

COURSE DESCRIPTIONS
SPRING 2006

ENGLISH 17: SHAKESPEARE.

This lower division course will attempt a general introduction to the broad range of Shakespeare's writings. The focus will be on the *Sonnets* and representative comedies, histories, tragedies, and romances, including *The Taming of the Shrew*, *As You Like It*, *The Merchant of Venice*, *Measure for Measure*, *Richard II*, *1 Henry IV*, *Hamlet*, *Othello*, and *The Tempest*. 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 students grade will be based on two quizzes, a midterm, and a final examination (10%, 30%, and 60%, respectively, of the course grade).
Mr. Stewart. MWF 9:10-10:00.

ENGLISH 23C: ENGLISH LITERARY TRADITIONS.

A survey of some of the major statements by British writers from about 1780 to 1900. We will examine the rise of varieties of Romanticism in England and its subsequent displacement by the aesthetic, political, and social concerns of the Victorians. We will use the *Norton Anthology of English Literature* (Volumes D and E). There will be a midterm and a final as well as some short writing assignments.
Mr. Childers. LEC: TR 8:10-9:30 a.m. DIS: T 12:10-1:00 p.m., F 8:10-9:00 a.m., T 7:10-8:00 a.m., F 4:10-5:00 p.m., F 8:10-9:00 a.m., R 5:10-6:00 p.m.

ENGLISH 32: TWENTIETH-CENTURY LITERATURE.

This course will focus on twentieth-century fiction and poetry. We will study and discuss new modernist forms and evolving perspectives on gender, race, social status, sexuality, nationality, and art. Please acquire the following six books, preferably new, from any on-line or brick-and-mortar bookstore:

Steven Axelrod, *New Anthology of American Poetry, Volume 2: Modernisms 1900-1950* (Rutgers Univ Press, 2005, ISBN 0813531640, \$34.95)
F. Scott Fitzgerald, *The Great Gatsby* (Scribner, 2004, ISBN 0743273567, \$9.71)
Jack Kerouac, *On the Road* (Penguin, 1991, ISBN 0140042598, \$10.86)
Nella Larsen, *Passing* (Penguin, 2003, ISBN 0142437271, \$8.00)
Virginia Woolf, *Mrs. Dalloway*, annotated ed. (Harvest, 2005, ISBN 0156030357, \$10.40)
Hisaye Yamamoto, *17 Syllables and Other Stories*, revised and updated ed. (Rutgers Univ Press, 2001, ISBN 0813529530, \$17.95)

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

Mr. Axelrod. LEC: MW 5:10-6:30 p.m. DIS: M 7:10-8:00 p.m., M 10:10-11:00 a.m., M 12:0-1:00 p.m., F 12:10-1:00 p.m., F 8:10-9:00 a.m., W 12:10-1:00 p.m.

ENGLISH 33: INTRODUCTION TO COMPARATIVE MEDIA STUDIES.
ROBOT BOYS AND PATCHWORK GIRLS.

In this course we will compare and contrast the ways in which human-ness and the human body appear in the technological media, as we screen a series of 20th century works of film and interactive media featuring manimals, robots, androids, and cyborgs. Works to be studied will allow comparisons and contrasts to be made between cinema and interactive media, and between the “machine age” of the early 20th century and the “information age” of the late 20th and early 21st century. Participants will learn critical methods and vocabularies for analyzing audiovisual media generally, and for comparing spectatorship, narrative, and genre across cinema and new media specifically. We will apply these critical methods in short papers wherein participants will be asked to analyze the ways in which human bodies and technological bodies appear in global media ranging from *Metropolis* (1925) to more recent interactive works such as *Borderland*, *Patchwork Girl*, or *Frequency*. Mr. Tobias. LEC: TR 2:10-3:30. SCR: R 5:10-8:00.

ENGLISH 100E: KING JAMES BIBLE AS LITERATURE.

This course will concentrate on several dozen of the most famous and intriguing stories in the Bible, as well as the Psalms. Our focus will be on the nature of various biblical narratives and forms of poetry. The King James Bible will be our central text. Mr. Briggs. MWF 11:10-12:00.

ENGLISH 102: INTRODUCTION TO CRITICAL METHODS.

An introduction to literary and cultural study, with emphasis on the development of close reading skills and the understanding of key concepts of literary and cultural theory. Shakespeare's *Macbeth* will be a central text, along with film adaptations of the play. We will also explore other types of texts, including poems, photographs, and fairy-tales. Regular attendance and class participation will be required, as well as papers and Blackboard assignments. Ms. Willis. MWF 11:10-12:00.

ENGLISH 103: ADVANCED COMPOSITION.

Advanced Composition, will be conducted as an intensive writing workshop. We will read and analyze essays you have written for other English courses, and you will write and revise several essays. The final grade will be based on a portfolio of revised essays plus a series of meta-essays that analyze your initial composing and subsequent revision processes. Ms. Axelrod. TR 3:40-5:00.

ENGLISH 112: HISTORY OF THE ENGLISH LANGUAGE.

An introductory survey of the history of English, including its Indo-European ancestry, its vocabulary and etymologies, changes in pronunciation, grammar and spelling, development of dictionaries, dialects and changing attitudes towards language and usage. Some issues we will address include the relationship between language and race, class and gender; the relationship between language change and literary texts and interpretations; the relationship of language to political power, including the role of English as a world language.

Mr. Ganim. MW 4:10-5:30.

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—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 covering issues such as authenticity, autobiographical theory, feminism, oral narrative, activism, and the varieties of indigenous experience.

Ms. Raheja. TR 8:10-9:30 a.m.

ENGLISH 122F: GOTHIC FICTION AND THE HISTORY OF SEXUALITY.

In this course we will explore the literary and cultural implications of "unauthorized sexual behavior"--homosexuality, incest, necrophilia, pedophilia, sadism, masochism, and so on--in a number of works of British Gothic fiction. Students will be required to write one short paper and one longer paper. There will be a final exam.

Critical/Theoretical reading will be provided in packet form.

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

ENGLISH 124B: FEMALE NOVELISTIC TRADITIONS.

We will read several English-language novels by women (most are 200-250 pp. long) written from roughly 1900 through the present in light of some of the questions raised by the notion of a female novelistic tradition that structures this course. What is a woman and a woman author? Is there a feminine essence all women share that might be expressed in certain genres or styles of writing, or is woman a social construction and what might follow from that for writing by women? Why have women been especially avid readers of romance and gothic fiction? What role might those and other types of novels play in women lives? How might fiction reconcile women to patriarchal cultures that oppress women? What have women novelists thought about beauty culture as a cluster of practices potentially oppressive of women? What have women writers thought about feminine sexuality both inside and outside patriarchy? How can women fiction invite women to resist their oppression, whether by men or other women? What have women novels contributed to debates about women and class, women and race, and women and (post)coloniality? What is the relationship between women writers and modernism and postmodernism as major literary movements generally thought of as dominated by men? Are there female modernisms and postmodernisms, and if so, are they feminist? The (tentative) list of novels we will read and discuss includes 8 or 9 of the following (in rough chronological order, though we will read them in thematic order): *The Awakening*, *Mrs. Dalloway*, *Their Eyes Were Watching God*, *Ida*, *Rebecca*, *The Unicorn*, *The Magic Toyshop*, *The Bluest Eye*, *Our Sister Killjoy*, *Beasts*, *Great Expectations*, *The Passion*, and *My New York*. Some short theory and criticism also will be required. Students should expect to read about 250 pp. of material each week, including one 10 to 30 pp. critical or theoretical essay and 70 to 80 pp. of fiction. Other required work includes two papers, one close reading (4-5 pp.) and one research paper (5-7 pp.), plus three 10-minute, in-class surprise quizzes to ensure students are keeping up with the required reading.

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

ENGLISH 130: AMERICAN LITERATURE. 1630-1830. COLONIAL ENCOUNTERS.



First, a confession. This course doesn't begin with literature written in 1630. In fact, the period under consideration for this course ends *before* 1630, the year John Winthrop and his Puritan colleagues established the Massachusetts Bay colony. Instead, this course can be considered a prehistory of the Anglophonic presence in the Americas. It is designed to propel students to reimagine 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 18th century in what is now known as Canada, the United States, Mexico, and the Caribbean. We will question and think critically about the ways in which invasion and encounter between Africans, Native Americans, and Europeans is figured in literature, focusing on how the trope of cannibalism works as a powerful and pervasive way of incorporating, (mis)understanding, and committing violence against the "Other." In addition to primary texts, we will view several films and discuss science fiction in order to think about how earlier encounters shape our vision of both future and past contact with seemingly incommensurable communities. Such juxtapositions of contemporary work with pre-19th century literature both encourage students to tackle the early texts that seem foreign to them and to critique their own engagement with popular culture and imperialism.
Ms. Raheja. TR 9:40 -11:00.

ENGLISH 137T: CULTURAL STUDIES IN A PRISON NATION.

This course focuses on literature and cultural documents to explore the ways the prison industrial complex has historically shaped the lives of disenfranchised peoples in the United States, most especially African Americans and Latinos. Our readings examine how writers, artists, and activists position their work as a critical intervention and spotlight voices largely unheard within popular representations of prison and prison issues. Readings focus on several intersecting viewpoints about the prison experience – by prison guards, inmates, family members, crime victims, activists, cultural critics – and move across multiple genres (crime fiction, autobiography, memoir, photography, critical

essays, children's literature) in order to complicate thinking about what it means to live in a prison nation – a country that spends more on incarceration than education and has come to increasingly rely on prisons as a profitable business. Some of the issues we will examine include: historic visions of the prison industrial complex; constructions of criminality; gender and the politics of punishment; juvenile justice; personal experience as critical engagement; and the relationship between art and activism. Requirements: Regular quizzes and in-class writing; midterm essay and exam; final essay and exam. Ms. Lopez. MW 5:10-6:30 p.m.

ENGLISH 140J: STUDIES IN LITERARY GENRES – MODES OF NARRATIVE.

IMITATIONS OF LIFE: MIMESIS, PARODY, SATIRE.

This course is centered on the place of imitation in our thinking about the pleasure and politics of representation.

We will move from Plato's suspicion of mimesis (forms of imitation) as inherently and dangerously deceptive, to racial parody and satire in the critical deployment of minstrelsy, to the deployment of mimesis in literary and visual realism. As we engage genres in both literary and visual culture that foreground the imitative, we will work through some of the most persistent debates about the effects of representations on readers and audiences from especially feminist and anti-racist perspectives.

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

ENGLISH 142E: WITCHCRAFT AND CULTURAL PRACTICE IN EARLY MODERN ENGLAND.

A course on the cultural study of witchcraft and witch-hunting in early modern England. 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; consider a broad range of early modern beliefs about magic and the supernatural; and investigate interpretations of witch-hunting offered by historians, feminists, and literary scholars, with special attention to the role of gender and to early modern constructions of subjectivity. Ms. Willis. MWF 2:10-3:00.

ENGLISH 142M: THE CULTURE OF THE DOG.

This course examines the cultures that arise around dogs, and the cultures that arise between dogs, and the cultural neuroses of dissolution masked and displaced through images of dogs in numerous discourses. Readings are typically selected from Eastern traditions of practice and mythology (the Zen koan; The Rig Veda); formative mythologies of Western culture such as natural science (Darwin), psychology (Pavlov; Thorndike) and classical epistemology (Aristotle); and more materially efficacious discourses of the West such as popular culture (Cujo), folklore (black dogs and hell hounds), and urban legends. While there are readings in the course, the majority of the material for the course is delivered through lecture, and coursework often involves group projects that happen over the span of a few sessions. Thus students who cannot assure themselves that they will attend class should find a course other than this one to take. Students with an antipathy or allergy to dogs also should not take this course, as the dogs

we study are both material and textual, and some dog-human interaction is necessary in the course. All others, however, are more than welcome to come, sit and stay.
Mr. Bredbeck. TR 12:40-2:00.

ENGLISH 144I: RACE, ETHNICITY & VISUAL CULTURE.

KEEPIN' IT REEL: BLACKNESS, GENDER, AND MASCULINITY IN AMERICAN FILM AND POPULAR CULTURE.

As the title of the class makes clear African American-ness and Blackness are not the same. Class will explore on the construction of African Americans, Blackness, and gender in cinema from their inception beginning in films such as *Birth of A Nation* and in popular culture such as minstrelsy to such contemporary films such as *Daughters of the Dust* and *Hustle and Flow*. Often, discussion of Blackness pushes the concerns of Black women to the margins. This class will re-center the importance of gender and Black women through a discussion of spirituality and knowledge in Black women's film. Given that what it means to be African American cannot be separated from what it means to be American, and given how what it means to be American cannot be separated from how other ethnicities are represented/misrepresented in movies such as *Crash*, the class will also address the meaning of ethnicity and how it is constructed through film and imagery. Class will wrestle with some of the following questions: What is Blackness? How is it different from being African American? How does one interpret film? Does Black male masculinity really exist? Should film be expected to "keep it real" in representing African Americans and other ethnic groups? What is the difference between a novel, a film, and real life? How does film and popular culture deal with conflict between and within ethnic groups? Mr. Nunley. LEC: TR 5:10-6:30 p.m. SCR W 5:10-8:00 p.m.

ENGLISH 151B: MIDDLE ENGLISH LITERATURE: RICARDIAN LITERATURE.

The Black Death and the death of the Black Prince; a bloody "peasants'" revolt and a child for a king; a "hundred years' war" and an 8-year old bride; a "heretical" theologian and a new Bible; a "merciless" parliament and a deposed and murdered monarch. Along with such political, social, and economic upheavals and transformations, the last quarter of the fourteenth century generated a surge of English vernacular writing that has been said to mark the beginning of England's literary golden age. Our main purpose in this class will be to reconstruct this period of heightened literary production through four of its great texts—Chaucer's *Troilus and Criseyde*, Langland's *Piers Plowman*, and the anonymous *Sir Gawain and the Green Knight* and *Pearl*—while at the same time re-evaluating the critical paradigms through which we examine literary history and "great" works. We will supplement these readings with other textual documents, including romances, political poems, moral lyrics, and legal treatises that either respond, articulate, or inspire the conflicts, tensions, aspirations, and ideals of the culture. Topics will include: love narrative, the "end" of chivalry, the discontented versus the establishment(s), penance and anti-materialism, conduct and consumption, trilingual England, women in life and literature, and the idea of the first "poets' circle" of English literature. No prior knowledge of Middle English necessary. Major requirements: midterm, final, paper. Ms. Denny-Brown. TR 11:10-12:30.

ENGLISH 161B: SENTIMENT AND SENSIBILITY.

In this course, we will examine a range of literary works that demonstrate the interplay between the new understanding of the body (sensibility) and the codification of various practices (slavery, the family, sexuality, colonialism, trade) and their relation to feeling (sentimental). At the same time, we will discuss how such personal concerns were, at the same time, central to larger cultural issues that we discover in our readings.

Mr. Haggerty. MWF 12:10-1:00.

ENGLISH 172T: THE VICTORIAN SUPERNATURAL.

This course will serve as an introduction to the writings on the supernatural in the Victorian period in Britain. It will examine figures and topics such as ghosts, vampires, doubles, atavism, spiritualism, Theosophy, spirit mediums and healers, telepathy, psychical research, and spirit photography, especially in relation to questions of gender, sexuality, class, and imperialism. It will scrutinize the ways in which the Victorian fascination with supernatural fictions and occult practices enacted some of the anxieties of modernity, as well as the ways in which it sought to understand the past and to imagine counter-modern futures. Our readings will include the following primary texts: Charles Dickens, "A Christmas Carol"; Charlotte Bronte, *Jane Eyre*; J.S. Le Fanu, *In a Glass Darkly*; George Eliot, "The Lifted Veil"; H. Rider Haggard, *She*; R.L. Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*; Wilkie Collins, "The Haunted Hotel"; Rudyard Kipling, "The Strange Ride of Morrowbie Jukes" and "The Mark of the Beast"; Bram Stoker, *Dracula*; Arthur Conan Doyle, *The Hound of the Baskervilles*; and Oscar Wilde, *The Picture of Dorian Gray* and "The Canterville Ghost." We will also read critical/theoretical essays by Sigmund Freud, Daniel Cottom, Kelly Hurley, Patrick Brantlinger, Roger Luckhurst, Gauri Viswanathan, Jacques Derrida, Alex Owen, and Janet Oppenheimer. Two papers and a take-home final. Ms. Roy. TR 3:40-5:00.

GRADUATE COURSES

ENGLISH 260: MEDIEVAL LITERATURE.

Designed for students planning dissertations or Phd examination areas related to medieval literature, this seminar will be an introduction to methods and materials of medieval literary study. Our primary focus will be on major critical and theoretical models of understanding medieval literature, from European philology (Auerbach, Spitzer, Curtius), to American formalism (Donaldson, Muscatine, Howard), to New Historicism (Middleton, Strohm, Wallace and Patterson), to Feminist critiques and countermodels (Dinshaw, Irigaray, Kristeva). Students will be asked to focus on one genre or type and survey the literature and theory related to that genre or type. Some possible projects might include: medieval drama and theatricality and its study since the dismantling of the evolutionary model in the 1960s; the theory of courtly love and its permutations from de Rougemont through Lacan and Sedgwick. The term paper requirement will offer two options: either a review essay or its equivalent (see *New Medieval Literatures* annual omnibus essay for an example); or three short essays with topics chosen by the instructor on the model of a Phd qualifying examination.

Mr. Ganim. T 5:10-8:00.

ENGLISH 269: AMERICAN LITERATURE TO 1900

This seminar will examine writing in English in the American Colonies and early United States with an emphasis upon the development of rhetorical strategies, literary genres, and persistent and recurrent social and moral configurations. The first three weeks will establish the contexts of Puritan religious and political structures and modes of expression while the second two weeks will explore the impact of Enlightenment and Romantic thought on early national literature. The remaining five weeks will take up key texts by notable literary figures in relation to some of the questions about cultural continuities and conflicts over an emerging national identity raised in the first five weeks. While the focus will be upon the evolution of literary forms, such as autobiography, narratives of captivity and slavery, and the novel, considerable attention will be given to the ways that social and political issues, especially those involving ethnicities, gender, and class, appear in American imaginative expression.

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

ENGLISH 270: TWENTIETH CENTURY AMERICAN LITERATURE: THE PROJECT OF THE AMERICAN NOVEL.

Many of us make readings of novels the center of much broader arguments about culture, identity, history, and society. This seminar will offer a survey of the twentieth-century American novel organized around novelistic categories of prose style, characterization and plot structure, in order to ask a question that often goes without saying: what do novels do?

Week 1 and 2: Novels and Readers in the American Century

William Dean Howells, *The Rise of Silas Lapham* (1885)

Margaret Atwood, *The Blind Assassin* (2000)

Week 3 & 4: Prose Style, the short and the long of it

Ernest Hemingway, *A Farewell to Arms* (1929)

William Faulkner, *Absalom, Absalom!* (1936)

Weeks 5, 6, and 7: Characters in History

John Dos Passes, *The Big Money* (1936)

Mary McCarthy, *The Company She Keeps* (1942)

Richard Wright, *Native Son* (1940)

Weeks 8, 9, and 10: Imperial Plots

Joseph Heller, *Catch-22* (1961)

Joan Didion, *Democracy* (1984)

Monique Truong, *The Book of Salt* (2003)

Critical essays will also be assigned.

Ms. Kinney. T 10:10-1:00

ENGLISH 273: "FOUCAULT AND HIS INTERLOCUTORS"

Over twenty years since his death, Michel Foucault remains the most influential philosopher and historian in the western academy. His writings pushed the body and its relations to power and knowledge to the center of humanistic study, paving the way for major theoretical reorientations in numerous fields from the history of medicine and

science to anthropology and cultural and literary studies. The course puts Foucault into dialogue with his *fin-de-siècle* interlocutors such as Freud and Nietzsche, and the more important of his recent interlocutors, Butler, Levinas, and Agamben. Topics include the interface between the history of sexuality and queer theory, the recent turn toward ethics, and the revision of biopolitics in the concept of bare life. Requirements include a class facilitation, annotated bibliography, and 20-page research paper.

Ms. Zieger. R 5:10-8:00 p.m.

ENGLISH 276: COLONIALISM AND DESIRE, NINETEENTH AND TWENTIETH CENTURIES.

In this course--which is thematically related to George Haggerty's English 264 (Winter 2006), but which need not be taken in conjunction with it--we will examine a range of primary materials on colonialism, nationalism, postcoloniality, and desire from the nineteenth and twentieth centuries, as well as related critical and theoretical readings. We will discuss some at least of the following issues: the nation and the family romance; prostitution, sanitation, and pathology in colony and metropolis; miscegenation, colonial femmes fatales, and sexual tourism; white women in the tropics; colonial sexualities and the making of metropolitan identities and forms of knowledge; male homosexuality, atavism, and decadence; and the erotics of sartorial fetishism and cross-cultural disguise. Primary texts for the course include the following: Mary Prince, *The History of Mary Prince*; Charlotte Bronte, *Jane Eyre*; Richard Burton, "Terminal Essay" (from his translation of the *Thousand and One Nights*); Rudyard Kipling, *Kim* and "The Man Who Would Be King"; H. Rider Haggard, *She*; Joseph Conrad, *Almayer's Folly*; Bram Stoker, *Dracula*; E.M. Forster, *A Passage to India*; George Orwell, *Burmese Days*; Katherine Mayo, *Mother India*; T. E. Lawrence, *Seven Pillars of Wisdom*; M. K. Gandhi, *The Story of My Experiments With Truth*; and Ousmane Sembene, *Xala*. Critical and theoretical texts include works by Sigmund Freud (*Totem and Taboo*, *Civilization and Its Discontents*), Frantz Fanon (*Black Skin White Masks*), Ann Stoler (*Race and the Education of Desire*), Malek Alloula (*The Colonial Harem*), Jenny Sharpe (*Allegories of Empire*), Sara Suleri, Christopher Lane, Peter Stallybrass and Allon White, Diana Fuss, Emily Apter, Joseph Alter, Achille Mbembe, Laura Mulvey, and Kaja Silverman.

Ms. Roy. W 2:10-5:00

ENGLISH 278: "DOING" THEORY IN MINORITY DISCOURSES.

For many of us who work in what is loosely referred to as "minority discourse," certain terms and issues arise with great frequency: agency, subjectivity, the body, racialization, national identity, and so on. Key texts are frequently alluded to, but sometimes a student's first encounter with some of these texts is during the period spent studying for exams, or it is during such studying that what arises is a sense of not quite knowing how to make texts and issues "talk" with, to, and against each other.

This seminar is designed to give you some of those tools for thinking through theory. Though the specific texts we will focus on may not speak directly to your own work, my intention is they will, among other things, provide a site at and through which you will learn how to read theoretical texts and engage productively with them. We will read a range of theorists, likely including writers such as Stuart Hall, Robyn Wiegman, Anne

Cheng, Saidiya Hartman, Hortense Spillers, Chela Sandoval, Kobena Mercer, George Lipsitz, Lauren Berlant and Wendy Brown.

Requirements: Weekly postings to Blackboard. Oral presentation on one of the in-class articles or chapters in relation to an outside article or theorist. Application or theory-based seminar paper, 18-20 pages for Master's students, 20-25 for Ph.D. students. Ms. Yamamoto. R 2:10-5:00.