

## **COURSE DESCRIPTIONS**

### **FALL 2008**

#### **ENGLISH 12A: INTRO. TO POETRY, FICTION, DRAMA**

This course will focus on the reading of poetry, its forms, themes, methods, and magic. We will look at poems about love, nature, family, and public issues. We will study the difference between traditional forms and contemporary freedoms, and between lyric poetry and song lyrics. We will think about what a poem means, but more importantly how it means. The course will have quizzes and four essay assignments.

Required text: Steven Axelrod, *New Anthology of American Poetry, Volume 2: Modernisms 1900-1950* (Rutgers Univ Press, 2005, ISBN 0813531640)  
Mr. Axelrod. LEC: MWF 11:10-12:00 PM

#### **ENGLISH 12D: GREAT AMERICAN SPEECHES**

This course considers several pivotal speeches in the history of the Americas, giving special weight to the critical concepts of freedom, race, and nationalism. Considering speeches from rhetorical, historical, and literary critical perspectives, we will examine political performance as a tool for nation-building as well as a medium of radical critique. Readings will focus largely on the twentieth century and are likely to include speeches from thinkers, politicians, and activists as diverse as Frederick Douglass, Sojourner Truth, Abraham Lincoln, Maria Stewart, Martin Luther King, John F. Kennedy, Cesar Chavez, Malcolm X, Mario Savio, and 2008's presidential candidates.

Course requirements will include 2 4-6 page papers, 2 exams, and one oral presentation  
Ms. Edwards. LEC: TR 12:40-2:00 PM

#### **ENGLISH 20A: BRITISH LITERARY TRADITIONS**

This course will make the case that Britain's literary tradition developed in conjunction with its imperial history, and that its shifting conceptualizations of selfhood, freedom, reason, and art take their cues from voyages of exploration, narratives of shipwreck, the allure of the marvelous, and the domination and rebellion associated with colonial encounters. Accordingly, the course represents this tradition with a series of texts set in powerfully enchanted, contested spaces: the island where Prospero enslaves Caliban and frees Ariel in William Shakespeare's last play, *The Tempest* (1611); the Garden of Eden, from which Adam and Eve are expelled for partaking of the fruit of the tree of knowledge in John Milton's epic poem *Paradise Lost* (1674); the island that furnishes Crusoe the material for his home- and self-building in the first English novel, Daniel Defoe's *Robinson Crusoe* (1719); Britain itself, where Jane Eyre finds freedom through supernatural means in Charlotte Brontë's bildungsroman *Jane Eyre* (1847); and Jamaica and Dominica, the settings where Jean Rhys' postcolonial revision of Brontë's text, *Wide Sargasso Sea* (1966), imagines the aftermath of slavery and selves lost in the mire of the Atlantic. Required course texts and editions include: William Shakespeare, *The Tempest* (Norton) ISBN-13: 978-0393978193; John Milton, *Paradise Lost* (Norton) ISBN-13: 978-

0393924282 Daniel Defoe, *Robinson Crusoe* (Norton) ISBN-13: 978-0393964523; Charlotte Brontë, *Jane Eyre* (Penguin) ISBN-13: 978-0141441146; and Jean Rhys, *Wide Sargasso Sea* (Norton) ISBN-13: 978-0393308808.

Ms. Zieger. LEC: TR 12:40-2:00 PM; DIS: T 8:10-9:00AM, T 6:40-7:30PM, T 3:40-4:30PM, T 2:10-3:00PM, R 6:40-7:30PM, T 7:10-8:00AM, R 8:10-9:00AM, F 2:10-3:00PM, F 3:10-4:00PM, R 2:10-3:00PM, R 4:10-5:00PM, F 4:10-5:00PM

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

Designed to prepare majors for upper-division English courses, this class will focus on close reading skills and acquaint students with major theoretical and critical approaches to literary texts. Our discussions will center upon formal elements of poetry written over the past 500 years and a close reading of *Hamlet*, and we will make a foray into theories of visual culture when we read Roland Barthes's elegant treatise on photography.

Ms. Brayman-Hackel. LEC: MWF 11:10-12:00 PM

### **ENGLISH 102-002: INTRODUCTION TO CRITICAL METHODS**

This course introduces students to critical methods for studying literary texts. We will study such critical rubrics as new criticism, psychoanalysis, deconstruction and post-structuralism, Marxism, feminist and queer theory, and critical race theory. Readings will include several literary critical and theoretical texts as well as one full-length novel and various pieces of fiction, poetry, visual culture. Requirements will include 2 5-7 page papers, 3 one-page papers, and one final examination.

Ms. Edwards. LEC: TR 3:40-5:00 PM

### **ENGLISH 102-003: INTRODUCTION TO CRITICAL METHODS**

This course introduces upper division students to a range of critical methods for analyzing narrative, poetic, or performative texts. We will primarily be concerned with a particularly interesting and demanding challenge: "playful texts." This course will present a series of texts in a range of formats -- text, visual, sound, audiovisual, interactive -- in which the text is presented in some playful way, or, where the reader's response is shaped as some form of play. How is it that works of art which are determined in advance might be composed to suggest playful effects that can't be fully predicted? How have printed or visual works presented play, playfulness, or unpredictability in formal terms, and what do such works say about matters such as work and leisure in modern and contemporary culture? What exactly is "play," as far as narrative, poetic, or aesthetic works are concerned? How is "play" different from, say, "game," or "sport"? Surveying a range of literary texts as well as other kinds of works, we will see the ways in which a variety of critical methods, ranging from formalist, materialist, aestheticist, feminist, minoritarian, psychoanalytic, queer, and other methods, have been developed and applied to the analysis of play and playfulness. By the end of the quarter, students should be able to articulate sophisticated analysis of textual materials in a variety of formats exhibiting a wide range of compositional effects.

Mr. Tobias. LEC: MWF 9:10-10:00 AM

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

A survey of classical and contemporary film theory from roughly its inception in the 1920s to the present day. This theory includes a variety of methodologies: formalism, Marxism, psychoanalysis, feminism, anti-racism and anti-imperialism, and deconstruction. It also addresses a number of sometimes intersecting issues: film's specificity as an aesthetic medium—its formal possibilities and the pleasures and meanings films generate; film as a “machine” for the production of conformity to dominant values; representations of women and sexual and ethnic minorities in the mainstream cinema and its independent and experimental alternatives; film genres; national cinemas and Hollywood imperialism; film fandoms. The course emphasis is on the structuralist and poststructuralist theory that arose in the 1960s and became the primary approach in humanities-oriented film studies just as the latter was incorporated in the academy as a discipline. The readings for the course are very challenging, rather like philosophy, and will likely include texts by Arnheim, Balazs, Eisenstein, Benjamin, Gunning, Bazin, Foucault, Baudry, MacCabe, Mulvey, Bellour, Doane, de Lauretis, Solanas and Getino, and Mercer, among others; the pace will be two essays a week. Additional requirements include a weekly screening of 2-3 hours duration and several writing assignments: a formal research paper; two in-class tests; a set of notes for a class session posted to Blackboard; regular short and informal “warm-ups” for class discussion (graded pass-fail or sometime ungraded); a series of short, on-line quizzes for self-evaluation of reading and screening comprehension. Though the course will cover some of the elements of close reading or formal analysis of film and media, it is not a substitute for a more thorough introduction to that practice in MCS lower level classes; students will be expected to master the vocabulary of formal analysis of shots and sequences very quickly as a foundational skill for application of the film theories to the films screened. Ms. Tyler. LEC: TR 2:10-3:30 PM, SCR: T 5:10-8:00 PM

### **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 English, some would say in any--language. Probably Shakespeare's most admired works are his four great tragedies, Hamlet, Othello, King Lear, and Macbeth. This course will focus on these four works in their context of Elizabethan and Jacobean culture. We will begin with an example of “historical tragedy” (Richard III), turn to Shakespeare's earliest effort at revenge tragedy (Titus Andronicus), and, after close study of the four major dramas, end with his two most "political" 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. LEC: TR 9:40-11:00 AM

## **ENGLISH 120B: NATIVE AMERICAN LITERATURE AFTER 1900**

### ***Weaving Life into Language: Native American Women's Autobiography***

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

Texts may include:

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

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

Maria Campbell, *Halfbreed*

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

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

Leslie Marmon Silko, *Storyteller*

Arnait Video Productions, *Anaana (Mother)*

Shelley Niro, *It Starts with a Whisper*

Ms. Raheja. LEC: MWF 12:10-1:00 PM

## **ENGLISH 122F: LITERATURE AND SEXUALITIES**

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

Requirements: Students will be expected to attend class and participate in class discussions. Familiarity with the readings will be assumed, and occasional quizzes may be introduced as a way of aiding discussion and checking on the reading. Students will also complete a short (500 word) critical essay (due Thursday, October 30) and a longer (5-7 page) final essay (due Thursday, December 4). There will be a final exam.

Mr. Haggerty. LEC: TR 9:40-11:00 AM

## **ENGLISH 125B: DEVELOPMENT OF THE ENGLISH NOVEL**

This course investigates the nineteenth-century English novel as a technology for making and remaking the modern self and its worlds. It seeks to show how the novel constructed the self as both embedded in its surroundings and transcendent over them. We will relate the novel's changing formal properties to its representations of gender, race, sexuality, class, and Englishness in four different texts, genres, and historical moments: Mary Shelley's gothic novel *Frankenstein* (1818), Charlotte Brontë's bildungsroman *Jane Eyre* (1847), George Eliot's high realist novel *Middlemarch* (1871), and Arthur Conan Doyle's

detective novel *The Sign of Four* (1890). Note: nineteenth-century novels are fascinating, but they are also long; part of the adventure of this course lies in completing the reading, which totals over 1500 pages. Required course editions include Mary Shelley, *Frankenstein* (Norton) ISBN-13: 978-0393964585; Charlotte Brontë, *Jane Eyre* (Penguin) ISBN-13: 978-0141441146; George Eliot, *Middlemarch* (broadview) ISBN-13: 978-1551112336; and Arthur Conan Doyle, *The Sign of Four* (Penguin) ISBN-13: 978-0140439076.

Ms. Zieger. LEC: TR 3:40-5:00 PM

### **ENGLISH 127A: AMERICAN POETRY**

We will read and discuss a range of major American poems, representing the amazing cultural diversity and imaginative vision of our country. We will focus much attention on two great poets: Walt Whitman and Emily Dickinson. We will also read wonderful poems by Native Americans, African American slaves, immigrants from Asia and Mexico, and such well-known poets as Anne Bradstreet, Phillis Wheatley, Sarah Piatt, Paul Laurence Dunbar, Ralph Waldo Emerson, Frances Harper, Henry Wadsworth Longfellow, Sadakichi Hartmann, Lydia Kamakaeha, Emma Lazarus, and Edgar Allan Poe. 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. LEC: MWF 2:10-3:00 PM

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

Here bygonneth 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 Natúre 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. LEC: MWF 11:10-12:00 PM

### **ENGLISH 134: AMERICAN LITERATURE, 1945 TO THE PRESENT**

This course will introduce students to the postmodern American novel, covering representative texts from the mid-1960s through the mid-1980s. The class will examine a range of narrative forms and experimental techniques that have characterized postmodern writing. Specific themes we will track include: the contrast between minimalist and maximalist styles of writing; the playful and/or conspiratorial revision of historical narratives; the interrogation and incorporation of mass media forms and images; the collapse of distinctions between elite and popular cultures; and the transformation of personal and social identity through technological systems. Authors we will cover include Thomas Pynchon, Donald Barthelme, Joan Didion, Ishmael Reed, Don DeLillo, and Leslie Marmon Silko, among others.

Mr. Latham. LEC: MWF 2:10-3:00 PM

### **ENGLISH 138T: AFRICAN AMERICAN LITERATURE**

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. LEC: 11:10-12:30 PM

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

This course surveys 20<sup>th</sup> and 21<sup>st</sup> century digital media culture, arts, and entertainment and highlights the key critical debates and aesthetic paradigms of the interactive digital media and their cultural contexts. What constitutes a “new” or “old” medium? Can we become addicted to a technology? What is social computing? What is Web 2.0, really? What rights do we have to share information? Can abstract data be either public or private? Does globalization come after cybernetic networks, or does globalization bring about cybernetic networks? Throughout the quarter, we explore the complex relationships between humans, technology, and networked digital culture, and discuss the ethical issues involved. We will see the ways that expressive technologies are inflected by class, gender, sexual orientation, ethnicity, age, abledness, and other dimensions of cultural belonging and exclusion; and we will see how “digital” media might change, or not change, who we are and what we can become. Participants will read a diverse range of writing by digital media scholars. 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 ethical responses to the various debates we have covered.

Mr. Tobias. LEC: MWF 12:10-1:00 PM, SCR: W 5:10-8:00 PM

### **ENGLISH 152: RENAISSANCE REVOLUTIONS**

As far as European culture is concerned, the invention of printing changed everything. 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. Printing brought learning out of the monasteries, and into universities and private libraries. This course will focus on the major authors who were part of that intellectual expansion, including Aristotle, Cicero, Pico, Luther, More, Machiavelli, Montaigne, Bacon, Descartes, and Hobbes. Discussion will aim at understanding how such thinkers reflect ideas and attitudes in more familiar works of poets, playwrights, and prose writers, such as Sidney, Marlowe, Shakespeare, Spenser, Jonson, Donne, 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: Syllabus) and in the UCR Bookstore.

Mr. Stewart. LEC: TR 2:10-3:30 PM

## **ENGLISH 154: STUDIES IN LATE RENAISSANCE**

The seventeenth century in England was a period of scientific discovery, political crisis, and religious controversy, and it is the moment in Western culture to which many scholars look for the emergence of modern notions of selfhood, marriage, love, and privacy. We'll spend the term exploring this rich period primarily through literary works, reading examples of romantic and religious lyric poetry, city comedy, and short fiction. Three eccentric literary figures will be our primary guides: John Donne, who likened a good man to a telescope and commissioned a portrait of himself in his burial shroud; Thomas Middleton, who has recently been put forward as "our other Shakespeare"; and Margaret Cavendish, who dressed as she pleased and published the first English work of proto-feminist science fiction. Ms. Brayman-Hackel. LEC: MWF 1:10-2:00 PM

## **ENGLISH 176T: STUDIES IN TWENTIETH-CENTURY BRITISH AND AMERICAN LITERATURE**

This class surveys "New Wave" science fiction of the 1960s and '70s, a period of substantial literary and ideological renovation within the genre. Reacting against the formal and political conservatism of classic "hard" SF, New Wave writers evolved a more progressive ethical-political agenda and a more sophisticated aesthetic approach than had prevailed during the pulp era. Aligned with countercultural trends, such as the liberation movements associated with anti-war activism, second-wave feminism, gay-rights advocacy, and ecological causes, New Wave writers began to question the core values of "technocratic" society and the genre's own role in relation to them. At the same time, they pushed the limits of experimental form by fusing SF with contemporary avant-garde fiction and theory (e.g., William Burroughs, Marshall McLuhan). The result was to force the genre to a new self-awareness of its social "mission" in relation to technological culture. Writers we will read include J.G. Ballard, Ursula K. Le Guin, Samuel R. Delany, Joanna Russ, Thomas M. Disch, and Norman Spinrad, among others. Mr. Latham. LEC: MW 5:10-6:30 PM

## **WINTER 2009**

### **ENGLISH 20B: 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 1:10-2:00, T 9:10-10:00, T 7:10-8:00, T 1:10-2:00, W 11:10-12:00, T 7:10-8:00, M 2:10-3:00, W 8:10-9:00, R 2:10-3:00, R 3:40-4:30, W 12:10-1:00, R 5:10-6:00, M 8:10-9:00, M 11:10-12:00, M 12:10-1:00, F 8:10-9:00, F 1:10-2:00, F 12:10-1:00.



## **ENGLISH 102: CRITICAL METHODS: CRITICAL READING AND INTERPRETATIONS OF TEXTS**

The purpose of this class is to introduce you to various ways of reading, interpreting, and understanding visual, written, and oral texts. *The goal of this class is to provide you with intellectual tools and a critical vocabulary that will assist you in future literature/English classes.* We will “read” theoretical as well as literary, visual, and popular culture texts. Such an approach to literature and culture contains at least two assumptions: First, it extends the conception of a “text” beyond the written. Second, it resists the notion that literature and popular culture generally lack political and pedagogical content and that any evaluation of them reflect little more than opinion and taste. Therefore, this class will challenge some cherished notions you may have about knowledge, literature, language, truth, and visual culture.

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

## **ENGLISH 103: ADVANCED COMPOSITION**

Principles of expository prose, with intensive practice. Advanced course in composition, not remedial.

The Staff. MWF 2:10-3:00.

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

This course will focus on divided selves and disordered desires in a series of Shakespeare's plays and poems, chosen from across the genres. What are some of the irresistible impulses, queer cravings, monstrous appetites, and excessive attachments explored or alluded to in Shakespeare's work? What are the consequences of such desires for selfhood and identity? Readings will include some or all of the following: *Twelfth Night*, *Henry IV, Parts I and II*, *Othello*, *Macbeth*, *Measure for Measure*, *Troilus and Cressida*, *Antony and Cleopatra*, selected sonnets, and *Venus and Adonis*. Assignments will include several quizzes, a substantial paper, a final exam, and an in-class presentation.

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

## **ENGLISH 120T: NATIVE AMERICAN LITERATURE**

### **Nanook's Smile: Reading Reel Indians**

*When Sam Yazzie, a silversmith and healer from Pine Springs, Arizona, is asked by two filmmakers, John Adair and Sol Worth, to participate in their filmmaking project, Yazzie asks through his interpreter, “Will making movies do the sheep any harm?” After Worth reassured him that it wouldn't, Yazzie asked, “Will making movies do the sheep any good?” After Worth reassures him that it wouldn't, Yazzie responds, “Then why make movies?”*

--Richard Chalfen, Through Navajo Eyes: An Exploration in Film Communication and Anthropology

This upper-division undergraduate course enlists questions and concerns that lie in between literary and visual culture texts and the broader discourses surrounding Native North American representations in film, video, and new media. In this course we will explore classical ethnographic and Western filmic representations of Indigenous peoples as a springboard to discussing contemporary work by Native American media artists. Through an engagement with Sam Yazzie's inquiry about the relationship between film and culture, 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; agency; sexuality; visual colonialism; self-life-narration; and the genres of oral narrative.

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

### **ENGLISH 121E: CARIBBEAN LITERATURE**

Though relatively small in area the Caribbean has produced a disproportionately large number of outstanding artists, writers, and political theorists, many of whom have had a profound influence on North American and British literature, music, and thought. In this course we'll be reading a selection of 20<sup>th</sup>-century texts from this region, representing a broad range of genres and cultural traditions. Our aim will be two-fold: to appreciate the rich diversity of the region's aesthetic expression; and to understand how the latter has been shaped by historical forces such as colonialism, slavery, nationalism, and political revolution (or its failure), as well as how it has responded to the current postcolonial (or neocolonial) moment. Other topics we'll be considering include cultural hybridity (the intermeshing of African and European traditions); gender politics (the role of women in Caribbean society); folklore and magic; migration; 'island' consciousness; and the creation of diasporic identities. Assigned writers will be chosen from the following: Aimé Césaire, C.L.R. James, Jean Rhys, Derek Walcott, George Lamming, Earl Lovelace, Simone Schwarz-Bart, Kamau Brathwaite, Jamaica Kincaid, V.S. Naipaul, Edwidge Danticat. We'll also be listening to some dub poetry (Linton Kwesi Johnson, Mikey Smith, Louise Bennett, Mutabaruka, Benjamin Zephaniah, Jean Binta Breeze, etc.) and possibly watching a film or two (e.g., "The Harder They Come", "Sugar-Cane Alley", "Life and Debt").

Ms. Fabricant. MW 7:10-8:30 p.m.

### **ENGLISH 126A: THE NINETEENTH-CENTURY AMERICAN NOVEL - "READING IN DETAIL"**

Ten weeks of close reading, ten weeks devoted to the detail – the gesture, the turn-of phrase, the figure in the background – as a point of entry into the politics of the novel. How does a novel’s effect exceed or defy the logic of its plot? Why is there an entire industry devoted to the textual analysis of Henry James’s novels? How does Harriet Jacobs “hide” political resistance in the form of a slave narrative? How does Melville's writing "read" as gay? And what can Edith Wharton tell us about the inherent links between desire and reading for detail - and the way a woman's life might depend on her ability to negotiate those links?

Readings will include four literary works, and a series of key works literary theory and criticism all of which revolve around close textual analysis. The reading in this course is intense – challenging, but very rewarding. Major assignments will include bibliographic research, analysis of critical debates, and a final paper. This course is designed for advanced English majors - meaning students who have already taken upper division classes.

Texts:

Harriet Jacobs, Incidents in the Life of a Slave Girl in Nelly McCay ed., Incidents in the Life of a Slave Girl (New York: W.W. Norton, 2000)

Henry James, The Turn of the Screw (Case Studies in Contemporary Criticism) (Bedford/St Martins, 2003)

Herman Melville, Billy Budd in Dan McCall ed., Melville’s Short Novels (New York: W.W. Norton, 2001)

Edith Wharton, The House of Mirth in Elizabeth Ammond, ed., The House of Mirth: Authoritative Text, Background, and Criticism (New York: W.W. Norton, 1990)

All of these books will be at The University Book Exchange (231 Big Springs Road). (951) 682-3634. I strongly recommend purchasing copies of the books, given this course’s emphasis on close reading – furthermore, many of the assignments will presume that you have access to the critical essays in the Norton editions listed above.

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

**ENGLISH 128F: MAJOR AUTHORS. SPENSER**

In honor of the quatercentenary of its first complete publication, this course will focus on Edmund Spenser’s *Faerie Queene* (pub. 1590-1609), a major work in the development of English poetry and national identity. Students will have the

valuable experience of studying an epic romance closely, getting Spenser's poetry in their ears and mapping out his imaginative terrain. As we delve into Faerie-land and keep company with its dragons, sorcerers, and heroes, we will also attend to the politics and aesthetics of Spenser's other home, Elizabethan England and Ireland.

Course requirements: participation, oral presentation, 2 papers, final exam.  
Ms. Brayman-Hackel. TR 12:40-2:00.

### **ENGLISH 128I: MAJOR AUTHORS. JONATHAN SWIFT**

"'Tis easy enough to entail Debts on succeeding Ages, and to hope they will be able and willing to pay them;...It will, no doubt, be a mighty Comfort to our Grandchildren, when they see a few Rags hang up in Westminster-Hall, which cost an hundred Millions, whereof they are paying the Arrears, and boasting, as Beggars do, that their Grandfathers were Rich and Great." No, this isn't an economic commentator on the New York Times Op-Ed page responding to today's financial meltdown. It's Jonathan Swift writing in 1711 in protest against the huge deficits being incurred by the British government to continue a senseless and unnecessary war ("As if Princes and Great Ministers could find no way of settling the Publick Tranquility, without changing the Possessions of Kingdoms, and forcing Sovereigns upon a People against their Inclinations"), in the process turning thousands of young men into cannon fodder and impoverishing the vast majority of the population so that a tiny few could amass obscene wealth ("We have been Fighting for the Ruin of the Publick Interest, and the Advancement of a Private"). If these views make Swift sound like our contemporary, addressing problems we are only too familiar with today, that's only because he was so much a man of his own time, deeply enmeshed in the specific events and crises of the world around him: a world defined by enormous class divisions, bloody wars over trade rights and territorial expansion, and a climate of wild financial speculation that culminated in history's first great stock market crash (the South Sea Bubble of 1720). In this course we'll be studying not only the greatest satirist in the English language but also one of the most eloquent critics of political hypocrisy, capitalist greed, warmongering, and colonial enslavement. Readings will include A Modest Proposal, Gulliver's Travels, A Tale of a Tub, selections from Swift's Irish tracts, and much more.

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

### **ENGLISH 139: ASIAN AMERICAN LITERATURE IN THE 21<sup>ST</sup> CENTURY**

This course will focus on Asian American literary texts written in the years just before and just after the turn of the twenty-first century, with particular attention

to how these writers work within and also subvert the expectations of “ethnic fiction.” How do history, memory, and displacement suggest new modes for understanding the complexities of personhood, masculinity, and sexuality? We will look at the ways in which intergenerational connections are often narrated through secrecy and omission, and how contemporary Asian American writers signify on the figure of the unreliable narrator. Finally, each of the novels we will be reading asks crucial questions about the ethical and moral conditions of the human subject.

Texts (provisional, but likely – please check Blackboard and the bookstore for final book list): Chang-rae Lee, *A Gesture Life*; Suki Kim, *The Interpreter*; Lois-Ann Yamanaka, *Blue’s Hanging*; Nina Revoyr, *Southland*; Monique Truong, *The Book of Salt*; David Mura, *Famous Suicides of the Japanese Empire*.

Course work: two 8-10 page papers, regular postings on Blackboard, final exam. Ms. Yamamoto. MWF 10:10-11:00.

### **ENGLISH 144I: TO SEE OR NOT TO SEE: RACE, ETHNICITY AND GENDER IN FILM AND VISUAL CULTURE**

Class will engage with not only how film and visual culture construct race, ethnicity, and gender but also how they address the aforementioned concerns in drama, science fiction, comedy (including stand-up), animation, and commercials. Film and visual culture are increasingly important in how we understand and struggle over issues of race, ethnicity, gender, masculinity, femininity, identity, and what it means to live a meaningful life. Goals of the class include providing students with a critical vocabulary and literacy that allows them to evaluate and discuss film and visual culture beyond the limited concept of personal pleasure (like or dislike).

Mr. Nunley. LEC: MWF 1:10-2:00; SCR: W 5:10-8:00 p.m.

### **ENGLISH 145E: TOPICS IN VISUAL CULTURE. THE 1960’S AND HOLLYWOOD’S REVOLUTION IN STYLE**

In the 1960s, Hollywood filmmaking went through dramatic changes as a business, as an art form, and as a social institution. Films such as *Bonnie and Clyde*, *The Graduate*, and *Easy Rider* seemed to capture the spirit of broad social and political change in the nation as they challenged traditional codes of what was appropriate to show on screen. Films with a radically different style were imported from Europe and independent filmmakers produced low-budget “masterpieces” like *Night of the Living Dead*. In this class we will look closely at the ways in which American film style changed in the 1960s and what those changes might tell us about the dramatic social changes associated with the Civil Rights, anti-war, and Women’s Liberation movements.

Requirements: There will be weekly film screenings and reading assignments of critical and historical essays. Students are expected to come to class fully prepared and ready to participate in discussions and in-class workshops. There will be weekly informal writing assignments, at least two papers, and a final exam.

Ms. Kinney. LEC: TR 8:10-9:30 a.m.; SCR: M 5:10-8:00 p.m.

### **ENGLISH 146F: WORLD PICTURES: TECHNOLOGIES OF THE MOVING IMAGE**

Over the last 40 years, the commercial film, television and electronic media industries, and artists alike have increasingly embraced digital moving image technologies, paving the way for a tentative, still transforming, intersection of cinematic storytelling, live televisuality, and interactive immersive environments. In this course we will investigate three ongoing dynamics, underlying this shift, in relation to the moving image technologies of the 21<sup>st</sup> century. First, the cinema, television, and interactive arts sectors are beginning to share important technologies of production and distribution: computer-generated and computer-assisted imagery, and interactive networks such as the World Wide Web. Second, just as important to the contemporary digitally-located image environment are the ways in which cultural practices of media viewing help situate these ongoing technological deployments. "New media technologies" fail if audiences don't understand the stories being told, the value of the information they transmit, or, most crucially, how to access and use them. A third force which helps determine the evolution of technologies of the moving image is artistic innovation. Since early cinema, for over 100 years, artists and inventors have played crucial roles in conceptualizing and prototyping new audiovisual media technologies; contemporary artists, designers, or producers draw forward from this legacy of experimentation and innovation. This course will examine current directions toward increasingly immersive image environments by bringing together examples from these three cultural forces: changing technologies, changing viewing practices, and artistic innovation.

Topics may include panoramic imaging, stereoscopic imaging, special effects, immersive environments, GPS and geospatial positioning, images of subnational, national, or transnational identity as world pictures, networked or distributed imaging, and more.

Mr. Tobias. T 12:40-4:30.

### **ENGLISH 151A: MIDDLE ENGLISH LITERATURE**

During this quarter we focus on Arthurian literature, especially Malory's *Morte D'Arthur*, in terms of a number of categories just being articulated now: national identity, gender, otherness, colonialism, origin myths, space and place. At the

same time, we will seek to link these concerns with the traditional (and complicated) worries of Malory scholarship: biography and authorship (was Malory really imprisoned for pillage and rape, the "knight-prisoner"), manuscripts and editions (was the mysteriously discovered Winchester Manuscript really Malory's version and how do we understand the place of the *Morte D'Arthur* in the earliest days of the publishing industry?), sources and origins (is King Arthur a figure of Celtic myth or French literary invention), originality and unity (did Malory translate the Holy Grail, for instance, without understanding it).

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

### **ENGLISH 161B: ENGLISH LITERATURE AND THE AGE OF SENSIBILITY**

In this course, we will examine a range of literary works that demonstrate the interplay between the new understanding of the body ("sensibility") and the codification of various practices (slavery, the family, sexuality, colonialism, trade) and their relation to feeling ("sentiment"). At the same time, we will discuss how such personal concerns were central to larger cultural issues that we discover in our readings. Students will also complete a short (500 word) essay and a longer (5-7 page) final essay. There will be a final exam.

#### Texts

Beckford, William. *Vathek*. Oxford.

Burney, Frances. *Evelina*. Bedford. [This edition only] Gates, Henry Louis. *Classic Slave Narratives*. Signet.

Gray, Thomas & William Collins. *Selected Poems*. Oxford.

Johnson, Samuel. *Rasselas*. Oxford.

Radcliffe, Ann. *The Italian*. Oxford.

Scott, Sarah. *Millenium Hall*. Broadview.

Sheridan, Richard B. *The School for Scandal*. Norton Sterne, Laurence. *A Sentimental Journey*. Oxford.

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

### **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) ISBN#9780451530226); Freud's *From the History of the an Infantile Neurosis* (often referred to as *The Case History of the Wolf Man* [Collier Edition] 0-02-050988); Freud's "The 'Uncanny'" (available as a course pack at Printing and Reproraphics); Conrad's *Heart of Darkness* (Norton Critical Edition) 0-393-92636; Joyce's *A Portrait of the Artist as a Young Man* (Penguin Edition with Notes by Samus Deane) 9780142437346 ; four chapters of *Ulysses* (1986 Vintage Edition) 0-394-74312-1); and Woolf's *To the Lighthouse* (Harcourt Brace Jonovich Edition) 0-15-6907399 . It is important for students to purchase the

designated editions (using the ISBNs listed above), as you will be doing in-class writing exercises for which the "correct" pagination is crucial. All designated editions are available at the UCR bookstore.

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 the 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 as diligent about reading assignments and attendance should not consider taking this course, as I give a 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.

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

Describing Jon Portman’s Westin Bonaventure Hotel in downtown Los Angeles as a “postmodernist hyperspace” characterized by “milling confusion,” literary and cultural theorist Fredric Jameson sees it as a symbol of our contemporary “incapacity...to map the great global multinational and decentered communicational network in which we find ourselves caught as individual subjects.” This course attempts just such a mapping, exploring postmodernism as a response to the “postmodern condition” in a range of media and genres, including fiction, poetry, drama, film, and photography. Among the themes and issues addressed are appropriation and sampling (particularly of popular and mass culture), parody and pastiche, self-reflexivity, neo-primitivism and traditionalism, fragmentation and collage, fantasy and paranoia, multiculturalism and postnationalism, and the posthuman. The tentative reading and viewing list includes criticism and theory by Jameson, Huysmans, Derrida, Lyotard, Baudrillard, Haraway, Appiah, Zizek, Piper, and Butler; Pynchon’s *The Crying of Lot 49*, Everett’s *Erasure*, and Hagedorn’s *Dogeaters*; short stories by Byatt, Carter, Coover, Barth, and Rushdie; Lynch’s *Blue Velvet* and Scott’s *Blade Runner*; Beckett’s *Waiting for Godot*; photography by Cindy Sherman, Barbara Kruger, Lorna Simpson, and Del LaGrace Volcano; and poetry by Harryette Mullen. Other required work includes a short written and oral presentation on one of the texts read or viewed for class, a response to a written presentation, an abstract and annotated bibliography for a research paper, and a research paper based on that abstract and bibliography.

Ms. Tyler. T 2:10-5:00.



## SPRING 2009

### **ENGLISH 17: SHAKESPEARE**

An introduction to the study of Shakespeare, designed to provide an understanding of his work as a form of literary and dramatic art and to develop familiarity with some of his major plays and poems. Assignments will include a midterm, short paper, final exam and possibly some quizzes.

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

### **ENGLISH 20C: FORMS OF PROTEST & AGENTS OF CHANGE: AN INTRODUCTION TO OVERTLY POLITICAL ART & LITERATURE**

Each of the texts on this syllabus was created with the explicit intention of changing the world. This course begins with a sustained discussion of the relationship between ideology, ideology critique, and art-making and then quickly moves through a range of texts in order to map how artists and writers take on the deepest forms of social and political conflict - racism and the legacies of slavery; sexism and violence against women; class warfare; border policing; the AIDS crisis and the culture of homophobia and moral panic. This year, the syllabus will pay particular attention to the role of performance within this conversation - both in terms of the kind of texts we will look at (music, video and performance art) and also the kinds of conversations that we will have (regarding how texts "perform" on the reader and the world). Over the course of the term, we will consider the powerful optimism that shapes some of the most serious of these texts - which, even as they express outrage and despair, hold onto the belief that a poem (for example) can bring new worlds into being.

Texts will include: Billy Holiday's performance of the song "Strange Fruit"; performances by Guillermo Gómez-Peña, Marina Abramovic, Yoko Ono, and William Pope L.; poetry by Gloria Anzaldúa, Audre Lorde, Adrienne Rich; Harriet Beecher Stowe's Uncle Tom's Cabin; visual art by Kara Walker, Carrie Mae Weems, David Wojnarowicz, and more.

Ms. Doyle. LEC: TR 3:40-5:00; DIS: T 11:10-12:00, T 8:10-9:00, T 1:10-2:00, R 12:10-1:00, T 9:10-10:00, R 8:40-9:30, R 1:10-2:00, R 11:10-12:00, R 9:10-10:00, F 11:10-12:00, F 3:10-4:00, F 4:10-5:00.

### **ENGLISH 22: WRITING RED**

This lower-division undergraduate course considers the ways in which Native North American women's writing, particularly autobiography, articulates, contests, and reconfigures several different formations, including gender, tradition, and sexuality. We will read texts by 19<sup>th</sup> and 20<sup>th</sup> century Native American autobiographers, including Sarah Winnemucca Hopkins, Delfina Cuero, Viola Martinez, Molly Spotted Elk, and Jeannette Armstrong in order to

think about how Indigenous women employed writing and the literary text to engage issues of colonialism and resistance; gender and sexuality; tradition and assimilation; and the past and the future.

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

### **ENGLISH 102-001: 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. TR 9:40-11:00.

### **ENGLISH 102-002: INTRODUCTON 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, marxist, and deconstructionist) 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.

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

In this course, we will read and consider Shakespeare's comedies, with attention to the range of his expression in farce, romantic, and problem comedies.

Although the focus will be on *The Taming of the Shrew*, *Love's Labor'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*, we will touch also on less well known examples of Shakespearean comedy. The student's grade will be based on group discussion (5%), two quizzes (10%), a midterm (30%), and a final examination (55%). 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. TR 2:10-3:00.

### **ENGLISH 122J: LITERATURE AND SEXUALITIES**

#### **Q(ueer) & A(sian): Gay and Lesbian Asian American Literature**

This course will explore the writing in/of gay and lesbian Asian America. Over the past decade, writing by Asian American gays and lesbians has become increasingly visible, and it is currently some of the most exciting writing in the field. Going well beyond reductive formulations of identity, queer Asian American writing troubles easy notions of sexuality, gender, race, nation and transnation. We will read a range of writers and genres, looking at how these authors write their lives, re-write history, and write both within and outside of the American and Asian/American literary tradition.

Required Texts (please check Blackboard for possible additional texts):

Noel Alunit, *Talking to the Moon*  
Justin Chin, *Bite Hard*  
Tamai Kobayashi, *Exile and the Heart*  
R. Zamora Linmark, *Rolling the R's*  
Nina Revoyr, *Southland*  
Norman Wong, *Cultural Revolution*

Requirements: Course work: two 8-10 page papers, regular postings on Blackboard, final exam.

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

### **ENGLISH 123A: WOMEN AND LITERATURE**

This class will explore the significance of literature by women in the literary marketplace, within roughly the "Romantic Century" of 1750-1850. Poetry will be a central concern for us, both in its institutional and generic codification and how both of these were gendered during this turbulent time; accordingly we will read poetry by both male and female authors, but will also consider fictional and

nonfiction works that centered directly on questions of how imagination and authorship might or should be gendered. Writers we will consider include Mary Wollstonecraft, Mary Robinson, Charlotte Smith, Letitia Landon and Felicia Hemans.

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

### **ENGLISH 127B: AMERICAN POETRY FROM 1900 TO THE PRESENT**

We will read and discuss a wide variety of exciting and challenging American poems. Poets will range from Gertrude Stein, William Carlos Williams, and Marianne Moore in the early twentieth century through Langston Hughes, Allen Ginsberg, and Sylvia Plath in the middle of the century to Adrienne Rich, Yusef Komunyakaa, Alberto Ríos, and Marilyn Chin in the present day. We will study poems from aesthetic, social, psychological, and cultural perspectives. We will consider the place of poetry in the world of yesterday, today, and tomorrow. Two short papers, plus midterm and final exams. Required books: *New Anthology of American Poetry, Volume 2* (Rutgers Univ. Press) & *Norton Anthology of Modern and Contemporary Poetry, Volume 2* (Norton).

For you I have  
Many songs to sing  
Could I but find the words. — Langston Hughes, “Song to a Negro Wash-  
Woman”

The words are purposes.  
The words are maps.  
I came to see the damage that was done  
and the treasures that prevail. — Adrienne Rich, “Diving into the Wreck”

Mr. Axelrod. 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*. 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 2:10-3:00.

### **ENGLISH 128X: MAJOR AUTHORS: TONI MORRISON**

Toni Morrison is one of the most prolific writers of the twentieth century. Her work illuminates the complex interactions of identity, power, love, and history in the modern world, exploring such diverse themes as slavery and the middle passage, whiteness, the violences of excessive love, the workings of memory, and the myriad ways that our contemporary world is shaped by the hierarchies of race, class, gender, and sexuality.

This course critically engages Morrison's oeuvre, reading both her fiction and her nonfiction in order to consider some of these themes and how they are formally presented in Morrison's work. Using Peterson's *Toni Morrison: Critical and Theoretical Approaches* as a reference, we will approach the primary texts through various literary critical rubrics such as postmodernism, psychoanalysis, trauma theory, and deconstructionism.

Written requirements for this class are 2 papers, 1 oral presentation, 1 final exam, and two smaller in-class writing assignments.

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

### **ENGLISH 131: AMERICAN GOTHIC**

In this course, we will examine a range of literary works of nineteenth-century American literature that use Gothic tropes to expand the literary culture of the United States. Why do American writers use Gothic tropes? How do they use them and does American Gothic compare to its English sources? What is specifically American about American Gothic? These are some of the questions we will be asking throughout the quarter.

#### Texts

Washington Irving, *Sleepy Hollow and Other Stories from the Sketch Book* (Signet, ISBN 0451530128) Charles Brockden Brown, *Wieland, or The Transformation* (Oxford World's Classics, ISBN: 0192836803) Edgar Allan Poe, *The Portable Edgar Allan Poe* (Penguin, ISBN: 0143039911) Nathaniel Hawthorne, *The Scarlet Letter and Other Writings* (Norton, ISBN: 0393979539) Harriet Beecher Stowe, *Uncle Tom's Cabin* (Norton, ISBN: 0393963039) Rebecca Harding Davis, *Life in the Iron Mills* (Hard Press, ISBN: 1406944343) Mark Twain, *Pudd'n Head Wilson* (Oxford World's Classics, ISBN: 0192837303)

Pauline Hopkins, *Of One Blood* (Washington Square Press, ISBN: 0743467698)  
Herman Melville, *Billy Budd and Other Stories* (Penguin Classics, ISBN:  
0140390537)  
Mr. Haggerty. TR 9:40-11:00.

### **ENGLISH 135: IRISH LITERATURE**

Focusing on a selection of works by Irish writers from the past three centuries, we'll be examining some of the distinctive thematic concerns and stylistic features of Irish literature while at the same time appreciating its rich diversity. We'll begin with three texts by the 18<sup>th</sup>-century Anglo-Irish satirist and political writer, Jonathan Swift (*A Modest Proposal*; *Fourth Drapier's Letter*; *Gulliver's Travels*) and move on to several other pre-20<sup>th</sup>-century works (e.g., Maria Edgeworth's *Castle Rackrent* and Bram Stoker's *Dracula*). More recent writers whose works we'll be reading will be chosen from the following: James Joyce, Liam O'Flaherty, Flann O'Brien, Elizabeth Bowen, Edna O'Brien, William Trevor, Seamus Heaney, Anne Devlin, and Roddy Doyle. Issues we'll be discussing will include the recurring experience of exile and emigration; state and church censorship; political and cultural nationalisms; the conflict between the country's different religious and cultural traditions, and (perhaps) the new cosmopolitan and 'global' Ireland. We'll be looking closely at the impact of British colonialism on the works we read and will consider the extent to which recent Irish writings can be understood as constituting a 'postcolonial' literature. Several films will be shown to supplement the readings.

Ms. Fabricant. M 6:10 – 9:00 p.m.

### **ENGLISH 136T: SURVEY OF LATINA/O LITERATURE:**

#### **Violence as a Critical Discourse in U.S. Latina/o Writing**

This course presents a survey of contemporary U.S. Latina/o literature with attention to the ways writers explore the role of violence in shaping Latina/o identity and community. Our readings will cross a range of genres (essay, memoir, poetry, novel, drama) and consider the ways writers employ genre as a strategy to reflect the relationship between form and meaning, specifically the way various forms of violence elicit particular kinds of responses to trauma. Some of the questions that drive the course: What is the language of violence, and how do writers employ it as a critical discourse? How do authors 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 the readings for the course, 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? How do writers carve paths for healing both personal and collective wounds? 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:**

Cherrie Moraga, Loving in the War Years and Heroes and Saints & Other Plays  
Gloria Anzaldua, Borderlands/La Frontera and Friends from the Other Side  
Carla Trujillo, What Night Brings  
Rigoberto Gonzalez, Crossing Vines  
Lorna Dee Cervantes, Emplumada  
Luis Rodriguez, The Concrete River  
Miguel Pinero, Short Eyes  
Ms. Lopez. TR 2:10-3:30.

**ENGLISH 138B: AFRICAN AMERICAN LITERATURE**

Rhetoric, and Expressive Culture Since the Harlem Renaissance

To facilitate a more rich and deep understanding of African American and American literature and culture from post-Harlem Renaissance to contemporary fiction, this class will utilize film, television, music, and other sources to contextualize the literature. One of the primary goals of the class is to understand literature and narrative, and their relation to meaning, knowledge, and what African Americans and Americans value about their lives. We will utilize the assigned literary texts to explore questions/issues including the following: How does literature relate to the search for meaning and knowledge? What is the problem with keepin'-it-real (Black authenticity)? What is Blackness? Does the election of President Obama situate us in a post-Black/racial society? How do literature and urban/street literature differ? How do notions of masculinity, femininity, and queerness in African American literature and culture influence and limit how we understand what "counts" as African American culture?  
Mr. Nunley. MWF 1:10-2:00.

**ENGLISH 140J: "MODES OF NARRATIVE: INVENTING THE ADDICT"**

This course investigates nineteenth- and early twentieth-century writings about addiction, which it defines as "the compulsion to use a drug as a result of having used it in the past." At the beginning of the nineteenth century, there was no real concept of addiction; at the beginning of the twentieth, medical societies were researching it as a disease, legislation to confine addicts was proposed, and drug-dominated criminal underworlds sprang up. How did literature and culture help

bring the concept of addiction and the figure of the addict into being? What was the relationship between addiction, gender, sexuality, and race? Why did new substances such as morphine come to be viewed as dangerous drugs? These are just a few of the questions we will ask as we explore the ways in which nineteenth-century society invented the addict. Coursework includes participation in class discussion, two papers, and a take-home final exam. In addition to materials posted on the course website, you are asked to purchase four books, with the following recommended editions: Thomas De Quincey, *Confessions of an English Opium-Eater* (Oxford World's Classics, ISBN-13: 978-0199537938); Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (Penguin: ISBN-13: 978-0141439730); Bram Stoker, *Dracula*; (Penguin; ISBN-13: 978-0141439846); and Susan Zieger, *Inventing the Addict: Drugs, Race, and Sexuality in Nineteenth-Century British and American Literature*. (Massachusetts; paperback edition ISBN-13: 978-1558496804). In conjunction with a planned special appearance by the author, you may also wish to purchase *Dope Menace: The Sensational World of Drug Paperbacks, 1900-1975* by Stephen J. Gertz. (Feral House: ISBN-13: 978-1932595345).

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

### **ENGLISH 147F: STUDIES IN A MAJOR WORK. KING LEAR.**

An intensive course on Shakespeare's *King Lear*. We will read the play closely, explore its early modern contexts, and consider its afterlife in postmodern film, drama, and fiction. Family breakdown, social disorder, gender and sexuality, aging and the body, fools and folly, madness and apocalypse will be among the topics considered. Readings will include literary criticism, historical documents, and modern works influenced by the play as well as the play itself. Some background in Shakespeare or in Renaissance drama is recommended.

Assignments will include in-class presentations as well as a paper, quizzes, and a final exam.

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

### **ENGLISH 149: OLD ENGLISH LITERATURE**

Hwæt! We Gardena        in geardagum,  
þeodcýninga,        þrym gefrunon,  
hu ða æþelingas        ellen fremedon.

The opening lines of the Old English epic poem known as *Beowulf* gives some idea of what this course will be like. We will spend some time learning the basics of Old English as it appeared from the seventh to the eleventh centuries, and will closely read some poems such as "The Seafarer," "The Wanderer," and "The Battle of Maldon," which have been



translated by such well-known writers as Alfred Lord Tennyson, Ezra Pound, Seamus Heaney and J. R. R. Tolkien. The second half of the course will be devoted to a study of *Beowulf* and will be run largely through student team reports. Course requirements include a midterm and final examination that will identify and contrast passages from the poetry (in modern English translations) and a term paper that will compare and contrast modern English translations of selected passages from *Beowulf*. We will pursue themes such as migration, mythmaking, performativity, conquest and cultural conflict, and, yes, we will screen that movie (and two others).

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

### **ENGLISH 151B: MIDDLE ENGLISH LITERATURE**

The Black Death and the death of the Black Prince; a bloody "Peasants'" Revolt and a child for a king; a "Hundred Years' War" and an 8-year old bride; a "heretical" theologian and a new Bible; a "merciless" parliament and a deposed and murdered monarch. Along with such political, social, and economic upheavals and transformations, the last quarter of the fourteenth century generated a surge of English vernacular writing that has been said to usher in "England's literary golden age." Our main purpose in this class will be to reconstruct this period of heightened literary production through four of its great texts--Chaucer's *Troilus and Criseyde*, Langland's *Piers Plowman*, and the anonymous *Sir Gawain and the Green Knight* and *Pearl*--while at the same time re-evaluating the critical paradigms through which we examine literary history and "great" works. We will supplement these readings with other textual documents, including political poems, lyrics, and legal treatises that either respond to, articulate, or inspire the conflicts, tensions, aspirations, and ideals of the culture. No prior knowledge of Middle English necessary. Major requirements: short writing assignments, 2 papers, midterm and final exams. Ms. Denny-Brown. TR 12:40-2:00.

### **ENGLISH 166T: STUDIES IN ENGLISH ROMANTICISM: COSMOPOLITANISM AND TRANSATLANTICISM**

This class will explore the transatlantic and cosmopolitan dimensions of Romanticism in Britain, as developed through a range of print, commercial, conversational and material networks that connected Britain to an expansive new sense of the global. We will read letters, novels, essays, poems and polemics by diverse kinds of writers and voyagers, from genteel to working class, male and female. Central to our inquiry will be the problematic category of cosmopolitanism, its dangerous and revolutionary connotations in the 1790s, but also its exclusionary and elite associations that persist to this day. Ms. Craciun. TR 2:10-3:30.

### **ENGLISH 193B: SENIOR SEMINAR**

Postmodernism Continuing an exploration of postmodernism begun in 193A, students in this two-unit course will concentrate on developing a long research paper (about 20 pages) on a topic of their choosing in the area (which may be an issue in postmodern theory, a postmodern work of literature or art, a postmodern media text, a contemporary cultural event or phenomenon examined as "postmodern," etc.). In most instances this "Senior Paper" will be an expansion and revision of the shorter research paper written for 193A (students who did not take 193A must consult with the instructor before registering for 193B, since it is normally a prerequisite for the latter). At the beginning of the quarter, students will briefly present summaries of their research findings from the papers they are rewriting for the course; the class will offer suggestions for expansion and revision (as will the instructor). Next, we will devote two weeks to discussing essays or book chapters about postmodernism that are related to the research interests of those taking the class (and therefore generally arising from the paper written for 193A); students will help select those readings. Subsequent weeks will be devoted to individual research and one-on-one meetings with the instructor, rather than formal class sessions, with one or two more class meetings (depending on the size of the class) toward the end of the quarter for workshops on drafts of the papers and on public presentation of research. The course will culminate in the completion of a final draft of the research paper and a brief presentation of its findings (about 10 min.) in a conference-style format to the English department faculty and students and to others in CHASS interested in postmodernism. The course is for those with a high degree of self-discipline, who are self-motivated and able to work independently, and who wish to develop their skills in researching and writing formal essays, since there will only be four-five regular class meetings. Generally, those who take it also will have completed 193A and be interested in pursuing Honors in English (which requires a GPA in the major of 3.5 and two upper level 4-unit classes in addition to 193A and B; all Honors recipients must write a "Senior Paper" like the one which is the goal of this course).

Ms. Tyler. T 2:10-5:00.