

## **COURSE DESCRIPTIONS - WINTER 2016**

### **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. Together, we will analyze contemporary social and theatrical conditions and themes such as race, gender, marriage, politics, and patronage. Students will be asked to examine tragedies, histories, comedies, and romances as distinct dramatic genres that Shakespeare experimented with and contributed to over the course of his career.

Kenny. MWF 12:10pm-1:00pm

### **ENGLISH 20B: INTRO TO AMERICAN LITERARY TRADITION**

#### **Violence**

While it would be impossible to cover thousands of years of literary history from Indigenous narrative through the early 21<sup>st</sup> 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 literary and visual texts and engage in critical dialogue about various forms discursive violence, as well as the ways this literary tradition enacts corporeal violence on historical, racialized, gendered bodies. Each week students will read texts linked up thematically to the major rubrics of the course. These rubrics will be: individual grief/loss; national violence; violence of "first contact"; assaults on education/school shootings; colonial violence; gendered violence; and eco-violence. Texts that may be on the syllabus includes work by, among others: Dorothy Allison; William Apess; Anne Bradstreet, Joan Didion, Frederick Douglass; Ralph Waldo Emerson; Cherríe Moraga; the National Parks system; Simon Ortiz; Viking saga writers; and Hisaya Yamamoto. Course requirements will include attendance, reading, participation in discussion sections, a field trip, a midterm exam, and a final essay Raheja. LECTURE: TR 2:10pm-3:30pm; DISCUSSIONS: T 10:10am-11:00am, T, 1:10pm-2:00pm, T 4:10pm-5:00pm, W 8:10am-9:00am, W 9:10am-10:00pm, W 1:10pm-2:00pm, R 10:10am-11:00am, R 11:10am-12:00pm, R 4:10pm-5:00pm, F 8:10am-9:00am, F 1:10am-2:00pm, F 1:10pm-2:00pm, M 8:10am-9:00am, M 11:10am-12:00pm, M 1:10pm-2:00pm  
**FULFILLS #1 IN THE ENGLISH MAJOR REQUIREMENTS**

### **ENGLISH 102W: INTRO TO CRITICAL METHODS**

#### **Critical Thinking: Conceptual Violence and Writing/Literacy as Thinking, and the Production of Knowledge**

It is simple: The more limited your use of concepts and rhetoric, the more narrow your view of reality; the more you understand writing as a kind of thinking and experience, the more literate and meaningful your life practices. Class will extend your conceptual sophistication by challenging some of your most cherished beliefs. We will improve the coherency and organization of your thinking and writing, while connecting both to real life concerns. Rhetorical theory will inform our approach to thinking, writing, and experience as critical knowledges. Essays, film, news, literature, and art will inform class writings and discussions.

Nunley. TR 12:40pm- 2:00pm

**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.

Ganim, J. TR 9:40am- 11:00am

**FULFILLS #5 IN THE ENGLISH MAJOR REQUIREMENTS**

### **ENGLISH 117B: SHAKESPEARE: COMEDY**

How do we define comedy? Does it have to be funny? What are the limits of comedy? Why does Shakespeare play with the limits and notion of this genre throughout his career? This course will consider early modern conventions of comedy and analyze the ways Shakespeare problematizes the genre in several of his plays. Together, we will discuss how the Globe theatre contributed to laughter, pace, and tone of his comedies.

Kenny. MWF 9:10am- 10:00am

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

### **ENGLISH 121T: POSTCOLONIAL LITERATURES FROM SOUTHEAST ASIA**

This course is an introduction to short fiction and novels written in English from the Southeast Asian countries of Malaysia and Singapore, which were both former British colonies. We will read this literature from a postcolonial perspective by thinking about problems of colonialism, decolonization, nationalism, and globalization and how they shape issues of race, gender, class, and sexuality. 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. No prior knowledge of Malaysia and Singapore or postcolonial literature and theory required. Texts: Preeta Samarasan, *Evening is the Whole Day*; Shirley Geok-lin Lim, *Joss and Gold*; Lydia Kwa, *This Place Called Absence*; Kirstin Chen, *Soy Sauce for Beginners*. Assignments: regular in-class quizzes and writing assignments, group presentations, midterm and final essays.

Gui. MWF 12:10pm-1:00pm

**FULFILLS #4 IN THE ENGLISH MAJOR REQUIREMENTS**

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

This course surveys work on art, aesthetics, and sexuality by artists and writers associated with gay, lesbian, transgender, or other queer aesthetic or political movements and identities. Special attention will be paid to texts exhibiting reflexive, performative, intermedia or interdisciplinary, and other critical techniques. We'll explore how such compositional techniques have historically allowed queer writing on aesthetics to "outwit" constraints on expression encountered in specific historical settings and moments. Works will be situated in relation to political and cultural movements historically. Film and video screenings will complement written texts and lectures to clarify transdisciplinary, transmedia strategies in queer aesthetics.

Tobias. MWF 1:10pm- 2:00pm

**FULFILLS #4 IN THE ENGLISH MAJOR REQUIREMENTS**

### **ENGLISH 124B: WOMEN'S NOVELISTIC TRADITIONS: THE 20<sup>th</sup> CENTURY**

We will consider a selection of modern and contemporary British and American fiction by women from a variety of critical angles, though with the concerns of feminists emphasized: humanist, formalist, materialist, and psychoanalytic. We will reflect on some of

the key questions feminist scholars have raised about formal matters of plot, character, and style in fiction, and how they are shaped by and shape in turn gender, sexuality, race, and class, paying particular attention to the notion of fulfillment through love at the heart of so much “chick lit.” Most of the course is devoted to reading and discussion of some of the short stories collected in Angela Carter’s *The Bloody Chamber* and novels by other British or American women that roughly span the 20<sup>th</sup> century and range across the “meta-genres” of realism, modernism, and postmodernism: Kate Chopin’s *The Awakening*, Virginia Woolf’s *Mrs. Dalloway*, and Toni Morrison’s *Sula*. In addition, we will read and discuss half a dozen essays in literary theory and criticism on which we will draw in our analyses of the fiction. Required writing includes some quizzes, a short formal research paper, a mid-term, and a final exam.  
Tyler. MWF 2:10pm-3:00pm

**FULFILLS #4 IN THE ENGLISH MAJOR REQUIREMENTS**

### **ENGLISH 126A: THE AMERICAN NOVEL**

Prerequisite(s): upper-division standing or consent of instructor. A critical study of American long fiction in the nineteenth century, with special attention to such modes as romance, realism, and naturalism. The course will focus on the analysis and interpretation of nineteenth-century literature within an historical context. We will explore Issues of gender, ethnicity, religion, social institutions, and immigration within the emerging social, political, and economic structure of America. Readings may include such works as Harriet Beecher Stowe's *Uncle Tom's Cabin* (1851); Nathaniel Hawthorne's *Blithedale Romance* (1852); Herman Melville's "The Paradise of Bachelors and The Tartarus of Maids" (1855); Rebecca Harding Davis's *Life in the Iron Mills* (1861); Mark Twain's *Huckleberry Finn* (1885); Edith Wharton's *House of Mirth* (1905), Charlotte Perkins Gilman's *Herland* (1915), and Theodore Dreiser's *An American Tragedy* (1925).

Ganim, B. TR 11:10am- 12:30pm

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

### **ENGLISH 128E: MAJOR AUTHORS - CHAUCER**

This class will be a close study of the most famous and influential work of the most famous and influential medieval English author: Chaucer's *Canterbury Tales*. Radical in its own age, this unique text invents new forms of language, borrows from almost every existing literary genre, and in every way challenges a modern reader's belief about what it meant to be a person living in the Middle Ages. A master of all that is humorous, rude, and racy, in this text Chaucer also tries his hand at high romance, moralizing didacticism, and philosophical contemplation. Our readings will focus on the author's experimentations with shifting identity categories, unexpected bodies, and intense verbal performances, everything from a rooster that crows in Latin, to a murdered boy who miraculously continues to sing after his own death, to a young knight and sexual predator who find marital bliss with an old crone. We will also discuss the influence Chaucer's text has had on contemporary works, from novelist Margaret Atwood's *The Handmaid's Tale* to the movie *A Knight's Tale*. No prior knowledge of Middle English necessary. Major requirements: midterm, final, two papers.

Denny-Brown. MWF 1:10pm- 2:00pm

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

## **ENGLISH 131: AMERICAN LITERATURE: 1830 - CIVIL WAR**

### **Freedom and Unfreedom in the American Renaissance**

The period between 1830-1860 has long been identified with the flourishing of U.S. American literary expression. Sometimes known as the “American Renaissance,” this was the age of Melville, Hawthorne, Poe, and Whitman. But it was also bracketed by the Indian Removal Act of 1830 and the eruption of the Civil War. This course approaches the “American Renaissance” not as a moment of birth or re-birth, therefore, but rather as one of division and debate over the meaning and scope of freedom. As we investigate the dark side of American democracy, we will pay special attention to discussions of enslavement and expansionism in works by authors such as David Walker, William Apess, Harriet Beecher Stowe, Frances Harper, and William Wells Brown.

Stapely. TR 2:10pm-3:30pm

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

## **ENGLISH 138T: AFRICAN AMERICAN LITERATURE**

### **How and to Whom (b)lack Lives Matter:**

#### **Romance, Religion, and Spirituality in (black) and American Culture**

Class will examine how (b)lack Americans/Americans make their lives both matter and meaningful. Through analyzing literature, art, popular culture, poetry, and sound, class will examine, explore, and unsettle concepts of reality, religion, romance, and spirituality. In an era where the physical death of male, female, classed, queered, and uncivil (b)lack bodies by state and individual violence appear to have intensified, we will explore how everyday folk create possibilities to both survive and thrive. Class will be political, challenging, and fun. And if we seriously engage the material and one another in the gaps-of-misunderstanding, the class will be practically and rhetorically useful.

Nunley. TR 3:40pm- 5:00pm

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

## **ENGLISH 139T: ASIAN AMERICAN LITERATURE**

### **Domestic Disturbances: Tiger Mothers, Pathological Assimilation, Secret Lives**

The Asian/American family romance narrative – the framework within which fantasies of bootstrap/immigrant/upward mobility and the model minority thrive – obscures how the family is not the “natural” set of relations it is commonly understood to be. Rather, the family is a site that constitutes and is constituted by economic and social forces that crucially shape what are often thought of as interpersonal and private relations. Far from picture-perfect, Asian/American literature gives us starkly different portraits of family life that diverge from the ideological still lifes of the American dream.

We will begin with Amy Chua’s infamous *Battle Hymn of the Tiger Mother*, which will set the framework within which to think about issues of filiality, assimilation, duty, economic imperatives for “success,” and achievement competition. How might such a framework actively demand the suppression of memory, a selective re-narrativization of the past, and the containment of sexuality, anger and grief? What are the tactics of survival and what are their costs? We will put pressure on the explanatory model of generational conflict as the primary way through which Asian/American subjects negotiate the pressure to assimilate on the one hand

and the pressure to retain “ethnic connection” on the other, as well as question the public-private divide through which Asian/American subjects become both legible and invisible. Finally, we will look at literary texts that don’t seem to address Asianness or race at all but which are nevertheless centrally concerned with both.

This course may be taken by students who have taken ENGL 139. Topics or “T” courses are also repeatable as content changes.

Yamamoto. **TR** 11:10am- 12:30pm

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

### **ENGLISH 140I: STUDIES IN LITERARY GENRES**

#### **Love and Marriage: A Trajectory through the Literature of Courtship**

This is a course in the literature of courtship defined as “(1) finding and (2) winning (3) the right one (4) for marriage.” That formulation comes from Amy and Leon Kass, whose wide-ranging anthology, *Wing to Wing, Oar to Oar*, will be at the center of our discussions. The Kass collection generates many questions: What is courtship that aspires to marriage? Why marry? As the Kasses put it, “Can love survive marriage?” What is love, really? Is searching for The One to marry a quixotic quest? The list goes on. Rather than attempting to survey the vast literature of love, this course will focus on the Kasses’ questions and the readings they have assembled from a wide range of literary sources so that we can pursue some answers. Mysteries await us, as well as discoveries. Literature – from dialogues, essays, dramas, novels, poetry, to other literary forms – will be our best means of transportation to encounter both.

Readings:

Amy and Leon Kass. *Wing to Wing, Oar to Oar*

Shakespeare. *As You Like It*

Austen. *Persuasion*

Selected films (to be accessed outside of class)

Load:

An oral report to the class, several substantial papers, shorter assignments, an extensive reading journal, and a final examination

Briggs. **MWF** 10:10am- 11:00am

**FULFILLS #4 IN THE ENGLISH MAJOR REQUIREMENTS**

### **ENGLISH 146E: TOPICS IN TECHNOCULTURE AND DIGITAL MEDIA**

This course surveys late 20th and early 21st century digital media culture, arts, and entertainment to highlight the key critical debates and aesthetic and ethical paradigms of interactive media networks and their cultural conditions and contexts. What constitutes a “new medium” and what differentiates the “new” media from the “old”? How are we to situate contemporary concerns over uses and abuses of digital networks? What is “open” software, and what is social computing? What is a social network, and what do privacy or publicness mean in social networks? What rights do we have to copy or share information? How might digital images reveal, or hide, the natural environment? And what scholarly perspectives and analytical methods are most relevant to humanist studies of interactivity in digital media? Participants will read a diverse range of writing by digital media scholars. Lecture presentations will highlight various styles and forms of interactivity in digital media art, design, and communications. Students are

responsible for all interactive texts (websites, games, assorted hardware or software, etc.) presented in lecture. Film screenings will highlight key aspects of the histories of technological change in a comparative framework. Students are also responsible for screening all films. By the end of the quarter, students will be expected to use scholarly analysis to articulate an ethics of digital media culture in their final paper for the course.

Tobias. MWF 11:10am- 12:00pm

**FULFILLS #4 IN THE ENGLISH MAJOR REQUIREMENTS**

### **ENGLISH 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, which went hand in hand with the expansion of the new technology. Printing brought learning out of the monasteries, and into universities and private libraries. This course will focus on the major authors who were part of that intellectual expansion, including Aristotle, Cicero, Pico, Luther, More, Machiavelli, Montaigne, Bacon, Descartes, 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, Browne, and Milton.

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) and in the UCR Bookstore.

Stewart. MWF 11:10am- 12:00pm

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

### **ENGLISH 172T: SPECIAL TOPICS IN NINETEENTH-CENTURY LITERATURE** **THE POETRY OF DARKNESS: POE, BAUDELAIRE, SWINBURNE**

The famous Victorian poet and critic Matthew Arnold described poetry as the pursuit of perfection through "sweetness and light." This course studies the perverse poetry of darkness. It introduces students to a transatlantic chain of literary, philosophical, and poetic influence in which macabre, cynical, and violent texts shocked nineteenth-century middle-class readers out of their complacency. We begin with the stories and poems of Edgar Allan Poe, who favored grotesque themes and precise formal narrative structure. Poe greatly influenced Charles Baudelaire, whose poems in *Flowers of Evil* and *Paris Spleen* expressed the filthy beauty of urban modernity, and who invented the modern prose poem. Baudelaire's poems inspired Algernon Charles Swinburne, the great English forerunner of the Decadent movement, to write metrically virtuosic poems about decay, masochism, and paganism, and essays against censorship. Studying the principal stories, poems, and essays these writers, we will discover the relations between their aesthetics and politics; and in so doing, we will come to understand this powerful counter-tradition in modern western literature. The course requirements of three short papers and engaged participation in class discussion will help you practice your research, writing, editing, critical thinking, and professional interpersonal skills. Most of the course readings will be found online for free; however, students are asked to purchase Edgar Allan Poe, *The Fall of the House of Usher and Other Writings* (Penguin Classics edition, ISBN-13: 978-0141439815) and Charles Baudelaire, *The Painter of Modern Life* (Phaidon edition, ISBN-13: 978-0714833651). These are the best cheap editions that most closely suit the course.

Zieger. TR 8:10am- 9:30am

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