

## COURSE DESCRIPTIONS

### FALL 2007

#### **ENGLISH 20A: BRITISH LITERARY TRADITION.**

In this course, we will study a selection of works in the British Literary Tradition from 1600 to 1900 (or so). We will study each work closely and consider critical and theoretical approaches that inform our twenty-first century literary study of these works. Students will be expected to write four short (500-1000 word) critical essays and to complete a final exam.

#### Booklist:

William Shakespeare, *Twelfth Night* (Bedford/St. Martins; ISBN: 0312202199 )  
John Milton, *Paradise Lost* (Norton Critical Edition; ISBN 0312202199)  
Frances Burney, *Evelina* (Bedford Cultural Edition; ISBN 0312097298)  
Alfred Tennyson, *In Memoriam* (Norton Critical Edition; ISBN 0393979261)  
Virginia Woolf, *To the Lighthouse* (Harvest Books ISBN: 0156907399)

Mr. Haggerty. LEC: MWF 10:10-11:00 a.m. DIS: M 8:10-9:00, M 1:10-2:00, M 3:10-4:00, F 8:10-9:00, F 1:10-2:00, F 3:10-4:00.

#### **ENGLISH 102-001 INTRODUCTION TO CRITICAL METHODS.**

What are "literary techniques" and how do they work? What are "critical methods"? Is there a difference between reading a text and interpreting it? Or is reading always really interpretation? What does it mean to do a "close reading" of a text? What is involved in the process? Why do some interpretations make more sense than others? Why can two (or more) different interpretations be equally convincing? These are some of the basic questions that we will consider as we read and discuss a diverse array of poems, a novel, critical essays, and a collection of short stories. The required texts are *An Introduction to Poetry*, ed. X.J. Kennedy and Dana Gioia (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 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 12:10-1:00 p.m.

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

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

Mr. Harris. MWF 9:10-10:00 a.m.

**ENGLISH 102-004: INTRODUCTION TO CRITICAL METHODS.**

Close analysis of formal features of several genres and an introduction to theoretical and critical approaches.

Ms. Brayman-Hackel. TR 11:10-12:30.

**ENGLISH 117C: SHAKESPEARE: TRAGEDY.**

Not long ago, the Arts and Entertainment channel aired a *Biography* series on the one hundred "most influential" figures in history. Shakespeare ranked fifth. Renowned literary critic Harold Bloom credits Shakespeare with nothing less than the invention of English literature. For centuries, now, Shakespeare has been idolized as the greatest poet ever to write in the Englishsome 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 their context of Elizabethan and Jacobean culture. We will begin with an example of "historical tragedy" (*Richard III*), turn to Shakespeare's earliest effort at revenge tragedy (*Titus Andronicus*), and, after close study of the four major dramas, end with his two most "political" plays, *Coriolanus* and *Timon of Athens*. (Since at least two of these plays were written in collaboration with other playwrights, attention will be given to theatrical practices of the time.) The student's grade will be based on two quizzes (10%), 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. MWF 9:10-10:00 a.m.

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

This course will survey projects taking up the relationships between art, aesthetics, and sexuality, created by artists and writers associated with gay, lesbian, transgender, bisexual, or queer aesthetic movements. Special attention will be paid to texts exhibiting reflexive, performative, inter- or transdisciplinary, or multimedia or multimodal techniques in the interest of elaborating a critical aesthetics. We'll explore how the use of these varied compositional techniques

have historically allowed queer writing (in the broadest sense of the word “writing”) on aesthetics to “out-wit” constraints on expression encountered in specific historical settings and moments. Works will be situated in relation to political and cultural movements historically. Film and video screenings will complement written texts to clarify interdisciplinary strategies in queer aesthetics.

Mr. Tobias. LEC: TR 12:40-2:00 p.m. SCR: T 4:10-7:00 p.m.

### **ENGLISH 129A: ELIZABETHAN AND JACOBEAN DRAMA.**

This course surveys English drama in the age of Elizabeth I and James I (1576-1628) through close study of plays by Marlowe, Jonson, Middleton, Webster, Ford, and at least one by William Shakespeare. We'll explore issues of genre and the nature of Elizabethan/Jacobean theatrical institutions, and a central topic of investigation will be the body and its desires. How do yearnings, compulsions, excesses, appetites, and addictions help to establish and to unsettle notions of identity, sexuality, and self-fashioning in this period? The reading list will include (but not be limited to) the following plays: Marlowe's *Edward II*; Middleton's *The Revenger's Tragedy*, *The Roaring Girl* and *The Changeling*; Webster's *Duchess of Malfi*; Ford's *'Tis Pity She's a Whore*.

Ms. Willis. MWF 1:10-2:00 p.m.

### **ENGLISH 131: AMERICAN LITERATURE 1820 - THE CIVIL WAR.**

“After leaving the book at Mr. Emerson’s, I returned through the woods, and entering Sleepy Hollow, I perceived a lady reclining near the path which bends along its verge. It was Margaret herself.” The “I” is Nathaniel Hawthorne; Mr. Emerson is Ralph Waldo Emerson; Margaret is Margaret Fuller. The day is Monday August 22, 1842. The place is Concord, Massachusetts. The course will explore the intersection of minds: Emerson, Hawthorne, Fuller, and Henry David Thoreau. There will be weekly reading quizzes, a short paper, a long paper, a midterm and a final.

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

### **ENGLISH 133: AMERICAN LITERATURE 1914-1945.**

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

Ms. Kinney. TR 9:40-11:00.

### **ENGLISH 136: 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 essay (5 pages), final group project.

**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. MW 5:10-6:30 p.m.

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

"These are the stories I have told you, the stories of unheralded beauties, mothers and gangsters, who wrested poetry from existence. These are the stories of my people. They are the stories of folk who squeezed love from madness." -- Alice Randall

From the Harlem Renaissance to the postmodern period, black writers in the United States have used the literary text as a site of meditation on politics, identity, and national culture--as a medium through which they often "squeezed love from" the "madness" of their social and political predicaments. This course will focus on situating narrative interpretation in its historical context, reading novels with various pieces of literary criticism, drama, and poetry to consider the various ways writers have considered themes like love, migration, identity, and religion.

Ms. Edwards. MWF 12:10-1:00 p.m.

**ENGLISH 143E: GENDER, SEXUALITY, AND VISUAL CULTURE.**

This course will focus on the intersections of feminism and pornography. In addition to a critical engagement with feminist pornography debates, we will examine the relationship between sex and the state, the shifting conditions of production and consumption, race, imperialism and sexuality, pornography and new media technologies, and pornography made by women for women in US and transnational contexts.

The Staff. LEC: MWF 11:10-12:00; SCR: M 5:10-8:00 p.m.

**ENGLISH 146E: TOPICS IN TECHNOCULTURE AND DIGITAL MEDIA.**

This course surveys 20th and 21st century digital media culture, arts, and entertainment, presenting key critical debates and aesthetic paradigms of the interactive digital media and their cultural contexts. What constitutes a “new medium” and what differentiates the “new” media from the “old”? How are we to situate contemporary concerns over uses and abuses of digital networks? What is a “closed” system, “open” software, “social computing,” or a network public? Do we have legal rights to information, personal or private? What are the extents and limits of digital property? And what scholarly perspectives are most relevant to the study of interactivity in digital media? Throughout the course, we explore the complex relationships between people, technology, and culture, and discuss the ethical issues involved in technological transitions. We will see the ways that expressive technologies may be inflected by specificities of class, gender, sexual orientation, ethnicity, age, abledness, and other dimensions of cultural belonging and exclusion; and we will attempt to see how “digital” media might change, or not change, who we are and what we can become, both as persons and as publics. Participants will read a diverse range of writing by digital media scholars. Lecture presentations will highlight various styles and kinds of interactivity in digital media art, design, and communications. Film screenings will highlight key aspects of the histories of technological change in a comparative framework. By the end of the quarter, students should be able to articulate responses to the various debates we have covered, and will be expected to combine personal experience with scholarly analysis to articulate an ethics of digital media culture.

Mr. Tobias. LEC: TR 9:40-11:00; SCR: R 7:10-10:00 p.m.

**ENGLISH 166B: LITERATURE OF THE ROMANTIC PERIOD.**

This course will cover the so-called second generation of Romantic writers, who followed the path forged by William Blake, William Wordsworth and Samuel Taylor Coleridge, but who took Romanticism one step further and lived their lives as works of art. We will read the poetry of Lord Byron, Percy Bysshe Shelley and John Keats, as well as the novels of contemporaries and associates with decidedly different attitudes towards their radicalism and personal experimentation, including Sir Walter Scott and Mary Wolstonecraft Shelley.

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

**ENGLISH 176B: 20<sup>TH</sup> C. BRITISH AND AMERICAN LITERATURE.**

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

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

**WINTER 2008**

**ENGLISH 17: SHAKESPEARE**

The First Folio of Shakespeare’s works, *Comedies, Histories, and Tragedies* (1623), recognizes the author’s contribution to three distinct types of dramas.

Nowadays, Shakespeare scholarship designates certain plays included in the Folio as “Romances.” This course will take a close look at Shakespeare’s dramatic achievement in each of these forms: *The Taming of the Shrew*, *As You Like It*, *The Merchant of Venice*, *Henry IV*, *Hamlet*, *Othello*, *Timon of Athens*, and *The Tempest*. Discussion will focus on the plays in their historical setting, in an effort to understand how contemporary interests and events inform our understanding of Shakespeare and his audience. The text for the course will be *The Riverside Shakespeare*, ed. G. Blakemore Evans et al. (Boston: Houghton Mifflin, 1974, 1997, or any comparable, well-annotated edition). The student’s grade will be based on two quizzes, a midterm, and a final examination (10%, 30%, and 60%, respectively, of the course grade).

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

**ENGLISH 20B: INTRODUCTION TO THE AMERICAN LITERARY TRADITION**

This is a survey course that provides an introduction to literary study and to American literary history. The focus will be upon the analysis and interpretation of the texts themselves and their relations to their historical contexts, such as the time, places, and social conditions in which the writing was produced. Attention will be given to issues of gender, ethnicity, imperialism, religion, social institutions, and aesthetics. Writers include Poe, Melville, Twain, Whitman, Dickinson, Faulkner, Frost, Eliot, Plath, O’Connor, Morrison.

Mr. Elliott. LEC: TR 11:10-12:30; DIS T 8:10-9:00 a.m., T 9:10-10:00 a.m., T 7:10-8:00 p.m., T 7:10-8:00 a.m., W 11:10-12:00, T 5:10-6:00 p.m., R 8:40-9:30 a.m. R 9:10-10:00 a.m., R 10:10-11:00 a.m., R 7:10-8:00 p.m., W 12:10-1:00 p.m., R 5:10-6:00 p.m.

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

An advanced introduction to and practice in close reading of fiction, poetry, literary criticism, and literary and cultural theory. Most of the course will be devoted to learning about and engaging in the formalist analysis of literature and how to articulate it with ideological critique. We will study several theoretical methodologies, among them structuralism, deconstruction, psychoanalysis, Marxism, and feminism, and a limited number of literary (and occasional visual) texts, to some of which we will return with fresh questions and observations in light of readings and discussions subsequent to our initial discussions of those works. The primary text is *Ways of Reading* (3rd Ed.); other texts may include *The Turn of the Screw*, "Eveline," short stories by Angela Carter, imagist poems, "Carmilla," medieval ballads, Renaissance poetry, and/or romantic poetry Ms. Tyler. MWF 2:10-3:00.

### **ENGLISH 117T: TOPICS IN SHAKESPEARE**

Our topic will be Shakespearean catharsis. What does it mean to be "moved" by a Shakespearean drama? Is Shakespearean catharsis a form of cure? A cure of what? Are we in need of such cures in order to be human beings fully alive? What is the Shakespearean understanding of health? Of mortality? Rather than assume that the plays are essentially entertainments or cultural icons, we will read a few of them as moving dramatizations of these basic questions. We will discuss *Twelfth Night*, *Hamlet*, *Midsummer Night's Dream*, *The Winter's Tale*, and *The Tempest*. As we proceed, we will explore the ramifications of Samuel Johnson's notoriously opinionated, still immensely suggestive assertion that all of Shakespeare's dramas are tragicomedies. Mr. Briggs. MWF 9:10-10:00.

### **ENGLISH 120A: EARLIER NATIVE AMERICAN LITERATURE**



Samson Occom (Mohegan)

In 1969, Kiowa writer N. Scott Momaday was awarded the Pulitzer Prize for *House Made of Dawn*, a novel set on the Jemez Pueblo in New Mexico. This event sparked what Kenneth Lincoln has termed a “Native American Renaissance.” In its wake there has been a surge in both the production of and interest in Native American literature. Overlooked in the focus on contemporary literature, however, has been earlier Native American literature, both oral and written, particularly literature produced by writers from nations living east of the Mississippi published prior to the twentieth century. This body of literature helps shed light on issues and events pertaining to, for example, early U.S. and Canadian literary history, treaty law, issues of sovereignty, European/Native American/African American contact, the Great Awakening, early colonial and republican military conflicts, boarding school histories, and North American conceptions of democracy.

This course will examine literature produced by Native Americans in English from before 1492 to the late-nineteenth century. Genres will include spiritual narratives, oral histories, autobiographies, letters, sermons, and fiction. Texts will include work by William Apess, Black Hawk, Chainbreaker, George Copway, Mary Jemison, Samson Occom, and Sarah Simon  
Ms. Raheja. TR 12:40-2:00.

### **ENGLISH 124A: FEMALE NOVELISTIC TRADITIONS**

We'll be reading a selection of 18th- and 19th-century British novels written by women and considering in what ways they challenge traditional notions of "the rise of the novel," and what they tell us about the complex relationship between gender and genre. Did 'tradition' mean something different for women writers than for their male counterparts? How did their gender affect the critical and popular reception of their work? We'll look at the political and social forces that

shaped these novelists' lives, and examine how the conditions of the literary marketplace affected both the nature of their work and their status as professional writers. Likely to be included in our readings are Aphra Behn, Frances Burney, Maria Edgeworth, Jane Austen, Mary Shelley, and Charlotte Bronte.

Ms. Fabricant. TR 6:40-8:00.

**ENGLISH 126B: THE AMERICAN NOVEL SINCE 1900**  
**BREAKING BORDERS**

"Make It New," the American poet, Ezra Pound proclaimed, and 20<sup>th</sup> century artists responded by pushing the boundaries of what was artistically possible. Paintings were freed from traditional perspective and exploded in geometric shapes on the canvas; and poets set words free from traditional syntax and even grammar. The traditional narrative of the novel became sculptural, as writers nixed a traditional narrative line. The past weaves onto the present, dreams mix with reality, and newspaper headlines and poetry intersperse with the author's main story. This class will examine groundbreaking novels of the 20<sup>th</sup> and 21<sup>st</sup> centuries as authors revel in this artistic experimentation and reflect the technological and sociological upheavals of their time. We will read classic voices from Realism and Modernism such as Upton Sinclair, William Faulkner and Ernest Hemingway, along with innovators from The Harlem Renaissance such as Jean Toomer and Nella Larsen, Multicultural artists from our own California Border Region, the Cyberpunk novel that spawned The Matrix, and Art Spiegelman's graphic novel written in response to 9/11.

Requirements: Reading Responses, Midterm Exam and Essay, Final Exam and Essay. Ms. Polster. MWF 3:10-4:00.

**ENGLISH 132: AMERICAN LITERATURE, 1865-1914**

Course focuses on the American novel, examining questions of literary, social, and historical importance for an understanding of the novel's development during this time. Selected novels will be read with a critical interest in the following: the prominence of locale and the new imaginative interest in small town community; the novel's departure from sentimental conventions and the emergence of feminist voices; and the legacy of slave culture and racism in American literature.

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

**ENGLISH 138T: TWENTIETH CENTURY BLACK WOMEN WRITERS**

Throughout the twentieth century, black women from the United States and throughout the African diaspora have used the literary text to represent loss and the possibilities for recovery offered by narrative and community. This course considers several novels, poetry, drama, nonfiction, and film created by black

women in the U.S., Caribbean, and Africa to explore the themes of loss and recovery; sex and sexuality; silence and voice; and trauma and healing. Primary authors are likely to include Zora Neale Hurston, Toni Morrison, Alice Walker, Paule Marshall, Toi Derricotte, Gwendolyn Brooks, and Tsitsi Dangarembga. Nonfiction readings will include work by Audre Lorde, Barbara Smith, Barbara Christian, and Claudia Tate. Written requirements for the course will include two essays, one midterm exam, and one final exam.

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

### **ENGLISH 144I: RACE, ETHNICITY AND VISUAL CULTURE**

This course will focus on race and ethnicity in visual culture, primarily film, exploring the critique of dominant representations of racial and ethnic difference and the development of alternative representational aesthetics. We will consider some of the issues of greatest concern to filmmakers, critics, and scholars who have explored race and ethnicity in visual media: positive and negative images, stereotypes and realism, ethnography and the social construction of racial identity, racialized voyeurism and fetishism, passing and mimicry or going native, whiteness as a racial category, anti-racist visual aesthetics, imperialism and its critique in film, and how gender and sexuality inflect race and ethnicity, since the former are inextricable from the latter. What are the meanings and effects of representations of race and ethnicity in film and other visual media? How do they construct racial differences? What myths of race do those obstructions confirm or contest? How do gender and sexuality figure in those myths? How have the productions of independent, avant-garde, and Third World filmmakers and artists working on visual culture served as critical alternatives to U.S. or European mainstream media representations of race and ethnicity? We will consider these and related questions through weekly readings, mandatory weekly two to three hour media screenings (most of the media titles shown are available for viewing in the Media Library), class lecture and discussion, and several assignments. Screenings may include *Imitation of Life*, *King Kong*, *Reassemblage*, *The Jazz Singer*, *My Geisha*, *Xala*, *Born in the U.S.A.*, *Scar of Shame*, *Hair Piece*, *Aletheia*, *Two Lies*, *Hour of the Furnaces*, *Sayonara*, *Paris Is Burning*, *Uncle Tom's Cabin*, *Crash*, *Grand Canyon*, and/or *Lone Star*.

Ms. Tyler. LEC: MWF 12:10-1:00; SCR: W 4:10-7:00 p.m.

### **ENGLISH 148Q: STUDIES IN MAJOR AUTHORS - CHRISTOPHER MARLOWE**

A course on the plays, poetry, and life of Christopher Marlowe. We will take a close look at Marlowe's plays in the context of Elizabethan theater and cultural traditions, considering such issues as theatricality and power, identity and transgression, sexuality and the body, exoticism and the familiar. In addition, we will consider Marlowe's afterlife in criticism, biography, and film, and probe

the cultural significance of the Marlowe 'myth' in his own time and ours. Celebrated as a precocious and ground-breaking playwright, Marlowe was also vilified as a spy, a sodomite, and an atheist. Come discover what all the fuss was about.

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

### **ENGLISH 151T: STUDIES IN MEDIEVAL LITERATURE**

This course will be an introduction to some of the great works of medieval literature from the French, German, Scandinavian, Celtic and Italian literary traditions. The aim of the course is to provide you with familiarity with works that have influenced writers in the English and American literary canons, not only during the Middle Ages, but up through the present day. Some of the titles of the works we will read--*Inferno*, *Parzival*, *Tristan and Isolde*, *Beowulf*, *The Song of Roland*, *Decameron*---are instantly recognizable to educated readers around the world. Films, video games, popular novels, experimental fiction and poetry still call on these works for inspiration and license. In addition, the course will introduce you to concepts still governing our individual, moral and political behavior, concepts and ideas such as the just war, the crusades, courtly love, sin and punishment and the holy grail. Built into these works are the foundations of vexed modern notions of gender, race, nation, class and religion.

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

### **ENGLISH 153: STUDIES IN EARLY RENAISSANCE LITERATURE**

The sixteenth century brought to England developments in the technologies of printing and manuscript circulation, the spread of literacy across new demographics, and keen interest in the figure of the reader. In this course centered on sixteenth-century poetry, students will learn about reading, literacy, and print culture in the early modern period, and we will consider both the ways in which reading was figured in the past and the forms which our own readings of Renaissance texts might take. Our discussions will focus on lyric poetry by major figures of the period (Wyatt, Sidney, Spenser, Shakespeare, Marlowe, Donne), but we will also read several early English experiments into literary theory and prose fiction.

Ms. Brayman-Hackel. TR 9:40-11:00.

### **ENGLISH 161T: 18<sup>th</sup> CENTURY TRAVEL LITERATURE**

Throughout the 18<sup>th</sup>-century the popular interest in travel, and in the geography and culture of countries outside of England, was stimulated by a number of factors: colonialist expansion; the growth of international commerce and trade; scientific voyages to other continents; domestic and foreign tourism; the discovery of new lands; and the emergence of Orientalism and early forms of anthropological inquiry. In this course we'll be reading a selection of texts informed by this interest in travel, and trying to understand what they tell us

about key aspects of 18<sup>th</sup>-century British history and ideology. Assigned readings will be chosen from among the following: Behn's Oroonoko; Defoe's Robinson Crusoe; Swift's Gulliver's Travels; Smollett's The Expedition of Humphrey Clinker; Mary Wortley Montagu's Turkish Letters; Johnson's Rasselas; Equiano's Interesting Narrative; Edgeworth's The Absentee; Hamilton's Letters of a Hindoo Rajah; The Travels of Dean Mahomet. Ms. Fabricant. TR 3:40-5:00.

### **ENGLISH 193A: SENIOR SEMINAR**

When Wilkie Collins published *The Woman in White* in 1860, he is said to have invented the genre of the "sensation novel," that sub-species of novel which, according to the Victorian critic H. L. Mansel, preaches "to the nerves instead of the judgment" (1863). This course will examine the sensation novel, its precursors, and some of its later relatives (such as Victorian detective fiction). We will not only be investigating the cultural changes of the period that helped sensation forward, but also its connections to gothic, detective, and other genres of the novel. The works we will read include: Charlotte Bronte, *Villette*; Wilkie Collins, *The Woman in White*; Wilkie Collins, *The Moonstone*; M.E. Braddon *Lady Audley's Secret*; Elizabeth Wood, *East Lynne*; Charles Dickens, *The Mystery of Edwin Drood*, and Arthur Conan Doyle, A. "The Sign of Four," "The Man with the Twisted Lip." Responsibilities will include a substantial research paper and a class presentation.

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

## **SPRING 2008**

### **ENGLISH 20C: INTRODUCTION IN ALTERNATIVE CRITICAL PERSPECTIVES ON LITERATURE AND CULTURE**

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 20<sup>th</sup> century works of film and interactive media featuring "manimals," robots, androids, and cyborgs. The texts we study will allow comparisons and contrasts to be made between literature, cinema and interactive media, and between the so-called "machine age" of the early 20<sup>th</sup> century and the so-called "information age" of the late 20<sup>th</sup> and early 21<sup>st</sup> century. Participants will learn critical methods and vocabularies for analyzing audiovisual media generally, and for comparing spectatorship, narrative, and genre across cinema and digital media. Beginning with a reading of H.G. Wells classic novella *The Island of Dr. Moreau*, which appeared at approximately the beginning of the various early cinemas, participants in this class will analyze the ways in which human, animal, and technological bodies appear in various media, continuing with such films as *Metropolis* (1925) and concluding with more recent interactive digital works such as *Patchwork Girl* or *Frequency*.

Mr. Tobias. LEC: TR 9:40-11:00; SCR: T 6:40-9:00 p.m.; DIS: T 1:10-2:00, T 3:10-4:00, T 6:10-7:00, R 1:10-2:00, R 3:10-4:00, R 4:10-5:00.

### **ENGLISH 101: FEMINIST THEORY AND LITERACY/CULTURAL STUDIES**

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. Because of the nature of this course, class size is limited to 30.

Course work: three papers, online postings, regular reading quizzes, final exam.

Required texts:

Kate Chopin, *The Awakening*

Warhol & Herndl, eds., *Feminisms: An Anthology of Literary Theory and Criticism*

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

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

This course will introduce students to the critical vocabulary and skills necessary for analyzing literary texts and for writing and reading literary criticism. We will begin by examining the tools writers use to shape meaning and the various approaches to these tools: what is poetic form and what did Plato say about it? What is metonymy and what does it have to do with Freud’s theories of the unconscious? While we will study the fundamental elements of poetry and narrative, we will also investigate the major critical models of literary analysis, including Marxism, feminism, post-colonialism, and postmodernism. How does language itself embody the gendered, sexualized, politicized, and/or racialized ideas of the culture that created it? What is the relationship between literature and culture, and how do we as readers navigate that relationship?

Major requirements: short writing assignments, 2 papers, midterm and final exams.

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

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

Advanced Composition will be conducted as a rhetoric class and writing workshop. We will read and analyze essays you have written for other courses, and you will write and revise several essays. The final grade will be based on a

portfolio of revised essays, meta-essays that analyze your initial composing and subsequent revision processes, and topic oriented work.

Mr. Nunley. TR 12:40-2:00.

### **ENGLISH/FVC 104: FILM AND MEDIA THEORY**

This course serves as an introduction to film and media theory. Through a two fold approach of history and critique, we will examine such film and media theories as feminist, Marxist, queer, psychoanalysis, apparatus theory. We will use film, television, and other media as texts.

Mr. Harris. LEC: TR 9:40-11:00; SCR: M 6:10-9:00 p.m.

### **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 colonial expansion; language, dialect, 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; language and new media.

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

### **ENGLISH 117B: SHAKESPEARE: COMEDY**

This course aims at intensive study of Shakespearean “comedy,” with attention to representative examples of farce, romantic, and “problem” comedies, including *The Taming of the Shrew*, *Love’s Labour’s Lost*, *As You Like It*, *A Midsummer Night’s Dream*, *Much Ado About Nothing*, *The Merchant of Venice*, *Twelfth Night*, and *Measure for Measure*. The student’s grade will be based on two quizzes, a midterm, and a final examination. The text for the course is:

*The Riverside Shakespeare*. Ed. G. Blakemore Evans et al. Boston: Houghton Mifflin [or any comparable, well-annotated edition].

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

### **ENGLISH 128E: MAJOR AUTHORS: CHAUCER**

This class will be a close study of the most famous and influential work of the most famous and influential medieval English author: Chaucer's *Canterbury Tales*. Topics will include authorship and readership; nationalism and imperialism; social antagonisms and class rivalries; religious, racial, and gender difference; and the individual’s relations to structures of authority in fourteenth-century England. We’ll also examine how and why Chaucer was canonized as a “major author,” his place in the curriculum, and his relevance today. This course

will introduce students to the Middle English language as well as familiarize them with the cultural impact of the *Canterbury Tales* from the fourteenth century to twenty-first. No prior knowledge of Middle English necessary. Major requirements: midterm, final, two papers.  
Ms. Denny-Brown. MWF 1:10-2:00.

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

Course examines the emergence of a literary tradition in the United States and seeks to understand how that tradition relates to religious and philosophical backgrounds and the social and political contexts of the new nation.

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

**ENGLISH 134: AMERICAN LITERATURE AFTER 1945**

**The 1950s: Resisting Containment Culture**

Images of the 1950s are replete with Eisenhower-inspired conformity, heteronormative families headed by the benign patriarch, pearls, high heels, and friendly sock-hops. A closer look, however, reveals a pervasive anxiety informed by and metaphorized by the atomic bomb and communism. And the popular culture of the time is full of representations of resistance and rebellion: Marlon Brando, rebels without cause, Elvis. Similarly, visual artists, writers, poets, dancers and musicians also offered visions of the culture that troubled and complicated the notion of a homogeneous society or one simply defined by reductive modes of conformity versus rebellion. The decade of the 50s is a fascinating time in the nation's political, cultural and social history, a time when ideas about race, sexuality, citizenship, freedom, and gender roles were in the kind of flux usually associated with the 1960s. But it all starts here.

Course work: two essays, online postings, regular quizzes, final exam.

Required Texts:

Carson McCullers, *The Member of the Wedding*

Jack Kerouac, *On the Road*

John Okada, *No-No Boy*

Sylvia Plath, *The Bell Jar*

James Baldwin, *Giovanni's Room*

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

**ENGLISH 135: MODERN IRISH LITERATURE**

Focusing on a selection of fictional and dramatic works by Irish writers from the late 19<sup>th</sup> century to the present, we'll be examining some of the distinctive thematic and stylistic features of modern Irish literature while at the same time appreciating its rich diversity. In class discussion we'll be looking specifically at the effect on Irish literature of (among other things) the following: the recurring

experiences of exile and emigration; state and church censorship; political and cultural nationalism; the struggle against British colonialism; the socialist and feminist movements; the conflict between the country's different religious and cultural traditions (Roman Catholic, Anglican, and Presbyterian); the sectarian violence and civil strife resulting from 'the Troubles' beginning in the 1960s; the so-called 'Celtic Tiger' boom; and (if time permits) the new 'global' Ireland (the growing number of immigrants from Eastern Europe and Africa, the emergence of a new cosmopolitanism but also new types of racism, etc.). We'll also be considering the extent to which 20<sup>th</sup>-century Irish texts can be understood as constituting a "postcolonial literature", and what it would mean (in critical and/or theoretical terms) to view them in this way. Assigned authors will be chosen from among writers like the following: Oscar Wilde, Sean O'Casey, James Joyce, Kate O'Brien, Liam O'Flaherty, J.M. Synge, Elizabeth Bowen, Frank O'Connor; Flann O'Brien, Edna O'Brien, Brendan Behan, Roddy Doyle, William Trevor, Anne Devlin. If time permits a couple of films will be shown to supplement the readings.

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

### **ENGLISH 138A: AFRICAN AMERICAN SLAVE NARRATIVES**

This course examines narratives written by ex-slaves. The emphasis will be, in conjunction with their crafting of urgent political and social protests, the "indeterminacy" of slave narratives. We will consider briefly the emergence of slave narratives as academic "historical" objects then "literary" objects, and also begin to gauge the constraints and freedoms of the genre – the textual constraints and freedoms against which and through which these authors/"voices" denounce racial servitude and legislated racial violence. Key points of consideration will be: In what ways are these texts distinct from or analogous to the genre of autobiography? By what means do these authors manage authorial control of their texts in a culture that would deny them precisely such forms of self-articulation? If "indeterminacy" remains a signal dynamic of this genre, then how do these authors/"voices" construct or negotiate stable meaning – their urgent political and social protests? Some enabling points of the discussion will include: the circum-Atlantic, civil society, "Cult of True Womanhood," literacy, miscegenation /sexuality, nation, sentimental literature. Readings will include: Interesting Life of Olaudah Equiano or Gustavas Vassa (1779), Narrative of the Life of Frederick Douglass (1845), The Fugitive Blacksmith (1849), Running a Thousand Miles for Freedom (1860), Incidents in the Life of a Slave Girl (1861), Lucy Delaney, From the Darkness Cometh the Light (1896).

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

### **ENGLISH 142N: POLITICS OF VISUAL CULTURE**

With the growth of the conception film, the internet, and news, visual literacy is arguably, in its pervasiveness and importance, replacing other forms of literacy.

Utilizing visual culture from a variety of popular culture and art forms such as animation (The Boondocks), graphic novels and film (The 300), newspapers, photographs, internet and music videos, sculpture, paintings, and architecture, the goal of this class is to increase the visual literacy of students. Race, gender, beauty, form, representation, ideology, and the nature of entertainment are some of the issues we will discuss to better understand the politics, rhetorics, and effects of visual culture.

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

### **ENGLISH/FVC 143F: FILM AND GENDER. WHAT ARE YOU LOOKING AT?**

This course is a film and theory class with the emphasis on the representation of gender. More, precisely, as the question, What are you looking at, suggests we will examine gender and the body as enclosure and system of signification. In doing so, we will use canonical film studies rubrics, like genre, performance/star theory and apparatus theory, as enclosures through which the body is gendered and signified as such.

Mr. Harris. LEC: TR 12:40-2:00; SCR: W 6:10-9:00 p.m.

### **ENGLISH/FVC 144K: DECOLONIZING THE SCREEN**

What does it mean to decolonize the screen, to decolonize the gaze, to decolonize our collective imaginary? This course will explore how various theorists, filmmakers, and social movements have appropriated the cinematic apparatus as a vehicle of decolonization and anti-colonial critique. Drawing on film criticism, theorists of colonialism, feminist film theory, critical race studies, and cultural theory, this course provides a rigorous confrontation with and theorization of the colonial condition alongside a critical engagement with the possibilities of decolonization explored primarily though not exclusively through the genre of film and its intersections with social movements. Revolutionary aesthetics, alternative reading practices, and indigenous epistemologies are some of the thematics that will be explored. Some of the films that may be screened are: *The Battle of Algiers*, *Cry Freedom*, *Killer of Sheep*, *A Place of Rage* and *The Revolution Will Not be Televised*. We will read theorists such as Fanon, Césaire, Mbembe, Shohat, Young, R. Williams and Raheja.

Ms. Shigematsu. LEC: 11:10-12:30; SCR 6:10-9:00 p.m.

### **ENGLISH 147U: STUDIES IN A MAJOR AUTHOR: ULYSSES**

Joyce's controversial modernist masterpiece 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 which is the one I will order), *The Odyssey* (any translation you have or choose to buy) and Harry Blamires' *The New Bloomsday Book*. Optional texts are Don Gifford's "*Ulysses*" *Annotated*, and Devlin and Reizbaum's "*Ulysses*": *En-Gendered Perspectives*. 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 perserverance, patience, and sense of adventure.

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

### **ENGLISH 172B: LITERATURE OF THE LATE VICTORIAN PERIOD**

This class will study the literary, cultural, and intellectual history of the period from 1860 to 1900 in Britain, focusing on the later effects of the "crisis of faith" sparked by the dissemination of evolutionary theory. How were theories of evolution and degeneration reflected in the forms and themes of poetry and prose? How did the scientific merge with the supernatural in fin-de-siècle fiction? We will be reading poetry by Matthew Arnold, Robert Browning, and Christina Rossetti, nonfiction prose by Charles Darwin, and fiction by Sheridan LeFanu, Robert Louis Stevenson, Thomas Hardy, H. G. Wells, and George Gissing. Practical requirements include copious reading, two papers, a brief class presentation, a take-home exam, scrupulous attendance, lively class participation, and other informal assignments. Students are required to use the course website for access to approved digital editions of texts; you will need to bring copies of these, either digital or printed, to class yourself; and you are further required to purchase the following editions in paperback: Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (Penguin edition, ISBN-13: 978-0141439730) and Wells, *The Island of Doctor Moreau* (Penguin edition; ISBN-13: 978-0141441023).

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

### **ENGLISH 172T: STUDIES IN VICTORIAN LITERATURE: DECADENCE**

This class explores the British literary and artistic movement of the 1890s known as Decadence, which was governed by a desire to set art free from the claims of life; its literature was characterized by world-weariness, a sense of social decline, and spiritual dispossession. Who were the Decadents, and why did their cultural contributions amount to more than just banal nihilism? How did their writings reconfigure gender and sexual roles? How did they imagine their relationship to the British Empire? To answer these and other questions, we will read poetry by Swinburne, Yeats, Dowson, Johnson, Davidson, Watson, Field, Levy, Symons, Wilde, Douglas; and prose by Buchanan, Pater, Lee, Beerbohm, Wilde, Cross,

Doyle, Shiel, and Hichens. Practical requirements include three short papers, a brief class presentation, and a final quiz, not to mention copious reading and vigorous class participation. Students are required to use the course website to access approved digital editions of most texts; you will need to bring copies of these, either digital or printed, to class yourself; and you are required to purchase Decadent Poetry ed. Lisa Rodensky (Penguin edition; ISBN 9780140424133) and The Picture of Dorian Gray by Oscar Wilde (Penguin edition; ISBN 9780141439570).  
Ms. Zeiger. MWF 1:10-2:00.