

COURSE DESCRIPTIONS WINTER 2011

ENGLISH 18: SHAKESPEARE ON FILM

This course is an introduction to Shakespeare's works as they are presented in, or adapted for, the screen. Since there are hundreds, perhaps thousands, of uses of Shakespeare in film and television productions, from Westerns like *Gunsmoke*, *Have Gun, Will Travel* and *My Darling Clementine*, to feature films such as *A Double Life*, and television series such as *Moonlighting* and *Slings and Arrows*, this ten week introduction must be narrowly focused. Students will read selected examples of Shakespeare plays, and relate them to cinematic re-imaginings of opposite situations and conflicts. The focus of the course will be on the student's exploration of selected examples of the uses in film of Shakespeare's Comedies, Histories, Tragedies, and Romances. A record of that exploration will be kept in the student's journal. The idea is to concentrate, not just on unarticulated experience of the texts and the films, but also to notice and to analyze the ways in which these texts and these films express different times, concerns, and attitudes. In this way, the journal might be called an exercise in cross-cultural analysis.

During the process, class discussion will provide something like an Elizabethan and Jacobean Shakespeare as background for a representative range of films that will be screened in their entirety. For instance, Franco Zeffirelli's *The Taming of the Shrew* and the MGM musical *Kiss Me Kate* bear a family resemblance to Shakespeare's *The Taming of the Shrew*, as they do to ***Ten Things I Hate About You***. Students will write about their perceptions of these similarities and differences, and the records of those experiences in the ten-week journals of Shakespeare on Film will provide the subject matter for the writing component, quizzes, midterm, and final.

Text: *The Riverside Shakespeare*. Ed G. Blakemore Evans et al. Boston: Houghton Mifflin, 1974, 1998 (or any comparable edition).
ISBN 0-395-75490-9 (2nd edition) - ISBN 0-395-04402-2 (1st edition)
Mr. Stewart. Lecture: MWF 10:10AM -11:00AM. Screening: M 5:10PM -8:00PM

ENGLISH 20B: INTRODUCTION TO AMERICAN LITERARY TRADITION

This class introduces students to major movements and works of American literature. It is not a "survey" in the standard sense—we won't try to cover everything. Instead we will look closely at how particular works of prose and poetry represent different moments and possibilities in American Literature, from the American Revolution to postmodernism.

Requirements will likely include daily quizzes, three five-page papers and a final exam.

Readings: Hector St. John de Crevecoeur, *Letters from an American Farmer*; poems of Walt Whitman and Emily Dickinson; Harriet Jacobs, *Incidents in the Life of a Slave Girl*; Herman Melville, "Bartleby the Scrivener"; Mark Twain, *Pudd'nhead Wilson*; Abraham Cahan, "Yekl"; Edith Wharton, *The House of Mirth*; T. S. Eliot, "The Lovesong of J. Alfred Prufrock"; Langston Hughes, "The Weary Blues"; Ernest Hemingway, *A Farewell to Arms*; Allen Ginsberg, "America"; Toni Morrison, *Beloved*.

Ms. Kinney. Lecture: TR 8:10-9:30AM. Discussions: T 1:10-2:00PM, T 12:40-1:30PM, R 12:10-1:00PM, M 8:10-9:00AM, M 9:10-10:00AM, M 10:10-11:00AM, W 8:10-9:00AM, W 09:10-10:00AM, W 10:10-11:00AM, T 3:10-4:00PM, R 3:10-4:00PM.

ENGLISH 100F: ANCIENT SCRIPTURE AND THE LITERATURES OF THE AFRICAN DIASPORA

This course studies the engagements with biblical scriptures in the Anglophone poetry, prose, drama, and film of African and African-descended peoples, paying particular attention to the critical ambivalence with which black writers throughout the diaspora have rendered scriptural traditions and the often unorthodox interpretations of the Judeo-Christian canon that their fictional writings have offered readers. This course may also consider a variety of ancient texts, including the Qu’ran, the Nag Hammadi, and the oral traditions of African spiritualities in conversation with the literatures of the African diaspora. Authors may include David Walker, James Weldon Johnson, Zora Neale Hurston, James Baldwin, and Toni Morrison. Secondary materials will include an interdisciplinary range of essays in literary criticism, history, and religious studies. Ms. Edwards. MWF 10:10AM 11:00AM.

ENGLISH 102: SECTIONS 001 AND 002. INTRODUCTION TO CRITICAL METHODS

Through lecture, discussion, individual and group exercises, regular brief tests, and drafting two papers, students will learn about and practice close readings of fiction, poetry, literary criticism, and literary theory. Students also will learn about posing research questions in literary studies and working with library and internet reference sources to answer those questions and expand close readings into analytical research papers in “MLA style,” the format used by scholars of literature and language and others in the humanities. The course will begin with an emphasis on formalist approaches to textual analysis as the key research method of literary studies, exploring metaphor, metonymy, and other rhetorical devices, character and plot, versification, and genre, then consider how one combines insights about form with ideas about philosophical, socio-political, and historical themes and the contexts of production and reception of the literature studied to generate persuasive readings of texts. While we will engage a range of literary texts and genres, special attention will be given to modern and contemporary fiction and poetry. There are two required texts: Edgar Roberts’ *Writing about Literature* and J. A. Cuddon’s *The Penguin Dictionary of Literary Terms and Literary Theory*; other readings will be available on iLearn.

Ms. Tyler. Section 001: TR 0210PM 0330PM. Section 002: TR 5:10PM -6:30PM

ENGLISH 117C: TRAGEDY

A close study of Shakespeare's tragedies, with attention to issues of genre, gender, desire, violence, and performance. Two papers, several quizzes, and a final exam.

Ms. Willis. TR 3:40PM -5:00PM

ENGLISH 122R: LITERATURES AND SEXUALITIES

What we need is a Queer Aztlán, a Chicano homeland that embraces all of its people.
Cherríe Moraga, "Queer Aztlan: The Reformation of Chicano Tribe" (1993)

Queer Aztlán: Chicana/o Queer Narrative

The above quote is taken from a conversation between playwright Ricardo Bracho and Cherríe Moraga about the painful limits of Chicano nationalism and the need for a nationalist based politics that draws from work in queer theory and feminist studies as well as other work addressing gender, sexuality, race, class, and nation in progressive, diverse, and complicated ways. Our course readings represent a generation of art activists who are grappling with how to carve new alliances and create new discourses that position the concept of Queer Aztlán as absolutely central. Moraga's groundbreaking manifesto provides the point of departure for our readings. We will look at the critical force of her work and its impact in shaping a new generation of out, vocal, and activist Queer Chicana/o writers producing interventionist work across a range of genres, but especially in the realms of drama and performance. As part of this work, we will consider how these writers and artists deploy genre and strategically craft narrative voice from multiple and often shifting points of view. Notably, all of the writers and artists we will read and discuss have a direct link to Moraga as either contemporaries, collaborators, former students and/or mentees. Fundamentally, this course explores the process of engaging in community building through artistic expression. This course also operates from an important premise: the strength of a people is measured by the conversations it is willing to stage and the level of complexity it is willing to bring to problem solving.

Required Texts:

Moraga, Cherríe: *Loving in the War Years / lo que nunca pasó por sus labios*. South End Press, 0-89608-626-7

Moraga, Cherríe: *Heroes and Saints and Other Plays*. West End Press, 0-931122-74-0

Trujillo, Carla: *What Night Brings*. Curbstone Press, 1-880684-94-2

González, Rigoberto: *Butterfly Boy: Memories of a Chicano Mariposa*. University of Wisconsin Press, 978-0-299-21900-0

González, Rigoberto: *The Mariposa Club*. Alyson Books, 978-1-59350-106-8

(NOTE: There will be other required reading, but it will be made available to students.)

Requirements: Class participation, study questions and quizzes, written papers, midterm, and final exam or project; and, of course, attending a performance event TBA.

Ms. Lopez. TR 12:40PM -2:00PM

ENGLISH 131: AMERICAN LITERATURE – 1830 TO THE CIVIL WAR

This course will be a series of close readings of a wide range of American poetry and prose written or published one or two generations after the founding of the American constitutional republic, progressing up to the commencement of the Civil War. The period from 1830 to 1861 was a time of great optimism and dread, of a growing sense of self-sufficiency as well as loss, of new imaginative ways of being and as well as attempts to come to terms with the legacy of the Founders and Americans' roots in the Old World. In poetry and prose, American writers represented and explored what it meant to be alive in that time and place as the inheritors of a powerful, fading past, and a promising yet unknown dangerous future.

Requirements: Substantial reading assignments each week, several papers, pop quizzes, formal Blackboard postings in response to study questions, a brief oral report presented to the class, and a final exam based on what happens in the classroom and close readings of the works on the list. Consistent classroom attendance is highly recommended.

Core Textbook: *The Norton Anthology of American Literature, Volume B*.
Mr. Briggs. MWF 11:10AM -12:00PM

ENGLISH 138A: AFRICAN AMERICAN LITERATURE THROUGH THE HARLEM RENAISSANCE

This course offers a critical survey of African American literature, paying particular attention to the development of African American literary forms--the slave narrative, the novel, poetry, the essay, and drama--between slavery and the New Negro Renaissance. Authors may include Phyllis Wheatley, Frederick Douglass, Harriet Jacobs, Pauline Hopkins, Nella Larsen, and Langston Hughes. We will also draw from a wide range of secondary materials to contextualize our readings.

Ms. Edwards. MWF 12:10PM 01:00PM

ENGLISH 138B: AFRICAN AMERICAN LITERATURE AND EXPRESSIVE CULTURE SINCE THE HARLEM RENAISSANCE

This course will provide a critical survey of African American literature from the post-Harlem Renaissance era to the contemporary era. To facilitate a richer understanding of the material and the culture from which African American literary practices emerge, we will view film, music, animation, documentaries, and other sources to contextualize the literature. As the meaning of what it means to be human, Black, American, and what we value in our communal and individual lives are constructed by and through narrative, one of the primary goals of the class is to understand the significance of narrative and how we understand both ourselves and reality.

Mr. Nunley. MW 5:10PM -6:30PM

ENGLISH 140W: WAR LITERATURE

Twentieth-century literature is filled with powerful, original examples of the war novel. Yet, as Kurt Vonnegut writes in *Slaughter-house Five*, "There are almost no characters in this story, and almost no dramatic confrontations, because most of the people in it are so sick and so much the listless playthings of enormous forces. One of the main effects of war, after all, is that people are discouraged from being characters." We will read a selection of American novels about WWI, WWII, and Vietnam and consider the various ways writers have sought to use the novel to represent war's dehumanizing force and the compelling power of its legacies.

Reading: Ernest Hemingway, *A Farewell to Arms*; James Jones, *The Thin Red Line*; Joseph Heller, *Catch-22*; Kurt Vonnegut, *Slaughter-house Five*; Michael Herr, *Dispatches*; Bobbie Ann Mason, *In Country*; Tim O'Brien, *In the Lake of the Woods*.
Ms. Kinney. TR 11:10AM -12:30PM

ENGLISH 144J: ETHNICITY IS NOT REAL: ETHNICITY, RACE AND VISUAL CULTURE

How ethnicity and race circulate through American culture is greatly influenced through film and other forms of visual media and culture. Utilizing a rhetorical lens, which posits ethnicity as inescapably rhetorical (visual, verbal, and performative) and most importantly, central to what it is to be human, this class will explore ethnicity and race. We will explore these concepts not as difference-what makes one/a group different from the "norm," but ethnicity and race as knowledge (episteme), ontology (Being), singularity, and practice. We will go beyond the simple question of what is ethnicity/race to a more useful set of questions: How does film and visual culture both construct and reflect ethnicity and race? What do we desire when we desire ethnicity? Why is ethnicity rhetorical? What does ethnicity/race do for individual/groups/? How does masculinity and gender influence our understanding of ethnicity and race? What effects do race and ethnicity produce?

Mr. Nunley. Lecture: MWF 2:10PM -3:00PM. Screening: T 5:10PM -8:00PM

ENGLISH 146F: MOVING IMAGE TECHNOLOGIES

Over the last 40 years, the commercial film, television and electronic media industries, and artists alike have increasingly embraced digital moving image technologies, paving the way for a tentative, still transforming, intersection of cinematic storytelling, live televisuality, and interactive immersive environments. In this course we investigate three forces underlying these developments in moving image technologies. First, the cinema, television, and interactive arts sectors have begun to share important technologies of production and distribution: computer-generated and computer-assisted imagery, and interactive networks such as the world wide web. Second, just as important to the contemporary digitally-located image environment are the ways in which cultural practices of, and contexts for, media viewing help situate and determine these ongoing technological deployments. "New media technologies" fail if audiences don't understand the stories being told, the value of the information they transmit, or, most crucially, how to access and use them. Thus, a third force helping to determine the evolution of digital technologies of the moving image is that of artistic innovation. Since the early cinema of

the 1890s, artists and inventors have in fact played crucial roles in conceptualizing and prototyping new audiovisual media technologies; contemporary artists, designers, or producers draw from this legacy of experimentation and innovation. This course examines the ways in which these three forces combine in increasingly immersive image environments by bringing together key examples of each of them: changing imaging technologies, changing viewing practices and contexts, and artistic innovations.

Mr. Tobias. Lecture: MWF 1:10PM -2:00PM. Screening: W 0510PM 0800PM

ENGLISH 151T: MEDIEVAL WOMEN WRITERS

The course will examine the relationship of medieval women to writing, beginning with Marie de France's short narrative poems, or *Lais*, in the twelfth century and ending with Christine de Pizan's Hymn to Joan of Arc in the fifteenth century. We will begin by exploring the ways that medieval women writers speak out against misogynistic inscriptions of women's roles as they attempt to write their own "stories." We will also investigate women's writing as a material practice, situating it within the particular forms, media, and genres in which it participated in order to better understand the range of positions available to the woman writer within medieval literary culture. Our examination will also necessarily engage some of the larger theoretical issues that early women's writing raises for literary study more broadly: in what specific, material ways were acts or artifacts of writing gendered in medieval culture? What role has "the woman writer" played in the history of reading, writing, authorship, and the book? What meanings and values have been made to define "women's writing" at different historical moments? Readings will include texts by Marie de France, Christine of Markyate, the Women Troubadors, Abelard and Heloise, Julian of Norwich, Margery Kempe, Christine de Pizan, and Joan of Arc.

Ms. Denny-Brown. TR 12:40PM -2:00PM

ENGLISH 166T: STUDIES IN ENGLISH ROMANTICISM: ROMANTICISM, APOCALYPSE AND REVOLUTION

Inspired by the French Revolution, Romantic poets and writers were convinced that a new world was about to be born. At the same time, the rapid social and ecological changes and inequalities incurred by the industrial revolution and the course of empire portended the end of the present world. This course will analyze the way literature was supposed to help make the world new again, and how poetics, politics and even millennial theology became intertwined. Some key authors will include William Blake, Mary Shelley (*The Last Man* as well as the better known *Frankenstein*), Johann Wolfgang von Goethe (*The Sorrows of Young Werther* as well as *Faust*), Percy Bysshe Shelley, Lord Byron, Keats and Wordsworth. We will also consider some decidedly unromantic or skeptical views such as those of Malthus and Burke and we will trace Romanticism's entanglement in constructions of nation and race.

Mr. Ganim. TR 1:10AM -12:30PM

ENGLISH 176T: SPECIAL TOPIC: COMICS & GRAPHIC NOVELS IN AMERICA AND BRITAIN

This course spends equal time examining American and British authors in the comics form, a form which includes but is not limited to the graphic novel. We will focus especially on depictions of “American-ness” and “British-ness” by these creators, with British authors writing about America or vice versa in addition to authors writing stories about their homeland. If there is an essential character which distinguishes British from American comics, we will try to identify it. Along the way we will interrogate the comics form and come to appreciate its particular strengths, constraints, and technique – characteristics which set it apart from the novel, short story, film, or other literary form.

In addition to reading approximately one “graphic novel” each week, you will be responsible for additional research in UCR’s extensive comics collection, the Eaton, which will be the primary resource for your term paper. Course grade will be determined by classroom discussion (5%), online assignments (5%), a take-home midterm (20%), a term paper with related assignments (35%), and in-class final exam (35%).

Authors/texts will include some, if not all, of the following: Scott McCloud (*Understanding Comics*); Alan Moore (*V for Vendetta*), Neil Gaiman (*Sandman: Dream Country*), Grant Morrison (*All-Star Superman*, two volumes), Garth Ennis (*Hellblazer: Damnation’s Flame*); Frank Miller (*The Dark Knight Returns*), Will Eisner (*Contract with God*), Gail Simone (*Welcome to Tranquility*, volume one), Jaime Hernandez (*Love & Rockets: The Girl from HOPPERS*).

Mr. Tondro. MWF 1:00 PM -2:00 PM.

ENGLISH 193A: SENIOR SEMINAR

This will be a seminar in the development of postmodernism. We will look at changing concepts of subjectivity, history, politics, and literary form. We will be reading texts by Allen Ginsberg, Sylvia Plath, Bob Dylan, Frank Bidart, Lorna Dee Cervantes, Kathy Acker, Theresa Cha, Joy Harjo, Amy Gerstler, and Harryette Mullen. We will also think about the implications of postmodernism with the help of theorist Simon Malpas.

Required Texts: (available at the bookstore or on-line):

Kathy Acker, *Empire of the Senseless*

Frank Bidart, *In the Western Night*

Theresa Cha, *Dictée*

Harryette Mullen, *Sleeping with the Dictionary*

Sylvia Plath, *The Bell Jar* and *Collected Poems*

Optional Texts:

Lorna Dee Cervantes, *Drive*

Theresa Cha, *Exilé/Temps Morts*

Jo Gill, *Cambridge Companion to Sylvia Plath*

Simon Malpas, *The Postmodern*

This seminar will include challenging reading, stimulating talk, and a friendly intellectual atmosphere. Writing requirements will be one short paper and one longer paper.

Mr. Axelrod. TR 2:10PM -3:30PM .