

Winter 2014 Undergraduate Course Descriptions

ENGL 12X – Introduction to Crime Fiction

The crime fiction genre is one of the most popular literary genres today, encompassing criminality, detection, mystery, and more. Works of crime fiction can compel us as readers to play out our dark desires, scare us into conformity, and dare us to challenge the status quo. In this course we will focus on the detective story vein of crime fiction by establishing the form of this sub-genre and its primary critical and theoretical concerns before turning to more contemporary work in order to gauge how it has been transformed and why. Authors we will read in this class include Edgar Allan Poe, Sir Arthur Conan Doyle, Agatha Christie, Raymond Chandler, Joseph Hansen, and Lucha Corpi.

Moore. LEC TR 2:10PM-3:30PM.

ENGL 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 analyse 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 analyse 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. LEC MWF 3:10PM-4:00PM.

ENGL 20B – Introduction to American Literary Tradition –Violence

While it would be impossible to cover thousands of years of literary history from Indigenous narrative through the early 21st century in ten weeks, we will focus on one of the most prevalent, if not the most pervasive, themes in American literary and cultural production: violence. We will read a diverse selection of texts and engage in critical dialogue about discursive violence, as well as the ways this literary tradition enacts corporeal violence on historical bodies. The texts we will read include Native American responses to settler colonialism; cannibalism; Puritan sermons and legislation; African American slave narratives; Chicana/o fiction about motherhood and border crossing; civil rights autobiographies; and writing about school shootings. Texts may include Leslie Marmon Silko's *Ceremony*; Richard Slotkin's *Regeneration Through Violence: the Mythology of the American Frontier*; Malcolm X's autobiography; Lionel Shriver, *We Need to Talk About Kevin*; and Sandra Cisneros's *Woman Hollering Creek*. Course requirements will include attendance, reading, participation in discussion sections, a midterm exam, and a final essay.

Raheja. LEC TR 11:10AM-12:30PM.

ENGL 101 – Critical Theory

I Got the Feeling!

Black Music, Rhetorical Theory, and What it Means to be Human

I Got the Feeling, baby, I Got the Feeling, Sometimes I'm up, Sometimes I'm down, down.

James Brown

Yeah, but what does it take to feel secure?

Drake

What does it mean to be human? How can music assist us in answering the aforementioned question? The primary purpose of this class is to utilize rhetorical/critical theory, psychology, and Black music (including spirituals, blues, jazz, funk and hip-hop) to better understand what it means to be human. We will discuss the importance of narrative, meaning, dreaming, politics, and the living of a meaningful life to any productive notion of what it is to be human. The goal of this class is to provide you with basic intellectual tools and a vocabulary that will enhance your ability to think critically as well assist you in future classes. Critical thinking that will enable you to more intensely feel, understand, survive and possibly thrive the downs and ups of *getting the feeling*. The feeling of being human.

Nunley. LEC TR 12:40PM-2:00PM.

FULFILLS # 4 IN THE ENGLISH MAJOR REQUIREMENTS.

ENGL 102W – Introduction to Critical Methods

This writing-intensive course will introduce students to the critical vocabulary and skills necessary for analyzing literary texts and for writing and reading literary criticism. We will begin by examining the tools writers use to shape meaning and various approaches to these tools: what is poetic form and what did Plato say about it? What is metonymy and what does it have to do with Freud's theories of the unconscious? What is "thing theory" and how does it relate to the literary object? We will study the major critical models of literary analysis, including Marxism, feminism, post-colonialism, postmodernism, and critical theories of race, as well as relative newcomers like queer theory, theories of practice, animal studies, and new materialism. How does language itself embody the gendered, sexualized, politicized, radicalized, and/or subject-oriented ideas of the people and the culture that created it? What is the relationship between literature and culture, and how do we as readers navigate that relationship?

Denny-Brown. LEC MWF 11:10AM-12:00PM.

FULFILLS # 2 IN THE ENGLISH MAJOR REQUIREMENTS.

ENGL 102W – Introduction to Critical Methods

What are “literary techniques” and how do they work? What are “critical methods”? Is there a difference between reading a text and interpreting it? Or is reading always really interpretation? What does it mean to do a “close reading” of a text? What is involved in the process? Why do some interpretations make more sense than others? Why can two (or more) different interpretations be equally convincing? These are some of the basic questions that we will consider as we read and discuss a diverse array of poems, a novel, critical essays, and a collection of short stories. The required texts are *An Introduction to poetry*, ed. X.J. Kennedy and Dana Gioia (13th edition, 978-0-205-68612-4), E.M. Forster’s *Howards End*, Dover Thrift Edition (ISBN 978-0-486-42454-5), James Joyce’s *Dubliners* (ed. Terence Brown, ISBN 0 14 01.86476). It is important for students to buy these particular editions (all in paperback and available at the UCR bookstore), for purposes of discussions and assignments. Because in-class warm-up exercises are a significant portion of your final grade, daily attendance and class participation are not “optional”.

Devlin. LEC MWF 2:10PM-3:00PM.

FULFILLS # 2 IN THE ENGLISH MAJOR REQUIREMENTS.

ENGL 117B – Shakespeare: Comedy

English 117B this quarter will focus on Shakespeare’s late romances and a few selected earlier comedies. Special attention will be paid to performance contexts, both historical and contemporary.

Ganim. LEC TR 12:40PM-2:00PM.

FULFILLS # 3.A. IN THE ENGLISH MAJOR REQUIREMENTS.

ENGL 121T – Postcolonial Literatures in English from Southeast Asia

In this course we will read contemporary literature written in English from Southeast Asia through a postcolonial perspective. It examines anglophone fiction and essays by writers from Malaysia, Singapore, and the Philippines **by thinking about problems of colonialism, decolonization, nationalism, and globalization.** Although we will learn about the historical, political, and social contexts of these writers and their countries, our focus will be on literary and cultural analysis. Texts: various short stories, *Evening is the Whole Day* by Preeta Samarasan, *This Place Called Absence* by Lydia Kwa, *Dream Jungle* by Jessica Hagedorn, various critical readings available on iLearn. Assignments: reading quizzes, in-class writing assignments and short papers, final paper.

Gui. LEC MWF 9:10AM-10:00AM.

FULFILLS # 4 IN THE ENGLISH MAJOR REQUIREMENTS.

ENGL 125C – Development of the English Novel: 20th Century

In this course we will read post-1945 British novels from the perspective of the Cold War. We will think about questions of geopolitics, nationalism, gender and race, and foreign and domestic spaces by reading a range of novels from the 1950s to the 1990s. Although we will learn about the historical, political, and social contexts surrounding each novel, our focus will be on literary and cultural analysis. Texts: *Dr. No* by Ian Fleming, *The Spy Who Came In From the Cold* by John Le Carre, *The Quiet American* by Graham Greene, *The Magic Toyshop* by Angela Carter, *The Innocent* by Ian McEwan, various critical readings on iLearn, various in-class film screenings. Assignments: reading quizzes, in-class writing assignments and short papers, final paper.

Gui. LEC MWF 11:10AM-12:00PM.

FULFILLS # 3.D. IN THE ENGLISH MAJOR REQUIREMENTS.

ENGL 126A – The American Novel: 19th Century

In this course, we will examine a range of literary works of nineteenth-century American literature that use Gothic tropes to expand the literary culture of the United States. Why do American writers use Gothic tropes? How do they use them and does American Gothic compare to its English sources? What is specifically American about American Gothic? These are some of the questions we will be asking throughout the quarter. There will be two papers and a final exam.

Haggerty. LEC MWF 2:10PM- 3:00PM.

FULFILLS # 3.C. IN THE ENGLISH MAJOR REQUIREMENTS.

ENGL 127A – American Poetry : Before 1900

We will read and discuss a range of American poems, representing the amazing cultural diversity and imaginative visions of our country. We will look at the poems both in themselves as artistic productions and in the context of poetic and cultural history. We will focus much attention on Native American poetry, Walt Whitman, Emily Dickinson, and Paul Laurence Dunbar. We will also read poems by such well-known poets as Edgar Allan Poe, Anne Bradstreet, Phillis Wheatley, Ralph Waldo Emerson, Sarah Piatt, Frances Harper, Sadakichi Hartmann, Emma Lazarus, and Edwin Arlington Robinson. And we will study wonderful poems by slave-class and working-class African Americans, Mexican Americans, and Asian Americans.

There will be two short papers, a midterm, and a final exam. Required text: *The New Anthology of American Poetry, Volume 1*, edited by Steven Axelrod, et al. (Rutgers University Press, ISBN 0813531624). Please obtain a clean, unmarked copy from an on-line site or the bookstore.

I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.
—Walt Whitman

I dwell in Possibility—

—Emily Dickinson

With beauty all around me, I walk.
It is finished in beauty.

—Navajo “Night Chant”

Axelrod. LEC TR 5:10PM-6:30PM.

FULFILLS # 3.C. IN THE ENGLISH MAJOR REQUIREMENTS.

ENGL 128S – Major Authors: Joyce

Joyce's controversial modernist masterpiece, *Ulysses*, will be examined in this course as a psychological epic of human drives, desires, and sexualities; as a historical epic of a city and its complex cultural/historical heritage; as a stylistic epic of relentless formal experimentation; and as a revisionary Homeric epic of wandering and return. The emphasis will be on close readings of *Ulysses* itself, Joyce's use of mythic substructures, and the larger question of the modernist epic's relationship to the classical one, *The Odyssey*. What attracted Joyce to "revise" this ancient yet perduring story? How are the two texts similar and yet very different? What ideological structures reflected in the epics have remained intact over the centuries? Which have disappeared, changed, or been superseded by others? Required texts are *Ulysses* (preferably the 1986 corrected edition) and *The Odyssey*. Optional texts are Harry Blamires' *The New Bloomsday Book* and Don Gifford's "*Ulysses*" *Annotated*. This course is designed for English majors, but it is open to students in any field who--when it comes to reading--have Odysseus's perseverance, patience, and sense of adventure.

Devlin. LEC MWF 12:10PM-1:00PM.

FULFILLS # 3.D. IN THE ENGLISH MAJOR REQUIREMENTS.

ENGL 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 African American literary form and content. We'll pay especially close attention to emergent forms of narrative at the turn of the nineteenth century and mechanical reproduction at the turn of the twentieth century and, hopefully, this will allow us to begin to understand the deep interaction of the social and the aesthetic in black literature and culture. Course requirements include two pages of writing per week, to be submitted each Wednesday, touching on the readings assigned for that week; a take-home midterm and a final paper of about 3000 words; faithful reading, re-reading, attendance and participation; and, most importantly, laughter and free thinking.

Moten. LEC MW 5:10PM-6:30PM.

FULFILLS # 3.C. IN THE ENGLISH MAJOR REQUIREMENTS.

ENGL 140E – Autobiography and Memoir: Writing the Conflicted American Self

Autobiography has a long and varied tradition in the literature of the United States. It has been variously used to delineate the exemplary American subject (Benjamin Franklin, John Adams), question the reality of espoused American values (African American slave narrative), and trace the trajectory of the immigrant subject in response to ever-changing definitions of whiteness (Jewish and Irish American autobiography). Marginalized and minoritized communities have often first been represented in American literature through the autobiographical form – though the form itself has shifted in ways that suggest rich formulations of the self and our apprehension of it.

This course will focus on autobiography theory, as well as take up the issues above through a number of texts, through which we will explore questions of class, the concept of home, the “American Dream,” immigration, and the ethics and aesthetics of becoming. We will pay particular attention to competing narratives of subjectivity and identity, the extent to which writing constitutes the self, and the tensions that underpin concepts of Americanness.

Likely texts may include: Jade Snow Wong, *Fifth Chinese Daughter*; Dorothy Allison, *Two or Three Things I Know for Sure*; Thomas Chatterton Williams, *Losing My Cool: Love, Literature, and a Black Man’s Escape from the Crowd*; Richard Rodriguez, *Hunger for Memory*; Reyna Grande, *The Distance Between Us*. Please check Blackboard site or UCR book store for final lists of texts.

Yamamoto. LEC TR 12:40PM-2:00PM.

FULFILLS # 4 IN THE ENGLISH MAJOR REQUIREMENTS.

ENGL 151A – Middle English Literature : 1066-1500

This course in Middle English literature will focus on the idea of performance in late medieval culture. We will study medieval lyrics, songs and carols in their musical and religious settings, focusing on the *Harley Lyrics* as well as religious writings such as *Handlyng Synne* that ambivalently condemned secular performances. We will then read (and perform) some of the English mystery plays, as well as so-called morality plays such as *Everyman* and *Mankind*. Finally, we will read *The Book of Margery Kempe* to trace the ways in which a late medieval woman was influenced by the many images and performances that surrounded her, and how she ended up performing her own identity, as we would say in the 21st Century.

Ganim. LEC TR 9:40AM-11:00AM.

FULFILLS # 3.A IN THE ENGLISH MAJOR REQUIREMENTS.

ENGL 152 – Renaissance Revolutions

As far as European culture is concerned, the invention of printing changed everything. The Church, the universities, commerce, government, social life: all registered the effects of the Reformation. Printing brought learning out of the monasteries, and into universities and private libraries, and played an important role in the emergence of the scientific revolution. This course will focus on major authors who were part of this period of intellectual change, including Aristotle, Cicero, Pico, Luther, More, Machiavelli, Montaigne, Bacon, Descartes, Milton, and Hobbes. Discussion will aim at understanding how such thinkers reflect ideas and attitudes in more familiar works of poets, playwrights, and prose writers, such as Sidney, Marlowe, Shakespeare, Spenser, Jonson, Donne, and Browne.

The student's grade will be based on quizzes (10%), a midterm (30%), and a final (60%). The book list will be available online (Blackboard: Syllabus).

Stewart. LEC MWF 1:10PM-2:00PM.

FULFILLS # 3.A. IN THE ENGLISH MAJOR REQUIREMENTS.

ENGL 166T – Romantic 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 revolutionary connotations in the 1790s, its imperfect universalism, and its elite associations that persist to this day. We will consider the complex relationships of cosmopolitanism to nationalism, reason, sentiment, race, transatlanticism, and gender.

Craciun. LEC TR 11:10AM-12:30PM.

FULFILLS # 3.B IN THE ENGLISH MAJOR REQUIREMENTS.

ENGL 172B – Late Victorian Literature and Culture

Victorian literature written after 1860 builds upon many of the cultural concerns expressed earlier in the century: the role of religious faith amidst scientific advances, the place of women in society, empire and Britain's national identity, and the function of art are just a few of these. In this course we will examine exemplary works of drama, fiction, non-fiction prose, and poetry in order to survey how late Victorian literature is a reflection of as well as a reaction against its time, while also paying attention to the language, aesthetic features, and technical construction of these works of art, including their relation to 19th-century painting and photography.

Moore. LEC TR 3:40PM-5:00PM.

FULFILLS # 3.B. IN THE ENGLISH MAJOR REQUIREMENTS.

Updated 11/4/13

ENGL 193B – Senior Seminar: Queer Gothic

This is an honors continuation of English 193A. Students will expand and develop their gothic fiction papers from last quarter. Final papers will be presented at an Honors Symposium.

Haggerty. SEM W 4:10PM-5:00PM.