

**COURSE DESCRIPTIONS**  
**SPRING 2013**

**ENGLISH 12H- INTRODUCTION TO LITERATURE: AMERICA: ON THE ROAD**

So much of Beat literary criticism is focused on how they moved against the grain of Cold War nuclearism. This course takes a granular look at those left behind once they took refuge on the road. In short, this course examines the beats alongside their static counterpart: those who remained in nuclear stasis. By pairing the Beat literati with their suburban critical counterparts, this course will examine the confluence of movement and stasis and those racial-gendered implications, imbalances and incongruities that permeated this period of domestic yin and yang. Through the work of Jack Kerouac, Allen Ginsberg, Williaml Burroughs, Sylvia Plath, Anne Sexton, Sloan Wilson, Arthur Miller and Rita Dove, *America on the Road – How the Other Half Lived* nurtures a revisionist view of the glorified freedom of being “on the road” alongside their suburban abandoned – the very ones who prompted the beat movement.

Spies. TR 0710PM 0830PM

**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 consider the relationship between the plays as texts and performance pieces. Each week, a play will be used to analyze information about the theatrical, social, and cultural conditions in which they were written. The course will examine tragedies, histories, comedies, and romances as distinct dramatic genres that Shakespeare experimented with and contributed to over the course of his career.

Kenny. TR 0510PM 0630PM

**ENGLISH 20C--INTRODUCTION TO ALTERNATIVE CRITICAL PERSPECTIVE IN LITERATURE AND CULTURE**

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 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.

Tobias. Lecture: TR 1110AM 1230PM; Discussions: T 0810-0900AM, T 0910-1000AM, T 0310-0400PM, T 0610-0700PM, R 0810-0900AM, R 0910-1000AM,

R 0310-0400PM, R 0110-0200PM, R 0210-0300PM, R 0410-0500PM, F 0910-1000AM, F 1010-1100AM, F 0110-0200PM, M 0910-1000AM, M 1010-1100AM, M 0110-0200PM

### **ENGL102W-INTRODUCTION TO CRITICAL METHODS: “WHAT WE TALK ABOUT WHEN WE TALK ABOUT LITERATURE”**

This course is an introduction to reading and writing about literature in a critical fashion, which means paying attention to how authors use figurative language to make us think and feel about various issues and questions in our modern world. To do this, we first need to understand the “nuts and bolts” of literature by learning techniques of close reading and analyzing figurative language. Then, we will look at some influential theories weaving together social, cultural, and political questions (which can be understood as “lenses” through which we scrutinize literature and the world) such as structuralism and poststructuralism, gender and sexuality studies, and postcolonialism, among others. Assignments: reading quizzes, in-class writing assignments, midterm paper (5-7 pages), final paper (8-10 pages). Required novels: Amitav Ghosh, *The Hungry Tide*; Lydia Kwa, *This Place Called Absence*; Kazuo Ishiguro, *The Remains of the Day*. Gui. MWF 0910AM 1000AM

### **ENGLISH 102W-002: INTRODUCTION TO CRITICAL METHODS**

This course introduces students to a variety of critical theories for reading mass cultural texts, ranging from the Frankfurt School through psychoanalysis, critical race studies, and gender and sexuality studies. How can we observe the hidden politics of literature, films, and other forms of mass culture? Is it possible to resist or transcend ideology – or is that possibility itself an ideological figment? How can we tell reality from its simulations? Do we really want to? How do constructions of race, gender, and sexuality help or hinder us from understanding our own identities and others? We will ask these and other questions as we study topics such as the aura of a work of art, ideology, simulacra, constructions of race, performativity, and female masculinity. Requirements include copious reading, participation in class discussion, three papers, and a final exam; UWP writing workshops may also be required. **REQUIRED TEXTS:** Literary Theory: An Anthology eds. Julie Rivkin and Michael Ryan (Wiley-Blackwell, 2<sup>nd</sup> edition; ISBN-13: 978-1405106962); The Matrix (dir. A. and L. Wachowski, 1999); and readings posted on the course website. Zieger. TR 0340PM 0500PM

### **ENGLISH 117C-SHAKESPEARE: TRAGEDY**

Not long ago, the Arts and Entertainment channel aired a *Biography* series on the one hundred “most influential” figures in history. Shakespeare ranked fifth. Renowned literary critic Harold Bloom credits Shakespeare with nothing less than the invention of English literature. For centuries, now, Shakespeare has been idolized as the greatest poet ever to write in the English—some would say in *any*--language. Probably Shakespeare’s most admired works are his four great tragedies, *Hamlet*, *Othello*, *King Lear*, and *Macbeth*. This course will focus on these four works in their context of Elizabethan and Jacobean culture. We will begin with an example of “historical tragedy” (*Richard III*), turn to Shakespeare's earliest effort at revenge tragedy (*Titus Andronicus*), and, after close study of the four major dramas, end with his two most “political” tragedies, *Coriolanus* and *Timon of Athens*. (Since at least two of these plays were written in collaboration with other playwrights, attention will be given to theatrical practices of the time.)

The student's grade will be based on two quizzes (10%), class discussion (5%), a midterm (25%), and a final exam (60%). The text will be *The Riverside Shakespeare* or any comparably well-annotated edition of Shakespeare's works.

Stewart. MWF 0110PM 0200PM

### **ENGL121E-POSTCOLONIAL LITERATURES: "INTRODUCTION TO POSTCOLONIAL LITERATURE"**

This course is an introduction to English-language literature from South Asia, Africa, the Caribbean, and Britain. We will explore how writers from societies that were once part of the British empire think about national, cultural, and gendered identities in the wake of colonialism. We will learn about and apply some key concepts in postcolonial studies, such as nationalism and anti-colonialism, appropriation and abrogation, and mimicry and hybridity. While we will consider the historical and political contexts of postcolonial societies, we will examine these contexts through literary representations and analysis. Assignments: reading quizzes, in-class writing assignments, midterm paper (5-7 pages), final paper (8-10 pages). Required novels: Chinua Achebe, *A Man of the People*; Chimamanda Adichie, *Purple Hibiscus*; Michelle Cliff, *No Telephone to Heaven*; Anita Desai, *Clear Light of Day*; Hanif Kureishi, *The Black Album*. Gui. MWF 1110AM 1200PM

### **ENGLISH 122N-LITERATURE AND SEXUALITIES**

This course will survey a number of writings on art, aesthetics, and sexuality by artists and writers associated with gay, lesbian, transgender, bisexual, intersex, or queer aesthetic movements. Special attention will be paid to texts exhibiting reflexive, performative, interdisciplinary, or other critical strategies in response to problematic constraints on queer expression in particular historical settings or moments. Texts will be situated in relation to political and cultural movements historically. Film and video screenings will complement written texts to clarify interdisciplinary strategies in queer aesthetics.

Tobias. LEC: TR 0210PM 0330PM. SCR: T 0340PM 0630PM

### **ENGLISH 125C-THE DEVELOPMENT OF THE ENGLISH NOVEL: 20<sup>TH</sup> CENTURY**

This course offers a survey of the British novel in the 20<sup>th</sup> century, focusing on both stylistic and sociopolitical issues, including modernist and postmodernist experimentations with form, the influence of modern philosophy and religious thought, the emergence of the postcolonial novel, and redefinitions of "Englishness."

#### Book List:

Ford Madox Ford, *The Good Soldier* (1915)

Virginia Woolf, *Mrs. Dalloway* (1925)

Graham Greene, *The Power and the Glory* (1940)

Iris Murdoch, *Under the Net* (1954)

Anthony Burgess, *A Clockwork Orange* (1963)

Angela Carter, *The Passion of New Eve* (1977)

Michael Ondaatje, *In the Skin of a Lion* (1987)

Zadie Smith, *White Teeth* (2001)

Latham. TR 1240PM 0200PM

### **ENGLISH 128F-MAJOR AUTHORS: SPENSER'S FAERIE QUEENE**

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.

Requirements: class participation, weekly writing exercises, two papers, final exam.

Required Text: Edmund Spenser, *Faerie Queene*, ed. Thomas Roche (Penguin)

Brayman-Hackel. TR 1110AM 1230PM

### **ENGLISH 1280 – MAJOR AUTHORS: HERMAN MELVILLE**

"I love to sail forbidden seas, and land on barbarous coasts. Not ignoring what is good, I am quick to perceive a horror, and could still be social with it – would they let me – since it is but well to be on friendly terms with all the inmates of the place one lodges in," *Moby Dick*, 5.

We will read Melville's *Typee*, *Moby Dick*, *Pierre*, and *The Confidence-Man*. Main goal: see quote about. Other goals: analytic and creative thinking skills; group work; writing and lots of reading. Three papers, a mid-term and a final.

Cohen. TR 0940AM 1100AM

### **ENGLISH 130-AMERICAN LITERATURE, 1630-1830: COLONIAL ENCOUNTERS.**

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 17<sup>th</sup> and 18<sup>th</sup> 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 15<sup>th</sup> and 16<sup>th</sup> 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 1210PM 0100PM

### **ENGLISH 142O—CULTURAL MARX**

This class examines the writings of Karl Marx, Friedrich Engels and others on the relation of art and literature to the broader political and economic issues discussed in their writings. The objective of the course is to provide students with a thorough understanding of the dialectical method of analysis as applied to artistic and literary texts and to introduce them to issues surrounding the relationship of cultural production and reception to the material conditions of existence that govern that production.

This course is presented as part of a sequence of three courses taught over the course of a single academic year: “Political Marx” taught by Professor Davis, “Economic Marx” taught by Professor Cullenberg, “Cultural Marx” taught by Professor Childers. While it might be useful to have taken either of both of the preceding courses, this course also is self-contained and there is no prerequisite. Texts include: *Economic & Philosophic Manuscripts of 1844*, “The Work of Art in the Age of Mechanical Reproduction,” *Mrs. Dalloway*, *Great Expectations*, *Fight Club*, selected writings of Marx and Engels, Raymond Williams, *et al.*

Midterm, Final, and paper.

Childers. MW 0510PM 0630PM

### **ENGLISH 148Z – MAJOR AUTHORS: CHARLOTTE BRONTE**

When Currer Bell published *Jane Eyre* in 1847, speculation abounded as to its author. *The Quarterly Review* presented “incontrovertible evidence” that it was a man while others thought that William Thackeray’s mistress wrote the bestseller. This debate did not subside until after the publication of Currer Bell’s *Shirley* (1849), when G.H. Lewes revealed Charlotte Brontë as its author; it was not until her final book, *Villette* (1853), that Brontë published under her own name. Seemingly inconsequential, the gossip that raged over Currer Bell’s sex provides an entry point into Victorian culture, and for reading the major works of Charlotte Brontë, whose themes are as indicative of their time as they also challenge it. Throughout this course we will learn relevant biographical information about Brontë, situate her novels *Jane Eyre*, *Shirley*, and *Villette* within their historical and literary context, and explore the major symbols and themes present in each work. We will conclude the class by considering a twentieth century postmodern prequel novel to *Jane Eyre*, Jean Rhys’s *Wide Sargasso Sea* (1966), which presents an alternate

perspective of assumptions that *Jane Eyre* makes about its most vilified character. Students wishing to get a head start on the reading can do so by obtaining the Norton Critical Edition of *Jane Eyre*, ISBN 978-0393975420.

Moore. TR 0810AM 0930AM

### **ENGLISH 154-STUDIES IN LATE RENAISSANCE LITERATURE**

The seventeenth century in England was a period of scientific discovery, political crisis, and religious controversy, and it is the moment in Western culture to which many scholars look for the emergence of modern notions of selfhood, marriage, love, and privacy. We'll spend the term exploring this rich period primarily through literary works, reading examples of romantic and religious lyric poetry, city comedy, and short fiction. Three eccentric literary figures will be our primary guides: John Donne, who likened a good man to a telescope and commissioned a portrait of himself in his burial shroud; Thomas Middleton, who has recently been put forward as "our other Shakespeare"; and Margaret Cavendish, who dressed as she pleased and published the first English work of proto-feminist science fiction.

Requirements: class participation, weekly writing exercises, two papers, edition project.

Brayman-Hackel. TR 0210PM 0330PM

### **ENGLISH 161A –RESTORATION AND EARLY 18<sup>TH</sup> CENTURY BRITISH LITERATURE**

In this course we will study British Literature from 1660 (The Restoration of Charles II) to 1740 (when the novel first emerges). Our readings will include drama, poetry, fiction, and non-fictional prose. Much of the work we read will be satiric in nature, and we will consider the function and effect of satire.

**Texts.** *The Norton Anthology of English Literature, Volume C: The Restoration and the Eighteenth Century.* Norton: ISBN 978-0-393-91251-7.

Henry Fielding, *Joseph Andrews* (Penguin) ISBN: 978-0-14-043386-9  
Haggerty. MWF 0210PM 0300PM

### **ENGLISH 172A-EARLY VICTORIAN LITERATURE: CONSTRUCTING WOMEN**

Questions of women's proper role in society were addressed in many other contemporary arguments which shaped the early Victorian period. There were arguments that were based in religion, those that were based in politics, and those that were based in science and medicine. This class will read William Makepeace Thackeray's *Vanity Fair* alongside early Victorian prose and poetry to examine the ways that femininity and womanhood were envisioned. While the readings will explore women's roles, we will also discover the ways these various arguments shaped the period in general.

Gover. MWF 0310PM 0400PM

### **ENGLISH 176T-- STUDIES IN 20<sup>TH</sup> C BRITISH AND AMERICAN LITERATURE: POSTMODERNISM**

Through lecture, discussion, group work, quizzes, a formal close-reading exercise, and a short analytical research paper, students explore postmodernism in a range of media and genres, including fiction, poetry, drama, television, architecture, visual art, music, philosophy, and literary and cultural theory. Among characteristic postmodernist themes and issues addressed are appropriation and sampling (particularly of popular and mass culture), parody and pastiche, self-reflexivity, neo-primitivism and traditionalism, fragmentation and collage, fantasy and paranoia, multiculturalism and postnationalism, and the posthuman. Reading includes theory, criticism, and philosophy (Jameson, Lyotard, Baudrillard, Derrida, Haraway, Piper); fiction (Everett, Carter, Coover, Rushdie); poetry (Ashbery, Hejinian, Ash, Johnson, Rucker); drama (Beckett); episodes of the television shows *Max Headroom* and *Sanctuary*; visual art (Sherman, Kruger, Simpson, Volcano, Warhol, Roth); architecture (Johnson, Venturi, Portman, Stirling, Gehry, Tschumi); music (Cage, Glass, M/A/R/R/S, Talking Heads). The course is interdisciplinary in its range, and students should be prepared to test the limits of the critical and analytical vocabulary of literary studies when engaging the other arts, philosophy, and cultural studies sociology. There is a required textbook, Tim Woods' *Beginning Postmodernism*; other required texts include *Waiting for Godot* and *Erasure*. All other required materials are posted on the course web site or available at the Media Library.

Tyler. TR 0340PM 0500PM

### **ENGLISH 179T—TOPICS IN SCIENCE FICTION: SLIPSTREAM**

In 1989, cyberpunk writer Bruce Sterling wrote an essay on “Slipstream,” which he defined as “a kind of writing which simply makes you feel very strange; the way that living in the twentieth century makes you feel, if you are a person of a certain sensibility.” The essay captured a prevailing sentiment that the cutting edge of the science-fiction genre was merging with literary postmodernism in a significant and powerful way, and the term slipstream has entered the lexicon as a fuzzy shorthand means of referring to this convergence. In this class, we will test the continuing relevance of Sterling’s idea by examining a handful of recent novels written by mainstream authors that make prominent use of science-fiction themes and tropes. We will also read essays by critics who argue that we have reached some sort of post-genre plateau—that the traditional lines demarcating science fiction and the contemporary novel have been so blurred and transgressed in recent fiction as to render the categories meaningless.

#### Book List:

Michael Chabon, *The Amazing Adventures of Kavalier and Clay* (2000)

Jonathan Lethem, *The Fortress of Solitude* (2003)

Junot Díaz, *The Brief Wondrous Life of Oscar Wao* (2008)

Margaret Atwood, *Oryx and Crake* (2003)

Cormac McCarthy, *The Road* (2006)

Colson Whitehead, *Zone One* (2011)

Latham. TR 0510PM 0630PM

**ENGLISH 193B-001-SENIOR SEMINAR**

This course has two basic requirements:

1) To expand your final paper from 193A.001 into a longer one that could be used as a writing sample for admission into a graduate program (teaching, law school, or a higher degree in English, for example); 2) To condense a section of it into an oral presentation for one of the panels on our Honors Day Colloquium. Fellow English Majors and Faculty will be your audience.

Devlin. W 1210PM 0100PM

**ENGLISH 193B-002-SENIOR SEMINAR**

Advanced research and revision methods of continuing and expanding research begun in ENGL 193A. Students will develop the final paper from 193A and present their research at the Honors Colloquium near the end of the Spring term.

Yamamoto. M 1210PM 0100PM