

COURSE DESCRIPTIONS

FALL 2009

ENGLISH 12R: INTRODUCTION TO CHICANA/O LITERATURE – GROWING UP NARRATIVES

Overview: The readings for this course focus on growing up narratives, also described as coming of age stories, within Chicana/o literature. Our readings and discussions will explore the ways Chicana/o writers address identity issues -- race, class, gender, and sexuality -- from an adolescent point of view. We will also consider the differences in writing produced about childhood versus that written especially for young audiences. Readings focus on the experiences of Chicana/o youth growing up in the urban city (Los Angeles and Chicago) and cover a range of genres (autobiographical fiction, personal interview, children's literature, and film) in order to complicate thinking about Chicana/o literature and culture. Some of the critical questions that guide the course: How does Chicana/o literature engage with questions of culture, community, individuality, education, and literacy? How do Chicana/o writers position their work as a necessary critical intervention? What are the culturally specific elements that make Chicana/o literature definitively Chicana/o? What does Chicana/o literature share with other multicultural literatures of the United States? In what ways should these growing up narratives be read as both specifically Chicana/o and illustratively American?

Requirements: participation in class discussion; various in-class writing; midterm and final exams and papers.

Reading: Tiffany Ana Lopez, ed., *Growing Up Chicana/o*; Tomas Rivera, *And the Earth Shall Not Devour Him*; Sandra Cisneros, *The House on Mango Street*; Luis Rodriguez, *Always Running: La Vida Loca - Gang Days in L.A.* and *It Doesn't Have to Be This Way*; Josefina Lopez, *Real Women Have Curves* (both the play & the film).
Ms. Lopez. MWF 12:10-1:00.

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.

Requirements

Each of the 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 checking on the reading. Students will be expected to write four short (500-1000 word) critical essays and to complete a final exam. Essays will be due on: Friday, October 9; Friday, October 23; Friday, November 13; and Friday, December 4. The final will be in class on the last day of classes.

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 9:40-10:30 a.m. DIS: M 8:10-9:00, M 1:10-2:00,
M 3:10-4:00, T 8:10-9:00, T 3:40-4:30, T 2:10-3:00, W 8:10-9:00, W 4:10-5:00,
W 11:10-12:00, F 4:10-5:00, F 2:10-3:00, F 3:10-4:00.

ENGLISH 102-001: INTRODUCTION TO CRITICAL METHODS

This course introduces students to a variety of critical theories for reading mass cultural texts, ranging from the Frankfurt School through psychoanalysis, critical race theory, and gender and sexuality studies. How can we observe the hidden politics of literature, films, and other forms of mass culture? Is it possible to resist or transcend ideology – or is that possibility itself an ideological figment? How can we tell reality from its simulations? Do we really want to? How do constructions of race, gender, and sexuality help or hinder us from understanding our own identities and others'? We will ask these and other questions as we study topics such as the aura of a work of art, ideology, hegemony, simulacra, the mirror stage, constructions of race, performativity, and queer time. Requirements include copious reading, participation in class discussion, two papers, and a final exam. Required texts include: Literary Theory: An Anthology eds. Julie Rivkin and Michael Ryan (Wiley-Blackwell, 2nd edition; ISBN-13: 978-1405106962); The Matrix (dir. A. and L. Wachowski, 1999); and readings and other clips posted on the course website.

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

ENGLISH 102-002: INTRODUCTION TO CRITICAL METHODS

Designed to prepare majors for upper-division English courses, this class will focus on the development of close reading skills, and it will acquaint students with major theoretical and critical approaches to literary texts. We will also make a foray into theories of visual culture and the history of the senses. Our discussions will center upon formal elements of poetry written over the past 500 years and an engaged reading of a play with a compelling history of performance and reception (probably Hamlet).

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

ENGLISH 102-003: CRITICAL METHODS: CRITICAL READING AND INTERPRETATION OF LITERARY AND OTHER 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 and that will assist you in future

literature/English classes and to provide you with critical resources to critically engage texts circulating in the “public” sphere. Be aware: this is a theory/applied methods class. Our approach to literature and culture contains at least two assumptions: a broader conception of the nature of a “text,” and a resistance to the notion that literature and culture are merely entertainment—lack political and pedagogical content—or are little more than the reflection of “taste.” Therefore, this class will challenge some cherished notions you may have about knowledge, literature, language, and meaning. While traditional literary issues will be addressed (form, symbolism, theme, plot etc., etc.), notions such as the “truth,” “rhetoric as deception,” “language as transparent,” “the singular interpretation,” gender, and the universality of a text will also be examined. Mr. Nunley. TR 2:10-3:30.

ENGLISH 117A: SHAKESPEARE: HISTORY

In this course, we will read and discuss Shakespeare’s “histories,” a dramatic form in which the poet enjoyed early success in his career. We will consider Shakespeare’s theatrical choices within the context of the social and political upheavals of his tumultuous historical period in which he thrived as a businessman. And we will pay attention to his development as a dramatist, especially to the way in which he adapted his material to the interests of his audience in the relationship between “history” and “tragedy.” Specifically, we will study the first “Henriad” (1H6, 2H6, 3H6, RIII) in the first half of the course; the last half of the course will focus on the second “Henriad” (Richard II, 1H4, 2H4, H5). With the exception of King John and Henry VIII, we will, then, be taking a close look at all of Shakespeare’s “history plays.” The student’s grade will be based on group discussion (5%), two quizzes (10%), a midterm (30%), and a final examination (55%). The Syllabus will be available on Blackboard. 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 9:40-11:00.

ENGLISH 121E: POSTCOLONIAL LITERATURES

This course is an introduction to English-language literature from South Asia, Africa, the Caribbean, Southeast Asia, and Britain. We will explore how writers from societies that were once part of the British empire think about national, cultural, and gendered identities in the wake of colonialism. We will learn about and apply some key concepts in postcolonial studies, such as resistance and ambivalence, appropriation and abrogation, and mimicry and hybridity. While we will consider the historical and political contexts of postcolonial societies, we will examine these contexts through literary representations and analysis.

Writers whose work we will read include: R. K. Narayan, Chimamanda Adichie, V. S. Naipaul, Shirley Geok-lin Lim, Andrea Levy. Written assignments: regular quizzes, midterm and final exams, one 6 to 8-page paper.

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

ENGLISH 125C: STUDIES IN THE DEVELOPMENT OF THE ENGLISH NOVEL: 20TH CENTURY

This course focuses on how the British novel has changed over the twentieth century. We will read theoretical essays about the novel as literary form by Benedict Anderson, Ian Watt, Iris Murdoch, Linda Hutcheon, and Nancy Armstrong (among others) alongside representative works that mark the twists and turns of the British novel since 1900.

Some concepts we will examine include the bildungsroman, the existential novel, the campus comedy, the romance of the archive, historiographic metafiction, and the immigrant or diasporic narrative.

Writers we may read include: Virginia Woolf, Graham Greene, David Lodge, Graham Swift, A. S. Byatt, Andrea Levy. Written assignments:

regular quizzes; midterm and final examinations; one 6 to 8-page paper.

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

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, H. D., and Langston Hughes to Allen Ginsberg, Sylvia Plath, Alberto Ríos, and Marilyn Chin. We will study poems from aesthetic, social, psychological, and cultural perspectives. We will consider the place of poetry in the world. Two 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, “Songs 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. TR 2:10-3:30.

ENGLISH 129B: RESTORATION AND 18TH CENTURY DRAMA

In this course we will study English drama of the Restoration and Eighteenth Century. We will read and discuss one play a week along with one short work of theory or critical analysis. Throughout the quarter, we will pay attention to features of the play that include cross-dressing, (sub)versions of masculinity and femininity, colonialism and

imperialism, same-sex desire, race and ethnicity, mercantilism and (proto) capitalism. The class will be run as lecture-discussion, and at times we will break into groups to discuss readings. You should always come to class prepared to discuss the readings.

Requirements

In addition to regular attendance and participation in class discussion, students will be required to write one short (two-four page) essay [or class presentation of a theatrical scene] (due Friday, October 16) and one longer (7-10 page) essay (due Friday, December 4). In addition, there will be a final exam.

Texts

Restoration and Eighteenth-Century Comedy, ed. S. McMillin
(Norton: ISBN 0393963349)

Five Romantic Plays, ed. Baines and Burns
(Oxford: ISBN 0192833162)

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

ENGLISH 130: AMERICAN LITERATURE, 1620-1830

First, a confession. This course doesn't begin with literature written in 1630. In fact, the period under consideration for this course ends before 1630, the year John Winthrop and his Puritan colleagues established the Massachusetts Bay colony. Instead, this course can be considered a transnational prehistory of the Anglophonic presence in the Americas. We will reimagine the linguistic, cultural, and geographical terrain of early American literature and become acquainted with a range of discursive responses to contact with the "Other" from indigenous oral narrative to the 17th century in what is now known as Canada, the United States, Latin America, and the Caribbean. We will question and think critically about the ways in which invasion and encounter between Africans, Native Americans, and Europeans is figured in literature, focusing on how the trope of cannibalism works as a powerful and pervasive way of incorporating, (mis)understanding, and committing violence against the "Other." Few themes in the American literary imagination are as pervasive as cannibalism. The specter, threat, and fact of cannibalism is a recurrent theme in literature as diverse as Native American oral narrative depictions of the windigo, an anthropophagous spirit haunting the northern forests of what is now known as the United States and Canada; Captain John Smith's accounts of cannibalism at Jamestown; and contemporary pop culture's obsession with figures such as Jeffrey Dahmer, Hannibal Lector, and the post-apocalyptic human flesh eaters in Cormac McCarthy's *The Road*. In this course we'll examine how the literature of cannibalism in a wide range of early American texts and contexts and discuss how it is intertwined with number of other critical issues: race, class, gender, violence, and colonialism.

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

ENGLISH 135: IRISH LITERATURE

Focusing on a selection of works by Irish writers over the past two 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. Works by both 'native' Irish (Catholic) and Anglo-Irish (Protestant) writers will be read in light of the historic conflict between the country's different religious and cultural traditions. Issues to be addressed will include the recurring experiences of famine and emigration; state and church censorship; political and cultural nationalisms; the Irish Gothic; the writer as expatriate; and how art is affected by political violence. We'll be looking closely at the impact of British colonialism and Irish anti-colonial resistance on the works we read, and will consider the extent to which post-1920s Irish writings can be understood as constituting a 'postcolonial' literature. We will begin by reading Maria Edgeworth's *Castle Rackrent* and Bram Stoker's *Dracula*, and then go on to works by authors such as the following: James Joyce, Liam O'Flaherty, W.B. Yeats, Flann O'Brien, Elizabeth Bowen, Edna O'Brien, William Trevor, Seamus Heaney, Anne Devlin, and Roddy Doyle. If time permits, one or two films will be shown to supplement the readings. Ms. Fabricant. TR 5:10-6:30.

ENGLISH 138B: AFRICAN AMERICAN LITERATURE AND EXPRESSIVE CULTURE SINCE THE HARLEM RENAISSANCE

Welcome. This course will provide a critical survey of African American literature from the post-Harlem Renaissance era to the contemporary era. To facilitate a richer understanding of the material and the culture from which it emerges, we will use film, music, animation, documentaries, and other sources to contextualize the literature. As the meaning of what it means to be human, of what we value in our communal and individual lives, and what it means to be Black are constructed by and through narratives, one of the primary goals of the class is to understand literature, narrative, and their relation to belief, knowledge, and what is often referred to as real life. The class will utilize the assigned class texts to explore questions/issues including the following: How does literature relate to the search for meaning and knowledge? What is the value/ difference between literature (high culture) and popular culture? What is authenticity? What does it mean to be authentically Black/Asian/Native/hetero-normative/American/man/woman? Why are these terms fundamentally rhetorical, not real? What is the problem with romance and beauty? How do notions of masculinity and femininity circumscribe how we value ourselves and others?

Mr. Nunley. TR 5:10-6:30.

ENGLISH 146E: INTERACTIONS AND IDENTITIES

This course surveys 20th and 21st 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 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 "open" software, and what is social computing? What is a social network, and what does "Web 2.0" actually mean? What rights do we have to copy or share information? Is online data

personal or private? How do these matters vary in treatment between national contexts? How might digital texts reveal, or hide, complex historical dynamics, on the one hand, or the natural environment, on the other? To answer these questions, we will survey a range of scholarly perspectives and analytical methods most relevant to the study of interactivity in digital media. Throughout the quarter, 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 are inflected by 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. Lecture presentations will highlight various styles and forms 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; students will be expected to combine original ideas with scholarly analysis to articulate an ethics of digital media culture.

Mr. Tobias. LEC: TR 12:40-2:00; SCR: T 5:10-8:00.

ENGLISH 151B: MIDDLE ENGLISH LITERATURE

This course will consist of a deep and close reading of four of the great works of the late Middle Ages in England: Chaucer's *Troilus and Criseyde*, Langland's *Piers Plowman*, the anonymous *Sir Gawain and the Green Knight* and *Pearl*, probably by the same anonymous author. We will supplement this immersion in the texts with selections from other romances, and medieval courtly, religious and philosophical writings. Lectures will provide cultural and historical background as well as theoretical frameworks; student reports will analyze the texts.

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

ENGLISH 172T: STUDIES IN VICTORIAN LITERATURE: DECADENCE

This course 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 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, Field, Symons, Wilde, Douglas and Naidu; and prose by Buchanan, Pater, Lee, Beerbohm, Wilde, Cross, Doyle, and Shiel. Practical requirements include two papers, a midterm, and a final exam, as well as copious reading and vigorous class participation. 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); other readings are posted on the course website.

Ms. Zieger MWF 2:10-3:30.

ENGLISH 179T: STUDIES IN SCIENCE FICTION

Subtitle: Science Fiction and Social Identities

In this course, we will explore works of science fiction that feature alien beings and artificial persons (e.g., robots, androids, cyborgs), focusing on how these images serve as metaphors for human social identities. For over one hundred years, science fiction's uncanny icons of otherness—from the Beast-men of H.G. Wells' *The Island of Dr. Moreau* to Isaac Asimov's robots, from the genderless aliens of Ursula Le Guin's *The Left Hand of Darkness* to Octavia Butler's extraterrestrial symbiotes—have provided compelling (sometimes satirical, sometimes utopian) commentary on the everyday realities of race, class, gender, and sexuality. These authors and works, among others, will be considered in their historical contexts: we will examine the social discourses and political institutions that provided the backdrop for their fantastic extrapolations. At the same time, we will track the formal and ideological evolution of these figures of alien and artificial person in science fiction literature (and some film) produced since the late nineteenth century, mostly in Britain and the United States, but also in Western Europe, the Soviet Union, and Japan. The course will thus provide not merely a series of isolated case studies, but an overarching critical history of how the genre has engaged with issues of social identity.

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

WINTER 2010

ENGLISH 14: CALIFORNIA IN LITERATURE

A look at five novels that take the experience of California as their topic. We will look at how they articulate the myth of the golden state; what complications they offer to that myth; how gay writers and writers of color see the state from their own perspectives; and finally how Hollywood continues to shape the myth of California in the twenty-first century.

Reading list:

Helen Hunt Jackson, *Ramona* (General Books; ISBN 978-0217541008)
John Steinbeck, *The Grapes of Wrath* (Penguin; ISBN 978-0-14-303943-3)
Christopher Isherwood, *A Single Man* (University of Minnesota; ISBN 978-0816638628)
Alex Espinonza, *Still Water Saints* (Random House; ISBN 978-0812976274)
Jane Smiley, *Ten Days in the Hills* (Anchor; ISBN 978-1-4000-3320-1)

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

ENGLISH 20B: INTRODUCTION TO AMERICAN LITERARY TRADITION

This course will focus on American poetry, fiction, and non-fiction. We will study and discuss evolving forms and alternative perspectives in the always changing carnival of American literature. Please acquire the following books, preferably new:

Steven Axelrod, *New Anthology of American Poetry, Volume 2: Modernisms 1900-1950*
(Rutgers Univ. Press, ISBN 0813531640)

Theresa Cha, *Dictée* (Univ. of California Press, ISBN 0520261291)
Sandra Cisneros, *Vintage Cisneros* (Vintage, ISBN 1400034051)
Ralph Waldo Emerson, *Self-Reliance and Other Essays* (Dover Thrift, ISBN 0486277909)
Ernest Hemingway, *The Sun Also Rises* (Scribner, ISBN 0743297334)
Toni Morrison, *Mercy* (Vintage, ISBN 0307276767)
Mark Twain, *The Adventures of Huckleberry Finn* (Oxford Univ. Press, ISBN 0199536554)

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

Mr. Axelrod. Lecture: TR 12:40-2:00; Discussion: T 8:10-9:00, T 9:10-10:00, T 7:40-8:30 a.m., M 1:10-2:00, R 8:10-9:00, R 9:10-10:00, R 7:40-8:30 a.m., R 9:10-10:00, W 8:10-9:00, W 12:10-1:00, M 8:10-9:00, M 12:10-1:00, T 3:10-4:00, T 4:10-5:00, R 3:10-4:00.

ENGLISH 101: CRITICAL THEORY: STRUCTURALISM AND POSTSTRUCTURALISM

The course explores structuralist and poststructuralist literary and cultural theories (including their formalist, Marxist/ materialist, feminist, psychoanalytic, and deconstructive variants), which had a growing impact on the study of literature in the U.S. from the mid 1970s on, though the class is not a systematic historical survey of this “theory,” which would not be possible in a quarter (there is too much of it!). Questions addressed include the following: What is semiotic linguistic theory, and why did scholars turn to it for the analysis of literature? What are the limits of linguistic “formalism” for understanding the roles literature plays in the world? How is our understanding of literature and “ideology” complicated when literature is seen as constructing, rather than reflecting, reality? Why do literature and arts scholars speak of “the subject,” rather than “the individual”? Do texts as well as subjects express “unconscious desires,” and how might gender, race, class and other social differences inform the latter? What is the impact of theories of the construction and deconstruction of the subject and the text on ideas about authorship, reading, and the ideological effects of literature? Through lecture, discussion, individual and group exercises, weekly reading and discussion quizzes, and a paper, students will become familiar with some of the theories and theorists of importance to scholars of literature today. Students also will develop skill in working with those theories to analyze not only a range of literary texts and genres but also the theoretical texts themselves, as well as the debates about them and the “theory revolution” in the study of literature.

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

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. TR 11:10-12:30

ENGLISH 102-003 INTRODUCTION TO CRITICAL METHODS

Through lecture, discussion, individual and group exercises, weekly reading and discussion quizzes, and two papers, students will learn about and practice close reading of fiction, poetry, literary criticism, and literary theory. Students also will practice working with library and internet reference sources to develop close readings, and will learn how to expand them into analytical research papers in MLA style by drawing on criticism and theory. The course will emphasize formalism as the interpretive methodology founding close reading, exploring metaphor, metonymy, and other rhetorical devices, character and plot, versification, and genre, considering how one combines insights about form with ideas about themes and the contexts of production and reception of the literature studied to generate persuasive interpretations of texts. While we will engage a range of literary texts and genres, special attention will be given to the short story in English, though the course is not a substitute for one focused entirely on the history and theory of that genre.

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

ENGLISH 1220: HOMOEROTIC BONDS AND IDENTITIES IN AMERICAN LITERATURE AND CULTURE

In this course we will look at the gray areas in sexuality studies (there are a lot of them). Our readings will concentrate on the moving line between the "homosocial," "homoerotic," and "homosexual." We will also look at the meaning of the word "queer" in sexuality studies.

This course, in other words, explores the zone of the "bromance" and the "tomboy" - looking at relationships and identities that may read queerly, but that remain too contradictory and ambiguous to secure. Students may be surprised that these relationships lie at the heart of American literature. The Last of the Mohicans, Huckleberry Finn, Moby Dick all center on friendships between men which are written with romantic, and sometimes erotic overtones. Little Women occupies a key place in the lives of many lesbian readers, who cite the "tomboy" Jo March as the first literary model they had for someone like themselves. This course asks how a novel like Little Women could be so straight from one angle (all the sisters in it either get married or die), and so *gay* from another. Likewise, we will ask how the overt homoerotics of Whitman or Melville's writing could be so obvious, and yet so invisible to so many readers.

Readings will include key theoretical writing in sexuality studies (on: the history of sexuality, the closet, the homosocial, race and sexuality) and a handful of literary texts

that have an important place in the development of a "queer canon." Authors will include Louisa May Alcott, Herman Melville, Walt Whitman, and Langston Hughes. The class will discuss through these texts what it means to read "queerly" - meaning, to read as an LGBT reader, as an anti-homophobic reader. This course will include some discussion of visual art and the sexual politics of contemporary American culture. Books will be available at the University Book Exchange.

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

ENGLISH 124A: WOMEN'S NOVELISTIC TRADITIONS

We'll be reading a selection of 18th- and early 19th-century British and Anglo-Irish novels written by women and addressing the following questions: In what ways do these works challenge traditional conceptions of "the rise of the novel"? What do they tell us about the complex relationship between gender and genre? Did 'tradition' mean something different for women writers than for their male counterparts? Were there particular themes, issues or characterizations unique to women's novels? Can any distinctions be made between 'male' and 'female' styles of writing? How did the authors' 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. Ms. Fabricant. TR 5:10-6:30 p.m.

ENGLISH 127A: AMERICAN POETRY

We will read and discuss a range of 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 communal poems by Native Americans, African American slaves, and Asian and Mexican immigrants, and poems by such well-known individuals as Edgar Allan Poe, Anne Bradstreet, Phillis Wheatley, Sarah Piatt, Paul Laurence Dunbar, Ralph Waldo Emerson, Frances Harper, Henry Wadsworth Longfellow, Sadakichi Hartmann, Lydia Kamakaeha, and Emma Lazarus.

There will be two short papers, a midterm, and a final exam. Required text: *The New Anthology of American Poetry, Volume 1*, edited by Steven Axelrod, et al. (Rutgers University Press, ISBN 0813531624). Please obtain a new or unmarked copy.

I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.
—Walt Whitman

I dwell in Possibility—
A fairer House than Prose—
More numerous of windows—
Superior—for Doors—
—Emily Dickinson

With beauty all around me, I walk.
It is finished in beauty.
—Navajo “Night Chant”

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

ENGLISH 128G: MAJOR AUTHORS - MILTON

John Milton (1609-1674) famously set out to “justify the ways of God to man” in *Paradise Lost*. In this course, we will read Milton’s epic poem alongside his sonnets, letters to his friends, his masque *Comus*, and selections from his political treatises on divorce, censorship, and government. As we read Milton’s poetry and prose across a range of genres, we will consider his development as a writer and his engagement with both political culture and literary tradition. Harold Bloom has called Milton “the central problem in any theory and history of poetic influence in English,” the “Sphinx who strangles even strong imaginations in their cradles.” We will endeavor to read Milton and to think – unstrangled – about his relation to his influences (Virgil, Ovid, Spenser, and the Bible among others) and his influence upon later writers (Blake, Mary Shelley, and Ginsberg among them).

Requirements: active participation, frequent informal writing, two essays, final exam.

Ms. Brayman-Hackel. TR 12:40-2:00

ENGLISH 129A: ELIZABETHAN AND JACOBEAN DRAMA

This course will examine representative examples of Elizabethan and Jacobean drama, including Kyd’s *The Spanish Tragedy*, Marlowe’s *Doctor Faustus*, *The Jew of Malta*, and *Edward II*, Dekker’s *The Shoemaker’s Holiday*, Johnson’s *Volpone and Bartholomew Fair*, Beaumont’s *The Knight of the Burning Pestle*, Fletcher’s *The Women’s Prize*, Middleton and Dekker’s *The Roaring Girl*, Middleton and Rowley’s *The Changeling*, Webster’s *The Duchess of Malfi*, and Ford’s *Tis Pity She’s a Whore*. In each segment of the course, the student will be held responsible for at least four of the plays assigned for that half of the course. The student’s grade will be based on two quizzes (10%), a midterm (30%), class discussion (5%), and a final exam (55% of the course grade). The text for the course will be:

English Renaissance Drama: A Norton Anthology. Ed. David Bevington, et al. New York: W.W. Norton, 2002. ISBN 0-393-97655-6.

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

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

A course on witchcraft and witch-hunting in sixteenth and seventeenth century English literature and culture. We will explore representations of witches and witch-hunting in legal documents, “notorious crime” pamphlets, religious tracts, and plays by Shakespeare, Marlowe, and their contemporaries in the context of a broad range of early modern beliefs about witchcraft and magic. In addition, we will

investigate interpretations of witch-hunting offered by historians, feminists, literary scholars, and contemporary film-makers, giving special attention to the role of gender in the hunts. Required texts will include: P. Corbin & Sedge, eds. *Three Jacobean Witchcraft Plays*; B. Rosen, *Witchcraft in England 1558 – 1618*; C. Marlowe, *Doctor Faustus*; Shakespeare, *Macbeth* and *The Tempest*; J. Sharpe, *Instruments of Darkness*. Ms. Willis. TR 11:10-12:30

ENGLISH 146F: CULTURE AND TECHNOLOGIES OF THE VISUAL

To consider technological transitions in moving image technologies and the changes new technologies have brought in contemporary cinema, interactive media, and contemporary art, students will read a diverse range of scholarly writings, examine numerous examples of historical and contemporary moving image technologies, and analyze weekly film screenings. Readings and screenings will highlight historical precedents of recent developments, and examine key debates in the direction of immersive environments. By the end of the semester, students should be able to analyze moving image production from a number of complementary points of view, all aimed at locating innovation, critical rigor, and artistic excellence in the art-technological work. Student will have the option of a traditional research paper or a research paper augmented with a practical project using moving image technologies in innovative ways.

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

ENGLISH 151T: KNIGHTHOOD, MASCULINITY AND THE CARE OF SELF

This course will introduce students to the medieval knight: a figure central to medieval literature and society as well as to our own popular understanding of the Middle Ages. In particular we will focus on perceptions of gender and chivalry that develop around the concept of knighthood in the European Middle Ages and the residual effects of those perceptions in our modern society. How have current notions of masculinity and femininity been shaped, either in perception or in reality, by the culture of the medieval knight? What was chivalry and how has it influenced today's codes of behavior? How have the accoutrements of the knight—his arms, armor, sword, and attire—helped to shape the way both men and women dress themselves, carry themselves, and interact with one another every day? With an eye toward these questions we will read a variety of medieval epics and romances focused on knightly behavior as well as postmodern theories of self-representation and self-fashioning, including but not limited to: *Song of Roland*, *Erec and Enide*, *Roman de Silence*, *Sir Gawain and the Green Knight*, and a selection of early chivalric manuals.

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

ENGLISH 161A: RESTORATION AND 18TH CENTURY LITERATURE

In this course we'll read a selection of works by authors of the Restoration period and the earlier 18th century, especially dramatists, satirists and writers of prose fiction, looking at them within the context of the period's political and social upheavals, its religious conflicts, and the major economic changes remarked by Jonathan Swift when he lamented that "power, which...used to follow land, is now gone over to money." Sample

issues we'll be addressing: 'Ancients' vs. 'Moderns'; Classical vs. popular culture; the growth of capitalism and its effects on the literary marketplace; Britain's colonialist expansion and the development of the military-fiscal state; 'city' vs. 'country' literature; the 'Irish question'; and the emergence of the professional woman writer. Assigned authors will be chosen from among the following: Swift; John Dryden; the Earl of Rochester; Alexander Pope; Aphra Behn; William Wycherley; Daniel Defoe; Eliza Haywood; and Samuel Richardson.

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

ENGLISH 166B: "GOTHIC EMPIRES: FOREIGN BODIES AND BORDERS"

Gothic Empires explores Gothic's persistent interests in, and anxieties surrounding, foreign bodies and borders. We will read Anglophone novels, tales and poems from the British Isles, U.S.A. and Australia from the late eighteenth to the late twentieth century. We will consider how Gothic texts often found their most receptive audiences across national boundaries (particularly those of Germany, England, Ireland, Scotland, USA, France) and how this transmigration relates to Gothic's persistent anxieties surrounding empire. Writers we will read include William Beckford, Mary Shelley, Edgar Allan Poe, Bram Stoker, H.P. Lovecraft and Nick Cave.

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

ENGLISH 172B: 'LATER VICTORIAN POETRY AND PROSE'

This class will study the cultural, intellectual, and literary history of the period from 1860 to 1900 in Britain, by tracing the influences of two major events, the Indian Mutiny of 1857-8, and the publication of Charles Darwin's theory of natural selection in The Origin of Species in 1859. We will read the first detective novel, Wilkie Collins' The Moonstone (1868) as an uncharacteristically progressive reaction to the Mutiny and implicit imperial critique; we will also study the imperial politics of Rudyard Kipling's and B.M.Crocker's supernatural fiction. We will see how evolutionary theory exacerbated the "crisis of faith" in poetry by Matthew Arnold, implicitly licensed the paganism of A. C. Swinburne, and helped generate the supernatural in work by Christina Rossetti and Sheridan Le Fanu. Requirements include one midterm, a final, one paper, and vigorous participation in class discussion. Required texts include: The Norton Anthology of English Literature: Volume E, the Victorian Age (ISBN-10: 0393927210 ISBN-13: 978-0393927214), Wilkie Collins, The Moonstone (Broadview press edition, ISBN: 9781551112435 / 1551112434), and materials posted on the course website.

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

ENGLISH 176B: 20TH CENTURY 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 relation 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*.

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

ENGLISH 193A: SENIOR SEMINAR: "VOYAGES OF ENLIGHTENMENT"

This seminar will explore the relationships between voyaging, "Enlightenment" (broadly conceived) and writing, in an interdisciplinary cultural and historical framework. The seminar materials are arranged chronologically, moving from early eighteenth-century novels, through nineteenth-century narratives and visual materials produced in Great Britain, U.S.A. and France, and concluding with the 1990s wilderness account presented in Jon Krakauer's *Into the Wild* (and the film by that same title). The materials we will read include poetry and novels, identified with traditions of realism, Gothic, science fiction and travel writing; we will also broaden the kinds of texts we read to include exploration journals and narratives, as well as visual materials and museum exhibitions. Juxtaposing canonical literary texts with nonliterary and visual materials will allow us to consider the wider cultural significance of voyaging and travel in 18th and 19th century British culture. Our departure point will be the eighteenth-century Enlightenment: critiques and transmutations of Enlightenment notions of discovery recur throughout nineteenth-century discussions of exploration, empire, and culture. But we will travel beyond this historically and culturally specific version of Enlightenment, to consider alternate visions of "enlightenment" from diverse perspectives. Senior Seminars require enrollment for a second quarter (193B in Spring 2010), in which students will work on a longer research paper.

This seminar format is designed to allow students the opportunity to engage in more substantial research and writing over the course of two quarters. Accordingly, in addition to literary texts like *Robinson Crusoe*, the reading will include two case studies on key exploration efforts of the eighteenth and nineteenth centuries—the voyages of James Cook (1768-79) and the disastrous Franklin expedition in search of the Northwest Passage (1845). These expeditions influenced aesthetic forms, cultural politics, scientific developments, and the course of empire in their own eras and our own.

Ms. Craciun. R 2:10-5:00

SPRING 2010

ENGLISH 15: INTRODUCTION TO MODERN LITERATURE

McCauley-McSweeney Chair in Excellence Special Seminar for Lower-Division Students

The Journey Motif in Modern and Contemporary Literature

From Homer's *The Odyssey* to Joseph Campbell's classic study *The Hero with a Thousand Faces*, the journey has been an important motif in mythology, folklore and literature. To travel has long been understood as a metaphor for the relationship between the self and society, as well as for the psychological and spiritual journeys one takes. In addition to novels, we will also be reading poetry and short stories.

This course is limited to 20 students at the freshman and sophomore levels. You do not have to be an English major, declared or otherwise.

Possible texts (please check Blackboard or the UCR bookstore for final texts): Virginia Woolf, *Mrs. Dalloway*; Jack Kerouac, *On the Road*; Charles Frazier, *Cold Mountain*; Joy Kogawa, *Obasan*; Cormac McCarthy, *The Road*

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

ENGLISH 18: SHAKESPEARE ON FILM

These ten weeks will be given over to viewing and discussing film versions of a few Shakespeare plays. The class will view one film each week (the time and place of screenings to be announced) , and then discuss the ways in which the filmmakers have made the “original” text available as entertainment for an audience both different from, and similar to, the one for which Shakespeare wrote the “original” plays. (This aspect of the course will require some looking about in the library or online; copies of Shakespeare’s plays are not hard to find.) Discussion will focus on film versions of *The Taming of the Shrew*, *A Midsummer Night’s Dream*, *Twelfth Night*, *The Merchant of Venice*, *Richard III*, *Othello*, and *Hamlet*. Since the student’s experience of these films is the subject of the course, and although no student will be barred from reading articles and/or books on the subject, no “textbook” will be assigned. But students will be urged to inquire into, and to write about, the ways in which these films present, or depart from, the dramatic and thematic material of Shakespeare’s plays. The student’s grade will be based on two quizzes, one midterm, discussion, and a final (10%, 30%, 5%, and 55%, respectively, of the course grade).

Mr. Stewart. LEC: TR 12:40-2:00 p.m.; SCR: W 2:10-5:00 p.m.

ENGLISH 20C: INTRODUCTION TO CRITICAL PERSPECTIVES ON LITERATURE AND CULTURE

In this course we will consider the ways in which human-ness and the human body appear in technological media, from print to the digital screen, through a series of late nineteenth and twentieth century narratives featuring “manimals,” robots, androids, cyborgs, and other fantastically transformed bodies. Beginning with a reading of H.G. Wells' classic novella *The Island of Dr. Moreau*, published at approximately the date of cinema's emergence, we will continue with films such as Lang's *Metropolis* (1925) and proceed through more recent interactive digital works such as *Patchwork Girl* or *Frequency*. In the process, course participants will analyze the ways in which human, animal, or technological bodies appear in comparative global media; these narratives we consider will allow us to make comparisons and contrasts not only between "humanness" and "the monstrous," but also between literature, cinema, and digital media, and between the “machine age” of the nineteenth and early twentieth century and the “information age” of the late 20th and early 21st century. Participants will learn critical methods and vocabularies for analyzing visual culture and audiovisual media in general, and for considering analytical and ethical questions about how audiences interpret works of mass culture.

Mr. Tobias. LEC: TR 9:40-11:00 a.m.; DIS: T 1:10-2:00 p.m., T 8:10-9:00 a.m., T 1:10-2:00 p.m., R 3:40-4:30 p.m., T 4:10-5:00 p.m., R 8:40-9:30 a.m., R 1:10-2:00 p.m., R 12:40-1:30 p.m., R 2:10-3:00 p.m., F 11:10-12:00 p.m., F 3:10-4:00 p.m., F 4:10-5:00 p.m.

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 1:10-2:00 p.m.

ENGLISH 102-002: 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 (12th edition, ISBN 0-321-47034-6), 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 various types of literary criticism (psychoanalytic, feminist/gender, and Marxist) that are required reading and crucial for understanding what "critical methods" are. Because in-class warm-up exercises are a significant portion of your final grade, daily attendance and class participation are not "optional."

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

ENGLISH 120A.: EARLIER NATIVE AMERICAN LITERATURE

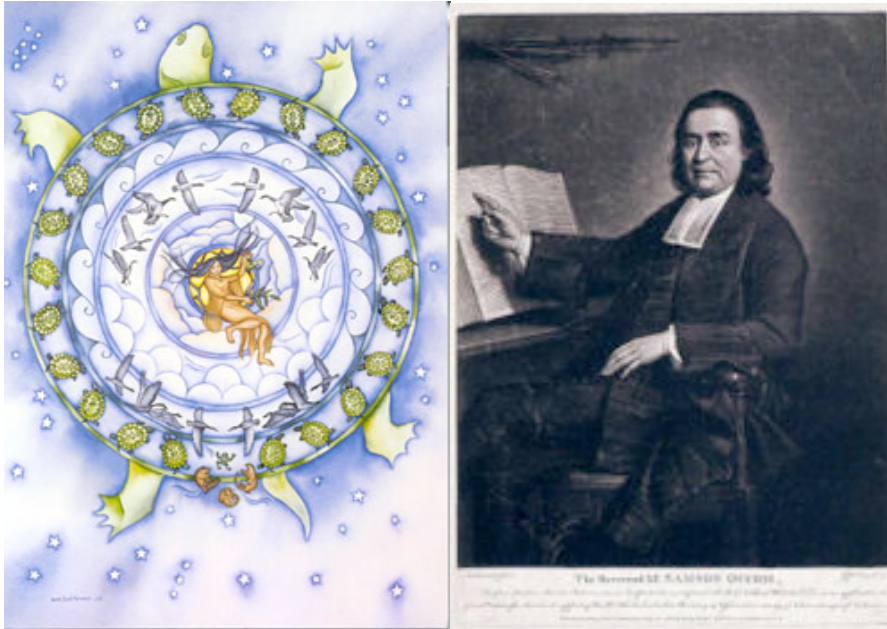


Figure 1 Haudenosaunee (Iroquois) creation story. Figure 2 The Reverend Samson Occom (Mohegan) Watercolor by Dawn Dark Mountain (Oneida)

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 the growing corpus of 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 exciting and challenging body of literature helps shed light on critical 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 and other religious movements; early colonial and republican military conflicts; boarding school histories; Native American epistemologies; decolonization movements; and Indigenous North American conceptions of democracy.

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

Ms. Raheja. TR 9:40-11:00 a.m.

ENGLSIH 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 11:10-12:00 p.m.

ENGLISH 132: POLITICS AND THE AMERICAN NOVEL

Four novels addressing a few of the central political events and crises of the period-The Civil War, Reconstruction, lynching and racial terror, feminism and the rights of women, unchecked corporate greed. Be prepared for long novels in which things start off bad and get worse. Novels: Albion E. Tourgee, *A Fool's Errand*, Henry James, *The Bostonians*, Charles Chesnutt, *The Marrow of Tradition*, Frank Norris, *The Octopus*. (Reading two of these before the start of the quarter will make your life a lot more bearable in May and June). Final project will be research driven.

Ms. Doyle. TR 12:40-2:00 p.m.

ENGLISH 134: AMERICAN LITERATURE AFTER 1945. THE 1950s: RESISTING CONTAINMENT CULTURE

Images of the 1950s are replete with Eisenhower conformity, heteronormative families headed by the benign patriarch, pearls and high heels, and friendly sock-hops. Popular culture alone seems to provide some avenues for resistance and rebellion: Brando, rebels without causes, Elvis. But other visual artists, writers, poets, dancers and musicians also offered visions of and to the culture that troubled and complicated the notion of a homogeneous society, or one simply defined by reductive modes of conformity or 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.

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 p.m.

ENGLISH 139T: STUDIES IN ASIAN AMERICAN LITERATURE

James Craig Holte in "The Representative Voice: Autobiography and the Ethnic Experience" notes, "The American question is a question of self, and the autobiography is a central part of the American literary tradition." In this course, we will explore the ways in which Asian American writers have engaged the genre of autobiography as they grapple with issues of race, gender, class, sexuality, desire, kinship, and domesticity.

Primary texts may include the following:

Monica Sone, *Nisei Daughter*,
Jade Snow Wong, *Fifth Chinese Daughter*
Maxine Hong Kingston, *The Woman Warrior*
David Mura, *Where the Body Meets Memory: An Odyssey of Race, Sexuality and Identity*
Kip Fulbeck, *Paper Bullets: A Fictional Autobiography*
Andrew X. Pham, *Catfish and Mandala*
Shirley Geok-lin Lim, *Among the White Moon Faces*

Ms. Ma. MWF 2:10-3:00 p.m.

ENGLISH 141Y: FICTION AS SOCIAL PROTEST
SPECIAL TOPIC: CHICANA/O CHILDREN'S LITERATURE

This course focuses on Chicana/o children's literature. Readings emphasize a range of genres: biography, picture book, juvenile fiction, poetry, novel, short stories. Some of the critical questions that guide the course: What does Chicana/o children's literature share with other contemporary American children's literatures? What defines Chicana/o children's literature as distinctly Chicana/o? Why have so many established Chicana/o authors begun to write children's literature? How does Chicana/o children's literature engage with questions of culture, community, individuality, education, and literacy?

Course Requirements: Class Participation and Reading Quizzes, In-Class Midterm Exam, Take-Home Midterm Essay, and Final Project.

IMPORTANT NOTE: You must have all texts in hand by day one of course. Many of these texts are difficult to find and cannot be easily found and have been ordered through the bookstore for your convenience.

Texts:

Geoffrey Canada: Fist Stick Knife Gun: A Personal History of Violence in America
Luis Rodriguez, Always Running: Gang Days in LA., It Doesn't Have to be This Way
and America is Her Name

Juan Felipe Herrera: crash boom love

Rigoberto Gonzalez, The Mariposa Club and Antonio's Card

Karleen Pendelton Jimenez, Are You a Boy or a Girl?

Julia Alvarez: The Secret Footprints and Miracles

(NOTE: The following texts will be made available by professor)

Gloria Anzaldua, Friends from the Other Side and Prietita and the Ghost Woman

Maria Testa, Nine Candles

Inez Maury, My Mother and I Are Growing Strong

Karleen Pendelton Jimenez, Tomboy

S. Beth Atkin, Voices from the Streets: Young Former Gang Members Tell Their Stories and Voices from the Fields: Children of Migrant Farmworkers Tell Their Stories

Joseph Rodriguez: Juvenile

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

ENGLISH 142J: SHAKESPEARE AND CARNIVAL

A focused study of Shakespeare in the context of early modern festive traditions. Many of Shakespeare's plays borrow from and meditate on the holiday pastimes and social performances commonly grouped under the heading of "carnival." We will examine carnival in the medieval, Renaissance, and contemporary periods, explore carnival themes in literature and the visual arts, consider theories of carnival and debates over carnival's social function, and also look closely at a number of Shakespeare's plays. Topics to be considered include holiday license and excess; hierarchy, inversion, and lords of misrule; disguises and cross-dressing; fools, clowns, and practical jokes; parody, travesty and the "grotesque body." Some familiarity with Shakespeare's works or with Renaissance literature is recommended, but not absolutely required.
Ms. Willis. TR 11:10-12:30 p.m.

ENGLISH 144J: ETHNICITY, RACE AND FILM

Ethnicity and race as visual and verbal tropes, and their circulation through public culture is greatly influenced through film and other forms of visual media. Utilizing a lens that posits ethnicity and race as primarily epistemic (knowledge), rhetorical, worldview and practice instead of merely what makes one/a group different from the "norm." In other words, we will use film, video, and other visual media to go beyond the simple questions of what are ethnicity and race to a more useful set of questions: When was ethnicity invented? What do we desire when we desire race/ethnicity? Why are ethnicity/race rhetorical rather than sociological? What does ethnicity/race do for individual or groups? Who is ethnic in the United States? How does film and visual culture both construct and reflect ethnicity and race?
Mr. Nunley. LEC: TR 3:40-5:00 p.m.; SCR: R 6:10-9:00 p.m.

ENGLISH 147M: MOBY DICK

"My Dear Hawthorne...I have written a wicked book, and feel spotless as a lamb...Herman." The quarter will be spent delving deeply into the wickedness of Herman Melville's *Moby Dick*. The goal of the course is the achievement of a cultural, critical, and personal understanding of one of the most wonderful novels to sell only 400 copies in its first printing. To reach the goal, we will explore the novel with help of writers such as C.L.R. James and Charles Olson. Assignments will include reading notes, a short paper, a group research project, and a final paper.
Mr. Cohen. MWF 9:10-10:00 a.m.

ENGLISH 147U: MAJOR WORK. JAMES JOYCE'S ULYSSES

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 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*. Three optional texts, guide books for newcomers, will also be ordered. This course is designed for English majors, but it is open to students in any field who—when it comes to reading—have Odysseus’s perseverance, patience, and sense of adventure.

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

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 lyric and fiction. In this course centered on sixteenth-century poetry and fiction, 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, Marlowe, Donne) and on several forms of “tales” – new experiments in prose fiction and Shakespeare’s reworking of one of these narratives in his *Winter’s Tale*.

Requirements: active participation, reading journal, 2 papers and a project, final exam.

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

ENGLISH 176T: STUDIES IN 20TH C BRITISH AND AMERICAN LITERATURE: POSTMODERNISM

Through lecture, discussion, group work, quizzes, a formal close-reading exercise, and a short analytical research paper, students explore postmodernism in a range of media and genres, including fiction, poetry, drama, television, architecture, visual art, music, philosophy, and literary and cultural theory. Among characteristic postmodernist 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. Reading includes theory, criticism, and philosophy (Jameson, Lyotard, Baudrillard, Derrida, Haraway, Piper); fiction (Everett, Carter, Coover, Rushdie); poetry (Ashbery, Hejinian, Ash, Johnson, Rucker); drama (Beckett); episodes of the television shows *Max Headroom* and *Sanctuary*; visual art (Sherman, Kruger, Simpson, Volcano, Warhol, Roth); architecture (Johnson, Venturi, Portman, Stirling, Gehry, Tschumi); music (Cage, Glass, M/A/R/R/S, Talking Heads). The course is interdisciplinary in its range, and students should be prepared to test the limits of the critical and analytical vocabulary of literary studies when engaging the other arts, philosophy, and cultural studies sociology. There is a required textbook, Tim Woods’ *Beginning Postmodernism*; other required texts include *Waiting for Godot* and *Erasure*. All other required materials are posted on the course web site or available at the Media Library.

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

ENGLISH 193B: SENIOR SEMINAR

VOGAGES OF ENLIGHTENMENT: RESEARCH PAPER SEMINAR

For the second quarter of this Senior Seminar, each student will work independently and collectively on a substantial research paper. In collaboration with fellow students and the instructor, students will develop a research topic that grows from one or more of the texts covered in Winter quarter 193A, and expands to explore new material, intertexts, legacies, controversies, or comparisons. Your goal is to develop your research, organizational and analytical skills, incorporating both original research and engagement with other scholarship, especially across disciplinary lines. As a group we will meet less frequently than we did in Winter quarter, but students will be encouraged to continue meeting weekly as a group to collaborate on reading and research skills. We will meet for a number of practical sessions on research and writing strategies, discussing how to build beyond the reading and writing you did in 193A, towards larger research projects. Requirements: research paper (18-20 pages), research presentation, bibliography. Ms. Craciun. T 10:10-11:00.