

COURSE DESCRIPTIONS WINTER 2010

ENGLISH 14: CALIFORNIA IN LITERATURE

A look at five novels that take the experience of California as their topic. We will look at how they articulate the myth of the golden state; what complications they offer to that myth; how gay writers and writers of color see the state from their own perspectives; and finally how Hollywood continues to shape the myth of California in the twenty-first century.

Reading list:

Helen Hunt Jackson, *Ramona* (General Books; ISBN 978-0217541008)

John Steinbeck, *The Grapes of Wrath* (Penguin; ISBN 978-0-14-303943-3)

Christopher Isherwood, *A Single Man* (University of Minnesota; ISBN 978-0816638628)

Alex Espinonza, *Still Water Saints* (Random House; ISBN 978-0812976274)

Jane Smiley, *Ten Days in the Hills* (Anchor; ISBN 978-1-4000-3320-1)

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

ENGLISH 20B: INTRODUCTION TO AMERICAN LITERARY TRADITION

This course will focus on American poetry, fiction, and non-fiction. We will study and discuss evolving forms and alternative perspectives in the always changing carnival of American literature. Please acquire the following books, preferably new:

Steven Axelrod, *New Anthology of American Poetry, Volume 2: Modernisms 1900-1950* (Rutgers Univ. Press, ISBN 0813531640)

Theresa Cha, *Dictée* (Univ. of California Press, ISBN 0520261291)

Sandra Cisneros, *Vintage Cisneros* (Vintage, ISBN 1400034051)

Ralph Waldo Emerson, *Self-Reliance and Other Essays* (Dover Thrift, ISBN 0486277909)

Ernest Hemingway, *The Sun Also Rises* (Scribner, ISBN 0743297334)

Toni Morrison, *Mercy* (Vintage, ISBN 0307276767)

Mark Twain, *The Adventures of Huckleberry Finn* (Oxford Univ. Press, ISBN 0199536554)

The course will have two midterm exams and a final exam.

Mr. Axelrod. Lecture: TR 12:40-2:00; Discussion: T 8:10-9:00, T 9:10-10:00, T 7:40-8:30 a.m., M 1:10-2:00, R 8:10-9:00, R 9:10-10:00, R 7:40-8:30 a.m., R 9:10-10:00, W 8:10-9:00, W 12:10-1:00, M 8:10-9:00, M 12:10-1:00, T 3:10-4:00, T 4:10-5:00, R 3:10-4:00.

ENGLISH 101: CRITICAL THEORY: STRUCTURALISM AND POSTSTRUCTURALISM

The course explores structuralist and poststructuralist literary and cultural theories (including their formalist, Marxist/ materialist, feminist, psychoanalytic, and deconstructive variants), which had a growing impact on the study of literature in the U.S. from the mid 1970s on, though the class is not a systematic historical survey of this “theory,” which would not be possible in a quarter (there is too much of it!). Questions addressed include the following: What is semiotic linguistic theory, and why did scholars turn to it for the analysis of literature? What are the limits of linguistic “formalism” for understanding the roles literature plays in the world? How is our understanding of literature and “ideology” complicated when literature is seen as constructing, rather than reflecting, reality? Why do literature and arts scholars speak of “the subject,” rather than “the individual”? Do texts as well as subjects express “unconscious desires,” and how might gender, race, class and other social differences inform the latter? What is the impact of theories of the construction and deconstruction of the subject and the text on ideas about authorship, reading, and the ideological effects of literature? Through lecture, discussion, individual and group exercises, weekly reading and discussion quizzes, and a paper, students will become familiar with some of the theories and theorists of importance to scholars of literature today. Students also will develop skill in working with those theories to analyze not only a range of literary texts and genres but also the theoretical texts themselves, as well as the debates about them and the “theory revolution” in the study of literature.

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

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 (12th edition, ISBN 0-321-47034-6), 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

ENGLISH 102-002: INTRODUCTION TO CRITICAL METHODS: FROM HUMANISM TO ANTI-HUMANISM

This course serves as an introduction to anti-humanism and the anti-humanist critique of humanism. Some of the questions we want to raise are as follows: what is humanism? What is anti-humanism? What is progress? If humanism displaces the notion of God, then what does anti-humanism do to the construct of man? How are the discourse of humanity and the rhetoric of man deconstructed by anti-humanist critique? Through readings and discussions of anti-humanist texts, we will raise these questions and challenge the humanist notions of “man” and “humanity.” Readings include Marx, Nietzsche, Lenin, Rosa Luxemburg, Franz Fanon, Mao, Louis Althusser, and Sylvia Wynter, among others.

Mr. Harris. TR 11:10-12:30

ENGLISH 102-003 INTRODUCTION TO CRITICAL METHODS

Through lecture, discussion, individual and group exercises, weekly reading and discussion quizzes, and two papers, students will learn about and practice close reading of fiction, poetry, literary criticism, and literary theory. Students also will practice working with library and internet reference sources to develop close readings, and will learn how to expand them into analytical research papers in MLA style by drawing on criticism and theory. The course will emphasize formalism as the interpretive methodology founding close reading, exploring metaphor, metonymy, and other rhetorical devices, character and plot, versification, and genre, considering how one combines insights about form with ideas about themes and the contexts of production and reception of the literature studied to generate persuasive interpretations of texts. While we will engage a range of literary texts and genres, special attention will be given to the short story in English, though the course is not a substitute for one focused entirely on the history and theory of that genre.

Ms. Tyler. TR 5:10-6:30 p.m.

ENGLISH 1220: HOMOEROTIC BONDS AND IDENTITIES IN AMERICAN LITERATURE AND CULTURE

In this course we will look at the gray areas in sexuality studies (there are a lot of them). Our readings will concentrate on the moving line between the "homosocial," "homoerotic," and "homosexual." We will also look at the meaning of the word "queer" in sexuality studies.

This course, in other words, explores the zone of the "bromance" and the "tomboy" - looking at relationships and identities that may read queerly, but that remain too contradictory and ambiguous to secure. Students may be surprised that these relationships lie at the heart of American literature. The Last of the Mohicans, Huckleberry Finn, Moby Dick all center on friendships between men which are written with romantic, and sometimes erotic overtones. Little Women occupies a key place in the lives of many lesbian readers, who cite the "tomboy" Jo March as the first literary model they had for someone like themselves. This course asks how a novel like Little Women could be so straight from one angle (all the sisters in it either get married or die), and so *gay* from another. Likewise, we will ask how the overt homoerotics of Whitman or Melville's writing could be so obvious, and yet so invisible to so many readers.

Readings will include key theoretical writing in sexuality studies (on: the history of sexuality, the closet, the homosocial, race and sexuality) and a handful of literary texts that have an important place in the development of a "queer canon."

Authors will include Louisa May Alcott, Herman Melville, Walt Whitman, and Langston Hughes. The class will discuss through these texts what it means to read "queerly" - meaning, to read as an LGBT reader, as an anti-homophobic reader. This course will include some discussion of visual art and the sexual politics of contemporary American culture. Books will be available at the University Book Exchange.

Ms. Doyle. MW 5:10-6:30 p.m.

ENGLISH 124A: WOMEN'S NOVELISTIC TRADITIONS

We'll be reading a selection of 18th- and early 19th-century British and Anglo-Irish novels written by women and addressing the following questions: In what ways do these works challenge traditional conceptions of "the rise of the novel"?

What do they tell us about the complex relationship between gender and genre?

Did 'tradition' mean something different for women writers than for their male counterparts?

Were there particular themes, issues or characterizations unique to women's novels?

Can any distinctions be made between 'male' and 'female' styles of writing?

How did the authors' gender affect the critical and popular reception of their work?

We'll look at the political and social forces that shaped these novelists' lives, and examine how the conditions of the literary marketplace affected both the nature of their work and their status as professional writers.

Ms. Fabricant. TR 5:10-6:30 p.m.

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 two great poets: Walt Whitman and Emily Dickinson. We will also

read wonderful communal poems by Native Americans, African American slaves, and Asian and Mexican immigrants, and poems by such well-known individuals as Edgar Allan Poe, Anne Bradstreet, Phillis Wheatley, Sarah Piatt, Paul Laurence Dunbar, Ralph Waldo Emerson, Frances Harper, Henry Wadsworth Longfellow, Sadakichi Hartmann, Lydia Kamakaeha, and Emma Lazarus.

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 —
A fairer House than Prose —
More numerous of windows —
Superior — for Doors —
—Emily Dickinson

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

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

ENGLISH 128G: MAJOR AUTHORS - MILTON

John Milton (1609-1674) famously set out to “justify the ways of God to man” in *Paradise Lost*. In this course, we will read Milton’s epic poem alongside his sonnets, letters to his friends, his masque *Comus*, and selections from his political treatises on divorce, censorship, and government. As we read Milton’s poetry and prose across a range of genres, we will consider his development as a writer and his engagement with both political culture and literary tradition. Harold Bloom has called Milton “the central problem in any theory and history of poetic influence in English,” the “Sphinx who strangles even strong imaginations in their cradles.” We will endeavor to read Milton and to think – unstrangled – about his relation to his influences (Virgil, Ovid, Spenser, and the Bible among others) and his influence upon later writers (Blake, Mary Shelley, and Ginsberg among them).

Requirements: active participation, frequent informal writing, two essays, final exam.

Ms. Brayman-Hackel. TR 12:40-2:00

ENGLISH 129A: ELIZABETHAN AND JACOBEAN 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*, Johnson's *Volpone and Bartholomew Fair*, Beaumont's *The Knight of the Burning Pestle*, Fletcher's *The Women'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 9:40-11:00

ENGLISH 142E: WITCHCRAFT AND CULTURAL PRACTICE IN EARLY MODERN ENGLAND. A course on witchcraft and witch-hunting in sixteenth and seventeenth century English literature and culture. We will explore representations of witches and witch-hunting in legal documents, "notorious crime" pamphlets, religious tracts, and plays by Shakespeare, Marlowe, and their contemporaries in the context of a broad range of early modern beliefs about witchcraft and magic. In addition, we will investigate interpretations of witch-hunting offered by historians, feminists, literary scholars, and contemporary film-makers, giving special attention to the role of gender in the hunts. Required texts will include: P. Corbin & Sedge, eds. *Three Jacobean Witchcraft Plays*; B. Rosen, *Witchcraft in England 1558 - 1618*; C. Marlowe, *Doctor Faustus*; Shakespeare, *Macbeth* and *The Tempest*; J. Sharpe, *Instruments of Darkness*. Ms. Willis. TR 11:10-12:30

ENGLISH 146F: CULTURE AND TECHNOLOGIES OF THE VISUAL

To consider technological transitions in moving image technologies and the changes new technologies have brought in contemporary cinema, interactive media, and contemporary art, students will read a diverse range of scholarly writings, examine numerous examples of historical and contemporary moving image technologies, and analyze weekly film screenings. Readings and screenings will highlight historical precedents of recent developments, and examine key debates in the direction of immersive environments. By the end of the semester, students should be able to analyze moving image production from

a number of complementary points of view, all aimed at locating innovation, critical rigor, and artistic excellence in the art-technological work. Student will have the option of a traditional research paper or a research paper augmented with a practical project using moving image technologies in innovative ways.
Mr. Tobias. TR 2:10-3:30

ENGLISH 151T: KNIGHTHOOD, MASCULINITY AND THE CARE OF SELF

This course will introduce students to the medieval knight: a figure central to medieval literature and society as well as to our own popular understanding of the Middle Ages. In particular we will focus on perceptions of gender and chivalry that develop around the concept of knighthood in the European Middle Ages and the residual effects of those perceptions in our modern society. How have current notions of masculinity and femininity been shaped, either in perception or in reality, by the culture of the medieval knight? What was chivalry and how has it influenced today's codes of behavior? How have the accoutrements of the knight--his arms, armor, sword, and attire--helped to shape the way both men and women dress themselves, carry themselves, and interact with one another every day? With an eye toward these questions we will read a variety of medieval epics and romances focused on knightly behavior as well as postmodern theories of self-representation and self-fashioning, including but not limited to: *Song of Roland*, *Erec and Enide*, *Roman de Silence*, *Sir Gawain and the Green Knight*, and a selection of early chivalric manuals.

Ms. Denny-Brown. MWF 11:10-12:00

ENGLISH 161A: RESTORATION AND 18TH CENTURY LITERATURE

In this course we'll read a selection of works by authors of the Restoration period and the earlier 18th century, especially dramatists, satirists and writers of prose fiction, looking at them within the context of the period's political and social upheavals, its religious conflicts, and the major economic changes remarked by Jonathan Swift when he lamented that "power, which...used to follow land, is now gone over to money." Sample issues we'll be addressing: 'Ancients' vs. 'Moderns'; Classical vs. popular culture; the growth of capitalism and its effects on the literary marketplace; Britain's colonialist expansion and the development of the military-fiscal state; 'city' vs. 'country' literature; the 'Irish question'; and the emergence of the professional woman writer. Assigned authors will be chosen from among the following: Swift; John Dryden; the Earl of Rochester; Alexander Pope; Aphra Behn; William Wycherley; Daniel Defoe; Eliza Haywood; and Samuel Richardson.

Ms. Fabricant. TR 7:10-8:30 p.m.

ENGLISH 166B: "GOTHIC EMPIRES: FOREIGN BODIES AND BORDERS"

Gothic Empires explores Gothic's persistent interests in, and anxieties surrounding, foreign bodies and borders. We will read Anglophone novels, tales and poems from the British Isles, U.S.A. and Australia from the late eighteenth to

the late twentieth century. We will consider how Gothic texts often found their most receptive audiences across national boundaries (particularly those of Germany, England, Ireland, Scotland, USA, France) and how this transmigration relates to Gothic's persistent anxieties surrounding empire. Writers we will read include William Beckford, Mary Shelley, Edgar Allan Poe, Bram Stoker, H.P. Lovecraft and Nick Cave.

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

ENGLISH 172B: 'LATER VICTORIAN POETRY AND PROSE'

This class will study the cultural, intellectual, and literary history of the period from 1860 to 1900 in Britain, by tracing the influences of two major events, the Indian Mutiny of 1857-8, and the publication of Charles Darwin's theory of natural selection in *The Origin of Species* in 1859. We will read the first detective novel, Wilkie Collins' *The Moonstone* (1868) as an uncharacteristically progressive reaction to the Mutiny and implicit imperial critique; we will also study the imperial politics of Rudyard Kipling's and B.M.Croker's supernatural fiction. We will see how evolutionary theory exacerbated the "crisis of faith" in poetry by Matthew Arnold, implicitly licensed the paganism of A. C. Swinburne, and helped generate the supernatural in work by Christina Rossetti and Sheridan Le Fanu. Requirements include one midterm, a final, one paper, and vigorous participation in class discussion. Required texts include: The Norton Anthology of English Literature: Volume E, the Victorian Age (ISBN-10: 0393927210 ISBN-13: 978-0393927214), Wilkie Collins, *The Moonstone* (Broadview press edition, ISBN: 9781551112435 / 1551112434), and materials posted on the course website.

Ms. Zieger. MWF 1:10-2:00

ENGLISH 176B: 20TH CENTURY BRITISH AND AMERICAN LITERATURE

Focusing on literature written between 1920 and 1940, this course will examine a range of "high modernist" concerns: the reevaluation and decentering of human identity; the representation of the self in relation to language and others; the functions of innovations in narrative, verbal, and pictorial forms. Students should be aware of the fact that the majority of the literature for this course is experimental; they must be willing to engage unconventional and often difficult textual styles. Readings will include Lawrence's *St.Mawr*, Faulkner's *The Sound and the Fury*, Woolf's *The Waves*, Waugh's *A Handful of Dust*, Ernst's surrealist collage novel *Une Semaine du Bonte*, and several chapters of Joyce's *Finnegans Wake*.

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

ENGLISH 193A: SENIOR SEMINAR: "VOYAGES OF ENLIGHTENMENT"

This seminar will explore the relationships between voyaging, "Enlightenment" (broadly conceived) and writing, in an interdisciplinary cultural and historical framework. The seminar materials are arranged chronologically, moving from early eighteenth-century novels, through nineteenth-century narratives and

visual materials produced in Great Britain, U.S.A. and France, and concluding with the 1990s wilderness account presented in Jon Krakauer's *Into the Wild* (and the film by that same title). The materials we will read include poetry and novels, identified with traditions of realism, Gothic, science fiction and travel writing; we will also broaden the kinds of texts we read to include exploration journals and narratives, as well as visual materials and museum exhibitions. Juxtaposing canonical literary texts with nonliterary and visual materials will allow us to consider the wider cultural significance of voyaging and travel in 18th and 19th century British culture. Our departure point will be the eighteenth-century Enlightenment: critiques and transmutations of Enlightenment notions of discovery recur throughout nineteenth-century discussions of exploration, empire, and culture. But we will travel beyond this historically and culturally specific version of Enlightenment, to consider alternate visions of "enlightenment" from diverse perspectives. Senior Seminars require enrollment for a second quarter (193B in Spring 2010), in which students will work on a longer research paper.

This seminar format is designed to allow students the opportunity to engage in more substantial research and writing over the course of two quarters. Accordingly, in addition to literary texts like *Robinson Crusoe*, the reading will include two case studies on key exploration efforts of the eighteenth and nineteenth centuries – the voyages of James Cook (1768-79) and the disastrous Franklin expedition in search of the Northwest Passage (1845). These expeditions influenced aesthetic forms, cultural politics, scientific developments, and the course of empire in their own eras and our own.

Ms. Craciun. R 2:10-5:00