

**COURSE DESCRIPTIONS
WINTER 2013**

ENGLISH 12A: INTRODUCTION TO POETRY

Introduction to Poetry will travel through the motley history of lyric poetry. A comprehensive overview of both British and American lyric form, this course provides an investigation of poetry's initial beginnings through its most advanced postmodern state — from John Donne through Shakespeare, from the American Fireside poets through the Victorians, from the modernists to the L=A=N=G=U=A=G=E poets.

Ms. Spies. TR 07:10 PM-08:30 PM.

ENGLISH 12I: INTRODUCTION TO SCIENCE FICTION

This course will introduce students to the literature of science fiction and to scholarship in the field. Science fiction is one of the most popular cultural modes, but critics, editors, writers, fans, directors, journalists and others use the label in competing ways. Our readings will introduce students to the complex history that lies behind various usages of the term as well as to the rich heritage informing examples of science fiction they encounter in their daily lives. Ranging from an understanding of the genre through the stereotypes of 1930s pulps through more recent claims that we are living in a science fictional moment, this course will provide a comprehensive overview of this heterogeneous genre.

Ms. Vint. TR 09:40 AM-11:00 AM.

ENGLISH 20B: AMERICAN LITERARY TRADITION-JEREMIADS, MORALITY TALES AND COSMIC VISIONS

It is impossible to cover American literary traditions from the dawn of time until the 21st century in a single course. American literary traditions predate the formation of the United States. American literature exceeds national borders (and those borders themselves change and are changing). Our literary culture is multi-lingual, international and always had been. How then to make sense of the different voices which have shaped American literature and culture?

We will read a diverse group of texts, and consider how they belong to three rhetorical traditions: the jeremiads, the morality tale and the cosmic vision. These texts include Puritan "fire and brimstone" sermons and ecstatic visions, contemporary re-telling of colonial encounters Chicana feminist visions of the cosmos, morality tales packed into abolitionist and slave narrative, stories about the hazard of wanting too much or wanting the "wrong" thing; queer diatribes written in the midst of the AIDS crisis, trippy writing about democratic vistas, stories about the politics of language and education.

Requirements: attendance, reading, participation in section discussion. Assignments will include exams and short essays.

Some readings will be available at the campus bookstore. Other readings will be available as PDFs on the course ilearn site.

Texts may include: M. Scott Momaday, "The Becoming of the Native: Man in America Before Columbus," Jonathan Edwards, "Sinners in the Hands of an Angry God"* and "Images or Shadows of Divine Things,"* Hannah Webster Foster, *The Coquette**, Harriet Jacobs, *Incidents in the Life of a Slave Girl**; Herman Melville, *Benito Cereno**; Walt Whitman, "Democratic Vistas,"* Zitkala-Ša, *American Indian Stories**; Charlotte Perkins Gillman, *The Yellow Wallpaper**, James M. Cain, *Mildred Pierce*; Allen Ginsberg, *Howl*, Gloria Anzaldúa, "La conciencia de la mestiza: Towards a New Consciousness," David Wojnarowicz, "Living Close to the Knives"; Margaret Atwood, *Orynx and Crake*.

Students interested in getting an early start are encouraged to read any edition of the above mentioned texts. Recommended: *Benito Cereno**, *Incidents in the Life of a Slave Girl**, *Orynx and Crake*.

*Free etext versions available on google books or via bartleby.com.

A finalized syllabus will be available on the ilearn site by December 15.

Ms. Doyle.

Lecture: TR 11:10-12:30PM; Discussions: T 01:10-02:00PM, T 01:10-2:00, T 05:10-06:00 PM, W 11:10-12:00 PM, W 12:10-01:00 PM, W 01:10-02:00 PM, R 01:10-02:00 PM, R 05:10-06:00 PM, R 04:40-05:30 PM, F 08:10-09:00 AM, F 08:10-09:00 AM, F 10:10-11:00 AM, M 11:10-12:00 PM, M 12:10-01:00 PM, M 01:10-02:00PM.

ENGLISH 101: CRITICAL THEORY: THE BODY AND THE SENSES

In contact with the world, bodies register and provoke pleasure and anxiety as they broadcast and receive messages beyond any sender's control through a sensory apparatus that is as much social as biological, according to the scholarship in the humanities, arts, and social sciences of the last thirty years, which has made bodily "transceivers" a vital research area. Bodies and sensations support and subvert common sense about the senses, embodiment, proper bodies and bodily property, appropriation and expropriation, identity and difference. This course focuses on the interdisciplinary analysis of such bodily transceiving and its ideological and experiential dimensions. It explores the production, circulation, and consumption of representations of the body and sensation from an interdisciplinary perspective: feminist, queer, antiracist, postcolonial, psychoanalytic, materialist, deconstructive, and phenomenological. While it sometimes engages literature, film, and art, it emphasizes close reading of literary and cultural theory and criticism, as the course rubric suggests (we will read about 20-30 pages of such material for each class, depending on the length and difficulty of it and whether a primary text has been assigned along with or instead of it). Topics addressed include the following: being and having a body; bodily (w)holes, lack, and ideality; fetishism and prosthesis; illness, disability, freakishness; sexing and gendering bodies; racialization; disgust and abjection; the gaze; the voice; touch, skin, boundaries, and contact; body modification, plastic surgery. Theory and criticism by figures in a range of fields will be read and discussed, among them Freud, Lacan, Foucault, Bordo, Butler, Irigaray, Kristeva, Serres, Mulvey, Kaplan, Halberstam, Stryker, Dolar, Derrida, Pitt, Scarry, Davis, Sedgwick, Scheper-Hughes, Fiedler, Bhabha, Gilman, Mercer, Hammonds, and Dyer. Required work in addition to

reading and occasional screenings of non-print material likely includes the following: 3 quizzes (1-2 of which may be take-home “problem sets”), an 80 minute mid-term and final exam (with multiple choice questions and 1-2 short essays), and a short research paper (5-6 pages; it must incorporate 1-2 texts discovered through outside research and may apply theory and criticism to a particular representation of the body or sensation, rather than focusing on theory and criticism per se). If the class size is relatively small, in lieu of 1 or 2 quizzes, the instructor may require students to lead discussion of an assigned text for part of a class.

Ms. Tyler. TR 02:10 PM-03:30 PM.

FULFILLS REQUIREMENT #4 IN THE ENGLISH MAJOR

ENGLISH 102W-001: 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 11:10AM 12:30PM

ENGLISH 102W-002: INTRODUCTION TO CRITICAL METHODS: CRITICAL READING AND INTERPRETATIONS OF TEXTS

Class will introduce you to various ways of analyzing, interpreting, and understanding literary and other texts. More than just a vehicle for communication, writing in this class will be understood as a form of knowledge production and as an opportunity to think about how and what you think. In other words, class will be taught as a form of rhetoric. *The goal of this class is to provide you with intellectual tools and a critical vocabulary that will assist you in future literature/English classes.* Class will also provide you with critical resources to better understand how texts influence your worldview, your thinking, and your sense of self.

Mr. Nunley. MWF 01:10PM 02:00PM

ENGLISH 117B: SHAKESPEARE’S COMEDIES

“Antipholus, I am Your Father: Mortality, Morality and the Dark Side of Shakespeare's Comedies.” This course will examine examples of Shakespeare's plays from each subgenre of comedy—farce, romantic comedy, problem comedy, and romance—in light of both early modern definitions and contemporary ideas of comedy. In class discussion, we will examine in particular the way each comedy, even the lightest of farces, invokes a darker subtext. Students will also be encouraged to bring their own research interests to the study as the comedies bring forth a plethora of academic and cultural issues. Students should expect to read Shakespeare aloud in class as we examine the text through close reading. Course requirements will include reading responses, a paper, and midterm and final exams. The plays we will study may include *The Comedy of Errors*, *The Taming of the Shrew*, *A Midsummer Night's Dream*, *The Merchant of*

Venice, As You Like It, Twelfth Night, Measure for Measure, Pericles. The textbook for this course is "The Norton Shakespeare: Comedies."

Ms. Lamb. MWF 08:10AM 09:00AM

FULFILLS REQUIREMENT #3-A IN THE ENGLISH MAJOR

ENGL 125B: DEVELOPMENT OF THE ENGLISH NOVEL-NINETEENTH CENTURY

In the nineteenth century, the novel became the premier aesthetic form for representing states of mind and the social conditions of life. In this course, we will read and study three English novels from three different genres, seeking to understand their notions of the self and its complicated relationship to its community, the nation, and the world. We will relate the novel form's changing properties to representations of gender, race, sexuality, class, and Englishness. We begin with Emily Brontë's gothic romance *Wuthering Heights* (1848), move on to Wilkie Collins' sensation novel *The Woman in White* (1860), and conclude with Arthur Conan Doyle's detective novel *The Sign of Four* (1890). Part of the adventure of this course lies in completing the reading, which totals over a thousand pages. Since completing the reading is a basic requirement, think hard about whether or not you're up to this challenge before you enroll. Other requirements include quizzes, participation in class discussion, one paper, a midterm, and a final exam. Required texts and editions include: Emily Bronte, *Wuthering Heights* (Broadview) ISBN-13: 978-1551115320 Wilkie Collins, *The Woman in White* (Penguin) ISBN-13: 978-0141439617; Arthur Conan Doyle, *The Sign of Four* (Penguin) ISBN-13: 978-0140439076. Ms. Zieger. MWF 01:10PM 02:00PM

FULFILLS REQUIREMENT #3-B IN THE ENGLISH MAJOR

ENGLISH 126A – "(COUNTER-)NATIONALISM: THE NINETEENTH-CENTURY AMERICAN NOVEL"

In *Democracy Matters*, Cornel West writes that Melville's corpus is "an unprecedented and unmatched meditation on the imperialist and racist impediments to democracy in American life." With contrary force, Toni Morrison intimates that traditional American literary history "assumes that the characteristics of our national literature emanate from a particular 'Americanness' that is separate from and unaccountable to...[the presence of], first, Africans and then African-Americans in the United States." Over ten weeks, we will meditate on what precisely "Americanness" is; how it might exclude, obscure, or assimilate ethnic and gendered Others; and how "American" authors might define, reject, amend, or adapt national identities to serve their own aesthetic commitments. Novels will include, among others, Catharine Maria Sedgwick's *Hope Leslie*, Herman Melville's *Moby-Dick*, William Wells Brown's *Clotel*, and Henry James' *The American*.

Mr. Epstein-Corbin. MWF 03:10PM 04:00PM

FULFILLS REQUIREMENT #3-C IN THE ENGLISH MAJOR

**ENGLISH 136: INTRODUCTION TO LATINO LITERATURE:
LATINO LOS ANGELES**

This course is an introduction to Latina/o literature by principally foregrounding the literary landscapes of Los Angeles. Adopting interdisciplinary modes of analysis from literary geography, barrio urbanism, cultural landscape studies, Latino contemporary art and spatial aesthetics, we will interrogate cultural texts that emphasize the production of Latina/o enabling

places. That is, how does Latino literature shape the urban landscape? How have Latinas/os remapped American cities, built neighborhoods, and resisted residential segregation, dislocation, and displacement? How has the urban landscape itself shaped “being Latino” in literature? Because of the enforcement of physical borders, racial geographies, and territories of war, conquest, and colonization, Latinas/os know all too well the violent consequences over land. While the popular media reports the “Latinization” of American cities, it is this struggle to claim space that continues to characterize and structure Latina/o cultural production. As such, this course introduces several readings that narrate Latino Los Angeles, the production of home, and the struggle to belong within a largely Chicana/o, Mexican, and Central American region of the U.S. Students will be encouraged to think comparatively about their own cultural backgrounds and embark on research projects that explicate the complexities of “mapping Latinidad” in the greater Inland Empire. Readings for the course will highlight the work of Oscar Zeta Acosta, Asco, Eric Avila, Mike Davis, David Diaz, Felicia Luna Lemus, Los Four, Alejandro Morales, John Rechy, Ana Patricia Rodriguez, Luis Rodriguez, Hector Tobar, Raul Villa, and Helena Maria Viramontes.

Mr. Hernandez. TR 12:40PM 02:00PM

FULFILLS REQUIREMENT #3-D IN THE ENGLISH MAJOR

ENGLISH 138B: WE WEAR THE MASK: PRESENCE IN POST-HARLEM RENAISSANCE AFRICAN AMERICAN LITERATURE

This course will provide a critical survey of post-Harlem Renaissance African American literature. The goal of the class is to introduce you the African American strand of American literature and culture, enhance your understanding of the connection of African American literature to African American culture and rhetoric. In addition class will enhance your understanding of African American literature and culture as a site of knowledge rather than as merely a site of racial/ethnic difference. Finally, one of the primary goals of class is to understand literature and narrative, and their relationship to belief, knowledge and what is often referred to as *real life*.

Mr. Nunley. MW 05:10PM 06:30PM

FULFILLS REQUIREMENT #3-D IN THE ENGLISH MAJOR

ENGLISH 139T: SPECIAL TOPICS IN ASIAN AMERICAN LITERATURE

Please note that 139T is repeatable as course content changes.

The Asian American literary tradition in many ways begins with the autobiographical utterance: the poems scratched into the walls of the Angel Island detention center by Chinese immigrants attest to the power of autobiography at an act of witness. Japanese American autobiography written in the wake of World War II insistently questions the narrow perimeters of citizenship. More recently, Southeast Asian autobiographers narrate the experience of fragmentation and loss in ways that force us to question the celebrated status of “the postmodern subject.” All of the autobiographical texts that we will read grapple with the realities of the racialized body and the rhetoric of what it means to be an American subject. Many of the writers explore questions of sexuality, masculinity, mixed race, and the often fraught construction of ethnic identity. We will read a range of texts, from those that conform to traditional

definitions of autobiographical narrative, to those that *deform* generic expectations.

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

FULFILLS REQUIREMENT #3-D IN THE ENGLISH MAJOR

ENGLISH 151T: STUDIES IN MEDIEVAL LITERATURE

During this quarter we focus on medieval romance, especially Malory's *Morte D'Arthur*, in terms of a number of categories just being articulated now: national identity, gender, sovereignty, otherness, colonialism, origin myths, space and place. At the same time, we will seek to link these concerns with the traditional (and complicated) worries of Malory scholarship: biography and authorship (was Malory really imprisoned for pillage and rape, the "knight-prisoner"), manuscripts and editions (was the mysteriously discovered Winchester Manuscript really Malory's version and how do we understand the place of the *Morte D'Arthur* in the earliest days of the publishing industry?), sources and origins (is King Arthur a figure of Celtic myth or French literary invention), originality and unity (did Malory translate the Holy Grail, for instance, without understanding it). We will also read several Middle English romances not concerned with Arthurian themes to investigate related questions.

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

FULFILLS REQUIREMENT #3-A IN THE ENGLISH MAJOR

ENGLISH 176B: TWENTIETH-CENTURY BRITISH AND AMERICAN LITERATURE 1920s to 1950

This course surveys a representative range of British literature produced between 1920 and 1940, focusing in particular on the politics of gender, race, and nationality. The following six books will be paired with selected works of poetry, memoir, short fiction, and essayistic writing. Assignments will include two papers and a final exam. The course is taught by Rob Latham.

George Bernard Shaw, *Saint Joan* (1923)

E.M. Forster, *A Passage to India* (1924)

Virginia Woolf, *To the Lighthouse* (1927)

Evelyn Waugh, *Black Mischief* (1932)

George Orwell, *Burmese Days* (1934)

Jean Rhys, *Good Morning, Midnight* (1939)

Mr. Latham. TR 05:10PM 06:30PM

FULFILLS REQUIREMENT #3-D IN THE ENGLISH MAJOR

ENGLISH 179A: HISTORY OF SCIENCE FICTION

This course will introduce students to the history of the science fiction genre, including ongoing scholarly debates about when this history begins and which texts are rightfully included in the genre's history. Our readings will emphasize science fiction as a genre that emerged in the late nineteenth century concomitant with the increasing impact of developments in science and technology on everyday lives in Western, industrialized nations. The course will end with the question of whether science fiction in the twenty-first century, at least in such locations, has now become indistinguishable from contemporary culture more generally and, if so, whether such shifts represent the end or triumph of the genre.

Ms. Vint. TR 03:40PM 05:00PM

FULFILLS REQUIREMENT #4 IN THE ENGLISH MAJOR

ENGLISH 193A: SEMINAR ON 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 seen or been superseded by others? Required texts are *Ulysses* (Preferably the 1986 corrected edition: ISBN 0-394-74312-1) and *The Odyssey*. Two optional texts, guide books for newcomers, will also be ordered. This course is designed for English majors who –when it comes to reading– have Odysseus's perseverance, patience, and sense of adventure. Requirements are regular "warm-up" exercises; two exams; and a final 6-8 page paper. The paper will serve as a springboard into the longer one (with professional research) that is the main requirement for those who want to enroll in 193B (in spring 2013). The prerequisites for 193B are 193A, a 3.5 general average and within the English major as well, as well as senior standing (or for juniors, permission from the instructor).

Ms. Devlin. MWF 02:10PM 03:00PM

ENGLISH 193A: CONTEMPORARY AMERICAN AUTOBIOGRAPHY & MEMOIR

Autobiography has a long and varied tradition in the literature of the United States. It has been variously used to delineate the exemplary American subject (Benjamin Franklin, John Adams), question the reality of espoused American values (African American slave narrative), and trace the trajectory of the immigrant subject in response to ever-changing definitions of whiteness (Jewish and Irish American autobiography). Marginalized and minoritized communities have often first been represented in American literature through the autobiographical form – though the form itself has shifted in ways that suggest rich formulations of the self and our apprehension of it.

This course will take up the issues above through a number of contemporary texts, through which we will explore questions of class, the concept of home, the "American Dream," immigration, and aesthetics. We are going to pay particular attention to memoirs by academics and writers. Likely texts will include (but are not limited to) Dorothy Allison, *Two or Three Things I Know for Sure*; Thomas Chatterton Williams, *Losing My Cool: Love, Literature, and a Black Man's Escape from the Crowd*; Reyna Grande, *The Distance Between Us*, Mark Doty, *Firebird*. Please refer to the UCR book store site for final list of required texts.

Course requirements: two 4-page comparative explication papers, oral presentation, final 8-10 page paper. The final paper may function as the basis for the larger research paper for those going on to 193B.

Ms. Yamamoto. MWF 12:10PM 01:00PM