

COURSE DESCRIPTIONS

FALL 2012

ENGLISH 12B – INTRODUCTION TO FICTION

What is fiction? Is it make-believe, social critique, or a way to philosophize? Does fiction enlighten us or deceive us? How is a novel different from a short story, and how have types of fiction changed over time? Over ten weeks, we'll approach these questions and more, looking at several genres of fiction – satire, adventure, gothic, realist, modernist, and feminist – with an eye toward the social and personal purposes fiction can fulfill. We'll consider Mary Shelley, Herman Melville, Toni Morrison, Oscar Wilde, and others, focusing on each author's attempt to reconcile human life with the forces of history and society. Assignments will focus on close-reading techniques and different approaches to interpreting fiction.

Mr. Epstein-Corbin. MWF 9:10AM -10:00AM

ENGLISH 12E – INTRODUCTION TO LITERATURE

The issue of a work's genre inevitably looms larger when that genre is an obscure (or even anomalous one) – like the short novel, or novella. One might just as well imagine a pygmy elephant or miniature mansion. In a way, the contradictory size emphasizes the other qualities of the original thing: its complexity, its form, its movement, all the things that generally go *with* its enormity. Such a phenomenon begs the question: Can a novel be short and still *be* a novel? If so, how short? What narrative qualities remain despite variations in length? Is the World of Novella simply a snow-globe version of the World of Novel, or does it actually offer a different system of world-making of its own? In this course, reading a span of novellas from widely differing authors, cultures, ideologies, and literary moments, we'll consider how the ironic "shortness" of this form in fact emphasizes other generic qualities – the unfurling of actions and consequences in a narrative, the unfolding of an idea or philosophy, explorations of psychology, experiment with voice and narrative perspective.

The texts we will read include Henry James' *The Turn of the Screw*, Dostoevsky's *Notes from the Underground*, Herman Melville's *Benito Cereno*, D.H. Lawrence's *The Virgin and the Gypsy*, Truman Capote's *Breakfast at Tiffanys*, Carson McCuller's *Ballad of the Sad Café*, Gabrielle Garcia Marquez's *Memories of My Melancholy Whores* and James Joyce's *The Dead*. Course requirements include active participation in discussion, informal reading responses, one close-reading paper (4-5pp), one long argumentative paper (8pp), and a final exam.

Ms. Star. TR 8:10AM -9:30AM

ENGLISH 20A – INTRO TO BRITISH LITERARY TRADITION

In this course, we will study a selection of works in the British Literary Tradition from 1600 to 1900. We will study each work closely and consider critical and theoretical approaches that inform our twenty-first century literary study of these works.

Booklist:

William Shakespeare, *Twelfth Night* (Oxford; ISBN: 978-0199536092)
John Milton, *Paradise Lost* (Norton Critical Edition; ISBN 978-0393924282)
Frances Burney, *Evelina* (Penguin; ISBN 978-0141198866)
Alfred Tennyson, *In Memoriam* (Norton Critical Edition; ISBN 978-0-393-97926-8)
Virginia Woolf, *To the Lighthouse* (Oxford ISBN: 978-0199536610)

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

DISCUSSION: M 8:10AM -9:00AM, M 1:10PM- 2:00PM, M 3:10PM- 4:00PM,
T 8:10AM -9:00AM, T 12:10PM -1:00PM, T 3:10PM -4:00PM, W 8:10AM -9:00AM,
W 1:10PM -2:00PM, W 5:10PM -6:00PM, F 8:10AM -9:00AM, F 1:10PM -2:00PM, F
3:10PM -4:00PM, R 8:10AM -9:00AM, R 1:10PM -2:00PM, R 3:10PM -4:00PM.

ENGLISH 102W (SECTIONS 001 AND 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 (13th edition, 978-0-205-68612-4), 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. Section 001: MWF 12:10PM -1:00PM

Section 002: MWF 2:10PM -3:00PM

ENGLISH 121T: Postcolonial Literature in English from Southeast Asia

This course is an introduction to contemporary fiction written in English from three Southeast Asian countries: Malaysia, the Philippines, and Singapore. We will be reading this literature from a postcolonial perspective as Malaysia and Singapore were once British colonies, and the Philippines was a former colony of Spain and has a tense, neocolonial relationship with the USA. While we will learn about the the historical and socio-political backgrounds related to these countries, our focus will be the interpretation of literature as cultural and aesthetic texts using important concepts from

postcolonial studies. Primary texts may include: Karim Raslan's *Heroes and Other Stories*, Preeti Samarasan's *Evening is the Whole Day*, Lloyd Fernando's *Scorpion Orchid*, Lydia Kwa's *This Place Called Absence*, Jessica Hagedorn's *Dream Jungle*, Miguel Syjuco's *Ilustrado*. Assignments: reading quizzes, in-class writing, midterm / short paper (6-7 pages), final paper (8-10 pages).

Mr. Gui. MWF 9:10AM- 10:00PM

ENGLISH 122R – QUEER TEXTS AND BODIES: QUEER AZTLAN

Using what Chicana lesbian playwright and poet, Cherríe Moraga, has termed “Queer Aztlan” as our central mode of analysis, this course will explore the critical ways in which same-sex desire, alternative gender expressions, and sexual difference have permeated the archive of Chicana/o and Latina/o culture. Students will question how queer subjects appear in Chicana/o narrative fiction and what political, cultural, and spatial formations shaped “being queer” and “being Chicana/o” in the barrio differently over time. As such, we will examine critical moments in these narratives when communal and familial codes of silence are breeched, homosexual desires confronted, sexual ambiguities slip, and queer subjectivities made visible with empowering and violent consequence. In the latter portion of our course, students will consider Moraga’s vision within a broader “queer Latinidad” cultural project and determine its utility within Boricua, Cuban, and Dominican American contexts and contestations. We will see what counter-aesthetics, cultural strategies, and political activism have been adopted by these cultural workers and how they confront issues critical to queer Latina/o everyday life.

This course will include short response papers, mid-term exam, and final projects related to World AIDS day. Course readings will cover literary and theoretical selections from Gloria Anzaldúa, Juan Bruce-Novoa, Ana Castillo, Rigoberto Gonzalez, Arturo Islas, Lawrence La Fountain-Stokes, Cherrie Moraga, Jose Esteban Munoz, Manuel Munoz, Monica Palacios, Emma Perez, John Rechy, Justin Torres, and Jose Antonio Villarreal. In-class lectures will screen *Boi Hair*, *Cholo Joto*, *The Real World*, and *Rupaul’s Drag Race*.

Mr. Hernandez. TR 3:40PM -5:00PM

ENGLISH 124B – FEMALE NOVELISTIC TRADITION

The course centers on three novels by British and American women that roughly span the 20th century: one realist (Kate Chopin’s *The Awakening*), one modernist (Virginia Woolf’s *Mrs. Dalloway*), and one postmodernist (Toni Morrison’s *Sula*). In addition, we will read a number of short stories, including many of those collected in British postmodernist Angela Carter’s *The Bloody Chamber*, and about half a dozen essays of literary theory or criticism. We will consider the fiction from a variety of analytical angles—formalist, materialist, and psychoanalytic—reflecting also on some of the key questions feminist scholars have raised about plot, style, gender, and sexuality, paying

particular attention to the notion of fulfillment through love as the sometimes cankered heart of so much “chick lit” since Nathaniel Hawthorne’s “damned mob of scribbling women” first put pen to paper. Required writing includes a formal short research paper, three in-class quizzes, and homework questions which will be collected by random draw three times in the quarter and shared with the class through individual or small group reports. The meeting format is lecture and discussion, with frequent presentations to the class by the instructor and groups of students alternating with discussion. Regular class attendance and disciplined completion of homework are key to success in the course, given the high percentage of the final grade based on the latter (40%). Course readings and oral and written work are designed to help students meet several of the learning outcomes the English Department has formally designated for the major, including those concerning writing proficiency (grammar, style and argumentation); knowledge of literary history (periods and issues within national traditions); knowledge of major genres and key literary terms; familiarity with issues of race, gender, and sexuality in literary traditions; and the ability to work with critical and theoretical material in making arguments.

Ms. Tyler. TR 12:40PM -2:00PM

ENGLISH 128E-MAJOR AUTHORS-CHAUCER

Here bygynneth the Book of the tales of Caunterbury

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

In this course, we will consider both the work and the legacy of Chaucer's poetry, especially The Canterbury Tales. We will study his works both in the context of the late fourteenth century, with its catastrophes such as the Black Death and the Hundred Years' War, the dual papacy and the overthrow of a king, as well as its rapidly shifting social and mental structures, not least of all those related to class, gender, religion and power. We will also consider how Chaucer has been regarded in the half millennium or more since his death, including the remarkable resurrection of his work on new electronic resources such as the Internet (which he would have appreciated given his

technical and scientific interests). We will learn to read and pronounce his work in the original Middle English; we will also explore some new electronic resources through our computers and some old archival records at such institutions as the Huntington Library and the J. Paul Getty Museum.

Mr. Ganim. TR 3:40PM -5:00PM

ENGLISH 128M – MAJOR AUTHORS – DICKENS

It is a popular myth that Dickens was paid by the word, and that is why his books were so long. While not quite true, Dickens did publish his novels serially, which allowed more freedom in length and in the topics he treated. He is known for his complex webs of plots and subplots as well as his large casts of characters. This writing style gave him the ability to explore the contradictions, paradoxes, and complexities of Victorian social issues. He observes the inadequacies of existing political structures but rarely prescribes solutions. During the class we will perform close readings of three of his most widely read novels as well as one of his signature “big-books.” We will examine what Dickens texts reveal about him and the Victorians as well as analyze why the novels have remained popular for a century and a half.

Ms. Gover. MWF 3:10PM -4:00PM.

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, war, fundamentalism, whiteness, the dangers 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. We will consider several pieces of literary criticism to understand how to apply literary methods to the study of Morrison’s work. Our journey through Morrison’s work will include reading several of Morrison’s 10 novels, engaging Morrison’s own literary criticism and social commentary, and reading secondary literary criticism about her work. Requirements will include 2 papers, 1 exam, and 1 group project.

Ms. Edwards. MWF 12:10PM -1:00PM

ENGLISH 132 – AMERICAN LITERATURE-CIVIL WAR to1914

Over ten weeks, we’ll consider late nineteenth-century literature as an attempt to both cope with and at times resist the emergence of modernity. Central to our inquiry will be issues of violence, national identity, and social justice. How does martial law affect gender identity in works by Rebecca Harding Davis and Henry James? How does war violence influence the poetics of Emily Dickinson? How does the legacy of the Civil War

help shape national identity in *The Bostonians*? How is the question of identity further complicated by Charles Chestnut's writing? What are the various reactions to modernity and industry in *The Octopus* and *The Education of Henry Adams*? How do shifting definitions of work and pleasure generate anxiety in *The Awakening* and *The House of Mirth*? We'll explore these issues and many more by looking at poetry, novels, and nonfiction from across the period. We'll also bring in relevant works of literary theory and criticism to stimulate and sharpen our thinking.

Mr. Epstein-Corbin. MWF 2:10AM -3:00PM

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*

Additional materials posted on Blackboard or available on the web.

Course requirements: Two 7-8 page papers, quizzes, final exam.

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

ENGLISH 138A – AFRICAN AMERICAN LIT THROUGH HARLEM RENAISSANCE

This course offers a critical study of early African American literature, paying particular attention to the development of African American literary forms--the slave narrative, the novel, poetry, the essay, and drama--between slavery and the New Negro Renaissance. Authors may include Phillis Wheatley, Frederick Douglass, Harriet Jacobs, Pauline Hopkins, Nella Larsen, and Langston Hughes. We will also draw from a wide range of secondary materials to contextualize our readings. Requirements will include 2 papers, 1 exam, and 1 group project.

Ms. Edwards. MWF 10:10AM -11:00AM

ENGLISH 138T – STUDIES IN AFRICAN AMERICAN LITERATURE

Deep as the River: African American Literature and the Waters of Black Music and Rhetoric

This class will explore forms of African American literature, music, and rhetoric to better understand how African Americans carved a home-in the-rock of American life to affirm and expand their humanity and the humanity of all Americans. Music from Negro spirituals to Hip-hop, and speeches from the first woman, Maria Stewart, to speak publically to a mixed raced, mixed gendered audience to President Obama's "Race Speech" will be examined to enhance student knowledge of how Black folks embrace, resist, and expand what it is to be both American and human. From work songs, Negro spirituals, and slave narratives, through folk tales, poems, and novels; to Rock n-Roll, Soul, Gospel, Hip-hop, and spoken word, African American Literature, music, and rhetoric have asserted Mary J. Blige insistence that "I Am." That Black men and women were and are fully human, completely complex, and uniquely American.

Mr. Nunley. MWF 2:10PM -3:00PM

ENGLISH 151B – MIDDLE ENGLISH LIT – LATER 14TH CENTURY

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 11:10AM -12:30PM

ENGLISH 172T – STUDIES IN VICTORIAN LITERATURE

Self-Consciousness, Self-Care, Self-Improvement, Self-Help. The phenomenon of and desire for self-change, from spiritual meditation to epiphanies to habit-kicking guide books, are premised on a notion both simple and mysterious: that the human mind might have the ability to observe itself. Neurologists, psychologists, theologians and philosophers have investigated and theorized this ability for millennia: how the mind can see itself (or have the impression of doing so), and why. What does the experience, whether long-sought or sudden, of seeing yourself *mean* – whether for your own sense of identity, or for the society you live in?

Works of art, and literature in particular, have immortalized these moments of self-seeing in their plots and characters. Yet equally striking is the way that novels and poetry have been able, through their forms and language, to incite self-reflexivity in readers. In this course, we will consider a period in which such self-reflexive effects were not only incidental to reading, but in which writers understood this as the point of art. For Victorian novelists, poets, and critics, literature was not only a way to take someone out of herself, but to allow her to look back from a new vantage. To see anything, oneself included, requires space, and the question of this course will be *how* Victorian writers produced this space (or the illusion of it). Why was the culture of self-

awareness (and the fear of lacking it) so important to thinkers and artists at this time? How did the priority of self-reflexive experience change the very forms of novels and poems? In this course, we will consider these questions by looking at a variety of novels, poems, and non-fiction works from the period between 1840 and 1890 in Victorian Britain, discussing them in the context of cultural debates about psychology, morality, religion, and social politics.

Works will include *Jane Eyre* by Charlotte Brontë, *Middlemarch* by George Eliot (and selections from her prose essays), selections from *Past and Present* by Thomas Carlyle, poems by Matthew Arnold and selections from *Culture and Anarchy*, dramatic monologues by Robert Browning, poems from *Idylls of the King* by Tennyson, and prose works and poems by Gerard Manley Hopkins. Prose works and poems will be collected in a reader. Novels will be available at the bookstore.

Course requirements will include a short personal essay, active participation in class discussion, a short analytical essay (3-5pp), a long argumentative essay (8-10pp) and a final exam.

Ms. Star. TR 9:40AM -11:00AM