

Course Descriptions

FALL 2016

ENGLISH 12B: The Sports Story

In this class we will explore what makes a story feel like a story. We will consider this question through the study of sports-centered literature, film and visual art. Running, tennis, football, soccer, mixed martial arts and figure skating each have different shapes, as sports practices and as sport spectacles. How does time matter to a sport? Style? Space? How does the broadcast of a sport impact our experience of the live event, and vice versa? What makes something feel like an event, like a spectacle? What makes a sport feel boring to some and fascinating to others? Why are women's sports treated as less interesting than men's sports? How do race, gender and sexuality matter in sports? What does violence mean in the boxing ring, versus in "real life"? Why do the things that happen in sports spectacles feel different from everyday life? We will consider these questions and more!

Doyle. TR 9:40-11:00

ENGLISH 12M: Introduction to Asian/American Literature, Asian/American Histories and Speculative Futures

A woman everyone thinks is crazy, but who is faking it; a company that outsources emotional pain; a video game character who thinks he is real; a quiet wife who dismembers the paperboy. These and other characters outline a very different Asian America from the one defined by Tiger Mothers, off-the-charts SAT scores and model minorities. Contemporary Asian American writers are both registering and remaking their histories through various works that undermine reductive notions of identity and go well beyond the expected narrative trajectory of immigration, settlement and assimilation. By turns hilarious, dark, shocking and thought-provoking, these writers explore the full range of emotional complexity and contradiction. This is an introductory class designed for non-majors. Course work includes three short papers and a final exam.

Yamamoto. MWF 1:10-2:00

ENGLISH 17: Shakespeare

What was it like to see a play in the Elizabethan theatre? How did audiences behave during a performance? Which of Shakespeare's plays were most popular? 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.

Dr. Kenny. MWF 3:10-4:00pm

ENGLISH 20A: Introduction 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. Students will be expected to write four short (500-1000 word) critical essays and to complete a final exam.

Haggerty. MWF 9:10-10:00

Fulfills #1 in the English Major Requirements

ENGLISH 23: African American Autobiography

This class will address several questions concerning the nature of autobiography in general and African American autobiography in particular. We will think about the individual project of self-exploration/self-revelation and the collective/historical project of freedom but we'll also ask whether or not African American autobiography bears resources that call radically into question the very idea of self and the very idea of freedom. These questions require, in turn, that we also think about truth, (political, sexual, epistemological) desire and their relations to participation and observation, experience and expression, narrative and documentation. We'll pay particular attention to the fundamental and constitutive place of slave narrative in the tradition of African American autobiography and we'll try to investigate the role and force of music in that tradition and in these texts. The writing for this class will consist of students' experiments in autobiographical form.

Moten. TR 8:10-9:30

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 (13th 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 or from Amazon), 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". *Please make sure you have a copy of Introduction to Poetry on the first day of class.

Devlin. Section 001: MWF 12:10pm-1:00pm; Section 002: MWF 2:10pm-3:00pm

Fulfills #2 in the English Major Requirements

ENGLISH 102W: Introduction to Critical Methods

Required of all English majors and recommended at the start of upper-division coursework, this foundational course provides an advanced introduction to literary criticism and theory within a small, hands-on classroom setting. This section will center on Shakespeare's *Hamlet* and consider its afterlives in performance, film, and adaptations. With its attention to language, perception, and uncertainty, Shakespeare's tragedy will provide a platform for our critical reading, writing, and thinking. It will serve as occasion for us to study a single text closely, to develop literary skills and methods, to consider the usefulness of various critical and theoretical approaches, and to ask big questions about the discipline of English. For instance, what makes a text "literature"? How can we both use and complicate a literary tradition? What roles do identity, position, and politics have in our interpretation of literary texts? What does it mean to be a good reader? What can we do with texts?

Requirements: active participation, frequent informal writing, 5 short papers (1,000 words each), oral presentation.

Brayman. TR 9:40-11:00

Fulfills #2 in the English Major Requirements

ENGLISH 117A: Shakespeare's Histories

Shakespeare (which I'm thinking of not as the proper name of a great author, or as a kind of abbreviated reference to that author's work, but as a far-off but potentially reachable and inhabitable planet) is full of noises and dreams, rants and raves, massacres and mass. We'll try to check out as much of all this as possible in a few short weeks. We'll try to listen/see (this combination is part of what's called reading!) as acutely as possible, paying attention to the experiences our senses provide, to the way in which the whole ensemble of the senses is operative in Shakespeare and in our experience of Shakespeare. All this will occur in the context of an examination of four of what have come to be known as "The History Plays": *Richard II*; *Henry IV, Part I*, *Henry IV, Part II* and *Henry V*. These texts aren't always considered the most fruitful ground or occasion for the exploration of sensuality in Shakespeare; more often they allow some inquiries into truth, the problem of sovereignty and historiographical, dramatic, and political interpretation. We'll look at the convergence of questions of truth in interpretation and truth in sense perception in the interest of some speculations about love, war, identity and sociality. We'll take a look at different adaptations of the plays, or of parts of the plays and we'll sample some Shakespeare criticism, as well. I think it might be fun!

Moten. TR 11:10-12:30

Fulfills #3-A in the English Major Requirements

ENGLISH 121E: Introduction to Postcolonial Literatures

This course is an introduction to English-language literature from Britain, Africa, South Asia, and the Caribbean. Starting with a novel written by a British colonial author (*King Solomon's Mines*), we then explore how writers from societies that were once colonized and controlled by Britain represent national, cultural, and gendered identities in their fiction written after the end of empire. We will learn about and apply some key concepts from postcolonial studies, such as appropriation and abrogation, subalternity and unhomeliness, and mimicry and hybridity. While

we will learn about the historical and political contexts of postcolonial societies, our primary focus will be close literary analysis of the novels. Novels may include: Rider Haggard, *King Solomon's Mines*; Adichie, *Purple Hibiscus*; Cliff, *No Telephone to Heaven*; Desai, *Clear Light of Day*; Selvadurai, *Funny Boy*. Assignments: reading quizzes; in-class writing assignments and response papers; midterm exam; final essay.

Gui. MWF 11:10-12:00

Fulfills #4 in the English Major Requirements

ENGLISH 122O: Queer Texts and Bodies – Bad Romance

Romeo and Juliet. Elizabeth and Mr. Darcy. Cathy and Heathcliff. The “great classic romances” of the literary canon appear initially to comprise a monument to heterosexuality—the very last things we might think of as queer texts. But this class examines the possibilities embedded in classic literary romance for queer readers and reading practices. In particular, we will investigate how eroticizations of dysfunction typical of these texts present opportunities for both queer critique and identification. Questions of form, style, and characterization will shape our efforts to think about what constitutes “queerness” in readings from major authors such as Jane Austen, Emily Brontë, Gustave Flaubert, and William Shakespeare.

Stapely. MWF 10:10-11:00

Fulfills #4 in the English Major Requirements

ENGLISH 125C: Development of the Novel in English: 20th Century

Subtitle: James Bond and Beyond - The Cold War and British Fiction

This course focuses on the effects of the Cold War (1945-1991) on British fiction written after World War II. While the Cold War is often remembered as a global struggle between the USA (representing capitalism) and the Soviet Union (representing communism), other countries such as Britain were also involved. We will think about questions of international relations, nationalism, gender and race, and foreign and domestic spaces by reading a range of novels from the 1950s to the 1990s. Although we will learn about the historical, political, and social contexts surrounding each novel, our focus will be on literary and cultural analysis. Novels may include: Fleming, *Dr. No*; Greene, *The Quiet American*; Carter, *The Magic Toyshop*; McEwan, *The Innocent*. Assignments: reading quizzes; in-class writing assignments and response papers; midterm exam; final essay.

Gui. MWF 1:10-2:00

Fulfills #3-D in the English Major Requirements

ENGLISH 127A: American Poetry

We will read and discuss a range of American poems, representing the amazing cultural diversity and imaginative visions of our country. We will look at the poems both in themselves as artistic productions and in the context of poetic and cultural history.

We will focus much attention on Native American poetry, Walt Whitman, Emily Dickinson, and Paul Laurence Dunbar. We will also read poems by such well-known poets as Edgar Allan Poe, Anne Bradstreet, Phillis Wheatley, Ralph Waldo Emerson, Sarah Piatt, Frances Harper, Adah Menken, Sadakichi Hartmann, Stephen Crane, and Edwin Arlington Robinson. And we will study

wonderful poems by enslaved and working-class African Americans, Mexican Americans, and Asian Americans.

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 an unmarked copy from an on-line site or the bookstore.

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—
—Emily Dickinson

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

Axelrod. TR 2:10-3:30

Fulfills #3-C in the English Major Requirement

English 127C: American Poetry since 1945

We will read and discuss a range of American poems from the Cold War era to the present day. We will think about the astonishing cultural and imaginative diversity of recent and current poetry. We will look at the poems both in themselves as artistic productions and in the context of poetic and social history.

We will focus attention on such mid- and late-twentieth century poets as Elizabeth Bishop, Gwendolyn Brooks, Robert Lowell, Allen Ginsberg, Sylvia Plath, Adrienne Rich, Mitsuye Yamada, and John Ashbery. For the twenty-first century we will look at Bob Dylan, Lorna Dee Cervantes, Frank Bidart, Marilyn Chin, Rae Armantrout, Harryette Mullen, Amy Gerstler, Juan Delgado, Theresa Hak Kyung Cha, and Joy Harjo.

There will be two short papers, a midterm, and a final exam. Required text: *The New Anthology of American Poetry, Volume 3*, edited by Steven Axelrod, et al. (Rutgers University Press, ISBN 9780813551562). Please obtain an unmarked copy from an on-line site or the bookstore.

The blood jet is poetry,
there is no stopping it. —Sylvia Plath

The ink spills thickest before it runs dry before it stops writing at all. –Theresa Hak Kyung Cha

Axelrod. TR 5:10-6:30

Fulfills #3-D in the English Major Requirements

ENGLISH 128F: Major Authors: Edmund Spenser

This course will focus on Edmund Spenser's *Faerie Queene* (pub. 1590-1609), a major work in the development of English poetry and national identity. Students will have the valuable experience of studying an epic romance closely, getting Spenser's poetry in their ears and mapping out his imaginative terrain. As we delve into Faerie-land and keep company with its dragons, sorcerers, and heroes, we will also attend to the politics and aesthetics of Spenser's other home, Elizabethan England and Ireland, and to the influence of Queen Elizabeth I in Spenser's representations of women and sovereigns.

Requirements: stamina to read an epic poem, active participation, reading quizzes and frequent informal writing, three papers.

Brayman. TR 12:40-2:00

Fulfills #3-A in the English Major Requirements

ENGLISH 130: American Literature, 1620-1830

The historical rubric of English 130 as stated in the course catalog defines early American literature as originating in 1630 and concluding in 1830. But this course offers a provocation to the conventional theoretical and historical approaches to early American literature by offering an analysis of what can be considered a transnational prehistory of the Anglophonic presence in the Americas and a critique of the centrality of Puritan textual production in early American literary scholarship. This course encourages students to re-imagine the linguistic, cultural, and geographical terrain of early American literature and to acquaint them with a range of discursive responses to contact with the "Other" from indigenous oral narrative to the late 16th century in what is now known as "the Americas": Canada, the United States, Latin America, and the Caribbean.

We will question and think critically about the ways in which invasion and encounter between Native Americans and Europeans within the settler colonial regime is figured in literature and visual culture, focusing on how the trope of cannibalism, in particular, works as a powerful and pervasive way of incorporating; (mis)understanding; rendering hypervisible and invisible; and committing violence against the gendered and racialized Indigenous "Other." While sermons and spiritual narratives constitute the majority of 17th and 18th century Anglophonic literary production, non-fiction representations of cannibalism are central to the canon of early literature and culture of "the Americas" broadly speaking, particularly in the 15th and 16th centuries, and continue to play a primary role in genres such as science fiction as filmmakers and writers seek to understand future possible encounters with the "Other" through earlier representations such as those we will be reading this quarter. We will approach the topic of anthropophagy from several different disciplinary perspectives—anthropology, history, literature, psychoanalysis, visual culture—in order to better understand how cannibalism has

been represented from the early colonial period to the present and how it has informed the major texts and contexts of American literary history.

Raheja. MWF 12:10-1:00

Fulfills #3-C in the English Major Requirements

ENGLISH 132: The Literature of Economic Crisis

This course is centered on literary texts which describe intense economic struggle. We will read fiction of this period through the writings of Karl Marx and W.E.B. DuBois, and consider the relationship between slavery, industrialization and capital in American literature. This course requires a willingness to read long novels, challenging theory/criticism, and an interest in collaboration. Students will form research collectives at the end of the first week, and will conduct much of their work through that group. Students enrolled in this class are encouraged to use the summer to read in advance as the novels by Dreiser, Sinclair and Norris are all long. Texts: Rebecca Harding Davis, "Life In the Iron Mills", Theodore Dreiser, The Financier, Upton Sinclair, The Jungle, Frank Norris, The Octopus plus, large sections of Karl Marx, Capital and W.E.B. DuBois, Black Reconstruction in America.

Doyle. TR 12:40-2:00

Fulfills # 3-C in the English Major Requirements

ENGLISH 134: American Literature After 1945

The 1950s: Resisting Containment Culture

Images of the 1950s are replete with Eisenhower conformity, heteronormative nuclear families headed by the benign patriarch, pearls and high heels, friendly sock-hops, and suburban spaces filled with domestic technology. The logic of the Cold War was largely the logic of political containment; that is, the threat of Communism and by extension, other forms of dangerous difference needed to be militarily, rhetorically, and ideologically contained. But the decade of the 50s is a fascinating time in the nation's political, cultural and social history precisely to the extent that these forms of containment and control could not fully stabilize the terms they sought to put in opposition. This is a time when ideas about race, sexuality, nation, freedom, and gender were in the kind of flux usually associated with the 1960s. Popular culture, then as now, provided avenues for resistance and rebellion: Brando, rebels without causes, Elvis and his Black-inspired/appropriated moves and rhythms. But other artists, thinkers, writers, poets, dancers and musicians also offered visions of U.S. American culture that troubled and complicated the notion of a homogeneous society, pushed against heteronormative gender roles, questioned the values and stability of whiteness, and refused the often violent surveillance and suppression of difference.

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*.

Yamamoto. MWF 1:10-2:00

Fulfills #3-D in the English Major Requirements

ENGLISH 135: Modern Irish Literature

This course will serve as an introduction to the range of Irish writing of the 20th and 21st centuries, exemplifying its many forms and possibilities, in poetry, prose and drama. We will commence with the Irish Revival of the early 20th century and its relation to cultural and military nationalism, and then explore the very diverse responses to that extraordinary period of literary production and decolonization by James Joyce, Elizabeth Bowen, and Samuel Beckett. We will end by sampling some of the poetry that emerged in the period of resurgent decolonizing struggle in Northern Ireland (the Troubles) and with a novel that reflects back on the short-lived Irish boom, Anne Enright's *The Forgotten Waltz*.

Lloyd. MWF 2:10-3:00

Fulfills #3-D in the English Major Requirements

ENGLISH 139: There's no Place Like Home: Psychoanalysis, Trauma Theory, and Asian American Fiction

This course serves as an upper division introduction to Asian American literature as explored through the lens of psychoanalysis and trauma theory. Students will be expected to read at least eight primary text materials (a selection of print publications that may include fiction, memoir, poetry etc) and accompanying secondary articles and theoretical material. We will consider the possibility that there really is "no place like home" for various Asian American subjects. However damaging this phrase might sound, the writers themselves find a productive capacity to represent these various tales involving violence and brutality, and thus reveal a nuanced framework from which to situate loss, trauma, and melancholia. Some potential cultural productions of interest for this course: Cynthia Kadohata's *Weedflower*, Don Mee Choi's *Hardly War*, Jon Pineda's *Sleep in Me*, Nayomi Munaweera's *Island of a Thousand Mirrors*, Vu Tran's *Dragonfish*, and Ken Liu's *Paper Menagerie and Other Stories*. We will be thinking about how to extend psychoanalytic and trauma theories brought forth by Sigmund Freud, Anne Anlin Cheng, David Eng, Cathy Caruth, Judith Lewis Herman, Dominick LaCapra among others to think about questions of "home" in Asian American literature. This course includes material that may be of a sensitive nature; those who are easily "triggered" by such kinds of cultural productions should strongly consider whether or not they are a good fit for enrollment. If you have any questions about subject matter, enrollment, or the course in general, please do not hesitate to contact me at ssohnucr@gmail.com

Sohn. TR 3:40-5:00

Fulfills #3-D in the English Major Requirements

ENGLISH 144I: Racial Difference and Visual Culture in the Postcolonial World Context: Latina/o Documentary Film and Video

In 2013, *Latino Americans: 500 Years of History* debuted on PBS. The six-hour film series was a triumph of historical documentation illuminating acclaimed figures, venerable actors and social justice movement heroes little known in U.S. history. More than a joint venture of the NEH and National Library Council, *Latino Americans* also magnified the significant role the documentary genre has played in Latino film and video production. What characterizes a "Latino documentary"? How have filmmakers conveyed Latino "historical accuracy" and "truth"? How has the Latino documentary evolved and changed over time? How has the genre been

influenced by social realism, biographical narrative, and experimental new media? This course will consider Latino film and video's "documentary impulse" and trace its formation from the UCLA Ethno-Communications Program in the late 1960s to agit-prop guerrilla video in the 1990s. We will also place the "documentary" and "document" in conversation with other camera-generated art practices including: *foto novela*, site-specific art installation, and immersive video environments. A background in film, contemporary art, literary analysis, and Latina/o studies is helpful but not required for this course. Screenings are required and students are expected to make every effort to attend. Readings and visual texts may include work by: Asco, Martin Berger, Bill Brown, Michael Curtin, Jack Ellis, Betsy McLane, Coco Fusco, Rosa Linda Fregoso, Kathleen McHugh, Chon A. Noriega, Pepon Osorio, Lourdes Portillo, and Laura Isabel Serna.

Hernandez. MWF 12:10-1:00

Fulfills #4 in the English Major Requirements

ENGLISH 172T: "Decadence"



Aubrey Beardlsey, illustration for Oscar Wilde's *Salome* (1894)

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 intensive 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. TR 2:10-3:30

Fulfills #3-B in the English Major Requirements

ENGLISH 176T: 20TH C British and American Literature Studies

English 176T is a four-unit, three-hour lecture course. Within the class, we will examine significant twentieth and twentieth-first-century works by British and American writers in their aesthetic, intellectual, political, and cultural contexts. Although many of the novels we will read for the course were written in the early years of the twenty-first-century, the novels' settings cover the most significant events of the twentieth century. In addition to completing the essential reading, which serves as the core of the class, students will take quizzes, write in-class reading responses based on the assigned readings, and submit questions and observations for discussion. For the final examination, students will write a formal essay demonstrating their ability to synthesize and analyze information from lectures, films, and primary and secondary sources while correctly using MLA documentation style guidelines. For students to succeed in the class, attendance is critical. The novels we will read for the class include Kazuo Ishiguro's *The Remains of the Day*, Kate Atkinson's *Life After Life*, Nicole Krauss's *The History of Love*, Ian McEwan's *On Chesil Beach*, Yiyun Li's *A Thousand Years of Good Prayers*, and Aravind Adiga's *The White Tiger*.

Prerequisite: Upper-division standing or lower-division English course (other than composition) or consent of instructor.

Ganim, B. TR 3:40-5:00

Fulfills #3-D in the English Major Requirements

ENGLISH 193A: Senior Seminar: Lyric, Theory and Philosophy

This seminar is designed to think about the changing practices of English-language lyric poetry from the Romantic period down to the present. We will combine reading carefully a small number of lyric poems with reading of both critical and theoretical texts, as well as some readings on poetry and philosophy. No previous extended work on poetry will be assumed but students will be expected to commit to attentive reading both of poetic work and of sometimes quite challenging, but not less interesting, theoretical texts.

The reading list for this class has yet to be finalized, but poets may include: Kim Alidio, Alfred Arteaga, Mei-Mei Berssenbrugge, William Blake, Kamau Brathwaite, Emily Dickinson, G.S. Giscombe, Gerald Manley Hopkins, John Keats, Laura Mullen, J.H. Prynne, Denise Riley, Percy Bysshe Shelley, William Carlos Williams, W.B. Yeats. The list could go on.

Theoretical and critical readings may include work by: Theodor Adorno, Giorgio Agamben, Alfred Arteaga, Paul Celan, Jonathan Culler, Michael Davidson, Paul de Man, Veronica Forrest-Thompson, Édouard Glissant, Martin Heidegger, Susan Howe, Roman Jakobson, Nate Mackey, Fred Moten, Joan Retallack, Paul Ricoeur, Nancy J. Vickers, Dorothy Wang, John Wilkinson, or others.

Lloyd. MW 5:10-6:30

Fulfills# 5 in the English Major Requirements