

COURSE DESCRIPTIONS - FALL 2015

ENGLISH 12C: INTRODUCTION TO DRAMA

What is drama? Why and how has it been used in various communities over time? How can it simultaneously offer theatergoers and readers an escape, critique, and fantasy? In this course, we will examine a variety of plays from several periods to explore these questions about the performance and dissemination of drama. Together, we will discuss how drama is a distinct literary form. From Euripides to Shakespeare to Ibsen, this course will ask students to consider conventional and controversial themes, characters, and tropes as part of studying the dramatic form.

Kenny. MWF 0310PM-0400PM

ENGLISH 12T: WOMEN AND LITERATURE

Women and Literature

An introductory study of the roles women occupy in literature, both as writers and as protagonists. This course will focus primarily on modern and contemporary American fiction but may include other literary eras and cultures as well. Literary genres may include novels, short stories, and poetry. Special attention will be paid to analyzing literary themes that use gender as a lens to explore complex matrices of social power and social position, including race, class, age, ethnicity, marital status, and religion. Students will gain critical thinking and analytical skills that will help them develop into engaged and thoughtful scholar-citizens.

Roselle. TR 0510PM-0630PM

ENGLISH 20A: INTRODUCTION TO BRITISH LITERARY TRADITION

As the title of *The Major Authors* textbook indicates (see below), this course is an introduction to English literature, from the sixth through the twentieth century. Since “covering” some 1500 years of literary production in 10 weeks is not possible, we aim, instead, to focus on a few notable examples from each era. As we move chronologically, we will emphasize, not only changes in language and form in literature, but also changes in the world as reflected in the literary canon. We will consider such questions as: How and why are literary canons formed? Why should fictions written in the past—in many cases, centuries ago—be of interest to people in the twenty-first century? In what ways do our interests in changing literary expressions exhibit contemporary standards of knowledge and value? With such questions in mind, we encourage students to consider *The Norton Anthology* as a resource for further study, as well as a textbook for this particular class.

TEXTS:

The Norton Anthology of English Literature: The Major Authors. 9th Ed. Ed. Stephen Greenblatt et al. New York: Norton, 2013; Jane Austen. *Pride and Prejudice: A Norton Critical Edition*. Ed. Donald Gray. 3rd Ed. New York: Norton, 2000. **[Bundled.]** ISBN: **978-0-393-51859-7**

Stewart. LECTURE: **MWF** 1110AM-1200PM; DISCUSSIONS: **M** 0810AM-0900AM, **M** 0110PM-0200PM, **M** 0510PM-0600PM, **T** 0810AM-0900AM, **T** 0810AM-0900AM, **T** 0510PM-0600PM, **W** 0810AM-0900AM, **W** 0110PM-0200PM, **W** 0610PM-0700PM, **F** 0810AM-0900AM, **F** 0110PM-0200PM, **F** 0310PM-0400PM, **R** 0810AM-0900AM, **R** 1210PM-0100PM, **R** 0710PM-0800PM.

FULFILLS #1 IN THE ENGLISH MAJOR REQUIREMENTS

ENGLISH 102W-Sections 001 and 002: 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. This means analyzing how authors use figurative language and the basic elements of literature to make us think and feel about various issues and questions in our modern world. Then, we will learn about some critical theories weaving together social, cultural, and political questions, such as psychoanalysis, gender and sexuality studies, and postcolonialism. We will apply our understanding of the elements of literature and critical theories to some novels about South Asia and the South Asian diaspora, which may include: *The Inheritance of Loss* by Kiran Desai; *The Hungry Tide* by Amitav Ghosh; *Funny Boy* by Shyam Selvadurai; *Brick Lane* by Monica Ali.

Assignments: in-class quizzes and short writing assignments; midterm essay; final essay.

Gui. SECTION 001: **MWF** 1010AM-1100AM; SECTION 002: **MWF** 1210PM-0100PM

FULFILLS #2 IN THE ENGLISH MAJOR REQUIREMENTS

ENGLISH 102W-Section 003: 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. Additionally, we will investigate a handful of other reading methodologies that may include narratology, psychoanalysis & trauma theory, and contextual/ materialist modes of critique (such as race/ gender/ sexuality) involving feminist, race & ethnic, and queer theories. Students will leave the course an understanding of basic analytical techniques, genre, and key 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 comprehensive final exam.

Sohn. **MWF** 0510PM-0600PM

FULFILLS #2 IN THE ENGLISH MAJOR REQUIREMENTS

ENGLISH 117T: TOPICS IN SHAKESPEARE

Terminal Shakespeare

In anticipation of the 400th anniversary in April 2016 of Shakespeare's death, this Topics course will focus on his late plays and final years. We will read *The Winter's Tale*, *The Tempest*, *Two Noble Kinsmen*, and *Henry VIII*, thinking about them as meditations upon and farewells to the public stage and public life. We will also study what is known about Shakespeare's last years once he left London and returned to Stratford, seeming to lay down his pen to oversee his real estate interests in provincial England. Several questions will guide our discussions: how does

Shakespeare's biography frustrate our notions of authorship and creative genius? What expectations shape our readings and productions of the last plays? What is the relationship between life and literature, between biography and interpretation?

Requirements: engaged participation, frequent informal writing, and 3 papers.

Brayman-Hackel. TR 1110AM-1230PM

FULFILLS #3-A IN THE ENGLISH MAJOR REQUIREMENTS

ENGLISH 124B: FEMALE NOVELISTIC TRADITIONS: THE 20TH CENTURY

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--reflecting on some of the key questions feminist scholars have raised about plot, style, gender, sexuality, and differences of race and class between women. We will pay particular attention to the notion of fulfillment through love at the heart of so much “chick lit.” The course centers on short stories, a novella, and two novels by British and American women that roughly span the 20th century and range across realism, modernism, and postmodernism: Kate Chopin’s *The Awakening*, Virginia Woolf’s *Mrs. Dalloway*, Toni Morrison’s *Sula*, and Angela Carter’s *The Bloody Chamber*. We also will read half a dozen essays in literary theory and criticism, on which we will draw in our discussions of the literature. Required writing includes a short formal research paper, four in-class quizzes, a mid-term, and a final exam.

Tyler. MWF 0210PM-0300PM

FULFILLS #4 IN THE ENGLISH MAJOR REQUIREMENTS

ENGLISH 127A: AMERICAN POETRY

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, Adah Menken, Sadakichi Hartmann, Stephen Crane, and Edwin Arlington Robinson. And we will study wonderful poems by enslaved 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 an 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. **TR** 1240PM-0200PM

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** 1:10PM-2:00PM.

FULFILLS # 3.D. IN THE ENGLISH MAJOR REQUIREMENTS

ENGLISH 129B: ENGLISH DRAMA: RESTORATION AND 18TH CENTURY

In this course we will study English drama (primarily comedy) of the Restoration and Eighteenth Century. We will read and discuss one play a week along with one short work of critical analysis. Throughout the quarter, we will pay attention to features of the plays that include cross-dressing, (sub)versions of masculinity and femininity, colonialism and imperialism, same-sex desire, race and ethnicity, mercantilism and (proto) capitalism. The central text for the class will be: *Restoration and Eighteenth-Century Comedy*, ed. Scott McMillan (Norton Critical: ISBN 978-0-393-96334-2)

There will be two essays and a final exam.

Haggerty. **MWF** 1010AM-1100AM

FULFILLS #3.B IN THE ENGLISH MAJOR REQUIREMENTS

ENGLISH 132-AMERICAN LITERATURE FROM THE CIVIL WAR TO 1914

Prerequisite(s): upper-division standing or lower-division English course, other than composition, or consent of instructor. This course is a study in new departures in the American literary consciousness as registered in works selected from such writers as Booker T.

Washington, W. E. B. DuBois, Rebecca Harding Davis, Mark Twain, Ambrose Pierce, Sarah Winnemucca, Kate Chopin, Mary E. Wilkins Freeman, Charlotte Perkins Gilman, Edith Wharton, Mary Hunter Austin, Theodore Dreiser, Frank Norris, Stephen Crane, Paul Laurence Dunbar, Zitkala Ša, Jane Addams, and others. Through literature, we will explore reactions to the end of slavery, to westward expansion, to cultural disenfranchisement, to disruptions in Native American traditions, to industrialization and modernization, to class conflicts, and to emerging women's identities.

B. Ganim. TR 0340PM-0500PM

FULFILLS #3-C IN THE ENGLISH MAJOR REQUIREMENTS

ENGLISH 134: AMERICAN LITERATURE AFTER 1945

The 1950s: Resisting Containment Culture

Images of the 1950s are replete with Eisenhower conformity, heteronormative nuclear families headed by the benign patriarch, pearls and high heels, friendly sock-hops, and suburban spaces filled with domestic technology. The logic of the Cold War was largely the logic of political containment; that is, the threat of Communism and by extension, other forms of dangerous difference needed to be militarily, rhetorically, and ideologically contained. But the decade of the 50s is a fascinating time in the nation's political, cultural and social history precisely to the extent that these forms of containment and control could not fully stabilize the terms they sought to put in opposition. This is a time when ideas about race, sexuality, nation, freedom, and gender were in the kind of flux usually associated with the 1960s. Popular culture, then as now, provided avenues for resistance and rebellion: Brando, rebels without causes, Elvis and his Black-inspired/appropriated moves and rhythms. But other artists, thinkers, writers, poets, dancers and musicians also offered visions of U.S. American culture that troubled and complicated the notion of a homogeneous society, pushed against heteronormative gender roles, questioned the values and stability of whiteness, and refused the often violent surveillance and suppression of difference.

Required Texts:

Carson McCullers, *The Member of the Wedding*

Jack Kerouac, *On the Road*

John Okada, *No-No Boy*

Sylvia Plath, *The Bell Jar*

James Baldwin, *Giovanni's Room*

*additional material available on Blackboard

Yamamoto. TR 0210PM-0330PM

FULFILLS #3-D IN THE ENGLISH MAJOR REQUIREMENTS

ENGLISH 135: TOPICS IN IRISH LITERATURE: IRISH POETRY SINCE 1939

This course will explore Irish poetry since the death in September 1939 of W.B. Yeats, generally considered the towering figure of Irish poetry in the 20th century. It will not be so much a survey (since we will not attempt to read all of the vast number of interesting Irish poets who have emerged since then), as a close reading of a number of volumes of Irish poetry that have been especially significant in different ways. We will think about how Irish poets have engaged with the postcolonial “Free State” and Republic, with the Northern Irish Troubles, and with Ireland’s troubled relation to modernization and neo-liberalism between 1960 and the late-lamented boom or “Celtic Tiger”. And we will explore especially the very varied formal and thematic choices that the poets have made in their effort to find ways to write adequate to Ireland’s post-colonial modernity, political turbulence, and economic vicissitudes.

Poets to be considered include: Patrick Kavanagh, Thomas Kinsella, Seamus Heaney, Eavan Boland, Ciaran Carson, Medbh McGuckian, Trevor Joyce, Maurice Scully, and Catherine Walsh.

Assignments will primarily consist of analytical critical essays on poetry and some further research on the poets from whose work we are reading selections.

Lloyd. MW 0510PM-0630PM

FULFILLS #3-D IN THE ENGLISH MAJOR REQUIREMENTS

ENGLISH 140E: AUTOBIOGRAPHY & MEMOIR

Writing the Conflicted 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.

Texts:

Jade Snow Wong, *Fifth Chinese Daughter*

Dorothy Allison, *Two or Three Things I Know for Sure*

Rodriguez, *Hunger for Memory*

Thomas Chatterton Williams, *Losing My Cool*

Reyna Grande, *The Distance Between Us*

Lac Su, *I Love Yous Are for White People*

*additional material available on Blackboard

Yamamoto. TR 1110AM-1230PM

FULFILLS #4 IN THE ENGLISH MAJOR REQUIREMENTS

ENGLISH 149: OLD ENGLISH LITERATURE

Hwæt! We Gardena in geardagum,
þeodcyninga, þrym gefrunon,
hu ða æþelingas ellen fremedon.

The opening lines of the Old English epic poem known as *Beowulf* gives some idea of what this course will be like. We will spend some time learning the basics of Old English as it appeared from the seventh to the eleventh centuries, and will closely read some poems such as “The Seafarer,” “The Wanderer,” and “The Battle of Maldon,” which have been translated by such well-known writers as Alfred Lord Tennyson, Ezra Pound, Seamus Heaney and J. R. R. Tolkien. The second half of the course will be devoted to a study of *Beowulf* and will be run largely through student team reports. Course requirements include a midterm and final examination that will identify and contrast passages from the poetry (in modern English translations) and a term paper that will compare and contrast modern English translations of selected passages from *Beowulf*. We will pursue themes such as migration, mythmaking, performativity, conquest and cultural conflict, and modern revisions of this body of literature.

Ganim, J. TR 0940AM-1100AM

FULFILLS #3.A IN THE ENGLISH MAJOR REQUIREMENTS

ENGLISH 151T: STUDIES IN MEDIEVAL LITERATURE

Hacking the Medieval Manuscript

This course will introduce students to the study of medieval English manuscripts in the digital age. Before the invention of the printing press, and long before online books, literary works were painstakingly hand-written by scribes and hand-illustrated by artists. Paper was made from animal skins and quill pens were made from goose feathers; illustrators hand-prepared the paints and gold leaf they used to decorate each page. In today’s world we can access these rare books in digital form; but how exactly do we understand what we are seeing? In this class you will learn the basic techniques of medieval book-making, writing, and illustrating, as well as how to use and interpret such books in the digital age. We will examine the highly interactive mode of medieval books, where margins were intended to leave room for a reader’s own notes, and where “grotesques,” or hybrid creatures—part human, part animal, part plant—were painted into the margins to provoke or amuse a book’s readers. In this class you will learn how to read (and

write) some of the most popular forms of medieval handwriting, and how to interpret the sometimes lavish, sometime raunchy images accompanying medieval texts. At the same time, we will explore how medieval modes of reading and using texts were surprisingly similar to multi-modal literacies we now commonly use with digital media. At the heart of this course, therefore, will be a comparison between medieval and millennial modes of seeing and reading texts.

Texts will include rare materials and digitized manuscripts from the world-famous Huntington Library in San Marino as well as Rivera Library's special collections, and will showcase the rise of the English poetry anthology from 1350 and 1500. The course will include a field trip to the Huntington Library to meet with curators and to examine rare medieval books from their collections.

Denny-Brown. MWF 0210PM 0300PM

FULFILLS #3.A IN THE ENGLISH MAJOR REQUIREMENTS

ENGLISH 161T: STUDIES IN EIGHTEENTH-CENTURY LITERATURE – REBELLION, INSURGENCY, AND LAWLESSNESS

The long 18th century is sometimes called the “Age of Revolutions” because of the major political upheavals in Britain, US America, France, and Haiti that occurred across its span. In this course we’ll read literary accounts of rebellions and insurgencies in the long 18th-century Atlantic that history has not dignified with the name of revolution. We will encounter rebels and regicides, pirates, prisoners, and renegades, paying careful attention to how claims for political legitimacy or illegitimacy are crafted through language and literary form in the texts we study. Authors may include Apess, Austen, Behn, Blake, Cugoano, Defoe, Edgeworth, Irving, Rowlandson, Rowson, and Wordsworth.

Stapely. TR 0940AM-1100AM

FULFILLS #3.B IN THE ENGLISH MAJOR REQUIREMENTS

ENGLISH 176C: STUDIES IN 20TH C BRITISH AND AMERICAN LITERATURE: POSTMODERNISM

We will explore postmodernism and postmodernity in a range of media and genres, including fiction, poetry, drama, film, television, architecture, visual art, music, philosophy, and literary and cultural theory. The course is interdisciplinary in its emphasis on the aesthetic, intellectual, and sociopolitical contexts of literary postmodernism, in which a number a number of key themes, techniques, and enthusiasms recur: appropriation and sampling, parody and pastiche, self-reflexivity, neo-primitivism and traditionalism, fragmentation and collage, fantasy and paranoia, multiculturalism and postnationalism, and the posthuman. Reading includes a textbook (Tim Woods’s *Beginning Postmodernism*), essays by Jameson, Lyotard, Baudrillard, and others, fiction by Carter, Okrie, Barth, and Barthelme, poetry by Ashbery, Perelman, Cobbing, and

others, an episode of *Max Headroom*, photography by Sherman, photomontages by Kruger and Piper, music by Cage, Glass, and the Talking Heads, and Beckett's *Waiting for Godot*. 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. Required writing includes a short formal research paper, four in-class quizzes, a mid-term, and a final exam.

Tyler. **MWF 1110AM-1200PM**

FULFILLS #3.D IN THE ENGLISH MAJOR REQUIREMENTS

ENGLISH 179D: CYBERPUNK CINEMA

This course will explore examples of cyberpunk cinema, combining screenings with critical readings in cyberpunk, AI, and posthumanism. We will consider how the distinctive descriptive style of cyberpunk fiction is translated into the visual language of cinema. We will be interested in charting changes in how cyberpunk appears on the screen with shifts in information technology, moving from early works that appeared contemporary with the birth of digital games and personnel computing, through to those contemporary with our own Web 2.0 context. We will also investigate how such films are shaped by other surrounding media, from social media to digital games, and by changes in special effects technologies. Throughout we will be considering the utility of the label cyberpunk, the range of films to which it might be applied, and whether technology change has reached a point where such films should no longer be thought of as science fiction any long—and what this shift might signify.

Vint. **TR 1240PM-0200PM**

FULFILLS #4 IN THE ENGLISH MAJOR REQUIREMENTS