

## Fall 2014 UNDERGRADUATE COURSE DESCRIPTIONS

### **English 12T: Women and Literature**

An introductory study of the roles women occupy in literature, both as writers and as protagonists. This course will focus primarily on modern and contemporary American fiction but may include other literary eras and cultures as well. Literary genres may include novels, short stories, and poetry. Special attention will be paid to analyzing literary themes that use gender as a lens to explore complex matrices of social power and social position, including race, class, age, ethnicity, marital status, and religion. Students will gain critical thinking and analytical skills that will help them develop into engaged and thoughtful scholar-citizens.

Roselle. LEC MW 9:40-11:00 a.m.

### **English 17: Shakespeare**

This course will introduce a number of Shakespeare's plays and situate them in the early modern period when they were originally written. The course will analyze early modern social and theatrical conditions and themes such as race, gender, marriage, politics, and patronage. Students will be asked to examine tragedies, histories, comedies, and romances as distinct dramatic genres that Shakespeare experimented with and contributed to over the course of his career.

Kenny. LEC MWF 4:10 p.m.-5:00 p.m.

### **English 20A: The English Literary Tradition**

This ten-week course aims to introduce students to the major forms of English literature: poetry, drama, and prose (fiction and nonfiction). Obviously, the English Literary Tradition stretches over many centuries, from the Middle Ages to the Twentieth Century. While focusing on only a few of the many hundreds of literary works that stand out among the millions of volumes produced before and after the invention of the printing press, we will attempt to see how these works reflect the historical development of the English-speaking world, and how writers from various segments of society come to terms with the struggle in every age of humans to make sense out of a world not of their own making.

The text will be:

The Norton Anthology of English Literature, The Major Authors, Ninth Edition.

Eds. Stephen Greenblatt, et. al. ISBN 978-0-393-91963-9

Although we will only be reading a small fraction of the works printed in this anthology, the collection will serve as a resource for all students of The English Literary Tradition as they move into period studies at the upper division level.

Students will be held responsible for all assigned readings, and on all material covered in lectures and discussion sections.

Stewart. LEC MWF 11:10 a.m. – 12:00 p.m. **DIS M** 8:10-9:00, 1:10-2:00, 3:10-4:00;  
**T** 8:10-9:00, 11:10-12:00, 4:10-5:00; **W** 8:10-9:00, 1:10-2:00, 3:10-4:00; **R** 8:10-9:00,  
11:10-12:00, 4:10-5:00; **F** 8:10-9:00, 1:10-2:00, 3:10-4:00.

**Fulfills #2 in the English Major Requirements.**

### **ENGL 101-001: Critical Theory**

This course provides an introduction to the discipline of cultural studies and marxist literary criticism. A founding assumption of the course is that we live in a world structured by unequal distribution of power and that cultural texts embody meanings and values that serve to justify and explain this world to their readers. One of our key concerns in the course will thus be to reveal the investments and premises embedded within particular texts and to see these texts as part of larger struggles over meanings and values that shape how we see our world and construct our identities within it. One of the key intellectual aims of this course is to urge students to see this familiar material in new ways through the tools of cultural analysis provided by the course. Vint. LEC SEC 001 TR 9:40 a.m.-11:00 a.m.

**Fulfills #4 in the English Major Requirements.**

### **English 101-002: 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. 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. Required work in addition to reading and occasional screenings of non-print material likely includes occasional homework "problem sets," quizzes, a 90 minute final exam which all students must take at the regularly scheduled time, and two papers, one close reading and one analysis.

Tyler. LEC SEC 002 TR 12:40 p.m.-2:00 p.m.

**Fulfills #4 in the English Major Requirements.**

### **English 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*, Dover Thrift Edition (ISBN 0-486-42454-5), 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. Because in-class warm-up exercises are a significant portion of your final grade, daily attendance and class participation are not “optional”.

Devlin. **LEC SEC 001**: MWF 12:10 p.m.-1:00 p.m. **SEC 002** MWF 2:10 p.m.-3:00 p.m.

**Fulfills #2 in the English Major Requirements.**

### **English 117T: Topics in Shakespeare**

What was it like to see a performance in Shakespeare's London? What did people see, smell, hear, or experience? This course will discuss a number of performance conditions during the time Shakespeare was first writing his plays. Together we will explore how the architecture, actors, audience, material culture, and special effects of the theater contributed to meaning and significance for early modern playgoers. We will examine a number of Shakespeare's plays through the performance conditions of his lifetime in hopes of formulating different approaches to reading and analyzing Shakespeare.

Kenny. **LEC** MWF 2:10 p.m.-3:00 p.m.

**Fulfills #3A in the English Major Requirements.**

### **English 120A: Native American Literature to 1900**

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, art, and visual culture. Overlooked in the focus on the growing and robust 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 the most critical historical and literary contexts of what is now known as North America. Some of these contexts include, for example, oral and origin narratives; early U.S. and Canadian literary history; settler colonialism; 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; and Indigenous North American conceptions of democracy.

I use the metaphor of the children’s game “rock, paper, scissors” to think about the various ways Native Americans have drawn from their own oral and written traditions (rock, in reference to traditional literary forms’ relationships to geo-cultural spaces such as pictographs on stone surfaces); appropriated and compulsory literacies of the invader/settler nations with whom they came into contact (paper, in reference to the process of using ink, paper, and publishing technologies to record Indigenous experiences); and the creation of new literary technologies (scissors, in reference to multi-genre texts that weave together oral narrative with the visual and literary arts to create a novel way of thinking about the world). This course will examine literary culture produced by Native Americans over the course of thousands of years, from origin stories to the late-nineteenth century. Genres will include spiritual narratives, oral narrative, autobiographies, letters, sermons, visual culture and poetry.

Raheja. **LEC** MWF 11:10 a.m.-12:00 p.m.

**Fulfills #3C in the English Major Requirements.**

### **English 122N: Queer Texts and Bodies**

This course explores the aesthetics and ethics of expressing or documenting sexualities by artists and critics associated with gay, lesbian, transgender, or queer aesthetic and political movements. Special attention will be paid to texts exhibiting reflexive, performative, multimodal, or other, techniques. We'll explore how such compositional techniques have historically allowed queer writing on aesthetics to circumvent and critique constraints on expression encountered in specific historical settings and moments. Works will be situated in relation to political and cultural movements historically. Film and video screenings will complement written texts and lectures to clarify transdisciplinary, transmedia strategies in queer aesthetics.

Tobias. LEC TR 11:10 a.m.-12:30 p.m. SCR T 3:40 p.m.-6:30 p.m.

**Fulfills #4 in the English Major Requirements.**

### **ENGL 124A: Female Novelistic Traditions - Eighteenth and Nineteenth Centuries**

This course surveys women's prose fiction of the 18<sup>th</sup> and 19<sup>th</sup> centuries, emphasizing the critical entwinement of sex and politics in the long eighteenth century, sometimes known as the "Age of Revolutions" (1688-1815). Often seen as narratives of the domestic and the psychological, the novels we will examine together in this class may seem at first to have little relation to the traumas and legacies of revolutionary struggle. However, we will consider the possibility that the problems of seduction, illicit desire, and marriage that propel our narratives may challenge hardening distinctions between publicity and privacy, the state and the home, and freedom and un-freedom, on which revolutionary modernity depends. To what extent might women's fiction of the 18<sup>th</sup> and 19<sup>th</sup> centuries put pressure on, and imagine alternatives to, visions of political subjectivity that take agency, rights, and representation as their foundational terms? How (if at all) do the novels we will read together understand "womanhood" or "woman-ness" as a condition of historical experience? We will also ask throughout the semester how *we* as readers understand "woman" as a term through which we draw literary history. While feminist scholars' mid-20<sup>th</sup> century recovery of a canon of women's writing dramatically expanded the range of works we encounter in the classroom, we will consider the voices, genres, and forms of experience that may have been excluded in this process of recovery. To what extent might our conceptions both of what a "novel" is and of what a "woman" is rest on some of these exclusions?

We will read works in this class by authors such as Jane Austen, Aphra Behn, Charlotte Brontë, Kate Chopin, Eliza Haywood, Pauline Hopkins, Harriet Jacobs, Leonora Sansay, Mary Shelley, and Harriet Wilson.

Stapely. LEC MWF 9:10 a.m.-10:00 a.m.

**Fulfills #4 in the English Major Requirements.**

### **ENGL 126A: The American Novel – Nineteenth Century**

This course offers a critical examination of long American prose fiction in the nineteenth century, with an emphasis on the role of such fictions as speculative practices. "Speculation" is defined as "intelligent or comprehending vision" (OED), describing the action of contemplation, consideration, or profound study. Along these lines, speculation appears to be underwritten by a kind of realist conceit: "to speculate" is simply *to see, to observe* things as they are. Yet "speculation" is has a powerful, countervailing association with the possible, the not-yet, what may lie beyond our scope: it conjectures and anticipates. Our class will take up this tension between the empirical and the imaginative dimensions of speculation as a way of traversing a

range of 19<sup>th</sup>-century novelistic genres and styles (e.g. realism, naturalism, historical romance), and as a matter of acute political urgency. In all the texts we engage together, we will ponder how speculation may be key to theorizing possibilities for freedom and justice foreclosed by oppressive 19<sup>th</sup>-century US socio-economic realities, as well as the ways in which oppressive formations such as US empire and racial slavery may themselves assume speculative relationships to land, peoples, and even the historical past.

Readings for this class will be drawn from the following works: Lydia Maria Child, *Hobomok*; James Fenimore Cooper, *The Last of the Mohicans*; Martin Delany, *Blake; or the Huts of America*; Frances Harper, *Iola Leroy*; Nathaniel Hawthorne, *The Blithedale Romance*; Pauline Hopkins, *Of One Blood*; Harriet Jacobs, *Incidents in the Life of a Slave Girl*; Herman Melville, *Benito Cereno* and *Bartleby the Scrivener*; Edgar Allan Poe, *The Narrative of Arthur Gordon Pym*; and Mark Twain, *A Connecticut Yankee in King Arthur's Court*.

Stapely. LEC MWF 1:10 p.m.-2:00 p.m.

**Fulfills #3C in the English Major Requirements.**

### **English 142K: Music and Literature**

The title of the course implies two separate expressive forms; we'll begin by questioning that assumption, taking a transcultural, counter-cultural path back into and under the ground of literature as aural performance. After thinking through the historical intermingling of literature and music, and after examining some of the theoretical implications that accompany (what I think must be/but I wonder if it really is) the irreducible fact of sound in literature, we'll read Nathaniel Mackey's multi-volume epistolary novel *From a Broken Bottle, Traces of Perfume Still Emanate*, which both theorizes and represents music-making, before ending with some brief speculations on the future of music in/and literature.

Moten. LEC TR 8:10 a.m.-9:30 a.m.

**Fulfills #4 in the English Major Requirements.**

### **ENGL/MCS 145K: African American Visual Culture**

This course serves as an introduction to visual culture. As such, the course will concern itself with theories of the visual, the visible, and visibility. Furthermore, the course examines aspects of visual culture from the perspective of African American visual cultural production. In this instance we will look at the cultural and historical emergence, exchange, and expressivity of African American Visual Culture, especially as it relates to and engages theories of the visual, the visible and visibility. ENGL 145K is organized around movements, media, and cultural/historical moments which have influenced aesthetic practices. Finally, this course is designed to develop students' understanding of art, relations of form and content, and formal analysis of artworks. Reading requirements are cultural and visual theory, art criticism and theory, and some biography. See the sample of "Possible Texts" below. Note below are samples and possible reading. Both will change to some degree when the course is updated for Fall 2014.

Possible texts and readings

Nicholas Mirzoeff, *Introduction to Visual Culture* (London and New York: Routledge, 1999).

Sharon F. Patton, *African-American Art* (Oxford: Oxford University Press, 1998).

Richard J. Powell, *Black Art and Culture of the 20<sup>th</sup> Century* (New York: Thames and Hudson, 1997).

Harris. LEC TR 3:40 p.m.-5:00 p.m. SCR W 4:10 p.m.-7:00 p.m.

**Fulfills #4 in the English Major Requirements.**

### **English 146E: Special Topics in Technoculture and Digital Media**

This course surveys late 20<sup>th</sup> and early 21<sup>st</sup> century digital media culture, arts, and entertainment to highlight the key critical debates and aesthetic and ethical paradigms of interactive 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 or social media, and what concerns around privacy, intellectual property and ethics do these phenomena respond to, or raise in new ways? How might digital images reveal, or hide, the natural environment? This course surveys the scholarly perspectives and analytical methods relevant to studies of interactivity and digital media.

Tobias. LEC TR 2:10 p.m.-3:30 p.m. SCR T 3:40 p.m.-6:30 p.m.

**Fulfills #4 in the English Major Requirements.**

### **English 172T: Victorian Lit Studies: “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 what was their cultural contribution? How did they reconceive Victorian aesthetics and politics? How did their writings reconfigure gender, sexuality, and class identity? What was their relationship to the British Empire? The class begins with their roots in Aestheticism and ends by considering their cultural demise. Practical requirements include two papers, a midterm, and a final exam, as well as copious reading and vigorous class participation. Required texts include *Decadent Poetry* ed. Lisa Rodensky (Penguin edition; ISBN 9780140424133); *The Picture of Dorian Gray* by Oscar Wilde (Penguin edition by Robert Mighall; ISBN 9780141439570); and other readings posted on the course website.

Zieger. LEC TR 2:10 p.m.-3:30 p.m.

**Fulfills #3B in the English Major Requirements.**

### **English 176C: Britain and America in Postcolonial Fiction**

In this course we will read novels written by writers from countries formerly colonized by Britain but who have migrated to Britain and the USA in recent years. We will discuss how these writers and their fiction represent Britain and America in relation to their home countries, and how they examine and critique the lingering effects of colonialism even after the official dismantling of the British empire after World War II. While we will touch on the historical and political circumstances of each society, our primary focus will be on theoretical and literary questions. This means we will ask: how do these writers use concepts from postcolonial theory and figurative language to examine socio-political problems? Novels may include: *Monica Ali, Brick Lane; Hanif Kureishi, The Black Album; Jamaica Kincaid, Lucy and A Small Place; Mohsin Hamid, The Reluctant Fundamentalist*. Assignments: reading quizzes, in-class writing, one short midterm paper and one long final paper.

Gui. LEC MWF 10:10 a.m.-11:00 a.m.

**Fulfills #3D in the English Major Requirements.**

### **English 179T: Critically Ethnic Imaginaries**

This course will explore science fiction written by African-American, Asian-American, Latino and indigenous writers, focusing on how such fictions responds to and revises the dominant tropes of mainstream science fiction. Themes will include the relationship between science fiction and colonialism, the inclusivity of the futures imagined within sf, and the role of the sf imaginary in cultural politics. Both fiction and film will be studied in this course, and readings will include critical essays as well as novels.

Vint. LEC TR 12:40p.m.-2:00p.m.

**Fulfills #4 in the English Major Requirements.**

### **English 193A: Globalization and Contemporary Fiction**

In this seminar we will connect theories of “the global” or globalization with literary studies of contemporary postcolonial or anglophone fiction. In the first part of this seminar, we will read two sets of critical materials: 1) essays about globalization studies by social science scholars such as Arjun Appadurai, Manfred Steger, Saskia Sassen, Leslie Sklair; 2) essays about transnational or global literature by literary critics such as Paul Jay, Giles Gunn, Rey Chow, Eric Hayot. These critical frameworks will help us analyze the fiction in the second part of the seminar, where we will read novels that may include *Amitav Ghosh’s The Hungry Tide*, *Don DeLillo’s Cosmopolis*, *Kiran Desai’s The Inheritance of Loss*, *Mohsin Hamid’s How To Get Filthy Rich in Rising Asia*. We will ask: how do theories of the global help us better understand global fiction -- and conversely, how does global fiction show us something more about transnationalism and globalization that the theories might lack? Assignments: regular in-class presentations and discussions, annotated bibliography, one research paper.

Gui. SEM MWF 12:10 p.m.-1:00 p.m.

### **English 193A: Time, Memory and Literature**

The theme of this section of English 193A will be time, memory and literature. We will be sampling works from the entire span of English and American literatures as well as some from other languages and cultures. Each week, we will read a brief excerpt from an important critical work on the subject, and also read a novel, a play or a poem that has influenced the way we think about memory and time. Requirements include a one page weekly mini-paper, class presentations and a term paper that is worthy of development into a senior thesis.

Ganim. LEC TR 11:10 a.m.-12:30 p.m.