

Course Descriptions
Fall 2018

English 17-Shakespeare

What was it like to see a performance in Shakespeare's London? What did people see, smell, hear, and experience? This course will discuss 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 for early modern playgoers. 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 as a playwright.

Kenny. **Lecture:** MWF 8:10-9:00am.

English 20A-British Literary Tradition

This course provides a foundation for future work in British literary studies by introducing students to major works across centuries and genres, attending particularly to poetry, drama, and the novel. We will begin with *Beowulf*, an epic poem written down a millennium ago and partly destroyed in a library fire in the 17th century. *Beowulf's* anonymity and brush with extinction raise important questions about authorship and textual survival. As we explore literary traditions in the plural, we will consider forms like the alliterative verse of *Sir Gawain and the Green Knight* that were superseded and texts like Hester Pulter's 17th-century poems that reference a literary tradition but seem never to have been read outside her own family until the 21st century. What does it mean to be left behind, to have one's tradition not continue? What does it mean to write and never be read outside one's family until centuries later? How might contemporary readers and writers make new sense of old texts?

Our likely readings will include the following:

Beowulf with selected poems from the Exeter Book

Sir Gawain and the Green Knight

William Shakespeare, *Hamlet* (or *The Tempest* or *Othello*), and selected poems by John Donne, Isabella Whitney, and Christopher Marlowe

John Milton, *Paradise Lost*, and selected poems by Hester Pulter

Mary Shelley, *Frankenstein*, and William Blake's *Songs*

Central to the course will be attention to historical contexts, language, form, and modes of transmission (oral, manuscript, print, digital cultures). Students will attend lecture and discussion section, write two papers, and take a midterm and final exam.

Brayman. **Lecture:** TR 10:40am-12:00pm. **Discussion:** T 8:10-9:00am, T 9:10-10:00am, T 12:10-1:00pm, T 1:10-2:00pm, T 2:10-3:00pm, W 9:10-10:00am, R 1:10-2:00pm, R 2:10-3:00pm, R 5:10-6:00pm, F 9:10-10:00am, F 9:10-10:00am, F 10:10-11:00am.

Fulfills #1 in the English Major Requirement

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. **Lecture:** TR 3:40-5:00pm and TR 5:10-6:30pm.

Fulfills #2 in the English Major Requirement

English 117A- Shakespeare: History

Why did Shakespeare write so many history plays? Which parts of the plays narrate historical events, and which parts are merely dramatizations for the stage? What made the history plays so popular (and contentious) during Shakespeare's lifetime? This course will consider a variety of responses to these questions in our discussion of *Henry VI, Parts 1-3*, *Richard III*, and *Henry IV*. Together, we will explore early modern conventions of staging history and analyze how Shakespeare mediates the genre in several plays using the body politic, nationalism, family dynamics, gender, and selfhood. We will discuss how the structure, form, and markers of history evolve throughout his career as a dramatist to study the genre in a nuanced way.

Kenny. **Lecture:** MWF 12:10-1:00pm.

Fulfills #3-A in the English Major Requirement

English 121E- Postcolonial Literatures

This course is an introduction to English-language literature from Africa, The Caribbean, and South Asia. We will explore how writers from societies that were once part of The British empire think about national, cultural, and other types of identities in the wake of colonialism. We will learn about and apply some key concepts in postcolonial studies, such as ambivalence, appropriation, abrogation, mimicry and hybridity. While we will learn about the historical and political contexts of postcolonial societies, we will focus on discussing social, political, and cultural issues through literary representations and analysis. Novels may include: Haggard, *King Solomon's Mines*; Adichie, *Purple Hibiscus*; Desai, *Clear Light of Day*; Cliff, *No Telephone to Heaven*; Hamid, *The Reluctant Fundamentalist*. Assignments: in-class quizzes and writing assignments; two essays.

Gui. **Lecture:** MWF 3:10-4:00pm.

Fulfills #4 in the English Major Requirement

English 124B-Female Novelistic Traditions

We will consider a selection of modern and contemporary British and American fiction by women from a variety of critical angles (humanist, formalist, materialist, and psychoanalytic), though with the concerns of feminists emphasized. We will reflect on some of the key questions feminist scholars have raised about formal matters of plot, character, and style in fiction, and how they are shaped by and shape in turn gender, sexuality, race, class, and empire, paying particular attention to the notion of fulfillment through love at the heart of so much “chick lit” and to relations between the self and others more generally. Most of the course is devoted to reading and discussion of four long works that roughly span the 20th century: one realist (Kate Chopin’s *The Awakening*), one modernist (Virginia Woolf’s *Mrs. Dalloway*), one postmodernist (Toni Morrison’s *Sula*), and one that is sometimes described as modernist and sometimes as postmodernist (Jean Rhys’s *The Wide Sargasso Sea*); we also will consider some of the postmodernist “magic realist” short stories collected in Angela Carter’s *The Bloody Chamber*. Other required readings include half a dozen essays in feminist literary theory and criticism, which are non-fiction and philosophical, on which we will draw in our analyses of the fiction. Required writing includes some quizzes, a short paper based largely on close-reading, a short formal research paper, and a final exam; there might be a mid-term in lieu of some of the quizzes.

Tyler. **Lecture:** MWF 2:10-3:00 p.m.

Fulfills #4 in the English Major Requirement

English 127B-American Poetry

American Poetry from 1900 to 1950

We will study some great modernist and Harlem Renaissance poems of the twentieth century. We will look for innovations, subversions, ruptures, complexities, and resonances. We will consider psychological, social, political, and aesthetic issues. We will pay special attention to poets of color and poets associated with immigrant, transnational, queer, disabled, and other diverse communities.

From the teens and twenties, we will read Native American and immigrant poems as well as poems by such noted poets as Gertrude Stein, Robert Frost, Amy Lowell, Yone Noguchi, Adelaide Crapsey, Wallace Stevens, Angelina Weld Grimké, William Carlos Williams, Marianne Moore, Ezra Pound, H. D., Claude McKay, Edna St. Vincent Millay, Salomon de la Selva, Ameen Rihani, Charles Reznikoff, and T. S. Eliot.

From the nineteen thirties and forties, we will read such poets as Hart Crane, Wen I-to, Langston Hughes, Countee Cullen, Lorine Niedecker, and Internment Camp poetry. We will consider the role of poetry in the world of yesterday and today. Two short papers, plus midterm and final exams. Regular attendance necessary; engagement and participation strongly encouraged; life-changing epiphanies hoped for. Required book: S. G. Axelrod et al., *The New Anthology of American Poetry, Volume 2* (Rutgers Univ. Press).

Very fine is my valentine.

Very fine and very mine.

Very mine is my valentine very mine and very fine. –Gertrude Stein

For you I have

Many songs to sing

Could I but find the words. –Langston Hughes

Axelrod. **Lecture:** TR 2:10-3:30pm.

Fulfills #3-D in the English Major Requirement

English 128E- Major Authors - 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 vertu 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 Nature 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 digital platforms (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 End term examinations; recitation; 10-12 page term paper.

Ganim, J. **Lecture:** MWF 11:10-12:00pm.

Fulfills #3-A in the English Major Requirement

English 131-American Literature 1830 to Civil War

The Knowledge of Freedom

The Declaration of Independence states that America is a nation founded on the promises that all are entitled to "life, liberty, and the pursuit of happiness." But it is well known that that founding promise came with more than a few caveats: chattel slavery and the dispossession of Native peoples were in full effect in nineteenth century America, guaranteeing that "liberty" was not, in fact, for all. This class will ponder ways in which enslaved, formerly enslaved, and Indigenous people developed practices of freedom that re-defined freedom not as property to be owned, but rather as a practice to be lived. The authors we will read imagine and exercise freedom as something lived, embodied, and known even under conditions of enslavement.

We will set the grounds for our inquiry by reading some articulations of the concept of freedom-as-property belonging to white, liberal, autonomous individuals. We will then move on to examine mid-nineteenth century subversive counter-practices of freedom, asking what early American writers "already knew" of freedom. In turn, we will reflect on modes of historical transmission, and think about how ideas and practices of freedom get repeated, re-iterated, and improvised upon in ways that complicate linear and progressive narratives of history.

Manshel. **Lecture:** MWF 9:10-10:00am.

Fulfills #3-C in the English Major Requirement

English 132: American Literature – 1865 - 1914

Congelment in the Age of Reconstruction

Although the period between 1865 to 1914 is characterized by most as a dramatic site of social, economic, and political change this class seeks to explore how we might also come to understand it as a moment of congealment in the United States. Bracketed by the Civil War and World War I, these 49 years house Reconstruction, the Chinese Exclusion Acts, intense imperialist expansion, the Mexican Revolution, and the rise of the factory in America. What arises from these contentions and configurations are the seeds of modernity. Through an array of literature from the likes of Charles Chesnut, Rebecca Harding Davis, and Pauline Hopkins (among other folks), we will chart the connections between these events. And further, by reading the period as one of congealment and settlement, we will plot the way in which the age of Reconstruction forms the foundation of the social and economic crises of today.

Buckner. **Lecture:** MWF 4:10-5:00 p.m.

Fulfills #3-C in the English Major Requirement

English 136-Latina and Latino Literature

Introduction to Latina/o/x Literatures

Is a course on the literary traditions of U.S. Latina/o writers. The class examines the relationship between aesthetic forms and the cultural politics of Latinidad by positioning Latina/o literatures within their respective historical contexts. It studies foundational texts of Latina/o literature, from its formal emergence in the 19th century and the “Latin explosion” in the literary market in the late 20th century, to the current state of Latinx writers. The class traces the roots and trajectories of a distinct body of writers whose work addresses questions of literary form, class, gender, sex, and sexuality, as well racial formations and the transnational politics and poetics of citizenship.

Garcia. **Lecture:** TR 11:10am-12:30pm.

Fulfills #3-D in the English Major Requirement

English 138B-African American Literature

The Death of Keepin’ it Real: Black Un-Authenticity and Potency in Post-Harlem Renaissance African American Literature

"If you bring forth what is within you, what you have will save you.
If you do not bring forth that which is within you, it [will] destroy you."

The Gospel of Thomas

Blackness has never been singular or static. Within every African American present lie the seeds of black futurity, of (b)lack becoming and *potency*. Supplemented with sound, art, film, and essays, this course will delve into post-Harlem Renaissance blackness through African American literature and culture. We will explore the always-on-going tensions within, against, and through (b)lack American communalities. We will encounter and engage tensions between whom or what is (b)lack(?), how (b)lackness functions, and how (b)lackness is vital to the human life.

Nunley. **Lecture:** TR 3:40-5:00pm.

Fulfills #3-D in the English Major Requirement

English 146F- Cultures and Technology of the Visual

The Ethics of Immersion: Digital Image Transformations

This course examines the moving image amidst ongoing transformations in imaging technologies. As we explore digital cinemas, interactive screens, immersive environments, and networked narrative, we will explore the ways in which screen stories depend on intersections of three driving cultural forces: digital image transformations, shifting reception practices, and transformations in our sensory and aesthetic imaginations. To consider the ways these forces' effects work in contemporary media environments, we will read a diverse range of scholarly writings, examine numerous examples of digital imaging and the histories thereof, and watch weekly film screenings. Readings and screenings will highlight historical events within recent technological developments, and examine key debates on immersive, interactive, and networked media environments. In particular, we will be interested in the ways in which moving image technologies handle the inter-related problems of exhibiting temporality, depth, and receiver position and movement. By the end of the quarter, students should be able to analyze moving image production with a sense of the ethics and aesthetics of the contemporary moving image, from a number of complementary points of view, and with the goal of locating innovation, critical rigor, and artistic excellence in the art-technological work.

Tobias. **Lecture:** TR 12:40-2:00pm ; **Screening:** T 6:10-9:00pm.

Fulfills #4 in the English Major Requirement

English 151B-Middle English Literature

This course will explore the uses of medieval romance as it develops in the fourteenth and fifteenth centuries. Among the works we will study will be *Sir Orfeo*, in which the hero follows his queen into the underworld; *Sir Launfal*, who is abducted by a fairy lover and disappears for many years, *Sir Gawain and the Green Knight*, with its mysterious beheadings. We will then move to Chaucer's *Troilus and Criseyde*, in which romance is projected backwards onto the history of ancient Troy and the Trojan war and Sir Thomas Malory's *Morte D'Arthur*, in which the values of romance become tested to the breaking point. Keywords: Narrative, Desire, Gender, Power, Nation.

Ganim, J. **Lecture:** MWF 3:10-4:00pm.

Fulfills #3-A in the English Major Requirement

English 166T- Literature of the Romantic Period

Revolution and Reaction in Romantic Literature

This course studies the literature and culture of a period of turmoil. The late eighteenth and early- nineteenth centuries were a time of global warfare, slave uprisings, imperial conquest, economic depression, and repressive governmental policing. It was also an era that engendered new ways of writing and representing the world in poetry, novels, prose, drama, and the visual arts now known collectively as Romanticism. In this class will study the rise of terrorism, imperialism, and nationalism alongside aesthetic musings on the sublime and the picturesque and, more generally, the role of art and the artist in society. Authors include: Thomas Moore, Percy Shelley, Anna Barbauld, Lord Byron, Mary Prince, Mary Wollstonecraft, William Blake, and Sake Dean Mohamet.

Rangarajan. **Lecture:** MWF 11:10am-12:00pm.

Fulfills #3-B in the English Major Requirement

English 189-Capstone Seminar **“War Poets”**

The darkness crumbles away—
It is the same old druid Time as ever.
Only a live thing leaps my hand—
A queer sardonic rat—
As I pull the parapet’s poppy
 To stick behind my ear
 Isaac Rosenberg, “Break of Day in the Trenches” (1916)

November 11, 2018 will mark the hundredth anniversary of the end of the First World War, which came after four years of unprecedented violence fought on a previously unimagined scale. Poetry became a key medium, especially for British officers, to express horror, loss and the ironies of survival. We will read works by WWI poets, including: Isaac Rosenberg, Rupert Brooke, Wilfred Owen, Robert Graves, Siegfried Sassoon, Vera Brittain and Edmund Blunden, as well as Pat Barker’s 1991 novel, *Regeneration* and Geoff Dyer’s 1994 nonfiction meditation, *The Missing of the Somme*. We will consider what it means to read this work in 2018, and the ways in which the Great War continues to shape our understanding of literature and language, peace and war, memory and resistance, class and sexuality, gender and nation. Requirements: Active participation, a research presentation and a 10 page paper. Kinney. **Lecture:** TR 2:10-3:30pm.
Fulfills #5 in the English Major Requirement

English 189-Capstone Seminar **Senior Seminar: Comedy, Humor, Wit, and Laughter**

We will explore the practice and theory of comedy, humor, wit, and laughter, comparing and contrasting comic material from different historical periods and both “high” and “low” genres: classic comedy, romantic comedy, sitcom, slapstick, screwball, parody, satire, jokes, limericks, stand-up, music hall, pranks, clowning around, camp, caricatures, and cartoons. Why does it tickle our funny bones to see someone else break theirs? What makes gas such a gas, along with other rude bodily emissions and actions? How do humor and comedy include and exclude, suturing a social circle by keeping it in stitches and stitching up some “Other” poor clown? Why do romantic comedies end with a marriage and sitcoms begin when the honeymoon is over? We will reflect on these and other questions by engaging theories of comedy, humor, and wit. Possible theorists include Plato, Hobbes, Meredith, Bergson, Freud, Bakhtin, and Sontag; possible primary texts include *Twelfth Night*, *The Rape of the Lock*, a minstrel show sketch, *The Importance of Being Earnest*, *Modern Times*, *His Girl Friday*, *The Third Policeman*, *Roseanne*, *Endgame*, *Will and Grace*, stand-up and comedy sketches by Wanda Sykes, Eddie Izzard, Eddie Murphy, Stephen Fry and Hugh Laurie, *Frasier*, *The Simpsons*, and *South Park*. Written work includes occasional quizzes and in-class exercises, a mini presentation, and a 8-10 p. final research paper, along with a prospectus and bibliography and other draft materials. Tyler. **Lecture:** MWF 4:10-5:00 p.m.
Fulfills #5 in the English Major Requirement