

## **Fall 2013 Course Descriptions**

### **ENGL 12B – Introduction to Fiction**

What is fiction? Is it pure 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 or a novella, and how have types of fiction changed over time? Over ten weeks, we'll approach these questions and more, looking at several periods in literary history - Romanticism, realism, modernism, postmodernism - with an eye toward the social and personal purposes fiction can fulfill. Most of our readings will deal in some way with the "supernatural." Assignments will focus on close-reading techniques and different approaches to interpreting and appreciating fiction. Readings will include, among others, *Frankenstein*, *The Turn of the Screw*, *Sirens of Titan*, *The Haunting of Hill House*, "Young Goodman Brown," and "The Yellow Wall-Paper." Epstein-Corbin. MWF 3:10-4:00PM.

### **ENGL 20A - Introduction to British Literary Tradition**

This course is an introduction to British literature. Obviously this is an enormous span of time: from the sixth century to the twenty first century, nearly 1500 years and millions of volumes of writing. We will take the opportunity to focus on works that raise questions about what it means to study literature, and how and why the study of British literature across the ages informs the way we will continue to read and respond to literature in the present and the future. While we will proceed more or less historically, we will also think about these works in terms of the ways in which they address common concerns across centuries and periods: violence and sacrifice; empire and nation; gender and desire; identity and community. Similarly, we will familiarize ourselves with some of the concepts that govern literary and cultural study at the present moment, and interrogate the dependence of these concepts on earlier works and literary contexts. These concepts include ideas of performance, negotiation, historicism, literacy, spectatorship and authorship.

Ganim. **Lecture** MWF 11:10AM-12:00PM. **Discussions** M 8:10-9:00AM, M 1:10-2:00PM, M 3:10-4:00PM, T 8:10-9:00AM, T 11:10AM-12:00PM, T 4:10-5:00PM, W 8:10-9:00AM, W 1:10-2:00PM, W 3:10-4:00PM, F 8:10-9:00AM, F 1:10-2:00PM, F 3:10-4:00PM, R 8:10-9:00AM, R 1:10-2:00PM, R 4:10-5:00PM.

### **ENGL 102W - 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 (13<sup>th</sup> edition, 978-0-205-68612-4), E.M. Forster's *Howards End*, ed. Alistair Duckworth (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 significant portion of your final grade, daily attendance and class participation are not “optional”.

Devlin. **Section 001** MWF 12:10-1:00PM **Section 002** MWF 2:10-3:00PM.

### **ENGL 117T - Topics in Shakespeare: *A Midsummer Night's Dream***

This course will center on *A Midsummer Night's Dream*, one of the most popular and often performed of Shakespeare's plays. We will read the play both closely and widely, attending to its lyrical language and placing it within larger cultural, historical, and literary contexts. Among the literary texts we will read alongside *Dream* are selections from Ovid's *Metamorphoses*, Spenser's *Faerie Queene*, and *Romeo and Juliet*. To those, we will add contemporary ballads, folklore, and dream manuals. With its attention to perception, confusion, error, and imagination, Shakespeare's comedy provides an excellent platform for our critical reading, writing, and thinking. It also allows us to explore the dramatic possibilities within the printed text, as well as the performative choices across centuries as the play has been produced.

Requirements: in-class participation, regular writing, 2 papers, final exam (and perhaps a short performance).

Brayman-Hackel. TR 11:10AM-12:30PM.

### **ENGL 120A - Earlier Native American Literature**

#### ***“Kill the Indian, Save the Man”*: Native American Literacies**

The policy of forcibly educating Native American children in boarding schools began in the 17<sup>th</sup> century and reached its zenith in the late 19<sup>th</sup> century with the founding of Carlisle Indian Industrial School in Pennsylvania. This course examines a selection of autobiographical narratives written by students enrolled in residential schools in the U.S. and Canada with attention to the ways in which personal narrative is crafted under conditions of physical, emotional, and spiritual violence. This course will focus on theories of autobiographical practice as well as the historiography of Native American education. We will also examine archival artifacts from a number of collections, including the National Archives and Records Administration, Sherman Indian School in Riverside, and the Newberry Library. The purpose of the course is to not only engage with an underrepresented, yet critical, aspect of American literature, but to develop a framework with which to discuss autobiographical texts, trauma narratives, comparative American literacies, children's literature, pedagogical theories, and settler colonial/postcolonial discourses.

Texts may include:

Doug Cuthand, *Childhood Lost*

Tomson Highway, *Kiss of the Fur Queen*

Basil H. Johnston, *Indian School Days*

Viola Martinez, *Viola Martinez, California Paiute: Living in Two Worlds*

Chip Ritchie, *Our Spirits Don't Speak English: Indian Boarding Schools*

Luther Standing Bear, *My People the Sioux*

Clifford Trafzer, *Boarding School Blues*

Raheja. MW 11:10AM-12:30PM.

### **ENGL 124B- The 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, some of those in connection with the fairy tale as a genre of concern for women for a variety of reasons. We will consider the fiction from a range 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 two formal essays, three quizzes, and occasional in-class or homework questions that may be shared with the class through individual or small group reports. The meeting format is lecture and discussion. Regular class attendance and disciplined completion of assignments are key to success in the course. 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. Tyler. MWF 2:10-3:00PM.

### **ENGL 125B : Development of the English Novel - Nineteenth Century**

It has been said that the nineteenth century, and particularly the Victorian period, is when the novel developed into maturity as a literary form. Yet, it is not that Victorian society was where or when novels happened to develop; the novels that characterize the Victorian period are themselves *about* development. In this course, we will learn to read Victorian novels as critical responses to the dramatic social changes of the nineteenth century. Rather than treating the 'development of the English novel' as a single, linear narrative, we will examine this development as an intersection of four important historical forces and discourses—industrialization, Empire, gender and domesticity, and *bildung*.

Each of these areas will be explored through one main text—Gaskell's *North and South*, Collins' *The Moonstone*, Trollope's *Can You Forgive Her?*, and Dickens' *Great Expectations*—supplemented by selected short fiction and critical essays. We will learn to use and compare these interpretive lenses to develop an integrated perspective on how Victorian novelistic practices rely upon, depict, interrogate, and critique different social formations.

Lee. TR 12:40-2:00PM.

### **ENGL 129A - Elizabethan and Jacobean Drama**

This course will examine representative examples of Elizabethan and Jacobean drama, beginning with *The Spanish Tragedy* (Kyd), and moving on to *Doctor Faustus* and *The Jew of Malta* (Marlowe), *The Shoemaker's Holiday* (Dekker), *The Malcontent* (Marston), *Volpone*, *Epicene*, and *Bartholomew Fair* (Jonson), *The Knight of the Burning Pestle* (Beaumont), *The Woman's Prize* (Fletcher), *The Changeling* (Middleton and Rowley), *The Duchess of Malfi* (Webster), and *'Tis Pity She's a Whore* (Ford). Although we will be examining thirteen plays during the course, on examinations, students will be expected to write on **only four** plays from each half of the course, eight plays in all.

The student's grade will be based on two quizzes (10%), a midterm (25%), class discussion (5%), and a final exam (60% 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.

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

### **ENGL 131 - American Literature, 1830 to the Civil War**

"After leaving the book at Mr. Emerson's, I returned through the woods, and entering Sleepy Hollow, I perceived a lady reclining near the path which bends along its verge. It was Margaret herself." The "I" is Nathaniel Hawthorne; Mr. Emerson is Ralph Waldo Emerson; Margaret is Margaret Fuller. The day is Monday August 22, 1842. The place is Concord, Massachusetts. The course will explore the intersection of minds: Emerson, Hawthorne, Fuller, the Alcott (s), Henry David Thoreau, and a few others.

Cohen. TR 9:40-11:00AM.

### **ENGL 140W - Studies in Literary Genres**

War serves a powerful function in the continued construction of America's national identity, at once the occasion of its greatest monuments and its deepest shame. In the war novels we will consider, there is a dynamic tension between trauma, justice, nationalism, and dissent. Questions linger: can/should war be represented in narrative form at all? Or, does war itself always already require narrative forms? Is there truly a war front, or does war's power seep into the consciousness of all those connected to it? Does "the war on terror" turn every novel into a war novel? How does national identity both challenge and depend upon militarism for its very existence? How are women, homosexuals, soldiers, governments, and civilians understood in modern war literature? We will consider these and other questions by reading texts spanning World War I, World War II, the Vietnam War, and the War on Terror. Texts: *A Farewell to Arms*, *A Son at the Front*, *Slaughterhouse-Five*, *The Gallery*, *Going After Cacciato*, and *The Falling Man*.

Epstein-Corbin. MWF 12:10-1:00PM.

### **ENGL 145J - The Horror Film: Science-Fiction Horror**

The line separating the genres of science fiction and horror is considerably less precise in film than it is in fiction. Many of the classics of science-fiction cinema—from *Invasion of the Body Snatchers* (1956) to *The Thing* (1982), from *Them!* (1954) to *Alien* (1979)—feature a strong affective tone of horror, terror, and the uncanny, drawing on the iconography of monster movies more generally. Similarly, films about out-of-control technoscience—from *Island of Lost Souls* (1932) to *Donovan's Brain* (1953) to *Videodrome* (1982)—have drawn upon the resources of the horror genre to convey an atmosphere of fear, dread, and paranoia. This course will explore the hybridization of science fiction and horror in selected films from the 1930s to the present, focusing in particular on the themes of alien invasion and possession, malign technology and “mad science,” and the precariousness of human culture and identity in the face of these forces. Weekly screenings will be paired with critical readings on genre theory and history. Assignments will include a series of brief response papers and two 7-8 page essays. Latham. LEC MW 5:10-6:30PM. SCR W 7:10-10:00PM.

### **ENGL 145K - Black Love Films, 1964-Present**

In this course, we will study African American film as a labor of love that charts major shifts in black expressive through the post-civil rights era. Studying 9 films in depth through the lenses of film theory, visual studies, and cultural history, we will learn how African Americans in film--both behind and in front of the camera--have used the film form to negotiate ideas about racial and gender identity, practices of representation, anxieties about class and sexual normativity, and desires for political power. As we consider black love films produced since 1964, we will learn about the history of 20th-century black film practices, avant-garde and mainstream aesthetics in African American film, and critical reading practices in literary, media, and cultural studies.

- Films will include *Nothing But a Man* (1964), *A Warm December* (1973), *Claudine* (1974), *Killer of Sheep* (1979), *Love Jones* (1997), *Love and Basketball* (2000), and *An Oversimplification of Her Beauty* (2013), and others.

- Course reader will include essays by Stuart Hall, Manthia Diawara, Kara Keeling, Kobena Mercer, Jacqueline Stewart, Wahneema Lubiano and others.

- Requirements will include 2 papers, 2 exams, and a group research project. Edwards. LEC TR 11:10AM-12:30PM SCR W 6:10-9:00PM.

### **ENGL 151T - Knighthood and Masculinity**

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, and attire—influenced 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*, *Silence*, *Sir Gawain and the Green Knight*, and a selection of early chivalric manuals. Denny-Brown. MWF 1:10-2:00PM.

### **ENGL 161B - Restoration and 18<sup>th</sup> Century English Literature 1730-1790**

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. Haggerty. TR 11:10AM-12:30PM.

### **ENGLISH 172T - “Mysteries of the Nineteenth-Century City”**

During the nineteenth century, industrialized cities such as London, Paris, and New York become the settings of a new discourse of modernity, or a dark break with a simpler non-urban past. The modern city gives rise to new literary genres such as detective fiction, new modes of visual representation such as impressionism and early cinema, and new theories of society and psychology. In this course, we will explore the social, historical, aesthetic, and philosophical mysteries of nineteenth- and early-twentieth century urban life through figures such as Baudelaire's flâneur, Conan Doyle's detective, Manet's barmaid, and Eliot's typist; we will also examine theories that attempted to explain urban culture, like Freud's uncanny, Simmel's shock, Benjamin's concepts of experience, and Gunning's cinema of attractions. Attentive to questions of gender, race, sexuality, and class throughout, we will also interrogate modern forms from non-western points of view, such as Appadurai's “modernity at large.” The class thus offers a constellation of topics so that students may discover their specific interest and research it for a substantial, 10-page final paper. Required texts include Charles Baudelaire, “The Painter of Modern Life” (Phaidon, ISBN-10: 0714833657); Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (ISBN-10: 0141439734). Zieger. TR 2:10-3:30PM.

### **ENGL 176T - Studies in 20<sup>TH</sup> C British and American Literature: Postmodernism**

Through lecture, discussion, in-class group work, occasional short essay and multiple choice quizzes, a final exam, a formal exercise in close-reading, and a short analytical research paper on a novel, students explore postmodernism in a range of media and genres, including fiction, poetry, drama, film, architecture, visual art, music, religion, philosophy, and literary and cultural theory. Among characteristic postmodernist themes and issues addressed are appropriation and sampling (particularly of popular and mass culture), fragmentation and collage, parody and pastiche, self-reflexivity, schizophrenia and paranoia, multiculturalism, and posthumanism. Readings include fiction (short stories by Barth and Barthelme; *Erasure*, a novel by Everett; *A Humument*, a mixed media treated novel by Phillips), theory and philosophy (essays by Jameson and Lyotard); poetry (a selection of concrete poetry; poems by Ashbery, Perelman, and one or two others); drama (*Waiting for Godot*, a play by Beckett; performance art); a film (Scott's *Bladerunner*); visual art (primarily the work of Sherman, Kruger, Piper, Basquiat, and Warhol); architecture (primarily Johnson, Venturi, Portman, Stirling, Gehry, and Tschumi); and music (Cage, Glass, punk, new wave, and rap). The course is interdisciplinary in the media addressed and wide-ranging in the genres and methodologies explored. Students should be prepared to test the limits of the critical and analytical vocabulary of literary studies when engaging some of the material. There is a required textbook, Tim Woods' *Beginning Postmodernism*; other required books include *Waiting for Godot*, *Erasure*, and *A Humument*. The remaining readings and screenings are posted on the course website or available on reserve at the Media Library.  
Tyler. MWF 12:10-1:00PM.

### **ENGL 179D - Science Fiction on Film**

This course will focus on the medium of science fiction film, providing a historical overview of key film texts and of film criticism. Students will be introduced to the major themes and motifs in the genre, and to the variety of modes of science fiction film, including serials, B movies, Hollywood blockbusters, independent films, and experimental cinema. Students will be responsible for screening the films and for reading secondary material on science fiction and on film criticism which will inform our discussion of these works. Films considered will include *Buck Rogers*, *The Day the Earth Stood Still*, *La Jetée*, *The Stepford Wives*, *Blade Runner*, *Born in Flames*, *Primer*, and *Star Trek: Into Darkness*.  
Vint. MWF 11:10AM-12:00PM.

### **ENGL 193A - Senior Seminar: QUEER GOTHIC**

In this seminar, we will explore the early literary and cultural sources of gothic fiction. Then we will look at a few eighteenth-century novels that work with this early material in order to determine why and how the foundational gothic tropes are always already queer in their presentation. We will note queerness in matter and form and try to reorganize our understanding of gothic in these terms. Students will take what they learn from these readings and write on those works or on some recent Gothic literature or film, showing how they connect to what we determine are their origins.  
Haggerty. TR 2:10-3:30PM.