

COURSE DESCRIPTIONS
WINTER 2017

ENGLISH 12D: Great American Speeches

Diming the Light: The Blindspots of American Innocence

America is not a place. It is a figure; a rhetorical idea. From President Abraham Lincoln to President Barack Obama, the United States has been described as a beacon of light, the “Shining city on a hill.” Literature, film, audio and video, music and newspapers will assist us in going beyond the usual resources as **class** examines speeches, dialogues, and images complicating the American ideal. This will allow us to make legible the dark silences, noises, and images making the shining city possible. We will tackle issues such as the following: The American imagination--what is it? Why all lives cannot matter. Is political ethnicity disappearing? Do class, race, gender, sexual orientation, and femininity dim the American ideal? The future of a Shining City.

Nunley. MWF 2:10-3:00 p.m.

ENGLISH 18: Shakespeare on Film

How are Shakespeare's plays represented on film for modern audiences? What cinematic techniques do they use to convey theatrical conventions such as soliloquy and stage blocking? This course will examine a series of cinematic adaptations of Shakespeare's plays by analyzing one film and play per week. We will focus on issues of cinematic theory, historical adaptation, and thematic reconstruction in considering how Shakespeare is translated to the screen for modern audiences. Over the quarter, we will consider how a variety of actors and directors interpret the plays, by watching cinematic legends like Orson Welles and Ian McKellen, as well as more recent adaptations of his works. Together we will explore the limits of adaptation and appropriation, and contemplate how cinematography, costuming, and props offer a glimpse into our own society's interpretation of Shakespeare's works. The course includes a screening, but will often assign films easily accessible on home platforms (Hulu, Netflix, Amazon Prime) that students can watch at their leisure.

Kenny. Lecture: MWF 3:10-4:00 p.m. Screening: M 5:10-8:00 p.m. (or at home)

ENGLISH 20B: Introduction to American Literary Traditions – Wounding and Wording: American Literatures of Capture and Defiance

Early American literary history has often been told as a story that takes an exceptional subject as its protagonist and a progressive sequence of supposedly glorious achievements—from “discovery” to “the rights of man”—as its chronological benchmarks. This course antagonizes that grand narrative by examining unfinished counter-histories of capture, wounding, and grievance in American literatures to 1900 that challenge us not only to question ideologically-maintained versions of American history, but also to think with and through collective traditions of defiance which open up more richly imaginative, compassionate, and just possibilities for the

pasts, presents, and futures we inhabit. We will therefore be asking questions in this class about the kinds of alternative histories that capture and wounding might represent, but perhaps even more urgently, about how defiant expressions of capture and wounding might radically reimagine the shapes and rhythms of time as we think we know it.

Readings may include works by authors such as Sherman Alexie, Maryse Condé, Charles Chesnutt, Frederick Douglass, Louise Erdrich, Nathaniel Hawthorne, Pauline Hopkins, Herman Melville, Mary Rowlandson, Leonora Sansay, and Harriet Wilson.

Stapely. Lecture: MWF 12:10-1:00 p.m. Discussions: T 10:10-11:00 a.m., T 1:10-2:00 p.m., T 4:10-5:00 p.m., W 8:10-9:00 a.m., W 11:10 a.m.-12:00p.m., W 1:10-2:00 p.m. R 10:10-11:00, R 11:10 a.m.-12:00 p.m., R 4:10-5:00 p.m., F 8:10-9:00 a.m., F 11:10 a.m.-12:00 p.m., F 1:10-2:00 p.m., M 8:10-9:00 a.m., M 11:10 a.m.-12:00 p.m., M 1:10-2:00 p.m.

Fulfills #1 in the English Major Requirements

ENGLISH 102W: Introduction to Critical Methods

This 102W course class will focus and hone our skills with respect to close reading and engage the importance of figurative language in the analysis of textual materials (which are taken from contemporary American literatures). Additionally, we will investigate a handful of other reading methodologies that may include narratology, psychoanalysis, and cultural/ contextual modes of critique (such as race/ gender/ sexuality). Students will leave the course an understanding of basic analytical techniques, genre, and foundational literary terms. As required of all 102W courses, students will be expected to produce a minimum of 5,000 words in the quarter as well as a self-evaluation that will serve as your final exam.

Sohn. Section 001: TR 3:40-5:00 p.m. -- Section 002: TR 5:10-6:30 p.m.

Fulfills #2 in the English Major Requirements

English 105: Slow Reading: James Baldwin's *Another Country*

This class is focused on the act of reading. Each week we will read one chapter of James Baldwin's novel, *Another Country*. Rather than answering questions about what the novel means or writing papers analyzing how it works, we will consider the experience of reading it. If you've read it before, that's fine, just read along with the rest of us. In class we will discuss our reactions to what we are reading and what reading means to us. Everybody will keep a journal (using a paper notebook) to keep track of when, where and how long we read. You are free to make any additional comments you would like. We will begin each class writing in our journals about our reading over the past week. There will also be an optional online discussion format we can use as desired.

This is a two-unit class, graded S/NC. To earn credit you must read, come to class, participate, and keep track of your reading in your journal.

Kinney. W 3:10-5:00 p.m.

ENGLISH 114: Rhetorical Studies

Redefining Personhood and Meaning: Rhetorics of Masculinity and Femininity for a Post Millennial, Neo-liberal Generation

Class will rethink the relationship of rhetoric to knowledge, meaning, and culture so that you/we can embrace a more useful notion of the masculine-feminine dyad disconnected from identity.

Consider: How do unexamined notions of masculinity and femininity influence how we think about reality, religion, spirituality, knowledge, relationships, and meaning? What does *being* a man, a woman, or a “they” mean for a generation that desires to stand out rather than blend in? How is masculinity sold? What is the relationship of antiquated notions of masculinity/femininity to personal, state, federal, and global violence? **Class Goal:** To understand what the newsletter *Gender Across Borders* means when it argues “masculinity is like pulled pork.”

Nunley. MW 5:10-6:30 p.m.

Fulfills #3-D in the English Major Requirements

ENGLISH 117C: Shakespeare - Tragedy

A close study of Shakespeare's tragedies, with attention to issues of inwardness, desire, bewitchment, and self-fashioning. Assignments will include discussion of scenes from film and video and options for performance projects as well as essays and a final exam.

Willis. TR 3:40 p.m.-5:00 p.m.

Fulfills #3-A in the English Major Requirements

ENGLISH 117T: Topics in Shakespeare

A focused study of works by Shakespeare selected from different genres.

Staff. MWF 8:10-9:00 a.m.

Fulfills #3-A in the English Major Requirements

ENGLISH 122N: Queer Aesthetics

This course surveys work on art, aesthetics, and sexuality by artists and writers associated with gay, lesbian, transgender, or other movements in art, politics, or culture. Special attention will be paid to multimedia texts exhibiting reflexive, performative, intermedia or interdisciplinary, and other critical techniques. We'll explore how such compositional techniques have historically allowed queer writing on aesthetics to “outwit” constraints on expression encountered in specific historical settings and moments. Works will be situated in relation to political and cultural movements historically. Our film and video materials will complement written texts and lectures to clarify transdisciplinary, transmedia strategies in queer aesthetics.

Tobias. Lecture: TR 2:10-3:30 p.m. Screening: T 4:10-7:00 p.m.

Fulfills #4 in the English Major Requirements

ENGLISH 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 the 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' detective novel *The Moonstone* (1868), and conclude with Robert Louis Stevenson's "shilling shocker," *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886). 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 participation in class discussion, two papers, and a final exam.

Required texts and editions include: Emily Brontë, *Wuthering Heights* (Penguin Classics; ISBN-13: 978-0141439556); Wilkie Collins, *The Moonstone* (Penguin Edition; ISBN: 978-0140434088); and Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (Broadview; ISBN-13: 978-1554810246).

Zieger. TR 12:40-2:00 p.m.

Fulfills #3-B in the English Major Requirements

ENGLISH 128E: CHAUCER

Here bygynneþ the Book of the tales of Caunterbury

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

In this course, we will consider both the work and the legacy of Chaucer's poetry, especially *The Canterbury Tales*. We will study his works both in the context of the late

fourteenth century, with its catastrophes such as the Black Death and the Hundred Years' War, the dual papacy and the overthrow of a king, as well as its rapidly shifting social and mental structures, not least of all those related to class, gender, religion and power. We will also consider how Chaucer has been regarded in the half millennium or more since his death, including the remarkable resurrection of his work on new electronic resources such as the Internet (which he would have appreciated given his technical and scientific interests). We will learn to read and pronounce his work in the original Middle English.

Requirements: Midterm and Endterm examinations; recitation; 10-12 page term paper.

Ganim, J. MWF 11:10 a.m.-12:00 p.m.

Fulfills #3-A in the English Major Requirements

ENGLISH 128J : Jane Austen—Intensive Study of a Major English or American Author

In this course, we will explore the biographical, literary, and historical contexts that lie beneath Jane Austen's six major novels: *Sense and Sensibility*, *Northanger Abbey*, *Pride and Prejudice*, *Mansfield Park*, *Emma*, and *Persuasion*. Austen writes eloquently about social relations and the contradictions and hypocrisies of human thought and behavior. Her acute observations have kept her novels relevant for nearly two hundred years since they were first published. Assignments will include reading quizzes, reading responses, and a midterm and final examination.

Ganim, B. MWF 10:10-11:00 a.m.

Fulfills #3-B in the English Major Requirements

ENGLISH 128U: James Baldwin

James Baldwin's varied and amazing collected essays will be the focus of this class. We will look at his work as a lens through which to see the turbulent history of world and of this country in the last half of the twentieth century, and the way that race, class, gender and sexuality both reflect and shape that turbulence. We will also read and think of his essays as models for our own writing, taking care to understand how certain elements that we would usually associate with fiction constitute the foundation of a method of truth that Baldwin establishes, and which we will seek to understand and extend.

Moten. TR 2:10-3:30 p.m.

Fulfills #3-D in the English Major Requirements

ENGLISH 138A: "African American Literature through the Harlem Renaissance"

This class will concentrate on the value and force of a set of concepts—freedom, slavery, movement, constraint, experimentation, documentation, seriality, dissonance, digression, concealment, resistance, sentimentality, self-possession, ecstasy, commerce, desire, subject, object, person, thing, death, life, spirituality, sexuality, profanity, pornography—that are fundamental, even when they are challenged, in black literary form and content. By way of three indispensable figures in the black radical literary tradition—Phillis Wheatley, Harriet Jacobs and

Zora Neale Hurston, we'll pay especially close attention to resistance to and within established poetic form in the eighteenth century, insurgent narration in the age of "emancipation," and the convergence of feminist consciousness, fiction and meta-ethnographic reflection in the Harlem Renaissance. Hopefully, this will allow us to begin to understand the deep interaction of the social and the aesthetic in black literature and culture.

Moten. TR 11:10 a.m. – 12:30 p.m.

Fulfills #3-C in the English Major Requirements

ENGLISH 139T: Topics in Asian/American Literary and Cultural Studies

Domestic Disturbances: Tiger Mothers, Pathological Assimilation, Secret Lives

The Asian/American family romance narrative – the framework within which fantasies of bootstrap/immigrant/upward mobility and the model minority thrive – obscures how the family is not the "natural" set of relations it is commonly understood to be. Rather, the family is a site that constitutes and is constituted by economic and social forces that crucially shape what are often thought of as interpersonal and private relations. Far from picture-perfect, Asian/American literature gives us starkly different portraits of family life that diverge from the ideological still lifes of the American dream.

We will begin with Amy Chua's infamous *Battle Hymn of the Tiger Mother*, which will set the framework within which to think about issues of filiality, assimilation, duty, economic imperatives for "success," and achievement competition. How might such a framework actively demand the suppression of memory, a selective re-narrativization of the past, and the containment of sexuality, anger and grief? What are the tactics of survival and what are their costs? We will put pressure on the explanatory model of generational conflict as the primary way through which Asian/American subjects negotiate the pressure to assimilate on the one hand and the pressure to retain "ethnic connection" on the other, as well as question the public-private divide through which Asian/American subjects become both legible and invisible. Finally, we will look at literary texts that don't seem to address Asianness or race at all but which are nevertheless centrally concerned with both.

This course may be taken by students who have taken ENGL 139. Topics or "T" courses are also repeatable as content changes. Students who took 139T in Winter 2016, however, are not eligible to take this course.

Yamamoto. MWF 1:10-2:00 p.m.

Fulfills # 3-D in the English Major Requirements

ENGLISH 146E: Special Topics In Technoculture and Digital Media.

Identities and Interactions

This course surveys late 20th and early 21st century digital media culture, arts, and entertainment to highlight the key critical debates and aesthetic and ethical paradigms of

interactive media networks and their cultural conditions and contexts. What constitutes a “new medium” and what differentiates the “new” from the “old”? What are typical, or potential, uses and abuses of digital networks? What is “open” software? “Social computing”? What do privacy or publicness mean today given the widespread use of social networks? What rights do we have to copy or share information? How might digital images reveal, or hide, the natural environment? And what analytical methods are most relevant to humanist studies of interactive digital networks? Lecture presentations and screenings will highlight various styles and forms of interactivity in digital media art, design, and communications.

Tobias. Lecture: TR 11:10-12:30 p.m. Screening: W 5:10-8:00 p.m.

Fulfills #4 in the English Major Requirements

ENGLISH 148M: C.S. Lewis

A survey of Lewis’s criticism, fiction, poetry, satire, religious writings, and autobiography. An inquiry into the origins, meanings, shapes, and repercussions of his work, as well as some of the great works of literature that inspired his lifelong work.

Briggs. MWF 9:10-10:00 a.m.

Fulfills #3-D in the English Major Requirements

ENGLISH 153: Studies in Early Renaissance Literature

Studies in some of the major literary works of the period (excluding *The Faerie Queene*). Topics may center on comparisons with other art forms, on genres like the lyric, the pastoral, the romance, etc., or on ideas or topics of importance as they are reflected in the literary forms of the period.

Staff. MWF 9:10-10:00 a.m.

Fulfills # 3-A in the English Major Requirements

ENGLISH 154: Studies in Late Renaissance English Literature

The 17th century in England was a period of scientific discovery, religious controversy, and political crisis, culminating in the beheading of a king. It is the moment in Western culture to which many scholars look for the emergence of modern notions of selfhood, marriage, love, and privacy. Further, women were writing and publishing well before 1600, but in the 17th century we see the publication of the first original sonnet sequence, romance, English play, and science fiction written by Englishwomen. We’ll spend the term exploring this rich period primarily through literary works – a couple plays, romantic and religious lyric poetry, and short fiction – supplementing them with political broadsides, public sermons, witchcraft trials, and murder pamphlets.

Literary Texts: a late play by Shakespeare (probably *Winter’s Tale*); poems by John Donne, Aemelia Lanyer, George Herbert, Thomas Traherne, and Hester Pulter; a masque and treatises by John Milton; novellas by Aphra Behn and Margaret Cavendish.

Requirements: active participation, two papers, final exam, oral presentation.

Brayman-Hackel. TR 9:40-11:00 a.m.

Fulfills # 3-A in the English Major Requirements

ENGLISH 193A-001: Senior Seminar

The Peripatetic Past: Racialized Temporalities, Dystopian Vistas, and Conditional Possibilities

The dystopian novel has a long history in American literature, and it is often one characterized as being both monoracial and atemporal. That is, many think of the dystopian novel as depicting a nightmare world in which paradigmatic, unraced (read “white”) subjects struggle in some unnamed future. Yet one of the earliest American dystopian novels, anti-abolitionist Jerome Holgate’s 1835 *A Sojourn in the City of Amalgamation, in the Year of Our Lord 19--*, is centrally concerned with race and warns against the nightmarish effects of miscegenation in the twentieth century. The question here, of course, is whose dystopia? Whose nightmare?

This course takes as its starting point that there is an alternate and parallel tradition of the American dystopian novel, most often organized under the banner of “American Ethnic Literatures.” In this tradition, dystopia is in the present, not the vague future; struggle is real, not imagined; and racialized regimes of power create subjects who are deemed outside the range of “universal human” experience. We will explore how racial temporalities reconfigure and mobilize the past, spatialize futurity and disrupt the possibility of a nostalgic “before” against which the dystopian is understood, while also pushing against the notion that racialized subjects only become visible (and to whom?) as subjects of a totalizing dystopia. How do such subjects become visible and legible to themselves? What are the conditions, and conditionals, of hope? In one of the books we will be reading a character says, “[T]he only way we survive is to do the love thing, you know? . . . I think I called it the hurting game . . . [I]t’s not love that’s the hurting game. It’s life. Life is the hurting game” (Sáenz). What does it mean to link love and survival – without sentimentality and in spite of everything?

This capstone course is designed seminar-style, which means that students will be expected to demonstrate a great deal of initiative, self-direction and active participation. The books we will be reading lay out a capacious landscape of possible topics for the paper projects, and I will encourage you to make intellectual connections with the work you have done in previous courses.

Yamamoto. MWF 11:10 a.m.–12:00 p.m.

ENGLISH 193A-002: Senior Seminar

After the Human

This course will introduce students to the range of critical frameworks that have arisen in the humanities that respond to shifts in the discourse of humanism. The course will provide context for understanding the various terms in use—nonhuman, inhuman, posthuman, transhuman—and

will explore the intellectual and political projects with which they engage. We will begin by examining the “non-human turn” in cultural studies, exploring how discussions of the posthuman moved from the periphery to the center of contemporary theory and querying the efficacy of the term Anthropocene for describing our era. There will be three main rubrics used through the course:

1. Examination of the origins of how and why the humanities started to look beyond the human in philosophy and political theory;
2. New critical frameworks that have arisen in the humanities to focus on objects of study other than the human, providing background on how and why they emerged and what specific interventions into scholarship their new perspectives (philosophical, political, cultural) bring;
3. New methodologies of scholarship in cultural studies since the nonhuman turn, with an emphasis on how these new research methods have changed the humanities “after the human.”

The course will provide some literary readings to use as case studies to work through the critical ideas we are exploring, but the emphasis will be on theoretical work. Authors to be discussed include Bruno Latour, Karen Barad, Donna Haraway, Anna Tsing, Sheila Jasanoff, Nikolas Rose, Melinda Cooper, Isabelle Stengers, Timothy Morton, Claire Colebrook, Steven Shaviro, Rosi Braidotti, Jane Bennett, and Alexander Weheliye. Topics covered will include the intersections of posthumanist thought with concepts such as climate change, the Anthropocene, machine intelligence, human-animal studies, and new materialisms.

We will end our course with a discussion of the appropriate scope of enquiry for humanities disciplines in this era “after the human.”

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