

## **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 20<sup>th</sup> 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 102-003 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 & 18<sup>TH</sup> 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

## WINTER 2007

### **ENGLISH 20B: AMERICAN LITERARY TRADITION.**

"What is an American?" This question frames a book published in 1782 by a Frenchman, Hector St. John de Crevecoeur, who had become a naturalized subject of the English crown while living in the colony of New York, only to flee America in distress at the violence of the Revolution. Despite Crevecoeur's highly vexed allegiance to the title American, his question echoes across American literature with both passion and irony. This survey of the American literary tradition will consider works representative of key themes and styles, including romanticism, transcendentalism, realism, modernism, and postmodernism.

Readings may include: Crevecoeur, *Letters from an American Farmer*; Cooper, *The Last of the Mohicans*; Thoreau, "Economy"; Brent, *Incidents in the Life of a Slave Girl*; Melville, "Benito Cereno"; Cahan, "Yekl"; Dreiser, *Sister Carrie*; Poetry by Whitman, Dickinson, Eliot and Hughes; Faulkner, "The Bear"; O'Brien, *In the Lake of the Woods*; Le, *The Gangster We are all Looking for*

Ms. Kinney. LEC: MWF 10:10-11:00. DIS: M 1:10-2:00, F 8:10-9:00, F 1:10-2:00.

### **ENGLISH 101: CRITICAL THEORY.**

#### **Feminist Theory and Literary Studies: From Sojourner Truth to Judith Butler.**

Over the past twenty years, feminist theories and criticisms (lesson one: there is no single, monolithic "feminist criticism") have gained legitimacy in academia. During that time, other critical methodologies (including gender theory, queer theory, critical race theory) have argued with, developed and sought to complexly layer the field. This course will look at some of the significant developments in feminist theories, particularly as they are applied to the study of literature and culture. Although there will be some anchoring literary texts, the bulk of the course, and its emphasis, will be on theory. Students should expect to grapple with issues of sex, gender, class, sexuality and race, and they should

expect to participate in discussion regularly and in an informed manner. Previous experience with critical theory in general and feminist theory in particular not required.

For those who want to prepare ahead, please read as much of *The Awakening* as possible. We will concentrate on it for the first week.

Texts: Kate Chopin, *The Awakening* (Penguin classics edition preferred, but not required), Warhol and Herndl, eds., *Feminisms: An Anthology of Literary Theory and Criticism*.

Course Work: three essays (4-page close reading, 5-page summary-critique, and 6-7-page comparative or application paper), discussion postings, final exam. Ms. Yamamoto. MWF 10:10-11:00.

### **ENGLISH 102: INTRODUCTION TO CRITICAL METHODS.**

In this class we will focus on novel criticism and theory as a way of honing critical skills. The course will look at an entire range of novel criticism and theory, and throughout the quarter we will read one great English novel, Samuel Richardson's *Clarissa* (unabridged).

Texts: Dorothy J. Hale, *The Novel: An Anthology of Criticism and Theory, 1900-2000*. (Blackwell: ISBN: 140510774X)

Richardson, Samuel. *Clarissa*. (Penguin: ISBN: 0140432159). This edition only.

There will be two papers and a final exam. Mr. Haggerty. TR 11:10-12:30.

### **ENGLISH 102: INTRODUCTION TO CRITICAL METHODS.**

#### **Re-thinking Textual and Visual Intelligence through Literature and Culture.**

This class serves as an introduction to various approaches in English classes and in literary studies. The goal of the class is to enhance student ability to *critically* read and understand texts in a variety of contexts in and out of the classroom. In addition, class prepares students for further classes in English, literature, ethnic studies, and media and culture. Formalist, Marxist, Ethnic, and feminist theories of analysis will be some of the approaches informing our reading. While theory will certainly be a part of this class, we will emphasize applied criticism—attempt to connect theory to real life issues and concerns.

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

### **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. One critic credits Shakespeare with the invention of English literature. In the nineteenth century, Shakespeare was idolized as the greatest poet ever to write in the Englishsome said 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 the context of their times. The historical setting will include Shakespeare's earliest effort in the form (*Titus Andronicus*), and his two most "political" plays, *Coriolanus* and *Timon of Athens*. (Since two of these plays were written in collaboration with other playwrights, some attention will be given to theatrical practices of the time.) The student's grade will be based on quizzes (10%), a midterm (30%), and a final exam (60%). The text will be *The Riverside Shakespeare* or any comparably well-annotated edition of Shakespeare's works.

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

### **ENGLISH 122N: LITERATURE AND SEXUALITIES.**

This course will explore the social construction of gender and sexual identities in a range of texts, with roughly equal weight given to written and visual media (it therefore is comparable to a Film, Literature, and Culture course within the Film and Visual Culture major or minor). We will concentrate on those phenomena in fiction, autobiography, criticism and theory, film, television, and photography that complicate, trouble, or deconstruct gender and sexual identities, including passing and impersonation; cross-dressing and transvestism; drag and camp; transsexualism and transgender; androgyny and intersex. The reading and screening list will include such texts as *Herculine Barbin*, *Gender Outlaw*, *Conundrum*, and *The Drag King Book*; the films *The Silence of the Lambs*, *Victor/Victoria*, *Boys Don't Cry*, *Skin Deep*, *Outrageous*, *Paris Is Burning*, and *Normal*; photography, performances, and/or sculpture by the Chapman brothers, *Del LaGrace Volcano*, *Cindy Sherman*, *Vaginal Davis*, and *Loren Cameron*; and criticism and theory by *Sigmund Freud*, *Susan Sontag*, *Michel Foucault*, *Judith Butler*, *Annette Kuhn*, *Wendy Kessler*, *Pat Califia*, *Jose Munoz*, *Judith Halberstam*, *Cheryl Chase*, *Jacob Hale*. Required written work includes a quiz, a mid-term, a 6-8 pp. research paper, a final exam, and participation in class discussion and the Blackboard discussion forum.

Ms. Tyler. LEC: TR 2:10-3:30. SCR: T 5:10-8:00 p.m.

### **ENGLISH 125C: DEVELOPMENT OF THE ENGLISH NOVEL.**

This course will survey the English novel in the first portion of the twentieth century. We will be interested in examining both the cultural and aesthetic issues circulating around and through narrative fiction from about 1900 to about 1940. Among the ideas we will discuss are empire, the "woman question,"

national identity, class, elitism, the burden of "tradition," and the changing form of the novel. Texts include *The Secret Agent*, *A Passage to India*, *Mrs. Dalloway* as well as works by Joyce, Lawrence, Rhys, and others.

Mr. Childers. MWF 9:10-10:00.

**ENGLISH 128G: MAJOR AUTHORS. MILTON.**

"Of Man's First Disobedience, and the Fruit/ Of that Forbidden Tree ..."

Intensive discussion of *Paradise Lost*, *Paradise Regained*, *Samson Agonistes*, *Comus*, and selections from the minor poems (including "Lycidas" and some of Milton's school exercises) as well as some of the famous prose tracts, including treatises on education, divorce, self-government, and freedom of publication. Students will write several essays and exams, and deliver one or two brief oral reports. If Shakespeare is the Mozart of English Renaissance literature, Milton is its Beethoven.

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

**ENGLISH 128J: MAJOR AUTHORS. JANE AUSTEN.**

In this course we will read the major works of one of the most popular novelists of the English tradition. In addition to considering the author and her age, we will pay some attention to contemporary writers of sentimental, Gothic, and political fiction.

**Text:** *The Complete Novels of Jane Austen* (Penguin; ISBN 0143039504)

There will be two papers and a final exam.

Mr. Haggerty. TR 2:10-3:30.

**ENGLISH 130: AMERICAN LITERATURE - 1620-1830.**

**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 transnational 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 17<sup>th</sup> 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-19<sup>th</sup> century literature both encourage you to tackle the early texts that seem unfamiliar and to critique your own engagement with popular culture and imperialism.

Ms. Raheja. MWF 11:10-12:00.

**ENGLISH 139T: TOPICS IN ASIAN AMERICAN LITERATURE.**

**Asian American Autobiography: Traditions and Contestations.**

Autobiography has a long and varied tradition in the literature of the United States. It has been variously used to delineate the exemplary American subject (Benjamin Franklin, John Adams), question the reality of espoused American values (African American slave narrative), and trace the trajectory of the immigrant subject in response to ever-changing definitions of whiteness (Jewish and Irish American autobiography). Marginalized and minoritized communities have often first been represented in American literature through the autobiographical form – though the form itself has shifted in ways that suggest rich formulations of the self and our apprehension of it.

The Asian American literary tradition in many ways begins with the autobiographical utterance: the poems scratched into the walls of the Angel Island detention center by Chinese immigrants attest to the power of autobiography as an act of witness. Japanese American autobiography written in the wake of World War II insistently questions the narrow perimeters of citizenship. More recently, Southeast Asian autobiographers narrate the experience of fragmentation and loss in ways that force us to question the celebrated status of “the postmodern subject.” All of the autobiographical texts that we will read grapple with the realities of the racialized body and the rhetoric of what it means to be an American subject. Many of the writers explore questions of sexuality, masculinity, mixed race, and the often fraught construction of ethnic identity. We will read a range of texts, from those that conform to traditional definitions of autobiographical narrative, to those that *deform* generic expectations.

Texts: Jade Snow Wong, *Fifth Chinese Daughter*, Monica Sone, *Nisei Daughter*, David Mura, *Where the Body Meets Memory: An Odyssey of Race, Sexuality and Identity*, Kip Fulbeck, *Paper Bullets: A Fictional Autobiography*, Andrew X. Pham, *Catfish and Mandala*, plus selected readings.

Course Work: two 8-10 page papers, quizzes, in-class writing, final exam.  
Ms. Yamamoto. MWF 1:10-2:00.

### **ENGLISH 143F: FILM AND GENDER.**

How does film as an audiovisual medium represent and speak to matters of gender and sexuality? What does watching cinema have to do with voyeurism, for example? What kinds of bodies have women taken pleasure in watching onscreen? What's the difference between gender and sexuality, anyway? In this course, we will study the historical traditions or tendencies of representing masculinity and femininity in film, and the ways these tendencies have been negotiated between industrial and independent cinemas. What can studies of audiences and of audience settings tell us about the way audiences understand

gender and sexuality in film? And what connections can we find between audiences and social or cultural formations?

This course screens films that represent masculinity and femininity in both convention and unconventional ways, and, drawing on historical and contemporary studies in feminism, masculinity studies, and queer studies, we will analyze the way that film expresses a range of gendered and sexed bodies within specific historical contexts.

Mr. Tobias. LEC: MWF 2:10-3:00. SCR: M 5:10-8:00 p.m.

**ENGLISH 146G: HYPERDETOURNEMENT: ACTIVISM, AESTHETICS AND ANARCHY IN THE PRACTICE OF THE WEB.**

Detournement is a game born out of the capacity for devalorization. Only he [sic] who is able to devalorize can create new values. And only when there is something to devalorize, that is, an already established value, can one engage in devalorization. It is up to us to devalorize or to be devalorized according to our ability to reinvest in our own culture. There remain only two possibilities for us in Europe: to be sacrificed or to sacrifice. It is up to you to choose between the historical monument and the act that merits it. (Asger Jorn, *Detourned Painting* [May 1958] tr. G. Bredbeck [2006])

Detournement, or the use of pre-existing artistic elements in the production of new art objects, came to the theoretical forefront in the late 1960s, when the Situationists Internationale adopted it as one of their strategies of "situating" experiences so as resist hegemony and alter consciousness. Influenced heavily by Marx, Situationist detournement took objects of cultural values, reduced them to use-value, and erected new cultures and new values from them.

We will consider the Situationist model of detournement and its emphasis on the pirating of cultural media, first, as its own theoretical project with its own genealogy in Marx's writings and, second, as the referent of origin for contemporary practices of culture jamming and radical digital aesthetics. As we formulate our own understanding of "hyperdetournement," we will pay particular attention to how new technologies can extend the original situationist project by exploiting the hyperdimensional possibilities of cyberspace, and to the ways in which digital politics and practice either succeed or fail in overthrowing the protocols of bourgeois property challenged by the Situationists.

This is a course that involves both precept and practice. The precept is Marxism, so students should be prepared to read Marx. The practice is (hyper)detournement, so students should be prepared to use a computer, scissors and glue (though not necessarily all at once).

Mr. Bredbeck. LEC: TR 12:40-2:00.

**ENGLISH 148X: STUDIES IN A MAJOR AUTHOR. OSCAR WILDE.**

"I was a man who stood in symbolic relations to the art and culture of my age." (Oscar Wilde, *De Profundis*)

Oscar Wilde was born on October 16, 1854 in Dublin, Ireland, and died of cerebral meningitis on November 30, 1900, in a tawdry Paris hotel room on whose rent he was in considerable arrears. The interim was filled, most famously, with a rise to the heights of commercial theatrical success as a playwright in London's West End and a fall to hard labor in prison for, as the Marquess of Queensberry charged, "posing as a sodomite". Less famous, but more fabulous, are the alternative readings of Wilde this course will focus on: that he was the highest paid lecturer on the American Dancehall lecture circuit and pioneered the career we now call being a celebrity; that he was a socialist and advocated for the use of aesthetic innovation to cure the problems of poverty; that he believed interior design could be used to further the cause of suffragism; that he promoted a program of aesthetic Dandyism; that he was a writer of children's literature and used it to promote innovative educational models.

This course will consider a major portion of all the plays, prose fictions and essays written by Wilde, and several readings from related writers of the period. Course requirements will likely be two essays and two examinations. Class attendance is required.

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

**ENGLISH 166T: STUDIES IN THE BRITISH ROMANTIC PERIOD.**

This course will examine canonical and lesser-known works of the British Romantic period, with a particular focus on the ways that the writers conceive of the self in relation to found and constructed communities. Although many of the major works of this period have been rightly understood to advocate for the power of the human mind, this focus has often encouraged the idea that many British Romantic writers essentially promote a self in isolation, one detached from others. More recent reconsiderations of the period have opened questions surrounding the discursive, relational nature of the self in the text, as well as the role of that self in building textual communities and promoting social change. The various textual communities reflect the divergent social views of each of the writers, of course, but at the same time these communal formations are grounded in and comment back upon the tumultuous times in which the writers lived. Therefore, historical background will be considered in relation to the works.

Mr. Robbins. MWF 8:10-9:00.

## SPRING 2007

### **ENGLISH 20C: LITERATURE AS A SOCIAL FORCE.**

In this introductory class, we will look at literature as a social force, as a part of history and as "history maker" – as capable of acting in the world for change.

The novels address the most pressing issues of their times - slavery, racism and the end of Reconstruction (the period after the Civil War), industrialization, poverty, and taboo subjects like prostitution, homosexuality, and inter-racial desire. We will explore how these novels seek to radicalize their readers – to change how we see the world by changing how we read. Interspersed throughout the course will be critical essays which help us to read literature politically.

Novels will include:

Harriet Beecher Stowe, Uncle Tom's Cabin  
Rebecca Harding Davis, "Life In the Iron Mills"  
Nawal El Saadawi, Woman at Point Zero  
James Baldwin, Giovanni's Room

Ms. Doyle. LEC: MWF 11:10-12:00; DIS: M 1-2, F 1-2, M 2-3.

### **ENGLISH 102: IDEOLOGY AND THE POLITICS OF PLEASURE.**

This course offers an introduction to the practice of criticism, with particular emphasis on mastering critical language about ideology and the politics of pleasure. We will, in this class, study Marxist, feminist, and anti-racist writing about these issues and apply this body of critical theory to a range of literary texts.

Texts will include:

Rivkin & Ryan eds., Literary Theory: An Anthology 2nd edition  
Toni Morrison, Sula  
Angela Carter, The Bloody Chamber  
Langston Hughes, Selected Poems

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

### **ENGLISH 103: ADVANCED COMPOSITION.**

Will focus on writing in the disciplines. We will read and analyze essays you have written for other courses in your major, and you will revise several of these essays. The final grade will be based on a portfolio of revisions of these same essays plus a series of meta-essays that analyze the moves you are making (or trying to make) in these essays. Because the course will be conducted as an intensive writing workshop, attendance is essential.

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

**ENGLISH 126A: AMERICAN NOVEL.**

**“Her Proper Sphere”**

In this exploration of the nineteenth century American novel, we examine the ideas and images behind the cultural assumptions of a woman’s proper place. Our goal is to understand the cultural imperatives behind what has been called the “Cult of True Womanhood” or the “Cult of Domesticity.” We will begin by exploring conceptions of women’s identity in the captivity narratives of Mary Rowlandson and Mary Jemison and work our way to Susan Warner’s best-selling novel, *Wide, Wide World* (1851) and Herman Melville’s non-selling bizarre domestic novel, *Pierre* (1852).

Mr. Cohen. MWF 8:10-9:00.

**ENGLISH 127T: AMERICAN POETRY.**

**Contemporary American Poetry: Language, Location, and Questions of Presence.**

Whereas some critics and anthologists characterize the contemporary American poetry canon as dominated by poetics of selfhood and individual subjectivity (foregrounding questions of race, gender, sexuality, etc.), other anthologists and critics emphasize the formal innovations and linguistic extremism of postmodern poetry, citing new developments in narrative, the prose poem, the analytic lyric, etc. In surveying the vast and diverse body American poetry written since World War II, we discover that both descriptions are in fact true, and often simultaneously. This course will work at playing both sides against the middle: we will read exemplary poetics of subjectivity with attention paid to the ways the work challenges assumptions about narrative and form, poetic traditions, and discrete selfhood, and we will read experimentalist, at times highly abstract work with attention paid to how the poetry comments back on politics and conceptions of poetic subjectivities. It is the goal of this course to engage the exciting, diverse canon of contemporary poetry in its multiplicity, encouraging close critical readings that both illuminate the work and that challenge easy assumptions about categories of genre, form, experimental language, and subjectivity. Among the poets considered will be: Elizabeth Bishop, Sylvia Plath, Gwendolyn Brooks, Allen Ginsberg, John Ashbery, Lucille Clifton, Adrienne Rich, Lorna Dee Cervantes, Marilyn Chin, and Amy Gerstler.

Ms. Robbins. TR 3:40-5:00.

**ENGLISH 128E: CHAUCER.**

**Here bygynneþ the Book of the tales of Caunterbury**

Whan that Aprille with his shoures soote  
The droghte of March hath perced to the roote,  
And bathed every veyne in swich licour

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

In this course, we will consider both the work and the legacy of Chaucer's poetry, especially The Canterbury Tales. We will study his works both in the context of the late fourteenth century, with its catastrophes such as the Black Death and the Hundred Years' War, the dual papacy and the overthrow of a king, as well as its rapidly shifting social and mental structures, not least of all those related to class, gender, religion and power. We will also consider how Chaucer has been regarded in the half millennium or more since his death, including the remarkable resurrection of his work on new electronic resources such as the Internet (which he would have appreciated given his technical and scientific interests). We will learn to read and pronounce his work in the original Middle English; we will also explore some new electronic resources through our computers and some old archival records at such institutions as the Huntington Library and the J. Paul Getty Museum.  
Mr. Ganim. MWF 10:10-11:00.

### **ENGLISH 128I: GEORGE ORWELL.**

Among the greatest of modern satirists, Orwell lived a life that was in many ways shaped by the major historical events and movements of the earlier twentieth century, including the decline of the British Empire, the rise of fascism and Stalinism, the growth of English socialism, the Spanish Civil War, and World War II. In this course we'll be looking at how these events impacted his career as a writer and informed the themes of both his fictional and non-fictional works. Assigned readings will include 1984, Animal Farm, Burmese Days, Keep the Aspidistra Flying, The Road to Wigan Pier, Down and Out in Paris and London, Homage to Catalonia, and a selection of his essays on politics, language, and literature, including his noted commentary on Swift's Gulliver's Travels, a work that profoundly influenced Orwell's satiric and dystopian imagination.  
Ms. Fabricant. MW 5:10-6:30 p.m.

**ENGLISH 128S: MAJOR AUTHORS. JOYCE.** Joyce's controversial modernist masterpiece, *Ulysses*, will be examined in this course as a psychological epic of human drives, desires, and sexualities; as a historical epic of a city and its complex cultural/historical heritage; as a stylistic epic of relentless formal

experimentation; and as a revisionary Homeric epic of wandering and return. The emphasis will be on close readings of *Ulysses* itself, Joyce's use of mythic substructures, and the larger question of the modernist epic's relationship to the classical one, *The Odyssey*. What attracted Joyce to "revise" this ancient yet perduring story? How are the two texts similar and yet very different? What ideological structures reflected in the epics have remained intact over the centuries? Which have disappeared, changed, or been superseded by others? Required texts are *Ulysses* (preferably the 1986 corrected edition) and *The Odyssey* (any translation is fine). Optional texts are Harry Blamires' *The New Bloomsday Book* and Don Gifford's "*Ulysses*" *Annotated*. This course is designed for English majors, but it is open to students in any field who--when it comes to reading--have Odysseus's perseverance, patience, and sense of adventure.  
Ms. Devlin. MWF 12:10-1:00.

**ENGLISH 129B: ENGLISH AND AMERICAN DRAMA: RESTORATION AND EIGHTEENTH-CENTURY DRAMA.**

In this course we will study English drama of the Restoration and Eighteenth Century. We will read and discuss one play a week along with one short work of critical analysis. Throughout the quarter, we will pay attention to features of the play that include cross-dressing, (sub)versions of masculinity and femininity, colonialism and imperialism, same-sex desire, race and ethnicity, mercantilism and (proto) capitalism. The class will be run as lecture-discussion, and at times we will break into groups to discuss readings. You should always come to class prepared to discuss the readings. Two essays and a final exam.  
Mr. Haggerty. TR 11:10-12:30.

**ENGLISH 138B: AFRICAN AMERICAN LITERATURE SINCE THE HARLEM RENAISSANCE.**

Class will introduce students to texts that inform African American literary and cultural traditions. Goal of class is to explore the roles of African American culture (film, music, and documentary), and history in the constructing of traditions of African American literature.  
Mr. Nunley. MWF 1:10-2:00.

**ENGLISH 140J: AUTOBIOGRAPHY.**

"Should you marry him? the question comes in English. Yes. Should you marry him? the question echoes in Polish. No." This internal dialogue, from Eva Hoffman's *Lost in Translation*, highlights the plight of a self divided (though ultimately made more whole) by its immersion in a new language and culture as part of the immigrant experience. In this course we'll be examining how the dual acts of self-construction and self-representation are shaped by such factors as exile, political and racial struggle, the conflict between private life and public persona, and the complex interactions between individual and national identity.

We'll also consider the role of fiction and silence in the act of 'writing' a self. Along with Hoffman's memoir we'll be reading autobiographies by Olaudah Equiano, Benjamin Franklin, Charlotte Perkins Gilman, Emma Goldman, Zora Neale Hurston, Maud Gonne, and Richard Wright.  
Ms. Fabricant. MW 7:10-8:30 p.m.

### **ENGLISH 141Y: FICTION AS SOCIAL PROTEST.**

This course looks at the evolution of writing about social protest within Chicana/o literary and cultural studies. Throughout this course 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. Readings have been structured to spotlight key terms and contestations within the field documented in foundational essays on literary, visual, and popular culture. Course readings cover a range of genres (drama, performance, visual cultural, autobiography, short fiction, children's literature, film, critical essay) and focus on pivotal works that have provoked critical inquiry and directed a canon for Chicana/o literary studies. The selected essays are designed to introduce students to various methodologies. Each week's readings have been strategically arranged to concentrate on a selected text, an avenue of inquiry, and the question of how writers - ourselves included - enter and stage critical debate.

**Reading Materials:** Readings made available for photocopying from Vision Copy on University Avenue. Texts also include Cherrie Moraga, Loving in the War Years: lo que nunca paso por sus labios (2<sup>nd</sup> edition); Gloria Anzaldua, Borderlands/La Frontera: The New Mestiza (2<sup>nd</sup> edition); Tomas Rivera, And the Earth Did Not Devour Him; Luis Valdez, Los Vendidos; John Sayles, Lone Star; and selected others to be announced.

**Requirements:** Weekly critical reading journal; midterm exam and essay, final exam and essay.

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

### **ENGLISH 148Z: NOTHING BUT BRONTE.**

In this course we will read the works of the most important (and enigmatic) trio of sisters in all of English literature, the Brontës. We will read all of the novels, perhaps delve into some of the juvenilia, and perhaps even consider some of their poetry. We will consider their contribution to the English novel in the 19<sup>th</sup> century, to discussions on realism, the gothic, the Woman question, imperialism/colonialism, among a host of other important cultural and theoretical issues. We will also be considering these Yorkshire sisters' relationships with the two "lesser" Brontës: Branwell (the ne'er do well alcoholic brother) and Patrick (the stern clergyman father). There will be two exams, reading quizzes, and a research paper.

Required:

Bronte, Anne: *The Tenant of Wildfell Hall* (1848)

Bronte, Charlotte: *Jane Eyre* (1847Oct)

Bronte, Emily: *Wuthering Heights* (1847Dec)

Bronte, Anne: *Agnes Grey* (1847Dec.)

Bronte, Charlotte: *Shirley*

Bronte, Charlotte: *Villette*

Bronte, Charlotte: *The Professor*

Recommended:

Elizabeth Gaskell, *The Life of Charlotte Brontë*

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

### **ENGLISH 152: REVOLUTIONS.**

After the invention of printing, the cultural life of the Europe changed drastically. The Church, the universities, commerce, government, social life: all registered the effects of the Reformation, which went hand in hand with the expansion of the new technology. This course will focus on major influences on Renaissance thought, including Aristotle, Cicero, Pico, Luther, More, Machiavelli, Montaigne, Bacon, Descartes, Milton, and Hobbes. Discussion will aim at understanding how such thinkers reflect ideas and attitudes in more familiar work, such as the poetry, drama, and prose of Sidney, Marlowe, Shakespeare, Spenser, Jonson, Browne, and Milton.

The student's grade will be based on quizzes (10%), a midterm (30%), and a final (60%).

The book list will be available online (Blackboard) and in the UCR Bookstore.

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

### **ENGLISH 166A: LITERATURE OF THE ROMANTIC PERIOD.**

#### **"Romanticism, Imagination and Revolution"**

We will examine the rise of the cultural movement known as Romanticism by focusing on responses (primarily English) to the French Revolution. Following its initial outbreak, impelled by the cultural transformations promised by the revolution, English Romantic writers articulated and engaged with ideas concerning the rights of both men and women, the roles of government and religion, the role and nature of the imagination, and the social circumstances of poverty and war. Following the period known as "the Terror", many English writers increasingly turned to the imagination as a way to continue the revolution's project of emancipation by other means. We will examine the historical and political significance of this turn, focusing not just on the prose and poetry of canonical writers such as Wordsworth and Shelley, but on non-canonical writers such as Barbauld and Robinson. Assignments may include a term paper, a mid-term exam and a final exam. Mr. Kuiken. TR 2:10-3:30.