

COURSE DESCRIPTIONS **WINTER 2012**

ENGLISH 12I: INTRODUCTION TO FICTION: SCIENCE FICTION

For this intensive, lower division reading course, you will be thinking critically about dystopias and utopias—of the immediate moment and of the future-possible that might await us. As Oscar Wilde once boldly pronounced, “A map of the world that does not include Utopia is not worth even glancing at, for it leaves out the one country Humanity is always landing.” The projects of warning societies of future Gomorrah or of promising floating Nirvanas are both historical impulses witnessed though each human epoch. Whether it’s from the abstract visions of Thomas More’s *Utopia* and Plato’s *Republic* or the deranged nightmares J. G. Ballard’s *Crash* and George Saunders’ *Pastoralia*, evaluating these imagined communities are vital to your responses in class and in doing your course-work. Certainly, you will confront and face issues, ideas and arguments outside of the general “reality tunnel” formed from your family life, experience, and religion. There is a gainful objective to comparing and contrasting societal values; and in those repeated “landings” Wilde describes, this lily-pad effect moves all of us into re-invoking new narratives of progress. Ultimately, in our various readings for the course, you will be forced to decide what works and what doesn’t. Ask yourself—in both your reflective reading and writing during this semester—what’s the best society we can live in? What’s the worst imagined community we can create?

Potential Texts:

Super Sad True Love Story: A Novel. Gary Shteyngart. Random House Trade Paperbacks, 2011. (ISBN-13: 978-0812977868)

The Wind-Up Girl. Paolo Bacigalupi. Night Shade Books, 2010. (ISBN-13: 978-1597801584)

Utopia. Sir Thomas More. Hackett Publishing Company, 1999. Editor David Wootton. (ISBN-13: 978-0872203761)

The Dispossessed. Ursula K. Le Guin. Harper Perennial Modern Classics, 2003. (ISBN-13: 978-0060512750)

Woman on the Edge of Time. Marge Piercy. Fawcett Publishing (Mass Market Paperback), 1985. (ISBN-13: 978-0449210826)

Mr. Snyder. MWF: 2:00-3:00pm.

ENGLISH 17: SHAKESPEARE

The First Folio of Shakespeare's works, *Comedies, Histories, and Tragedies* (1623), recognizes the author's contribution to three distinct types of dramas. Nowadays, Shakespeare scholarship designates certain plays included in the Folio as "Romances." This course will take a close look at Shakespeare's dramatic achievement in each of these forms: *The Taming of the Shrew*, *As You Like It*, *The Merchant of Venice*, *1 Henry IV*, *Hamlet*, *Othello*, *Timon of Athens*, and *The Tempest*. Discussion will focus on the plays in their historical setting, in an effort to understand how contemporary interests and events inform our understanding of Shakespeare and his audience. The text for the course will be *The Riverside Shakespeare*, ed. G. Blakemore Evans et al. (Boston: Houghton Mifflin, 1974, 1997, or any comparable, well-annotated edition). The student's grade will be based on two quizzes, class discussion, a midterm, and a final examination (10%, 5%, 30%, and 55%, respectively, of the course grade).
Mr. Stewart. TR: 0210PM 0330PM

ENGLISH 20B: INTRO TO AMERICAN LITERARY TRADITION

This class introduces students to major movements and moments in American literature. While we will discuss several pieces of American literature from the American Revolution to the present, including works by Herman Melville, Harriet Beecher Stowe, T.S. Eliot, Sandra Cisneros, and Toni Morrison, this class is not a traditional survey. Instead of attempting to "cover" everything chronologically, we will approach this course through a set of critical questions, including: What is the relationship between literature and national identity? What is the American Dream and how has it influenced American writing since the American Revolution? We will study how particular works of prose, poetry, drama, film, and performance represent various critical turns in the history of American literature, and we will discuss a diverse set of authors and genres. Requirements will include three papers, a mid-term exam, and a final exam.
Ms. Edwards. LECTURE: TR: 1110AM 1230PM. DISCUSSION: T 01:10PM-02:00 PM, T 03:40PM-04:30PM, T 04:40PM-05:30PM, W 11:10AM-12:00PM, W 12:10PM-01:00PM, W 01:10PM-02:00PM, R 01:10-02:00PM, R 04:40PM-05:30PM, R 05:40PM-06:30PM, F 08:10AM-09:00AM, F 09:10AM-10:00AM, F 10:10AM-11:00AM, M 11:10AM-12:00PM, M 12:10PM-01:00PM, M 01:10PM-2:00PM.

Fulfills #1 in the English major requirements.

ENGLISH 22: WRITING RED: NATIVE AMERICAN LITERATURE

"Kill the Indian, Save the Man": Native American Literacies

The policy of forcibly educating Native American children in boarding schools began during the early colonial period and reached its zenith in the late 19th century with the founding of Carlisle Indian Industrial School in Pennsylvania. This course examines a selection of autobiographical narratives written by students enrolled in residential schools in the U.S. and Canada with attention to the ways in which personal narrative is crafted under conditions of physical, emotional, and spiritual violence. This course will focus on theories of autobiographical practice as well as the historiography of Native American education. We will also examine archival artifacts from a number of collections, including the National Archives and Records Administration, Sherman Indian School in Riverside, and the Newberry Library. The purpose of the course is to not only engage with an underrepresented aspect of American literature, but to develop

a critical framework with which to discuss autobiographical texts, trauma narratives, comparative American literacies, children's literature, pedagogical theories, and colonial/postcolonial discourses.

Texts may include:

Doug Cuthand, *Childhood Lost*

Tomson Highway, *Kiss of the Fur Queen*

Basil H. Johnston, *Indian School Days*

Viola Martinez, *Viola Martinez, California Paiute: Living in Two Worlds*

Chip Ritchie, *Our Spirits Don't Speak English: Indian Boarding Schools*

Luther Standing Bear, *My People the Sioux*

Ms. Raheja. TR: 0940AM 1100AM.

ENGLISH 102W – SECTIONS 001 AND 002: INTRODUCTION TO CRITICAL METHODS -- Subtitle: “What We Talk About When We Talk About Literature”

This course is an introduction to reading and writing about literature in a critical fashion, which means paying attention to how authors use figurative language to make us think and feel about various issues and questions in our modern world.

To do this, we first need to understand the “nuts and bolts” of literature by learning techniques of close reading and analyzing figurative language. Then, we will look at some influential cultural theories (which can be understood as “lenses” through which we scrutinize literature and the world) such as structuralism and poststructuralism, gender and sexuality studies, and postcolonialism, among others. Texts include poetry, prose, and critical readings available on iLearn. Required novels: Amitav Ghosh, *The Hungry Tide* (ISBN 061871166X), Lydia Kwa, *This Place Called Absence* (ISBN 0758201478); Kazuo Ishiguro, *The Remains of the Day* (ISBN 0679731725).

Mr. Gui. Section 001: MWF: 1010AM 1100AM; Section 002: MWF: 0110PM 0200PM.
Fulfills #2 in the English major requirements.

ENGLISH 102W – SECTION 003: INTRODUCTION TO CRITICAL METHODS

This course introduces students to a variety of critical theories for reading mass cultural texts, ranging from the Frankfurt School through psychoanalysis, critical race studies, and gender and sexuality studies. How can we observe the hidden politics of literature, films, and other forms of mass culture? Is it possible to resist or transcend ideology – or is that possibility itself an ideological figment? How can we tell reality from its simulations? Do we really want to? How do constructions of race, gender, and sexuality help or hinder us from understanding our own identities and others? We will ask these and other questions as we study topics such as the aura of a work of art, ideology, simulacra, constructions of race, performativity, and female masculinity. Requirements include copious reading, participation in class discussion, three papers, and a final exam. Required texts include: *Literary Theory: An Anthology*, eds. Julie Rivkin and Michael Ryan (Wiley-Blackwell, 2nd edition; ISBN-13: 978-1405106962); the film *The Matrix* (dir. A. and L. Wachowski, 1999); and readings posted on the course website.

Ms. Zieger. TR 0940AM 1100AM.

Fulfills #2 in the English major requirements.

ENGLISH 117C: SHAKESPEARE: TRAGEDY

Not long ago, the Arts and Entertainment channel aired a *Biography* series on the one hundred “most influential” figures in history. Shakespeare ranked fifth. Renowned literary critic Harold Bloom credits Shakespeare with nothing less than the invention of English literature. For centuries, now, Shakespeare has been idolized as the greatest poet ever to write in the Englishsome would say in *any*–language. Probably Shakespeare’s most admired works are his four great tragedies, *Hamlet*, *Othello*, *King Lear*, and *Macbeth*. This course will focus on these four works in their context of Elizabethan and Jacobean culture. We will begin with an example of “historical tragedy” (*Richard III*), turn to Shakespeare’s earliest effort at revenge tragedy (*Titus Andronicus*), and, after close study of the four major dramas, end with his two most “political” tragedies, *Coriolanus* and *Timon of Athens*. (Since at least two of these plays were written in collaboration with other playwrights, attention will be given to theatrical practices of the time.)

The student’s grade will be based on two quizzes (10%), class discussion (5%), a midterm (30%), and a final exam (55%). The text will be *The Riverside Shakespeare* or any comparably well-annotated edition of Shakespeare’s works.

Mr. Stewart. TR: 0940AM 1100AM.

Fulfills # 3-A in the English major requirements.

ENGLISH 120B: NATIVE AMERICAN LITERATURE AFTER 1900

Weaving Life into Language: Native American Women’s Autobiography

The purpose of this course is to examine the intersection between self-life-narration, gender, and race in a Native North American context. Course readings will focus on a wide range of autobiographies written by Native American women since 1900—collaborative (‘as-told-to’) narratives; self-authored, self-solicited texts; self-representation in visual culture; and ethnographies. Alongside the primary materials, we will be reading contemporary critical debates attending to issues such as authenticity, sovereignty, autobiographical theory, feminism, oral narrative, activism, and the varieties of Indigenous experience.

Texts may include:

Polingaysi Qoyawayma, *No Turning Back: A Hopi Woman’s Struggle to Live in Two Worlds*

Julie Cruikshank, ed., *Life Lived Like a Story: Life Stories of Three Yukon Native Elders*

Maria Campbell, *Halfbreed*

Delfina Cuero with Florence Shipek, *Delfina Cuero: Her Autobiography*

Alma Hogan Snell with Becky Matthews, *Grandmother’s Grandchild: My Crow Indian Life*

Leslie Marmon Silko, *Storyteller*

Arnait Video Productions, *Anaana (Mother)*

Shelley Niro, *It Starts with a Whisper*

Ms. Raheja. TR 1240PM 0200PM.

Fulfills #3-D in the English major requirements.

ENGLISH 122O: AMERICAN INTIMACIES

A course exploring the literature of intimacy, friendship and desire. This course is designed for students interested in the history of sexuality, and will explore the relationship between gender, sexuality and forms of intimacy such as sisterhood, friendship, and patronage. Novels will include Louisa May Alcott, *Little Women*; Herman Melville, *Billy Budd*; James Weldon Johnson, *The Autobiography of an Ex-Colored Man*; Edith Wharton, *The House of Mirth*.

Students wanting to get a jump on the reading can purchase any edition. Books will be available at the University Book Exchange.

Ms. Doyle. TR: 0340PM 0500PM.

Fulfills #4 in the English major requirements.

ENGLISH 128G: MILTON

Is it possible for a great poet, even a great inspired poet, to explain the ways of God to human beings? That is the task John Milton sets for himself in *Paradise Lost*. Who is this extraordinary figure in English Literature and the American imagination? What is the poet's power to "explain"? What does his epic poetry do and what form does it take in its encounter with biblical and mythological accounts of creation, suffering, evil, redemption, and the history of the world? Why does he devote so much of his imaginative energy to unfallen Eden? What do we learn and experience about poetry, pain, happiness, and the human prospect as we immerse ourselves in Milton's work, from his earliest and to his most mature poems?

Text: *John Milton: The Complete Poems* (Penguin paperback) and selected texts and secondary materials online.

Mr. Briggs. MWF: 1010AM 1100AM.

Fulfills #3-A in the English major requirements.

ENGLISH 131: AMERICAN LITERATURE – 1830 TO THE CIVIL WAR

English 131 is a study of innovation and conflict in the American Romantic period, as represented in writers such as Emerson, Hawthorne, Poe, Melville, Stowe, Thoreau, Douglass, Whitman, and Dickinson. In this course we will establish the tenets of literary Romanticism and explore the philosophical, religious, and political underpinnings of this period. We will learn relevant biographical information about the authors, situate the texts within their historical and literary context, and explore the major symbols and themes present in each work.

As we engage in a series of close readings, our analysis will be guided by questions such as: How are exploration, democracy, and individualism central to the development of a distinctly American national identity? What literary devices are associated with genres of writing such as the essay, novella, poem, and autobiographical narrative, and how did writers differently employ nuances of genre to influence social attitudes regarding slavery and war? How did authors utilize self-reflection and ruminations on their private experiences to enable investigations of complex political problems? How do issues of gender, race, class, and sexuality complicate the processes of analysis and meaning-making as we critically engage with each piece of writing?

Ms. Sims. MWF 0310PM 0400PM.

Fulfills #3-C in the English major requirements.

ENGLISH 133: AMERICAN LITERATURE 1914-1945

Between World War I and World War II, American writers from Harlem to Paris wrote in an astonishing variety of styles, forms, and genres, which both reflected and shaped how Americans understood the dramatic social, cultural, and technological changes of the age. We will read works of American modernism by T. S. Eliot, Ernest Hemingway, Gertrude Stein, Langston Hughes, William Faulkner, James Agee and Walker Evans, Zora Neale Hurston, and Tennessee Williams.

Ms. Kinney. MWF: 0910AM 1000AM.

Fulfills #3-D in the English major requirements.

ENGLISH 139: CONTEMPORARY ASIAN AMERICAN LITERATURE

We will be reading a range of contemporary Asian American literary texts – including spoken word -- 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? How do they signify on the thematics of misidentification, naming, and the figure of the unreliable narrator? How are intergenerational connections narrated through secrecy and omission? Finally, each of the novels we will be reading asks crucial questions about the ethical and moral conditions of the human subject.

Requirements: Two 6-8 page papers, quizzes, final exam.

Ms. Yamamoto. TR: 1110AM 1230PM.

Fulfills #4 in the English major requirements.

ENGLISH 140I: STUDIES IN A LITERARY GENRE: ROMANCE

This course will trace the development of the Romance in Medieval and Early Modern literature. We will examine how a genre comes to be, how we classify it, and how useful and appropriate these categorizations and definitions are as we seek to understand the texts and engage with the culture and individuals that produce them and the scholarship that identifies them. While we seek to understand the idea of Romance as a genre, students may examine the texts from many different perspectives. The texts for the course will be available online via the course iLearn site and will include several early romances as well as selections from such authors as Chrétien de Troyes, Gower, Chaucer, The Pearl Poet, Malory, Spenser, Sidney, and Shakespeare. Course requirements include active reading of all texts with written responses, participation in class discussions, and one presentation; two short or one long paper(s); two exams.

Ms. Lamb. MWF 1110AM 1200PM.

Fulfills #5 in the English major requirements.

ENGLISH /MCS143E: FEMINISM AND FILM STUDIES

The course focuses on feminist film studies: how film scholars have theorized gender and sexuality in film and in film theory, criticism, and history from a feminist perspective. We will consider some of the following questions:

- What are the meanings and effects of Hollywood representations of gender and sexuality?
- Are gender and sexuality different in films made outside Hollywood?
- What are the relationships between genre and gender, genre and sexuality?
- How do race, ethnicity, class, and other differences in social identities impact the meanings and effects of gender and sexuality in mainstream and alternative cinemas?
- Are there specifically feminine or feminist forms of “authorship” or expressivity?
- Why have feminists insisted that film form, not just film content, matters?

Though the course will cover some of the elements of close reading or formal analysis of film and media, especially at the start of the quarter, it is not a substitute for a more thorough introduction to film studies. The course emphasizes careful engagement with feminist film theory and criticism, rather than film history, sociology, or close readings of the films screened, and there will be some attention to visual culture more broadly speaking. Readings are mostly drawn from film journals and books and are available on the course web site; students are expected to print them out and bring them to class when they are to be discussed. Films screened are mostly from the Media Library collection, though students should plan to attend the weekly scheduled screening. Films may not be checked out. Other required work includes one or two quizzes, a mid-term and final exam, a short research paper, and occasional in-class individual and group exercises, some of which will be collected and graded.

Ms. Tyler. LECTURE: MWF 0210PM 0300PM - SCREENING: M 0510PM 0800PM.
Fulfills #4 in the English major requirements.

ENGLISH 148W: WHITMAN

“Do I contradict myself? / Very well then I contradict myself, / (I am large, I contain multitudes.)” So said Walt Whitman in one of the most frequently quoted passages from *Leaves of Grass*. Too often, these lines have created a monolithic portrait of Whitman as the “good gray poet,” the benevolent father figure of American literature. In this course, we will strive for a more complicated portrait of Whitman’s life and work by reading his epic poem alongside his early reform literature, letters, and selections from his prose. We will study his work in the context of a nineteenth-century America deeply divided by economic panics, class conflict, political divisions, and the impending battle over slavery. If Whitman saw his poems as a way to heal America’s divisions, they are nonetheless filled with contradictions of their own: complicated sexual imagery (homosexual and autoerotic) that flouted the era’s social mores, racial and gender “cross-dressing,” and even a bullying and imperious tendency in his poetry that caused the poet Pablo Neruda to call Whitman the world’s “first totalitarian poet.” Our working thesis will be that a fuller appreciation of Whitman’s contradictions is necessary to understand not only his America but our own. Different critical approaches will be emphasized, including formalist, historicist, political, feminist, queer, and cultural studies. Whitman’s influence on modernism, the Harlem Renaissance, the Beats, and

the sixties counterculture will be considered, as will his enduring place in American popular culture and advertising.

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

Mr. Kaye. MW: 0410PM 0530PM.

Fulfills #3-C in the English major requirements.

ENGLISH 151A: MIDDLE ENGLISH LITERATURE

This course in Middle English literature will focus on the idea of performance in late medieval culture. We will study medieval lyrics, songs and carols in their musical and religious settings, focusing on the *Harley Lyrics* as well as religious writings such as *Handlyng Synne* that ambivalently condemned secular performances. We will then read (and perform) some of the English mystery plays, as well as so-called morality plays such as *Everyman* and *Mankind*. Finally, we will read *The Book of Margery Kempe* to trace the ways in which a late medieval woman was influenced by the many images and performances that surrounded her, and how she ended up performing her own identity, as we would say in the 21st Century.

Mr. Ganim. TR 0210PM 0330PM.

Fulfills #3-A in the English major requirements.

ENGLISH 161T: THE ENGLISH ELEGY FROM MILTON TO WOOLF

In this course we will study the English Elegy and consider its formal structure, its uses as an expression of grief and consolation, and the cultural implications of this public lament. In doing so, we will examine some of the best-loved and most frequently anthologized poems in the language. We may even discover the reason for their popularity.

In addition to looking at the classical sources for pastoral elegy tradition, we will read such poems as Milton's "Lycidas"; Gray's "Elegy Written in a Country Churchyard"; Percy Shelley's "Adonais"; and Tennyson's "In Memoriam." We will also look at Virginia Woolf's beautiful elegy, the novel *Jacob's Room*. There will be two papers, one short close analysis and a longer term paper—and a final exam.

Mr. Haggerty. TR 0810AM 0930AM.

Fulfills #3-B in the English major requirements.

ENGLISH 193A: "MYSTERIES OF THE NINETEENTH-CENTURY CITY"

During the nineteenth century, industrialized cities such as London, Paris, and New York become the settings of a new discourse of modernity, or a dark break with a simpler non-urban past. The modern city gives rise to new literary genres such as detective fiction, new modes of visual representation such as impressionism and early cinema, and new theories of society like crowd psychology. In this senior seminar, we will explore the social, historical, aesthetic, and philosophical mysteries of nineteenth- and early-twentieth century urban life through figures such as Baudelaire's flâneur, Conan Doyle's detective, Manet's barmaid, Le Bon's crowd, and Eliot's typist; we will also examine theories that attempted to explain urban culture, like Freud's uncanny,

Simmel's shock, Benjamin's concepts of experience, and Gunning's cinema of attractions. Attentive to questions of gender, race, sexuality, and class throughout, we will also interrogate modern forms from non-western points of view, such as Appadurai's "modernity at large." The class thus offers a constellation of topics so that students may discover their specific interest and research it for a substantial paper, which may form the basis of continued, expanded work in 193B in Spring quarter. In preparation for the culminating research paper due at the end of 193A, students are asked to perform copious reading, participate in class discussion, and write three shorter papers to practice the skills of argumentation, close-reading, and research. Required texts include: Baudelaire, *The Painter of Modern Life* (Phaidon; ISBN-13: 978-0714833651) and Poe, *Selected Tales* (Oxford World Classics; ISBN-13: 978-0199535774). Other required texts for the course will be posted on the course website; students are expected to read these materials and bring them to class.
Ms. Zieger. TR 1240PM 0200PM.