

COURSE DESCRIPTIONS Winter 2018

English 12B- Introduction to Fiction: The Short Story

This section of the course will focus on the genre of short fiction. For each class meeting, we will discuss 1-2 classic or contemporary stories from around the world that were written in English (no translations), except for those days when a long story is assigned or we look at some related non-fiction (about the genre, the elements of fiction more generally, what it means to “read,” and critical approaches to fiction or short fiction). Classes will attend to the formal aspects of fiction (plot, characters, style, etc.), as well as to themes and issues (on which undergraduate analytical papers tend to center). The amount of required reading is quite manageable, so students are expected to be fully prepared to participate in discussion each time we meet (there will be some lectures, but they include pauses for questions, comments, and discussion). Required writing includes a surprise quiz, 3 tests with in-class and out of class components (the in-class segment of the last one is scheduled during the final exam hour, though it will not take 3 hours, so students should not plan to leave town before taking it), and 3 mini papers (500-900 words each, or 1.5-3 pp. in current MLA style), which form the out of class segments of the 3 tests. By the end of the quarter, students should be able to discuss orally and in writing the elements of fiction, a couple of critical approaches to analyzing fiction, and the genre of the “short story,” as well as the specific stories assigned. Students will practice informal in-class writing, as well as formal writing outside class, and will be required to share their ideas with the class informally in discussion and at least once formally through a 3-5 min. presentation on a formal element or idea in one of the assigned readings.

Tyler. **Lecture:** TR 3:40-5:00pm

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 examine tragedies, histories, comedies, and romances as distinct dramatic genres that Shakespeare experimented with and contributed to over the course of his career.

Kenny. **Lecture:** MWF 8:10 a.m.-9:00 a.m.

English 20B-Introduction to American Literary Traditions
The Jeremiad, Revelation and Other Visions of End Times (and New Times)

The following may or may not be reassuring: the whole of American literary tradition includes visions of the end of the world, lamentations, and dispatches from the field of national trauma.

Apocalyptic writing and end-times narratives are associated with times of major social change: in this course we will consider the place of this kind of story in American literary history — we will read short stories, travel narratives, novels, poems and essays which describe the end of a world and emergence of a new one.

Doyle. **Lecture:** TR 3:40-5:00pm. **Discussions:** M 8:10-9:00am, M 8:10-9:00am, M 11:10am-12:00pm, M 12:10-1:00pm, T 9:10-10:00am, T 1:10-2:00pm, T 1:10-2:00pm, W 10:10-11:00am, W 11:10-12:00pm, W 2:10-3:00pm, R 1:10-2:00pm, T 8:10-9:00am, R 1:10-2:00pm, R 2:10-3:00pm, F 8:10-9:00am.

Fulfills #1 in the English Major Requirements.

English 102W-Introduction to Critical Methods

In this class we will explore a few of the forms literature can take in poetry, the novel and drama. How does form shape not only meaning, but our experience as readers? The class will focus on developing close reading and research skills key to critical writing about literature, but we will also ponder the more intuitive relationship between reading and writing, what scholar Andrew Piper describes as a long history of “taking note,” by honoring the quick, unexpected, ordinary observations reading engenders that demand to be jotted down.

Kinney. **Lecture:** MWF: 9:10-10:00am

Fulfills #2 in the English Major Requirements.

English 102W-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. Students must also attend UWP workshops in preparation for writing the papers, as noted below. Required texts include *Literary Theory: An Anthology*-eds. Julie Rivkin and Michael Ryan (Wiley-Blackwell, 2nd edition; ISBN-13: 978-1405106962); *The Matrix* (dir. A. and L. Wachowski, 1999); and readings posted on the course website.

Zieger. **Lecture:** MWF: 1:10-2:00pm

Fulfills #2 in the English Major Requirements.

English 117A- Shakespeare's Histories

We live in a democratic regime, and so we are profoundly influenced by democratic institutions and ideas about how we should live. Yet we are also in many ways monarchs over ourselves. We cannot blithely put aside our crowns. As the living heirs of previous generations we unavoidably exercise a kind of monarchical power over history. As individuals and as a people, we are also the progenitors of those who will follow, for we are making the world they will inherit. As individuals, we are kings and queens over ourselves.

Of course, our freedom is also limited, perhaps tainted, and often confined. It is more than possible that we have inherited some of the sins of our ancestors. As individuals as well as a democratic people, we have certainly benefited from their gifts and suffered from their errors. We might now be benefitting from some of their errors and in some ways suffering from their gifts. We are complicated beings: more free than we often realize, and more closely enmeshed in history than we like to acknowledge.

The story of human experience is a demonstration of our psychological ancestry and the range of our psychological weaknesses and capabilities. At the same time, it is a source of inspiration and a stimulus for perfective change. Strongly influenced by historical models of kingship, we are capable of emulating, resisting, and swerving from those precedents. Abraham Lincoln read and witnessed Shakespeare's History Plays because he was deeply interested in those possibilities for himself and for the American people in the midst of civil war.

Shakespeare invites us to enter this layered history as interpreters who can experience what we are attempting to interpret. The age of kings and queens is dead; but it lives in our veins as a vision of what might be the highest and basest human possibilities. It speaks to us because in an important sense it is about us. Shakespeare's plays are a dramatic contemplation of what it means to be human in a larger sense. They offer us arresting visions of enlightened monarchy and nobility, and they involve us in visions of tyranny, abdication, and deposition. Sometimes it is difficult to interpret which is which. If we are to read the plays well, we must become caught up in them, no longer relying upon easy prejudice, superficial enthusiasm. We are then struck by their marvelous

complexities, and we are more likely than before to think them through. Beyond the effects of mass psychology and historical determinism, they help us understand something more about what it means to be human. They bring us close to the experience of heroic tragedy.

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

Fulfills #3-A in the English Major Requirements.

English 120B-Native American Literature After 1900

Indigenous Gender, Sexuality and the Erotic

This class examines the gender, sexuality, and erotic formations of Indigenous peoples, particularly within a Native North American context, from oral tradition to the present. Through an exploration of a diverse set of texts and contexts, we will analyze countervailing perspectives on the dominant settler colonial narrative that represents Native Americans as savage and open to sexual conquest, with particular attention to the twined histories of genocide and federal boarding/residential schools. We will also collectively discuss how “two spirit,” gender queer, and feminist Indigenous identities offer up powerful provocations to mainstream queer, queer of color, and feminist critique, as well as how these theories open up a better understanding of issues of gender and sexuality in American literary and visual culture studies contexts.

Some questions to consider over the course of the quarter: How can we retrieve “traditional” Indigenous notions of gender and sexuality from the archive and what might constitute such an archive? How do Indigenous writers and visual artists negotiate complicated emotional responses to boarding/residential school trauma through witnessing and articulations of anger, shame, and desire. How do Indigenous writers and visual artists offer a critique of the biopolitical logics so integral to settler colonialism? What kind of provocation does “two spirit” or queer Indigenous theory offer to American Studies broadly conceived? How are terms such as “traditional gender norms,” “Indigenous feminism,” “red erotics,” and the “erotics of sovereignty” productive, political, pedagogic, and problematic? And, lastly, how does a study of gender and sexuality provide insights into Native American social justice movements such as Idle No More, the Truth and Reconciliation Commission, and No More Stolen Sisters in the U.S. and Canada?

Raheja. **Lecture:** TR: 11:10am-12:30pm.

Fulfills #3-D in the English Major Requirements.

English 126A: Speculation in the Nineteenth-Century American Novel

This course offers a critical examination of long American prose fiction in the nineteenth century, with an emphasis on the role of such fictions as speculative practices. “Speculation” is defined as “intelligent or comprehending vision,” describing the action of contemplation, consideration, or profound study. Along these lines, speculation appears to be underwritten by a kind of realist conceit: to speculate is simply *to see*, to observe things as they are. Yet “speculation” is has a powerful,

countervailing association with the possible, the not-yet, what may lie beyond our scope: it conjectures and anticipates. Our class will take up this tension between the empirical and the imaginative dimensions of speculation as a way of traversing a range of 19th-century novelistic genres and styles (e.g. realism, naturalism, historical romance), and as a matter of acute political urgency.

Stapely. **Lecture:** TR: 12:40-2:00pm

Fulfills #3-C in the English Major Requirements.

English128E - Major Authors - Chaucer

Here bygynneth the Book of the tales of Caunterbury

Whan that Aprille with his shoures soote
The droghte of March hath perced to the roote,
And bathed every veyne in swich licour
Of which vertu engendred is the flour;
Whan Zephirus eek with his swete breeth
Inspired hath in every holt and heeth
The tendre croppes, and the yonge sonne
Hath in the Ram his halfe cours y-ronne,
And smale foweles maken melodye,
That slepen al the nyght with open ye,
So priketh hem Nature in hir corages,
Thanne longen folk to goon on pilgrimages.

In this course, we will consider both the work and the legacy of Chaucer's poetry, especially The Canterbury Tales. We will study his works both in the context of the late fourteenth century, with its catastrophes such as the Black Death and the Hundred Years' War, the dual papacy and the overthrow of a king, as well as its rapidly shifting social and mental structures, not least of all those related to class, gender, religion and power. We will also consider how Chaucer has been regarded in the half millennium or more since his death, including the remarkable resurrection of his work on digital platforms (which he would have appreciated given his technical and scientific interests). We will learn to read and pronounce his work in the original Middle English.

Requirements: Midterm and Endterm examinations; recitation; 10-12 page term paper.

Ganim, J. **Lecture:** TR: 11:10am-12:30pm

Fulfills #3-A in the English Major Requirements.

English 128F- Major Authors - Spenser

Before Game of Thrones or Lord of the Rings, there was The Faerie Queen. Complete with dragons, dismemberment, and sorcery, Edmund Spenser's masterpiece is a major work in the development of English literature. This course will focus on The Faerie Queen and discuss its themes of love, national identity, and justice, while also considering the use of narrative devices to craft the epic poem. Together we will explore the allegory in a dualistic sense, considering both the fictive Faerie land and Elizabethan England to

inform our reading of the text. Students will be asked to consider the symbolism and enduring impact of *The Faerie Queen*.

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

Fulfills #3-A in the English Major Requirements.

English 128O-Major Authors – Melville - Reading *Moby Dick*

In this class we will spend the whole quarter reading Herman Melville's *Moby-Dick* (1851), a text that D.H. Lawrence once called "one of the strangest and most wonderful books in the world." Difficult to summarize and virtually impossible to classify, *Moby-Dick* could be described at once as documentary on whaling, a dissenting theological treatise, a tragedy in prose, a political reflection, a queer ethnography, and/or a meditation on the nature of representation. Our task will be simply to read *Moby-Dick* as much on its own terms as possible, with focused excursions into the dense critical afterlives of this text as they have been elaborated by writers, artists, scholars, and filmmakers.

Stapely. **Lecture:** TR: 9:40am-11:00am.

Fulfills #3-C in the English Major Requirements.

English 136-Latina and Latino Literature

Latina/o Literature is a course on the literary traditions of U.S. Latina/o writers. The class examines the relationship between aesthetic forms and the cultural politics of Latinidad by positioning Latina/o literatures within their respective historical contexts. It studies foundational texts of Latina/o literature, from its emergence in the 19th-century and the "Latin explosion" in literary market in the late 20th-century, to the current state of Latinx writers. The class traces the roots and trajectories of a distinct body of writers whose work addresses questions of literary form, class, gender, sex and sexuality, as well racial formations and the transnational politics and poetics of citizenship.

Garcia. **Lecture:** MWF: 11:10am-12:00pm.

Fulfills #3-D in the English Major Requirements.

ENGL139T-Studies in Asian American Literature

Unburying the Dead: Reading Asian American and Other Literatures through Trauma Theory and Psychoanalysis.

This course will focus on reading Asian American and Other Literatures through trauma theories and psychoanalysis. The latter weeks of the quarter will place Asian American literature in conversation with Latinx, African American and associated literatures. Students will be expected to complete a significant group-based oral presentation, a deeply researched annotated bibliography, and a final research paper of a significant length (10-12 pages). This course offers a more introductory approach to the reading of Asian American literature (broadly defined) through psychoanalytic theories and trauma theories. Hence, we will be thinking about how to extend psychoanalytic and trauma theories brought forth by Sigmund Freud, Anne Anlin Cheng, David Eng, Cathy Caruth, Judith Lewis Herman, Dominick La Capra among others to think about questions of "home" in Asian American literature. Books may include Ken Liu's *Paper Menagerie and*

Other Stories, Marjorie Liu & Sana Takeda's *Monstress*, Toni Morrison's *A Mercy*, Arturo Islas's *The Rain God*. This course will have a strong co-teaching component, as Professor Sohn will be teaching in some collaborative capacity with José Alfaro, PhD Candidate, English Department.

Sohn. **Lecture:** MWF: 3:10-4:00pm.

Fulfills #3-D in the English Major Requirements.

English 146I- Advanced Composition and Rhetoric for Digital Media Authors. The Audiovisual Essay and the Critique of Everyday Life: Exploring Los Angeles through Multimedia Fact and Fiction

In this course, we will explore the ways in which audiovisual media and digital media have been used by artists, writers, poets, or activists to create rich multimedia essays. We will explore the use formats ranging from digital video to HTML or other web-based formats, the app, or the digital graphic novel. To explore the potential of richly formatted multimedia essays, we will screen a range of essay films and videos that do the kind of expressive work we associate with the essay: making complex arguments using audiovisual materials. Along the way, we will extend our exploration to find essayistic arguments within works of narrative fiction that similarly make complex statements about the power of narrative, in narrative form. Our screening materials will focus on audiovisual essays about Los Angeles and Southern California. Students will produce individual essays using multimedia elements, and will collaborate in groups to submit their final essays as group projects. Student work in previous versions of the course has included the familiar scholarly essay annotated with images or sound recordings, but has also included experimental essays in forms ranging from interactive websites to digital video documentaries, graphic novel-style pamphlets, and more.

Tobias. **Lecture:** MWF: 2:10-3:00pm. **Screening:** M: 5:10-8:00pm.

Fulfills #4 in the English Major Requirements.

English 151T-Studies in Medieval Literature

This course will be an introduction to some of the great works of medieval literature from the French, German, Scandinavian, Celtic, Arabic and Italian literary traditions. The aim of the course is to provide you with familiarity with works that have influenced writers in the English and American literary canons, not only during the Middle Ages, but up through the present day. Some of the titles of the works we will read—the *Inferno*, *Thousand and One Nights*, the *Decameron*---are instantly recognizable to educated readers around the world. Films, video games, popular novels, experimental fiction and poetry still call on these works for inspiration and license. In addition, the course will introduce you to concepts still governing our individual, moral and political behavior, concepts and ideas such as the just war, the crusades, courtly love, sin and punishment and the holy grail. Built into these works are the imagined foundations of vexed modern notions of gender, race, nation, class and religion.

Ganim, J. **Lecture:** TR: 3:40-5:00pm.

Fulfills #3-A in the English Major Requirements.

English 152-Renaissance Revolutions: Women Writers

The Renaissance was defined not just by revolutions in religious belief, political theory, scientific discovery, and print technology but also by rising literacy rates and the emergence of Englishwomen's voices in print and manuscript.

Nearly ninety years ago, Virginia Woolf delivered a series of lectures that would become *A Room of One's Own* (1929), in which she considers the material circumstances and social attitudes underpinning the seeming absence of books by Renaissance women:

any woman born with a great [literary] gift in the sixteenth century would certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village, half witch, half wizard, feared and mocked at. . . . To have lived a free life in London in the sixteenth century would have meant for a woman who was poet and playwright a nervous stress and dilemma which might well have killed her.

Built on the recovery efforts of feminist scholars and women's historians of the past 35 years, this course will explore the poets and playwrights largely unknown to Woolf: Queen Elizabeth I, Isabella Whitney, Mary Wroth, Amelia Lanyer, Hester Poulter, and Margaret Cavendish (whom Woolf deemed "the crazy Duchess [who] became a bogey to frighten clever girls with").

As context for these women's works, we will explore evidence about women as readers and examine some more ephemeral writings by early modern women in diaries, letters, samplers, and even graffiti. We will also read canonical texts that are in conversation with or indebted to these women's writings: William Shakespeare's *Othello* and some *Sonnets*, Ben Jonson's poems, and selections from John Milton's *Paradise Lost*.

Brayman. **Lecture:** MWF: 2:10-3:00pm.

Fulfills #3-A in the English Major Requirements.

English 166A-Literature of the Romantic Period

The Hybrid Forms of Early Romantic Literature

Wordsworth and Coleridge's *Lyrical Ballads* (1798) inaugurates a radical experiment in literary form. But what is that form? This course will look closely at that hybrid form of lyric and ballad to examine Romantic literature's propensity for combining, blending, crossing, and encountering. We will consider, for example, the yoking together of elegy and sonnet, verbal and visual, epic and fragment, closet and drama, science and fiction, literature and criticism. Along the way, we will become acquainted with some of the historical contexts for this privileging of hybrid form and determine the social and political uses of such a form.

Wang. **Lecture:** TR: 8:10-9:30am.

Fulfills #3-B in the English Major Requirements.

ENGLISH 172B: Literature of the Late Victorian Period

Fifty Shades Of Victorian Poetry

The Victorian period is often characterized as stuffy and repressed; this course will refute that fallacy by emphasizing its transgressive aspects. The class introduces students to the period's literature and culture through an intensive study of fifty poems, by Matthew Arnold, Alfred, Lord Tennyson, Robert Browning, Elizabeth Barrett Browning, Dante Gabriel Rossetti, Christina Rossetti, Algernon Charles Swinburne, Charles Baudelaire, Oscar Wilde, Augusta Webber, Amy Levy, Lionel Johnson, and others. The poems will illustrate key cultural formations, such as protest against industrialization, gender and sexual norms and their evasion, what it meant to be human after Darwin's *Origin of the Species*, and the objectives and values of the British Empire at its height. Though we will focus on poems, we will also read several essays and make use of visual art. Requirements include one paper, a recitation, a midterm, a final exam, and participation in class discussion.

The required course text is *The Norton Anthology of English Literature, Volume E: The Victorian Age* (ISBN: 978-0-393-91253-1).

Zieger. **Lecture:** MWF: 2:10-3:00pm.

Fulfills #3-B in the English Major Requirements.

English 176C-Twentieth Century British and American Literature since 1950: Postmodernism and Postmodernity

This course is an interdisciplinary introduction to postmodernism in the U.S., Britain, and Europe. Postmodernism is typically defined as a major international movement across the arts and literature in response to "the postmodern condition," the post-war socio-historical and politico-economic context. We will explore some key postmodern works, techniques, and themes across genres and mediums: fragmentation, collage, and montage; parody, irony, pastiche, and genre blending; appropriation, sampling, and remixing; ambiguity and paradox; self-reflexivity and "meta-textuality"; hybridity, multiculturalism, globalization, pluralism, and relativism; alienation, anomie, and angst; "decentered" and "performative" identities; the loss of a sense of history (sometimes inviting nostalgia and neo-traditionalism in response); the explosive growth of mass culture, media culture, and consumerism. Students should be prepared to expand their critical and analytical vocabulary beyond literature as the course engages some of the other arts and media and a couple of theoretical essays about postmodernism and postmodernity--this class is not for those who only want to read literature. By the end of the quarter, they should be able to discuss whether a work is postmodern and explain orally or in writing why, referring to the aforementioned works, techniques, and themes. Students will practice informal in-class writing, as well as formal writing outside class, and will be required to share their ideas with the class informally in discussion and at least once formally through a 3-5 min. presentation on a formal element or idea in one of the assigned readings. There is a required textbook and play by Beckett; other required readings and required screenings are posted on the course web site. Students are expected to be fully prepared to participate in discussion each

time we meet (there will be some lectures, but they include pauses for questions, comments, and discussion). Required writing includes a surprise quiz, 3 tests with in-class and out of class components (the in-class segment of the last one is scheduled during the final exam hour, though it will not take 3 hours, so students should not plan to leave town before taking it), and 2 short papers, one of them a research paper.

Tyler. **Lecture:** TR: 2:10-3:30pm.

Fulfills #3-D in the English Major Requirements.

English 179A-History of Science Fiction

This course will introduce students to the history of the science fiction genre, and to the history and current state of scholarship on the genre. Although some critics argue for an earlier origin date for science fiction, we will begin with the late 19th century and link its emergence to the increasing impact of developments in science and technology on everyday life in Western, industrialized nations. The course will end with the question of whether science fiction in the twenty-first century, at least in such locations, has now become indistinguishable from contemporary culture more generally and, if so, whether such shifts represent the end or triumph of the genre. By the end of the course, students will have studied a variety of examples of science fiction from the late 19th century to the present. Our emphasis will be on print fiction, but we will also discuss parallel traditions in film. Authors will include H.G. Wells, Judith Merril, Ray Bradbury, J.G. Ballard, Pamela Zoline, Octavia Butler, William Gibson and Colson Whitehead.

Vint. **Lecture:** MWF: 8:10-9:00am.

Fulfills #4 in the English Major Requirements.

English 189-Capstone Seminar: Imaginary Wounds, Imaginary Landscapes: Speculating Asian American and Other Literatures

This course will focus on speculative fiction (and popular genres) and a strong concentration of Asian American literature. The latter weeks of the quarter may/will place Asian American literature in conversation with Latinx, African American and associated literatures. Students will be expected to complete a significant group-based oral presentation, a deeply researched annotated bibliography, and a final research paper of a significant length (10-12 pages). Books may include Charles Yu's *How to Live Safely in a Science Fictional Universe*, Yoon Ha Lee's *A Conservation of Shadows*, Octavia Butler's *Kindred*, and Daniel Jose Older's *Shadowshaper*.

Sohn. **Lecture:** MWF: 4:10-5:00pm.

Fulfills #5 in the English Major Requirements.