

**Course Descriptions
Fall 2019**

English 12B – Introduction to Fiction: The Short Story

This course focuses on the genre of short fiction. For each class meeting, we will discuss a classic or contemporary story, mostly written in English, except for those days when a long story is assigned that requires two classes, or when we have a writing workshop or look at some related non-fiction (about the genre of the short story, the elements of fiction more generally, and critical approaches to fiction or short fiction, much of it material from the required textbook, Frank Myszor's *The Modern Short Story*). We will practice "close reading" of fiction, attending to the formal aspects of fiction (plot, characters, style, etc.) and how they develop story themes, but we also will consider the relation of some stories to their socio-historical and literary contexts. Required writing includes a mid-term, a final, and short paper (4-5 pp. long), as well as a couple of smaller graded assignments and some in-class exercises. Attendance also is required. By the end of the quarter, students should be able to discuss 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.

Tyler. Lecture: T/TH 12:30 -1:50 p.m.

Course fulfills units towards overall unit total. Course does not fulfill a specific English requirement from the English Major Requirements sheet.

English 12I – Science Fiction: Major Themes and Motifs

*An introduction to science fiction from the nineteenth century to the present examining the influence of other literary forms (utopian, folklore, medieval, etc.) as well as scientific, historical, social, political, and religious trends on the genre.

Professor: TBD: Lecture: T/TH 3:30 – 4:50 p.m.

Course fulfills units towards overall unit total. Course does not fulfill a specific English requirement from the English Major Requirements sheet. *Course description is based on the course schedule and is subject to change upon the discretion of the professor.

English 14: Major American Writers

*Explores masterpieces of American literature. Focuses on classic and contemporary works by such writers as Hawthorne, Thoreau, Emily Dickinson, Twain, Hemingway, F. Scott Fitzgerald, Ralph Ellison, and Joyce Carol Oates. Intended primarily for non-majors.

Nunley. Lecture: T/TH 2:00 -3:20 p.m.

Course fulfills units towards overall unit total. Course does not fulfill a specific English requirement from the English Major Requirements sheet. *Course description is based on the course schedule and is subject to change upon the discretion of the professor.

English 20A: British Literary Traditions

Opening with Anglo-Saxon riddles crafted over a thousand years ago and culminating with a contemporary English translation of a Polish murder mystery/feminist comedy, this course offers a sustained engagement with British literature. For students pursuing an English major, the course provides a foundation for future work in literary studies by introducing major texts across centuries and genres, attending particularly to poetry, drama, and the novel. We will begin with *Beowulf*, an epic poem written down a millennium ago and partly destroyed in 1731 in a library fire. *Beowulf*'s anonymity and brush with extinction raise important questions about authorship and textual survival. As we explore literary traditions in the plural, we will consider forms like the alliterative verse of *Sir Gawain and the Green Knight* that were superseded by later poetic experiments. What does it mean to be left behind, to have one's tradition not continue? Alternatively, we will explore the ways in which texts echo, revise, and misremember earlier works as William Blake and Mary Shelley center Milton's *Paradise Lost* in startling works of their own. Guiding all our readings will be a crucial question: How might contemporary readers and writers make new sense of old texts?

Beowulf (trans. Seamus Heaney)

Sir Gawain and the Green Knight (trans. Simon Armitage)

William Shakespeare, *Hamlet*

John Milton, *Paradise Lost* (selections)

William Blake, *The Marriage of Heaven and Hell*

Mary Shelley, *Frankenstein*

Olga Tkaczyk, *Drive Your Plow over the Bones of the Dead* (trans. Antonia Lloyd-Jones, 2018)

Central to the course will be attention to cultural contexts, language, form, illustration, and modes of transmission (oral, manuscript, print, digital cultures). Students will attend lecture and discussion section, write three short papers, and take a midterm and final exam.

Brayman. Lecture: M/W 11 a.m. – 12:20 p.m. Linked Mandatory Discussions: See online course schedule.

Fulfills 1 of 3 Lower-Division Requirements in #1 of the English Major Requirements sheet.

English 20C: Introduction to Alternative Approaches to Literature and Culture

On Difficulty

What makes a poem or a work of fiction easy or difficult to read? What makes a song feel more like noise than music? What makes one text feel political and another, not? In this class we consider questions like these as necessary to the process of writing about art. We will consider how difficulty and pleasure matter. As we pursue these questions, we will also explore the nuts and bolts of research practice. One can't resolve forms of difficulty without research and reflection. Assignments in this class will be designed to push students past the first layer of google-centered searches — the goal is to teach students how to formulate good questions and then figure out how to answer them.

Doyle. Lecture: M/W 5:00 – 6:20 p.m. Linked Mandatory Discussion: See online course schedule.

Fulfills 1 of 3 Lower-Division Requirements in #1 of the English Major Requirements sheet.

English 102W: Introductions to Critical Method (Section 001)

*Prerequisite(s): a major in English; ENGL 001B with a grade of "C" or better; one of the following courses: ENGL 020A, ENGL 020B, ENGL 020C. An in-depth analysis of the formal features of several genres, as well as an introduction to theoretical and critical approaches. Fulfills the third-quarter writing requirement for students who earn a grade of "C" or better for courses that the Academic Senate designates, and that the student's college permits as alternatives to English 001C. Credit is awarded for only one of ENGL 102 or ENGL 102W.

Raheja. Lecture: T/TH 11:00 a.m. – 12:20 p.m.

Fulfills #2 in the English Major Requirements sheet. This class should be taken prior or concurrently with the student's first upper-division English course. *Course description is based on the course schedule and is subject to change upon the discretion of the professor.

English 102W: Introduction to Critical Methods (Section 002)

*Prerequisite(s): a major in English; ENGL 001B with a grade of "C" or better; one of the following courses: ENGL 020A, ENGL 020B, ENGL 020C. An in-depth analysis of the formal features of several genres, as well as an introduction to theoretical and critical approaches. Fulfills the third-quarter writing requirement for students who earn a grade of "C" or better for courses that the Academic Senate designates, and that the student's college permits as alternatives to English 001C. Credit is awarded for only one of ENGL 102 or ENGL 102W.

Professor: TBD. Lecture: W/F 12:30 p.m. – 1:50 p.m.

Fulfills #2 in the English Major Requirements sheet. This class should be taken prior or concurrently with the student's first upper-division English course. *Course description is based on the course schedule and is subject to change upon the discretion of the professor.

English 103: Advanced Composition

*Prerequisite(s): ENGL 001C or the equivalent. Principles of expository prose, with intensive practice. Advanced course in composition, not remedial. May be repeated for credit up to a maximum of 12 units.

Professor: TBD Lecture: T/TH 5:00 – 6:20 pm

Fulfills # 6 in the English Major Requirements sheet. (If English 103 is taken, then an upper-division Creative Writing course cannot be used to fulfill upper-division requirement in the future.) *Course description is based on the course schedule and is subject to change upon the discretion of the professor.

English 104 / Cross listed with MCS 104: Film & Media Theory

Covers different types of film and media theory. Addresses formalist, psychoanalytic, Marxist, feminist, and other approaches to the cinema and/or other media.

Rodenback. Lecture: M/W 3:30 – 4:50 p.m. Mandatory Screening: See online course schedule.

Fulfills #4 in the English Major Requirements sheet.

English 112: The 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. How is language change related to social structures, such as class, or race, or gender? How does it relate to political structures? How has migration and invasion shaped the language and its own dispersion? We will look at issues of language use, such as the notion of linguistic correctness, the construction of “standard” and “non-standard” English, “literary” language, simplified or plain language, spelling reform, pidgins and creoles, the increasing hegemony of English on a world scale, and the important variations of English around the world. We will also take a historical approach to topics within the language itself, such as semantics (meanings), syntax (sentence structure), phonology (sounds), orthography (spellings), and word formation. Keep in mind that this course involves very specific details, many of which you will need to memorize, and rules and laws, many of which you will be expected to apply. To encourage you in doing so, we will have frequent quizzes as well as three hourly examinations, and occasional memorization and/or recitation of historical examples.

Ganim. Lecture T/TH 5:00 – 6:20 p.m.

If a student began fall 2017, then the course fulfills 4 units towards the 16 units in #6 in the 2017 English Major Requirements sheet.

If a student began prior to fall 2017, then the course fulfills 4 units towards the 24 units in #5 in the 2012 English Major Requirements sheet.

English 117B: Shakespeare: Comedy

This course will examine the texts classified as “comedy” in the Shakespearean canon, including romance and the so-called “problem play.” A basic definition of Shakespearean comedy is that the plot ends happily, a resolution secured by marriage. All too often, however, these plays raise more questions than they answer: some exclude characters from happiness on the basis of race, class, and sexuality, while others seem to call attention to the fictional, forced nature of their resolutions. Throughout the course, we will consider the literary, political, and ethical implications of these tensions within the genre. Plays may include *A Midsummer Night’s Dream*, *The Merchant of Venice*, *Twelfth Night*, *Measure for Measure*, and *The Tempest*.

Funk. Lecture: M/W/F 11 – 11:50 a.m.

Fulfills #3A in the English Major Requirements sheet.

English 120A: Native American Literature to 1900

*A critical study of Native American literature from the era of oral narrative to 1900, with special attention to autobiography and fiction, as well as criticism and theory.

Raheja. Lecture: T/TH 12:30 – 1:50 p.m.

Fulfills # 3C in the English Major Requirements sheet and fulfills Race and Ethnicity (**course in bold**) requirement.

*Course description is based on the course schedule and is subject to change upon the discretion of the professor.

English 122N: Queer Aesthetics

*Prerequisite(s): upper-division standing or lower-division English course (other than composition) or consent of instructor. Survey of writings on art, aesthetics, and sexuality associated with gay, lesbian, transgender, bisexual, or queer aesthetic movements. Focuses on reflexive, performative, interdisciplinary, or critical strategies exhibited in queer aesthetic writings, which allows queer writing on aesthetics to move beyond contemporary constraints on expression. Cross-listed with LGBS 122N.

Tobias. Lecture: M/W 5:00 – 6:20 p.m. Mandatory Screening: See online course schedule.

Fulfills #4 in the English Major Requirements sheet.

*Course description is based on the course schedule and is subject to change upon the discretion of the professor.

English 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 as verbal constructions and as racial, sexual, gendered, classed, and political interventions.

We will focus much attention on Walt Whitman, Emily Dickinson, and Paul Laurence Dunbar. We will also study collective Native American, African American, Mexican American, and Asian American texts as well as poems by Edgar Allan Poe, Anne Bradstreet, Phillis Wheatley, Ralph Waldo Emerson, Sarah Piatt, Frances Harper, Merced de González, Emma Lazarus, Sadakichi Hartmann, and Stephen Crane.

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 online site or the bookstore.

Behold this swarthy face, these gray eyes,
This beard, the white wool unclipt upon my neck,
My brown hands and the silent manner of me without charm.
—Walt Whitman

Ourselves behind ourselves, concealed -
Should startle most -
—Emily Dickinson

Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!
—Emma Lazarus

With beauty all around me, I walk.
It is finished in beauty.
—Navajo “Night Chant”

Axelrod. Lecture: M/W 12:30 – 1:50 p.m.
Fulfills #3C in the English Major Requirements sheet.

English 128X: Toni Morrison

Prerequisite(s): upper-division standing or consent of instructor. Intensive study of a major English or American author. E. Chaucer; F. Spenser; G. Milton; I. Swift; J. Austen; K. Wordsworth; M. Dickens; N. George Eliot; O. Melville; P. Samuel Beckett; Q. Dickinson; R. Woolf; S. Joyce; T. Faulkner; U. Baldwin; V. Salman Rushdie; W. Maya Angelou; X. Toni Morrison.

Nunley. Lecture: T/TH 5:00 – 6:20 p.m.

Fulfills # 3D in the English Major Requirements sheet and fulfills Race and Ethnicity (**course in bold**) requirement.

ENGL 130 - American Literature 1620-1830 - “Early American Utopianisms”

Defined as an “ideal scheme for the amelioration or perfection of social conditions,” utopianism underwrites much of what we now consider to be classic early American literature. From the Edenic New World visions of Columbus to Henry David Thoreau’s solitary excursus on the not-so-distant shores of Walden Pond, this course investigates the close connections between idealistic quests for individual and social betterment and the idea(s) of America. We will ponder how some of the authors we investigate construct America as the setting for utopian projects, or imagine U.S. America in particular as a kind of utopian fiction. Together we will observe the historical entanglements of utopian thought with powerful forms of violence and discrimination alongside its importance for visionary projects of social justice. To assist in that effort, each of our units will pair a classic utopian imagining with texts that proffer radical alternatives to settler colonial politics of idealism. As we deepen our knowledge of early American literary traditions, therefore, we will also engage in a project of collective reflection, considering the ethical contours of our own and others’ desires for a (more) perfect world.

Stapely. Lecture: T/TH 2:00 – 3:20 p.m.

Fulfills #3C in the English Major Requirements sheet.

English 136: Introduction to Latina/o/x Literature

Introduction to Latina/o/x Literature is a course on the literary traditions of U.S. Latina/o/x writers. The class examines the relationship between aesthetic forms and the cultural politics of Latinidad by positioning Latinx literatures within their respective historical contexts. It locates Latinx literatures in the multilingual, transnational and transhistorical context from which they emerged, beginning in the early colonial period under Spanish imperialism and arriving in the present under U.S. empire. We study foundational texts of Latinx literature, from its formal emergence in the 19th-century and the “Latin explosion” in the 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: M/W 11:00 a.m.– 12:20 p.m.

Fulfills # 3D in the English Major Requirements sheet and fulfills Race and Ethnicity (**course in bold**) requirement.

English 146E: Identities and Interactions

Prerequisite(s): upper-division standing or consent of instructor. Advanced study of theories and practices of reader and audience interaction with technologies of cultural production in general and digital media in particular. Includes praxis-oriented composition or research. E. Identities and Interactions; F. Cultures and Technologies of the Visual; G. Cultures and Technologies of the Aural; I. Advanced Composition and Rhetoric for Digital Media Authors. Cross-listed with MCS 146 (E-Z).

Tobias. Lecture: M/W 2:00 - 3:20 p.m. Screening Times: See course schedule.

Fulfills #4 in the English Major Requirements sheet.

English 153: Early Renaissance Literature

Before Drogon, Rhaegal, and Viserion desolated armies in *Game of Thrones*, dragons appeared in early modern literature, along with other mythological figures such as manticores and blemmyae. This course will explore the representation of beasts, monsters, and creatures in literature from the early modern period, exploring the aesthetics of the grotesque in various genres and authors’ works. Together, we will discuss how monsters often intersect with narratives of demonology, theology, or gendering. As such, we will use a diverse range of critical methodologies to explore these depictions, including disabilities studies, critical race theory, animal studies, and medical humanities. Ultimately, the course will ask students to consider the limits of the human in early modern texts.

Kenny. Lecture: M/W 8:00 - 9:20 a.m.

Fulfills #3A in the English Major Requirements sheet.

English 161A: Restoration and Eighteenth-Century Literature, 1660-1730

The literature of the Restoration and early eighteenth century is characterized by satirical energy and political reaction, sexual frankness and formal decorum, skepticism and adherence to authority. This course will examine the major poems and plays of the period, often with reference to the political events and intellectual movements to which they respond. Major authors will include Dryden, Rochester, Behn, Congreve, Pope, Wycherley, and Swift.

Funk. Lecture: M/W/F 3:00 – 3:50 p.m.

Fulfills #3B in the English Major Requirements sheet.

ENGL 172A: Early Victorians

The early Victorian period began in democratic triumph, slumped into famine and economic depression, and ended in imperial dominance. The Thames caught on fire, and Darwin upset the natural order of universe. The industrial revolution promised better living for the working class while laborers choked on factory dust. Confronted with a troubling modernity, many writers looked to the past for comfort and guidance. We will examine, complicate, and otherwise engage with the literature of this formative era through an examination of its novels, poetry, and non-fiction prose. Course requirements include an exam, essay, and reading journal. Authors include Braddon, Browning, Dickens, Tennyson, Rossetti, Ruskin, Mill, Carlyle, and Marx.

Rangarajan. Lecture: T/TH 9:30 – 10:50 a.m.

Fulfills # 3B in the English Major Requirements sheet.

English 176A, Studies in 20th C British and American Literature: Modernism and Modernity

This course explores the rise of “modernism” and its relation to modernity in a range of media and genres, including fiction, poetry, film, visual art, architecture, music, and literary and cultural theory. The course therefore is interdisciplinary in its attention to the aesthetic, intellectual, and sociopolitical contexts of literary modernism, in which a number of key modernist themes, techniques, and enthusiasms recur: self-reflexivity, fragmentation and montage, ambiguity, alienation, the unconscious, primitivism, technology, mass culture and consumerism, and the “New Woman.” Readings and screenings include material from the required textbook, Jeff Wallace’s *Beginning Modernism*; Eliot’s “The Waste Land” and some other modernist poetry; short stories by James, Joyce, Hemingway, Woolf, Mansfield, and Hurston; essays by Freud, Adorno, and Benjamin; painting and sculpture associated with a number of modernist movements (cubism, expressionism, surrealism, and dada); early cinema (Méliès, Edison, Chaplin; a Betty Boop cartoon); modernist architecture; Stravinsky’s *Rite of Spring*; and fashion and social dancing. Required writing includes a mid-term, a final, and a short paper (4-5 pp. long), as well as a couple of smaller graded assignments and some in-class exercises. Attendance also is required. Students should be prepared to expand their critical and analytical vocabulary when engaging the other arts. By the end of the quarter, students should be able to discuss the main formal features of modernism in a range of arts and mediums, as well as some of the socio-economic, political, and cultural changes associated with the period in which the movement emerged and how they impact the production and interpretation of modernist works.

Tyler. Lecture: T/TH: 3:30 p.m. – 4:50 p.m.
Fulfills #3D in the English Major Requirements sheet.

ENGL 189: Far Out: The “Orient” in the Romantic Imagination

The East was the place to be in the early nineteenth century. The English translation of *A Thousand and One Nights* in 1706 inspired a rage for eastern stories that continued unabated for over a hundred years. Imperial expansion catered to an insatiable demand for Indian shawls, opium, tea, and china. Young men ventured east to win large fortunes, and women went to find husbands (or to escape them). The “Orient” was a space ripe for plundering, and the actual location of the Garden of Eden. Many common stereotypes— of lascivious women, sinister Arabs, effeminate Indians, and gem-encrusted palaces—became entrenched during this period.

In this class we will critique various forms of orientalism and exoticism. We’ll read outlandish stories about malicious devils and flesh-eating camels, epic poetry about forbidden love and colonial politics, and a memoir about opium addiction. We will also read a travelogue that moves in the opposite direction, written by the Indian who introduced shampoo to the West. Authors include Byron, Beckford, Coleridge, de Quincey, Jones, Mohamet, Montagu, Scott, Shelley, Said, and Sheridan. This is a reading intensive class, and as a capstone seminar, participation in group discussion and a research project are required.

Rangarajan. Lecture T/TH 11 a.m. – 12:20 p.m.

If a student began fall 2017, then the course is **mandatory** and Fulfills #5 in the 2017 English Major Requirements sheet.

If a student began prior to fall 2017, then the course is not mandatory. If taken, the course fulfills 4 units towards the 24 units in #5 in the 2012 English Major Requirements sheet.