

COURSE DESCRIPTIONS **FALL 2006**

ENGLISH 12M: INTRODUCTION TO ASIAN AMERICAN LITERATURE.

In concert with the College of Humanities, Arts and Social Sciences' focus on the theme of immigration for 2006-07, this course will look closely at immigration, displacement, memory and home as they relate to a sense of self. While we will examine the specifics of Asian American literary production, we'll also think about these texts in the context of some of the thematics in 20th century American literature: mobility, fragmentation, alienation, and the coming-of-age narrative.

Required Texts: Suki Kim, *The Interpreter*, le thi diem thuy, *The Gangster We Are All Looking For*, Frances Park, *When My Sister Was Cleopatra Moon*, Hisaye Yamamoto, *17 Syllables and Other Stories*, Joy Kogawa, *Obasan*, Andrew X. Pham, *Catfish and Mandala*.

Course work: Three five-page essays, five postings on the iLearn Blackboard site, final exam.

Ms. Yamamoto. MWF 10:10-11:00.

ENGLISH 20A: INTRODUCTION TO BRITISH LITERARY TRADITION.

Introduces British literature from its beginnings. Explores literary forms, genres, and periods, and introduces students to the basics of literary theory and to the literary history of Britain.

TEXT: The Norton Anthology of English Literature, The Major Authors, Eighth Edition, ed. Stephen Greenblatt et. al.

Mr. Ganim. MWF 10:10-11:00.

ENGLISH 102-01: INTRODUCTION TO CRITICAL METHODS.

The purpose of this course is to introduce close reading through a variety of literary and cultural theories. We will focus our analysis on two closely-related novels: Charlotte Bronte's *Jane Eyre* and Jean Rhys's *Wide Sargasso Sea*. You will be asked to write several essays applying different critical approaches to the novels.

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

ENGLISH 102-02: INTRODUCTION TO CRITICAL METHODS: RE-THINKING TEXTUAL AND VISUAL INTELLIGENCE THROUGH LITERATURE AND CULTURE.

This class serves as an introduction to various models and approaches in English classes and literary studies with the goal of enhancing students critically understanding of texts. Formalist, Marxist, ethnic, and feminist theories of analysis are some of the approaches informing our reading. While theory will certainly be a part of this class, we will emphasize applied criticism. We will debate over, wrestle with, and have fun discussing issues such as what is literature? What is a text? Does fiction exist? What are the

distinctions between high-mass-popular-and folk cultures? Does race/class/gender matter in evaluating literature and culture? Or does art transcend these categories?

Mr. Nunley. MWF 11:10-12:00.

ENGLISH 102-003 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 (11th edition, ISBN 0-321-20939-7), 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 essays on five types of literary criticism (psychoanalytic, cultural, feminist/gender, and marxist) that are required readings and crucial for understanding what "critical methods" are. Because in-class warmup exercises are a significant portion of your final grade, daily attendance and class participation are not "optional."

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

ENGLISH 104: FILM AND MEDIA THEORY.

We will explore some of the watershed film theory texts and debates, from Eisenstein's writing on montage in the early 20th C., through Bazin on realism and Sarris on auteurs mid century, to the structuralist "apparatus" or "gaze" theory of the 60's and 70's and its feminist and other off-shoots of the 1970s and 1980s that became a new kind of "classic" theory, concluding with contemporary film theories that have evolved out of and sometimes against the idea of a cinematic "gaze." Each week we will read 2-4 essays of varying length and complexity, and most weeks we will also watch a related film (the films therefore will range from early Hollywood cinema, through European art cinema, to American and European experimental and independent films; they will cover the whole of film history, from the late 1890s to the present). There will be 2 in-class tests, one take home test (short essays), and one paper. Essays will be drawn from one of the popular film theory anthologies, with additional readings placed on e-reserve.

Ms. Tyler. LEC: TR 3:40-5:00; SCR: R 6:10-9:00 p.m.

ENGLISH 117A: SHAKESPEARE-HISTORY. Shakespeare's History Plays are dramatic contemplations of kingship, queenship, nobility, and the nature of tragedy. Their influence on English and American literature (including the imaginations of Abraham Lincoln and Walt Whitman) is perhaps beyond calculation. We will read most of the history plays, and conclude with the *Tempest*, Shakespeare's complex and controversial portrait of a philosopher king. Shakespeare's age of kings and queens is dead; but it lives in our veins as a vision of the highest and lowest of human possibilities. We are all in a sense monarchs and we cannot put aside our crowns. As the living

remnant of thousands of generations and as the progenitors of those that will follow, we exercise a kind of absolute god-like rule over ourselves and the planet – a rule that can imitate, rebuke, ignore, or swerve from divine models of kingship. Shakespeare’s history plays map our possibilities.

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

ENGLISH 120T: STUDIES IN NATIVE AMERICAN LITERATURE.
READING REEL INDIANS: NATIVE AMERICANS AND VISUAL CULTURE.



Nanook of the North (1922)

Filmmaking practices in the U.S. and Canada have centered on representations of Native Americans since the inception of motion pictures. This course will function as an introduction to both historical cinematic representations of Native Americans as well as representations of Native Americans by indigenous filmmakers (primarily from the U.S. and Canada) from the silent era to the present. We will consider a range of films and theoretical secondary works as we give our attention to the following issues: the performance of identity and identifications; sexuality; self-life-narration; and oral narrative. Films under consideration will include *Nanook of the North*, *Helpless Maiden Makes an 'I' Statement*, *Atanarjuat/The Fast Runner*, and *It Starts with a Whisper*.

Ms Raheja. MWF 9:10-10:00.

ENGLISH 126B: TWENTIETH-CENTURY AMERICAN NOVEL: THE WAR NOVEL.

“There were many words you could not stand to hear and finally only the names of places had dignity...Abstract words such as glory, honor, courage, or hallow were obscene besides the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments, and the dates.”

Ernest Hemingway, A Farewell to Arms

One of the most profound challenges faced by American writers in the twentieth century has been to create fiction in some way responsible to the terrible reality of modern war. We will read novels from WWI, WWII, and the Vietnam War which test the possibilities and limits of realism, modernism, and postmodernism to imagine and remember war in its many forms.

Ms. Kinney. MWF 8:10-9:00.

ENGLISH 127A: AMERICAN POETRY.

We will read and discuss a range of important American poems, representing the amazing cultural and regional diversity of our country. We will focus a good deal of attention on two great poets: Walt Whitman and Emily Dickinson. We will also read a variety of other wonderful poets. From the early period, we will read Native American poems, Anne Bradstreet, and Phillis Wheatley. From the nineteenth century, we will read Sarah Piatt, Paul Laurence Dunbar, Ralph Waldo Emerson, Frances Harper, Henry Wadsworth Longfellow, Sadakichi Hartmann, Lydia Kamakaeha, and Edgar Allan Poe. We will also look at nineteenth-century Native American poems, African American slave songs, corridos, and Songs of Gold Mountain. There will be two short papers, a midterm, and a final exam. Required text: *The New Anthology of American Poetry*, Volume 1, edited by Axelrod, Roman, and Travisano (Rutgers University Press).

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 11:10-12:30.

ENGLISH 136T: SURVEY OF LATINA/O DRAMA AND PERFORMANCE:

Violence as a Critical Discourse in U.S. Latina/o Drama

This course presents a survey of contemporary U.S. Latina/o drama with attention to the ways playwrights use theater as a means to explore the role of violence in shaping Latina/o identity and community. Some of the questions that drive the course: What is the language of violence, and how do dramatists employ it as a critical discourse? How do dramatists write the body as a visual illustration of cultural wounding, a symbol of the ways expectations for identity performance become so rigid and constricting they acquire the power to main and wound? In these plays, how are issues of race, class, gender and sexuality bound to matters of violence? Significantly, how does a focus on violence complicate thinking about identity and community? Among the many issues we will explore: political and domestic violence, nationalism and intra-cultural violence, gender oppression, homophobia, racism, poverty, dysfunctional child-parent relationships, restrictive definitions of masculinity and femininity, feminist consciousness, body image, youth in crisis, the prison industrial complex, theater and social action.

Course Requirements: Class participation and reading quizzes, midterm essay (5 pages), in-class midterm exam, final exam, and final paper (5 pages).

Texts: Selected works by: Maria Irene Fornes, Cherrie Moraga, Miguel Pinero, Migdalia Cruz, Luis Alfaro, and Josefina Lopez. Course reader will be compiled by the professor and made available at Vision Copy Business Center, 1450 University Ave. (next to Baker's); (951) 686-2679.

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

ENGLISH 141I: LITERATURE AND MASCULINITIES/FEMININITIES.

Class will utilize literature and popular culture (film, music, television and other media) to explore the social and cultural construction of masculinity and femininity as they relate to issues of identity (ethnicity, race, class), power, and human relationships. Questions such as the following will be explored: What are masculinity and femininity? Can they be understood separately? What are female masculinities? How do masculinity/femininity influence our romantic relationships? Is femininity about identity or about politics? The goal of the class will be to enhance student analytical and critical reading skills and to illustrate the significance of literature to both aesthetic and pragmatic concerns.

Mr. Nunley. MWF 2:10-3:00.

ENGLISH 142G: READING SHOPPING.

This course explores issues of value, consumption and pecuniary standards in relation to Marxist and Psychoanalytic formations of the fetish and the phenomenology of late-capitalist, postmodern subjectivity in first-world cultures of European descent. Primary attention will be paid to the cultural practices of the Wal-Mart Supercenter and the psychodynamics of consumerism in cyberspace. Grades will be based on two examinations and a project. Course work will include a complete reading of Marx's *Das Kapital* and Freud's *Three Essays on the Theory of Sexuality*.

Students planning to take this course should review Dr. Bredbeck's course policies at <http://www.thinknot2.com/courses> before committing to the course.
Mr. Bredbeck. TR 12:40-2:00.

**ENGLISH 146F: CULTURES AND TECHNOLOGIES OF THE VISUAL:
MOVING IMAGE TECHNOLOGIES.**

Between the initial deployment of digital media technologies in the 1950s and our own contemporary moment, all segments of film, television and electronic media production sectors, commercial and non-commercial, have embraced in greater and lesser degrees digital technologies, paving the way for increasingly viable hybrid practices combining the strategies of cinematic storytelling, live televisuality, and interactive immersive environments. The cinema, television, and interactive (game, art-technology, web) industries share important technologies of production, distribution, and reception: computer-generated and computer-assisted imagery, interactive networks of distribution; and audience reception in interactive forms. Just as important to the contemporary image environment are the ways in which cultural practices of media viewing help situate these ongoing technological deployments. "New technologies" may fail if audiences don't understand the content being presented, the value of the experience transmitted, or, most crucially, how to access and use them. Finally, a third force which helps determine the location of technologies of the moving image. Over the last 100 years, cinema itself has undergone a long series of transitional forms, from the nickelodeon to digital projection; artists and audiences have long played crucial roles in conceptualizing and prototyping new moving imaging technologies. This course examines historical and contemporary digital image environments by bringing together instances from these three cultural forces: changing technologies, changing viewing practices, and artistic innovation.

To consider these elements motivating digital image production and reception, students will read a diverse range of writings by scholars and artists or inventors, and examine numerous examples of digital media in in-class screenings and weekly film screenings. Readings and screenings will highlight the historical contexts and 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.

Mr. Tobias. LEC: MWF 11:10-12:00; SCR: W 5:10-8:00 p.m.

ENGLISH 161A: RESTORATION & 18TH CENTURY LITERATURE.

In this course we'll read a selection of texts by both major and lesser-known authors, especially 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 dramatic economic changes observed 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'; the growth of the literary marketplace; Classical vs. popular culture; colonialist expansion; the development of the military-fiscal state; the 'Irish question'; and the emergence of the professional woman writer. Assigned authors will include

Swift, Alexander Pope, John Dryden, Aphra Behn, William Wycherley, Daniel Defoe, and Eliza Haywood.

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

ENGLISH 172T: VICTORIAN POETRY AND POETICS.

This course will examine the poetical and theoretical works of some of the major poets of the Victorian Period. Not only will we be doing close readings of works by poets like the Brownings, Tennyson, the Rossettis, Swinburne, Arnold, et al., we will also be examining the ways in which the poets of that period approached the issues that concerned so many Victorians: class, gender, nationalism, realism, aesthetics, empire.

The course will require a number of short papers, a midterm and a final.

Mr. Childers. TR 8:10-9:30 a.m.

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 the an Infantile Neurosis* (often referred to as *The Case History of the Wolf Man* [Collier Edition]); Freud's "The 'Uncanny'" (available as a coursepack at Printing and Reprographics); 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); four chapters of *Ulysses* (1986 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; identity as constructed under various gender imperatives; selfhood organized around the schism created by unconscious knowledge and impulses; the role of the gaze in the evolution of the human subject; and "characters" as they are traversed by various complexes, drives, and desires. Students who are not diligent about reading assignments and attendance should not consider taking this course, as I give brief but regular in-class written warm-up exercises that constitute a considerable portion of your final grade.

Ms. Devlin. MWF 12:10-1:00

GRADUATE COURSES

ENGLISH 260: CONFESSION, CULTURE AND LITERATURE.

Ever since Foucault associated the construction of modern subjectivity with the disaggregation of the practices of medieval confession after the eighteenth century, confession has held a central place in modern and postmodern critical discourse. This seminar will address the premodern discourses of confession, ranging from autobiographical writings from *The Confessions* of St. Augustine to the *Historia* of Abelard and Heloise, as well as the institutionalization of the requirement of ritualized annual confession in the thirteenth century. We will read and discuss some guidebooks to confession and sin, including the versified *Handlyng Synne* with its many famous exempla. We will also consider the relation of confession to the development of narrative, from the beginnings of medieval romance through the framed fictions of the fourteenth and fifteenth century (Chaucer, Boccaccio, Gower and others). We will also pursue the relation of the formal institution of confession to the definition of confession in legal and penal codes, autobiography and confessional poetry. While our primary focus will be on the medieval materials that Foucault revived and also arguably obscured, students in other periods are welcome to conduct research on the history of what one influential study calls “the making and unmaking of the self.”

Mr. Ganim. W 2:10-3:00.

ENGLISH 269: SURVIVING COLUMBUS: TRANSNATIONAL REPRESENTATIONS OF THE OTHER.

This seminar will examine the various transnational responses to and representations of the ‘Other’ from indigenous oral narrative through the late 17th century in what is now known as Canada, the United States, Latin America, and the Caribbean. We will be reading literature within Native American, French, Spanish, Portuguese, English and German contexts with special attention to captivity narratives, administrative documents, oral narratives, autobiography, visual artifacts, and texts that address issues of anthropophagy. We will also be thinking critically about how and why English Puritan literature of the 17th century has been positioned historically and strategically as the origin of American literature and offering a political reading of the ideologies informing the relative (in)visibility of Native Americans in early American literary scholarship. Texts will include *The Heirs of Columbus*, *The Literatures of Colonial America: An Anthology*, and *History of a Voyage to the Land of Brazil* in addition to a reader packet with secondary theoretical readings.

Ms. Raheja. F 2:10-5:00.

ENGLISH 272; CRITICAL THEORY.

We’ll examine several books that have taken critical theory in different areas over the last decade, by broadening its concerns to include international feminist discourse ethics; nationalism as race; science and technology as modernity; and the role of citizenship and consumption.

Mr. Miller. R 2:10-5:00.

ENGLISH 275: FILM AND VISUAL CULTURE. NARRATIVES OF THE VIRTUAL.

This seminar will examine both narrative form in cybernetic media and cultural narratives of cybernetics, virtuality, digital networks. Digital media and networks mediate globally extensive processes of cultural production, indicating changing dynamics amidst networks of technologies, cultures, states, and power. The formal specificities of digital cultural forms (such as the graphical interface, interactive narrative, or networked authorship, distribution, and response, for example) allow significant shifts in the temporo- spatial dynamics of cultural production and reception, so that digital media works have prompted large-scale re-evaluation of accounts of subjectivity, authorship, agency, textual form, and audience response. At the same time, cultural narratives of the cybernetic media provide an important object of study for contemporary critical studies of narrative and of media generally. This seminar will explore the specificities of networked digital media and the way we situate these theories and practices within larger cultural narratives about changing local and global relationships. Seminar topics will include virtual reality, digital cinema, networked authorship, multilinear narrative, interactive gesture, the narratology versus ludology debate, modular or re- configurable media, and other emergent forms specific to the digital media context. Participants will be make presentations on seminar topics, and complete a final research paper.
Mr. Tobias. W 5:10-8:00 p.m.

ENGLISH 277: NEW QUEER BRIT LIT.

In this class we will read and discuss recent Lesbian, Gay, and Bisexual literature from England. We will consider contemporary British Queer Throery and Cultural Studies as a means of approaching a variety of texts. In addition to novels by, Jake Arnott, Emma Donoghue, Ellen Galford, Alan Hollinghurst, Jackie Kay, Hanif Kuresihi, Sarah Waters, and Jeanette Winterson, we will read the poetry of Thom Gunn and watch the films of such filmmakers as Isaac Julien (Young Soul Rebel), Stephen Frears (My Beautiful Laundrette), Jeanette Winterson (Oranges Are Not the Only Fruit), and Sally Potter (Orlando). We will also consider the original Queer as Folk TV series. Critical/Theoretical reading will be provided.
Mr. Haggerty. M 5:10-8:00 p.m.

ENGLISH 278: SEMINIAR IN MINORITY DISCOURSES.

TOPIC FOCUS: SURVEY OF CHICANA/O LITERARY AND CULTURAL STUDIES.

Course Overview: This seminar presents a survey of Chicana/o literary and cultural studies. We will read critical essays and books by foundational voices that have shaped the field (i.e., Yvonne Yarbro Bejarano, Deena Gonzalez, Antonia Casteneda, Francisco Lomeli, Yolanda Broyles Gonzalez, Ramon Saldivar, Jose David Saldivar, Sonia Saldivar, Norma Alarcon, Rosa Linda Fregoso, Alvina Quintana, Teresa McKenna, Jose Limon) with attention to their influences on new directions in the field (i.e., George Sanchez, George Lipsitz, Carl Gutierrez Jones, Mary Pat Brady, Ralph Rodriguez, Michelle Habel-Pallan, Monica Brown, to name only a few) as well as more recent scholarship (represented by selected essays in the journals Chicana/Latina studies, American Quarterly, and Aztlan). Additionally, we will read some of the key authors

whose writing charges these critical readings: Gloria Anzaldua, Cherrie Moraga, Luis Valdez, Luis Rodriguez, Richard Rodriguez, Sandra Cisneros, Helena Maria Viramontes). Throughout the seminar, we will consider Chicana/o literary and cultural studies as both its own field of specialization and as a vital component of American literary and cultural studies.

Requirements: Seminar participants will work across a range of genres in their own writing for the course. Written work includes: regular participation in seminar discussion; the creation of a seminar handout designed to launch conversation on a given week's readings in the form of a 1-2 page (single space) typed handout to be shared with seminar participants; one short paper written for presentation as a professional "talk"; and one longer final paper modeled on a journal in this field of study. PhD students must confer with the professor about additional expectations to foster their level of study.
Ms. Lopez. T 5:10-8:00 p.m.

ENGLISH 279: THE PHILOSOPHY AND PRACTICE OF RHETORIC: FROM THE ANCIENT SOPHISTS TO THE ELIGHTENMENT.

A close reading of important contributions to the classical, medieval, Renaissance, and eighteenth-century conversation about the philosophy and practice of rhetoric. We will examine how that conversation addresses fundamental questions such as "What is persuasion?", "What is the relation between rhetorical precept and rhetorical practice?", "What is the subject matter of rhetoric?", "How does that subject matter relate to other subject matters?", "What is the relationship between rhetoric and philosophy?", "What is the relationship between oratory and writing?", "Can rhetorical practice be taught?", "Should rhetoric be taught?", and so on. We will immerse ourselves in the collection of texts edited by Bizzel and Herzberg in *The Rhetorical Tradition*, with possible forays into other works.

Mr. Briggs. T 2:10-5:00.