

COURSE DESCRIPTIONS

FALL 2009

ENGLISH 12R: INTRODUCTION TO CHICANA/O LITERATURE - GROWING UP NARRATIVES

Overview: The readings for this course focus on growing up narratives, also described as coming of age stories, within Chicana/o literature. Our readings and discussions will explore the ways Chicana/o writers address identity issues -- race, class, gender, and sexuality -- from an adolescent point of view. We will also consider the differences in writing produced about childhood versus that written especially for young audiences. Readings focus on the experiences of Chicana/o youth growing up in the urban city (Los Angeles and Chicago) and cover a range of genres (autobiographical fiction, personal interview, children's literature, and film) in order to complicate thinking about Chicana/o literature and culture. Some of the critical questions that guide the course: How does Chicana/o literature engage with questions of culture, community, individuality, education, and literacy? How do Chicana/o writers position their work as a necessary critical intervention? What are the culturally specific elements that make Chicana/o literature definitively Chicana/o? What does Chicana/o literature share with other multicultural literatures of the United States? In what ways should these growing up narratives be read as both specifically Chicana/o and illustratively American?

Requirements: participation in class discussion; various in-class writing; midterm and final exams and papers.

Reading: Tiffany Ana Lopez, ed., *Growing Up Chicana/o*; Tomas Rivera, *And the Earth Shall Not Devour Him*; Sandra Cisneros, *The House on Mango Street*; Luis Rodriguez, *Always Running: La Vida Loca - Gang Days in L.A.* and *It Doesn't Have to Be This Way*; Josefina Lopez, *Real Women Have Curves* (both the play & the film).

Ms. Lopez. MWF 12:10-1:00.

ENGLISH 20A: BRITISH LITERARY TRADITION

In this course, we will study a selection of works in the British Literary Tradition from 1600 to 1900 (or so). We will study each work closely and consider critical and theoretical approaches that inform our twenty-first century literary study of these works.

Requirements

Each of the students will be expected to attend class and participate in class discussions. Familiarity with the readings will be assumed, and occasional quizzes may be introduced as a way of checking on the reading. Students will be expected to write four short (500-1000 word) critical essays and to complete a final exam. Essays will be due on: Friday, October 9; Friday, October 23; Friday, November 13; and Friday, Decemeber 4. The final will be in class on the last day of classes.

Booklist:

William Shakespeare, *Twelfth Night* (Bedford/St. Martins; ISBN: 0312202199)
John Milton, *Paradise Lost* (Norton Critical Edition; ISBN 0312202199)
Frances Burney, *Evelina* (Bedford Cultural Edition; ISBN 0312097298)
Alfred Tennyson, *In Memoriam* (Norton Critical Edition; ISBN 0393979261)
Virginia Woolf, *To the Lighthouse* (Harvest Books ISBN: 0156907399)

Mr. Haggerty. LEC: MWF 9:40-10:30 a.m. DIS: M 8:10-9:00, M 1:10-2:00,
M 3:10-4:00, T 8:10-9:00, T 3:40-4:30, T 2:10-3:00, W 8:10-9:00, W 4:10-5:00,
W 11:10-12:00, F 4:10-5:00, F 2:10-3:00, F 3:10-4:00.

ENGLISH 102-001: 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 theory, 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, hegemony, simulacra, the mirror stage, constructions of race, performativity, and queer time. Requirements include copious reading, participation in class discussion, two papers, and a final exam. 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 and other clips posted on the course website.

Ms. Zieger. MWF 11:10-12:00.

ENGLISH 102-002: INTRODUCTION TO CRITICAL METHODS

Designed to prepare majors for upper-division English courses, this class will focus on the development of close reading skills, and it will acquaint students

with major theoretical and critical approaches to literary texts. We will also make a foray into theories of visual culture and the history of the senses. Our discussions will center upon formal elements of poetry written over the past 500 years and an engaged reading of a play with a compelling history of performance and reception (probably Hamlet).

Requirements: participation, oral presentation, two papers, final exam.
Ms. Brayman-Hackel. TR 12:40-2:00.

ENGLISH 102-003: CRITICAL METHODS: CRITICAL READING AND INTERPRETATION OF LITERARY AND OTHER TEXTS

The purpose of this class is to introduce you to various ways of reading, interpreting, and understanding visual, written, and oral texts. The goal of this class is to provide you with intellectual tools and a critical vocabulary and that will assist you in future literature/English classes and to provide you with critical resources to critically engage texts circulating in the “public” sphere. Be aware: this is a theory/applied methods class. Our approach to literature and culture contains at least two assumptions: a broader conception of the nature of a “text,” and a resistance to the notion that literature and culture are merely entertainment—lack political and pedagogical content—or are little more than the reflection of “taste.” Therefore, this class will challenge some cherished notions you may have about knowledge, literature, language, and meaning. While traditional literary issues will be addressed (form, symbolism, theme, plot etc., etc.), notions such as the “truth,” “rhetoric as deception,” “language as transparent,” “the singular interpretation,” gender, and the universality of a text will also be examined.

Mr. Nunley. TR 2:10-3:30.

ENGLISH 117A: SHAKESPEARE: HISTORY

In this course, we will read and discuss Shakespeare’s “histories,” a dramatic form in which the poet enjoyed early success in his career. We will consider Shakespeare’s theatrical choices within the context of the social and political upheavals of his tumultuous historical period in which he thrived as a businessman. And we will pay attention to his development as a dramatist, especially to the way in which he adapted his material to the interests of his audience in the relationship between “history” and “tragedy.” Specifically, we will study the first “Henriad” (1H6, 2H6, 3H6, RIII) in the first half of the course; the last half of the course will focus on the second “Henriad” (Richard II, 1H4, 2H4, H5). With the exception of King John and Henry VIII, we will, then, be taking a close look at all of Shakespeare’s “history plays.” The student’s grade will be based on group discussion (5%), two quizzes (10%), a midterm (30%), and

a final examination (55%). The Syllabus will be available on Blackboard. The text for the course is:

The Riverside Shakespeare. Ed. G. Blakemore Evans et al. Boston: Houghton Mifflin [or any comparable, well-annotated edition].

Mr. Stewart. TR 9:40-11:00.

ENGLISH 121E: POSTCOLONIAL LITERATURES

This course is an introduction to English-language literature from South Asia, Africa, the Caribbean, Southeast Asia, and Britain. We will explore how writers from societies that were once part of the British empire think about national, cultural, and gendered identities in the wake of colonialism. We will learn about and apply some key concepts in postcolonial studies, such as resistance and ambivalence, appropriation and abrogation, and mimicry and hybridity. While we will consider the historical and political contexts of postcolonial societies, we will examine these contexts through literary representations and analysis.

Writers whose work we will read include: R. K. Narayan, Chimamanda Adichie, V. S. Naipaul, Shirley Geok-lin Lim, Andrea Levy. Written assignments: regular quizzes, midterm and final exams, one 6 to 8-page paper.

Mr. Gui. MWF 8:10-9:00.

ENGLISH 125C: STUDIES IN THE DEVELOPMENT OF THE ENGLISH NOVEL: 20TH CENTURY

This course focuses on how the British novel has changed over the twentieth century. We will read theoretical essays about the novel as literary form by Benedict Anderson, Ian Watt, Iris Murdoch, Linda Hutcheon, and Nancy Armstrong (among others) alongside representative works that mark the twists and turns of the British novel since 1900.

Some concepts we will examine include the bildungsroman, the existential novel, the campus comedy, the romance of the archive, historiographic metafiction, and the immigrant or diasporic narrative.

Writers we may read include: Virginia Woolf, Graham Greene, David Lodge, Graham Swift, A. S. Byatt, Andrea Levy. Written assignments: regular quizzes; midterm and final examinations; one 6 to 8-page paper.

Mr. Gui. MWF 10:10-11:00.

ENGLISH 127B: AMERICAN POETRY FROM 1900 TO THE PRESENT

We will read and discuss a wide variety of exciting and challenging American poems. Poets will range from Gertrude Stein, William Carlos Williams, H. D., and Langston Hughes to Allen Ginsberg, Sylvia Plath, Alberto Ríos, and Marilyn Chin. We will study poems from aesthetic, social, psychological, and cultural perspectives. We will consider the place of poetry in the world. Two papers, plus midterm and final exams. Required books: *New Anthology of American Poetry, Volume 2* (Rutgers Univ. Press) & *Norton Anthology of Modern and contemporary Poetry, Volume 2* (Norton).

For you I have
Many songs to sing
Could I but find the words. -Langston Hughes, "Songs to a Negro Wash-
Woman"

The words are purposes.
The words are maps.
I came to see the damage that was done
And the treasures that prevail. -Adrienne Rich, "Diving into the Wreck"

Mr. Axelrod. TR 2:10-3:30.

ENGLISH 129B: RESTORATION AND 18TH CENTURY DRAMA

In this course we will study English drama of the Restoration and Eighteenth Century. We will read and discuss one play a week along with one short work of theory or critical analysis. Throughout the quarter, we will pay attention to features of the play that include cross-dressing, (sub)versions of masculinity and femininity, colonialism and imperialism, same-sex desire, race and ethnicity, mercantilism and (proto) capitalism. The class will be run as lecture-discussion, and at times we will break into groups to discuss readings. You should always come to class prepared to discuss the readings.

Requirements

In addition to regular attendance and participation in class discussion, students will be required to write one short (two-four page) essay [or class presentation of a theatrical scene] (due Friday, October 16) and one longer (7-10 page) essay (due Friday, December 4). In addition, there will be a final exam.

Texts

Restoration and Eighteenth-Century Comedy, ed. S. McMillin
(Norton: ISBN 0393963349)

Five Romantic Plays, ed. Baines and Burns
(Oxford: ISBN 0192833162)

Mr. Haggerty. MWF 12:10-1:00.

ENGLISH 130: AMERICAN LITERATURE, 1620-1830

First, a confession. This course doesn't begin with literature written in 1630. In fact, the period under consideration for this course ends before 1630, the year John Winthrop and his Puritan colleagues established the Massachusetts Bay colony. Instead, this course can be considered a transnational prehistory of the Anglophonic presence in the Americas. We will reimagine the linguistic, cultural, and geographical terrain of early American literature and become acquainted with a range of discursive responses to contact with the "Other" from indigenous oral narrative to the 17th century in what is now known as Canada, the United States, Latin America, and the Caribbean. We will question and think critically about the ways in which invasion and encounter between Africans, Native Americans, and Europeans is figured in literature, focusing on how the trope of cannibalism works as a powerful and pervasive way of incorporating, (mis)understanding, and committing violence against the "Other." Few themes in the American literary imagination are as pervasive as cannibalism. The specter, threat, and fact of cannibalism is a recurrent theme in literature as diverse as Native American oral narrative depictions of the windigo, an anthropophagous spirit haunting the northern forests of what is now known as the United States and Canada; Captain John Smith's accounts of cannibalism at Jamestown; and contemporary pop culture's obsession with figures such as Jeffrey Dahmer, Hannibal Lector, and the post-apocalyptic human flesh eaters in Cormac McCarthy's *The Road*. In this course we'll examine how the literature of cannibalism in a wide range of early American texts and contexts and discuss how it is intertwined with number of other critical issues: race, class, gender, violence, and colonialism.

Ms. Raheja. TR 11:10-12:30.

ENGLISH 135: IRISH LITERATURE

Focusing on a selection of works by Irish writers over the past two centuries, we'll be examining some of the distinctive thematic concerns and stylistic features of Irish literature while at the same time appreciating its rich diversity. Works by both 'native' Irish (Catholic) and Anglo-Irish (Protestant) writers will be read in light of the historic conflict between the country's different religious and cultural traditions. Issues to be addressed will include the recurring experiences of famine and emigration; state and church censorship; political and cultural nationalisms; the Irish Gothic; the writer as expatriate; and how art is affected by political violence. We'll be looking closely at the impact of British colonialism and Irish anti-colonial resistance on the works we read, and will consider the extent to which post-1920s Irish writings can be understood as

constituting a 'postcolonial' literature. We will begin by reading Maria Edgeworth's *Castle Rackrent* and Bram Stoker's *Dracula*, and then go on to works by authors such as the following: James Joyce, Liam O'Flaherty, W.B. Yeats, Flann O'Brien, Elizabeth Bowen, Edna O'Brien, William Trevor, Seamus Heaney, Anne Devlin, and Roddy Doyle. If time permits, one or two films will be shown to supplement the readings.

Ms. Fabricant. TR 5:10-6:30.

ENGLISH 138B: AFRICAN AMERICAN LITERATURE AND EXPRESSIVE CULTURE SINCE THE HARLEM RENAISSANCE

Welcome. This course will provide a critical survey of African American literature from the post-Harlem Renaissance era to the contemporary era. To facilitate a richer understanding of the material and the culture from which it emerges, we will use film, music, animation, documentaries, and other sources to contextualize the literature. As the meaning of what it means to be human, of what we value in our communal and individual lives, and what it means to be Black are constructed by and through narratives, one of the primary goals of the class is to understand literature, narrative, and their relation to belief, knowledge, and what is often referred to as real life. The class will utilize the assigned class texts to explore questions/issues including the following: How does literature relate to the search for meaning and knowledge? What is the value/ difference between literature (high culture) and popular culture? What is authenticity? What does it mean to be authentically Black/Asian/Native/hetero-normative/American/man/woman? Why are these terms fundamentally rhetorical, not real? What is the problem with romance and beauty? How do notions of masculinity and femininity circumscribe how we value ourselves and others?

Mr. Nunley. TR 5:10-6:30.

ENGLISH 146E: INTERACTIONS AND IDENTITIES

This course surveys 20th and 21st century digital media culture, arts, and entertainment and highlights the key critical debates and aesthetic paradigms of the interactive digital media and their cultural 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 does "Web 2.0" actually mean? What rights do we have to copy or share information? Is online data personal or private? How do these matters vary in treatment between national contexts? How might digital texts reveal, or hide, complex historical dynamics, on the one hand, or the natural environment, on the other? To answer these questions, we will survey a range of scholarly perspectives and analytical methods most relevant to the study of

interactivity in digital media. Throughout the quarter, we explore the complex relationships between people, technology, and culture, and discuss the ethical issues involved in technological transitions. We will see the ways that expressive technologies are inflected by class, gender, sexual orientation, ethnicity, age, abledness, and other dimensions of cultural belonging and exclusion; and we will attempt to see how “digital” media might change, or not change, who we are and what we can become, both as persons and as publics. Lecture presentations will highlight various styles and forms of interactivity in digital media art, design, and communications. Film screenings will highlight key aspects of the histories of technological change in a comparative framework. By the end of the quarter, students should be able to articulate responses to the various debates we have covered; students will be expected to combine original ideas with scholarly analysis to articulate an ethics of digital media culture. Mr. Tobias. LEC: TR 12:40-2:00; SCR: T 5:10-8:00.

ENGLISH 151B: MIDDLE ENGLISH LITERATURE

This course will consist of a deep and close reading of four of the great works of the late Middle Ages in England: Chaucer's *Troilus and Criseyde*, Langland's *Piers Plowman*, the anonymous *Sir Gawain and the Green Knight* and *Pearl*, probably by the same anonymous author. We will supplement this immersion in the texts with selections from other romances, and medieval courtly, religious and philosophical writings. Lectures will provide cultural and historical background as well as theoretical frameworks; student reports will analyze the texts.

Mr. Ganim. TR 11:10-12:30.

ENGLISH 172T: STUDIES IN VICTORIAN LITERATURE: DECADENCE

This course explores the British literary and artistic movement of the 1890s known as Decadence, which was governed by a desire to set art free from the claims of life; its literature was characterized by world-weariness, a sense of social decline, and spiritual dispossession. Who were the Decadents, and why did their cultural contributions amount to more than just nihilism? How did their writings reconfigure gender and sexual roles? How did they imagine their relationship to the British Empire? To answer these and other questions, we will read poetry by Swinburne, Yeats, Dowson, Johnson, Davidson, Field, Symons, Wilde, Douglas and Naidu; and prose by Buchanan, Pater, Lee, Beerbohm, Wilde, Cross, Doyle, and Shiel. Practical requirements include two papers, a midterm, and a final exam, as well as copious reading and vigorous class participation. You are required to purchase *Decadent Poetry* ed. Lisa Rodensky (Penguin edition; ISBN 9780140424133) and *The Picture of Dorian Gray* by Oscar

Wilde (Penguin edition; ISBN 9780141439570); other readings are posted on the course website.

Ms. Zieger MWF 2:10-3:30.

ENGLISH 179T: STUDIES IN SCIENCE FICTION

Subtitle: Science Fiction and Social Identities

In this course, we will explore works of science fiction that feature alien beings and artificial persons (e.g., robots, androids, cyborgs), focusing on how these images serve as metaphors for human social identities. For over one hundred years, science fiction's uncanny icons of otherness – from the Beast-men of H.G. Wells' *The Island of Dr. Moreau* to Isaac Asimov's robots, from the genderless aliens of Ursula Le Guin's *The Left Hand of Darkness* to Octavia Butler's extraterrestrial symbiotes – have provided compelling (sometimes satirical, sometimes utopian) commentary on the everyday realities of race, class, gender, and sexuality. These authors and works, among others, will be considered in their historical contexts: we will examine the social discourses and political institutions that provided the backdrop for their fantastic extrapolations. At the same time, we will track the formal and ideological evolution of these figures of alien and artificial person in science fiction literature (and some film) produced since the late nineteenth century, mostly in Britain and the United States, but also in Western Europe, the Soviet Union, and Japan. The course will thus provide not merely a series of isolated case studies, but an overarching critical history of how the genre has engaged with issues of social identity.

Mr. Latham. TR 3:40-5:00.