victorian social terrain. Practical requirements include one paper, a midterm, and a final exam, as well as copious reading and vigorous class participation.
Mr. Caufield. MWF 3:10-4:00pm.