

## **COURSE DESCRIPTIONS** **SPRING 2012**

### **ENGLISH 12B-HEROIC FANTASY**

This course serves as an introduction to the literary genre of heroic fantasy, or sword-and-sorcery. We will be asking questions of categorization—how might we define a hero, or a barbarian, or a quest?—while reading possible literary antecedents, examining classic heroic fantasy figures such as King Arthur, Conan the Barbarian, and Fafhrd and the Gray Mouser, and exploring the influence of sword-and-sorcery on today's popular fantasy.

Ms. Noone. MWF 1010AM 1100AM

(Not intended for English majors)

### **ENGLISH 20C-"Metamorphosis": Bodies in Transformation**

How do things change? More concretely, how do we change? In this course we will compare and contrast the ways in which human-ness and the human body appear to transform in technological media, as we read and screen a series of print, cinematic and interactive digital texts featuring manimals, robots, androids, cyborgs, chimeras, and other "bodies with problems." None of these strange "species" are static; each presupposes some visible or invisible process of change, transformation, or metamorphosis. When literary or audiovisual texts describe metamorphic bodies, each text is presenting ideas or arguments about "how things change" and asking us to think about whether these processes of change are threatening or to be welcomed (and very often, both). As a result, each of the texts we will study in this course presents an account of not only about what it means to be human, but also, about how the historical conditions for *humanism* may change along with transformations happening in mass media, modern cultures, and technoscience. Stories about "metamorphosis," then, will give us a basis for comparing and contrasting between print, cinema, and interactive media – and so, between the "machine age" of the late nineteenth and early twentieth century and the "information age" of the late twentieth and early twenty-first century. Participants will learn critical methods and vocabularies for analyzing narrative, rhetorical, genre, or poetic forms; for visual culture and audiovisual media analysis; and for comparing readership, spectatorship, and interactivity. We will apply these critical methods in short papers where participants will be asked to analyze the ways in which bodies undergo some form of metamorphosis in texts ranging from classic films like *Metropolis* (1925) or *Akira* (1988) to more recent music video, and interactive works such as *Borderland*, *Patchwork Girl*, or *Bioshock*. A final, longer paper will draw from and revise the ideas you expressed in the preceding short papers.

Mr. Tobias. Lecture: TR 1110-1230PM; Discussions: T 0810-0900AM, T 0910-1000 AM, T 0310-400 PM, R 0810-0900 AM, R 0910-1000 AM, R 0310-400 PM, R 0110-0200 PM, R 0210-0300 PM, R 0410-0500 PM, F 0910-1000 AM, F 1010-1100 AM, F 0110-0200 PM, M 0910-1000 AM, M 1010-1100 AM, M 0110-0200 PM.

**Fulfills #1 in the English major requirements.**

## **ENGLISH 102W-CRITICAL THINKING AND THEORY IN LITERARY AND CULTURAL PRODUCTIONS**

The primary purpose of this theoretical and writing intensive course is to introduce you to various theories and concepts that will enhance your ability to understand, read, and interpret texts. While primarily focusing on novels and theoretical texts, course will use a variety of different texts and genres--movies, music, interviews, documentaries, etc., etc.—to facilitate an increased understanding and application of theories and concepts. The goals of this class are threefold: to move you beyond the like/dislike binary as a primary lens of evaluation; to improve the coherency, clarity, and complexity of your writing; and to provide you with the intellectual and practical tools as well as a critical vocabulary that will assist you in future classes in literature and the humanities.

**Meets course requirements for English 1C.**

Mr. Nunley. TR 1240PM 0200PM

**Fulfills #2 in the English major requirements.**

## **ENGLISH 112-HISTORY OF THE ENGLISH LANGUAGE**

An introductory survey of the history of English, including its Indo-European ancestry, its vocabulary and etymologies, changes in pronunciation, grammar and spelling, development of dictionaries, dialects and changing attitudes towards language and usage. Some issues we will address include: the relationship between language and colonial expansion; language, dialect, class and gender; the relationship between language change and literary texts and interpretations; the relationship of language to political power, including the role of English as a world language; language and new media.

Mr. Ganim. TR 0210PM 0330PM

**Fulfills #6 in the English major requirements.**

## **ENGLISH 117A-SHAKESPEARE-HISTORY**

In this course, we will engage in a close, analytical study of some of Shakespeare's most important and popular "history" plays, including *Richard III* and the second tetralogy (*Richard II*, *1 Henry IV*, *2 Henry IV*, and *Henry V*). Shakespeare's dramatic representations of England's past—as they variously depict order and disorder, the spiritual and the carnivalesque—examine not only the legitimacy of human behavior and endeavors, but the legitimacy of such concepts and constructions as kingship, social and personal identities, morality, justice, honor, and the law. In this course, we will be confronted with the following questions (among others): Who should rule? What is the ruler's duty to the ruled? When—if ever—is rebellion and lawlessness okay (or even funny)? Is it better to be a king or a commoner? What—if anything—is worth fighting for? What is the role of God in the course of human events? The goal of this course is not merely to gain an understanding of what happens in these plays, but to learn how to read, analyze, interpret, and write about Shakespeare's plays with a keen and careful eye. During the term, we will discuss the literary and historical contexts to which these plays—and this genre—belong; pay attention to the structural logic of the plays; and acquire an appreciation for how the particularities of Shakespeare's language and his use of language facilitate the creation of meaning. As Shakespeare's plays were meant to be heard and seen—and not merely read—we will also take time to read aloud lines

from his plays and to look at how these plays are presented in some stage and/or film productions. Mr. Manous. MWF 0310PM 0400PM  
**Fulfills requirement #3-A in the English major requirements.**

### **ENGLISH 122I-BRITISH LITERATURE AND THE HISTORY OF SEXUALITY**

In this course we will study the representation of same-sex affection—perhaps more emotional than physical—in key texts of the British Literary Tradition. In addition to looking at the versions of friendship and love that these works model, we will place them in historical relation to the public recognition, codification, and identification of same-sex desire. Two papers--one short, one longer--and a final.

Texts include:

Christopher Marlowe, *Edward II*  
William Shakespeare, *Sonnets*  
Sarah Scott, *Millenium Hall*  
Alfred, Lord Tennyson, *In Memoriam*  
E. M. Forster, *Maurice*  
Radclyffe Hall, *The Well of Loneliness*  
Virginia Woolf, *Orlando*  
Christopher Isherwood, *A Single Man*

Mr. Haggerty. TR 0940AM 1100AM  
**Fulfills #4 in the English major requirements.**

### **ENGLISH 125A-EIGHTEENTH-CENTURY NOVEL**

In this course we will study the emergence of the English novel in the eighteenth century. Considering three large and wonderful novels, we will talk about the causes for the emergence of the novel, its early readership, and what formal features these three examples share. We will also look at novel theory and talk about the ways in which various critical and theoretical approaches help us to understand these cultural artifacts. Two papers--one short, one longer--and a final.

Available at the bookstore:

Samuel Richardson, *Clarissa* (Broadview 1551114755)  
Henry Fielding, *Tom Jones* (Norton Critical 0393965945)  
Frances Burney, *Evelina* (Bedford 0312097298)

Mr. Haggerty. TR 1110AM 1230PM  
**Fulfills #3-B in the English major requirements.**

### **ENGLISH 126B-THE AMERICAN NOVEL SINCE 1900: THE AMERICAN FAMILY IN A WORLD OF CHANGE**

This class focuses on how the twentieth century American novel has depicted the relationship between everyday family life and the forces of historical and social change. The novels we will read treat the family not as an immutable structure sheltered from the disruptions of the wider world, but as a tenuous formation buffeted by the shockwaves of modernity and postmodernity. Novelists have represented the American

family as constantly metamorphosing in response to the psychological and cultural dislocations of slavery and immigration, the deracinating effects of commodification and mass culture, and the profound demystifications of psychoanalysis, feminism, and the sexual revolution. We will attend to these thematic resonances in the eight novels listed below, while also focusing on how the form of the novel has evolved to reflect the changing landscape of family life in the twentieth century, eschewing traditional patterns such as the Bildungsroman and the marriage plot in favor of non-linear trajectories and ambiguous resolutions.

Required Texts:

Edith Wharton, *Ethan Frome* (1911)  
William Faulkner, *The Sound and the Fury* (1929)  
Henry Roth, *Call it Sleep* (1934)  
Vladimir Nabokov, *Lolita* (1955)  
Philip Roth, *Portnoy's Complaint* (1969)  
Donald Barthelme, *The Dead Father* (1975)  
Don De Lillo, *White Noise* (1985)  
Toni Morrison, *Beloved* (1987)

Mr. Latham. TR 0210PM 0330PM

**Fulfills #3-D in the English major requirements.**

**ENGLISH 127B-AMERICAN POETRY FROM 1900 TO THE PRESENT**

We will read and discuss a wide variety of exciting and challenging modern and postmodern poems. Poets will range from Gertrude Stein, William Carlos Williams, Ezra Pound, and Marianne Moore in the early twentieth century through Langston Hughes, Allen Ginsberg, and Sylvia Plath in the middle of the century to Adrienne Rich, Lorna Dee Cervantes, Wanda Coleman, Marilyn Chin, and Joy Harjo in the present day. We will study poems from aesthetic, social, psychological, and cultural perspectives. We will consider the place of poetry in the world of yesterday, today, and tomorrow. Two short papers, plus midterm and final exams. Required books: *New Anthology of American Poetry, Volumes 2 and 3* (Rutgers Univ. Press).

For you I have  
Many songs to sing  
Could I but find the words. —Langston Hughes, “Song to a Negro Wash-Woman”

The words are purposes.  
The words are maps.  
I came to see the damage that was done  
and the treasures that prevail. —Adrienne Rich, “Diving into the Wreck”

Mr. Axelrod. TR 0340PM 0500PM.

**Fulfills #3-D in the English major requirements.**

### **ENGLISH 128Q: THE INFLUENCE OF EMILY DICKINSON**

A comparative study of poet Emily Dickinson's influence throughout the span of American poetry. This course examines contemporary interpretations of Emily Dickinson's work as seen through the work of such poets as Paul Lawrence Dunbar, Walt Whitman, Marianne Moore, Edna St. Vincent Millay, Sylvia Plath, Allen Ginsberg, Adrienne Rich and Susan Howe.

Through a series of literary pairings with the work of Dickinson, we will consider discourses of dialect and form, American identity and war, gender and sexuality, feminism, modernism and postmodernism and anxiety of influence. Using Dickinson's work as a dominant linear thread, we will travel her path of influence through literary movements to the present — from Reconstruction to the Harlem Renaissance, from World War II through high modernism, and from to the Cold War and Vietnam through L=A=N=G=U=A=G=E poetry.

The course will require two papers, a midterm and a final.

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

**Fulfills #3-C in the English major requirements.**

### **ENGLISH 132-OCCUPY AMERICAN LITERATURE**

This course will focus on the literature of economic disaster. Readings may include: "Life in the Iron Mills," Rebecca Harding Davis's 1861 critique of the exploitation of labor; *The Financier*, Theodore Dreiser's 1912 portrait of the market speculator (the man who knows how to make money off of everyone else's failure); Upton Sinclair's 1906 novel *The Jungle* - which details all too familiar stories of unethical mortgage practices and the hyperexploitation of immigrant labor (and more); *The Octopus* (1901), Frank Norris's fictionalization of the Mussell Slough Tragedy (1880), in which farmers tried to fight the railroad monopoly. These are just a few texts from the late nineteenth and early twentieth century that remind us of just how bad things have been. Read in the light of recent decades of neoliberal policy, they are also startling in the contemporaneity. Books will be available at University Book Exchange. Course requirements will include a final research project.

Ms. Doyle. MW 0510PM 0630PM

**Fulfills #3-C in the English major requirements.**

### **ENGLISH 136-THE AESTHETICS OF VIOLENCE AND THE BODY IN CONTEMPORARY LATINA/O LITERATURE**

Historically, mainstream cultural production has associated Latinos with violence (bandoleros, gang members, and perpetrators of crime) to the point that "illegal" has entered the national lexicon implicitly evoking this spectre of the violent Latino. This course will examine how U.S. Latina/o authors have intervened in disrupting these naturalized representations. We will read several literary narratives that are based on real-life police shootings of Chicanos (*Cota-Cárdenas Puppet*, Carlos Morton *The Many*

*Deaths of Danny Rosales*, Rosaura Sánchez "Letters to Rosa, Sergio Elizondo *Muerte en una estrella*). What formal literary techniques did these authors deploy in their representations of state violence against the Latina/o body? And how does this Chicano/a aesthetic inform a critique that contests, deconstructs mainstream notions of violence? In addition we will read fictional narratives that thematize systemic state violence "Cariboo Café and *Their Dogs Came with Them* by Helen Viramontes and *Song of the Hummingbird* by Graciela Limón.

Mr. Murillo. MWF 1210PM 0100PM

**Fulfills #4 in the English major requirements.**

### **ENGLISH 142N-THE SPORT SPECTACLE**

An introduction to visual studies, centered on the sport spectacle and the image of the athlete. We will move between engaging mass sports media and historical moments rich with meaning for the image presented us. To name a few of sport images we will discuss: John Carlos and Tommie Smith's Black Power salute from the Olympic podium in 1968, white South African Zola Budd's controversial appearance in the 1984 Olympics, debates triggered by "the case" of Caster Semenya's gender, Zinedine Zidane's infamous headbutt and Maradona's "hand of god."

We will read material about all of these incidents - while looking at how film-makers, writers and artists treat the image of the athlete and the sport spectacle. Readings will include Eduardo Galeano's *Soccer in Sun and Shadow*, Philippe Toussaint's "The Melancholy of Zidane," as well as key works in visual studies (film, media, art and performance), criticism on race, gender and the body, and theories of sport culture. Books will be available at the University Book Exchange.

Ms. Doyle. MW 0640PM 0800PM

**Fulfills #5 in the English major requirements.**

### **ENGLISH 151T-MIDDLE ENGLISH LITERATURE**

This course will be an introduction to some of the great works of medieval literature from the French, German, Scandinavian, Celtic and Italian literary traditions. The aim of the course is to provide you with familiarity with works that have influenced writers in the English and American literary canons, not only during the Middle Ages, but up through the present day. Some of the titles of the works we will read--*Inferno*, *Parzival*, *Tristan and Isolde*, *Beowulf*, *The Song of Roland*, *Decameron*---are instantly recognizable to educated readers around the world. Films, video games, popular novels, experimental fiction and poetry still call on these works for inspiration and license. In addition, the course will introduce you to concepts still governing our individual, moral and political behavior, concepts and ideas such as the just war, the crusades, courtly love, sin and punishment and the holy grail. Built into these works are the foundations of vexed modern notions of gender, race, nation, class and religion.

Mr. Ganim. TR 0940AM 1100AM.

**Fulfills #3-A in the English major requirements.**

### **ENGLISH 166T-ROMANTICISM AND COSMOPOLITANISM**

This class will explore the cosmopolitan dimensions of Romanticism in Great Britain, as developed through a range of literary, commercial, exploration and material networks that connected Britain to an expansive new sense of the global. We will read letters, novels, essays, poems and polemics by diverse kinds of writers and voyagers, from genteel to working class, male and female. Central to our inquiry will be the problematic category of cosmopolitanism, its dangerous and revolutionary connotations in the 1790s, but also its exclusionary and elite associations that persist to this day.

Ms. Craciun. TW 9:40-11:00

**Fulfills #3-B in the English major requirements.**

### **ENGLISH 179B-HISTORY OF FANTASY AND HORROR LITERATURE**

Even if one excludes science fiction, the literature of “the fantastic” is vast, encompassing everything from fairy tales to vampire stories, from high fantasy to splatterpunk horror, from deliriously surreal dream-visions to eerily mundane encounters with the occult and the supernatural. This course, which will only skim the surface of this ocean of fictional possibility, is designed to introduce students to the myriad forms and tones of fantasy and horror literature, especially in the twentieth century and particularly in its Anglo-American variants. We will read the novels listed below, along with short fiction by Edgar Allan Poe, Oscar Wilde, H.P. Lovecraft, Clive Barker, Stephen King, and Angela Carter, among others.

#### Required Texts:

Lewis Carroll, *Alice’s Adventures in Wonderland* (1865)

Bram Stoker, *Dracula* (1897)

J.R.R. Tolkien, *The Hobbit* (1937)

Shirley Jackson, *The Haunting of Hill House* (1959)

Ursula K. Le Guin, *A Wizard of Earthsea* (1968)

Peter Straub, *Shadowland* (1980)

Mr. Latham. TR 0510PM 0630PM

**Fulfills #5 in the English major requirements.**

### **ENGLISH 193B-SENIOR SEMINAR**

Designed for students who completed English 193A in winter quarter with a grade in the A range, 193B is conducted largely as an independent study in which students expand their 193A final papers. 193B culminates in the presentation of this original research at the departmental honors symposium.

Ms. Zieger. T 1240PM 0130PM