INSTRUCTOR: CAMERON REID
OFFICE: PAS 1066
OFFICE HOURS: (TO BE ARRANGED)
PHONE: 885-1211 (EXT. #2685)

THE REBEL
(eNGLISH 108F, WINTER 1996)

Very often, through the history of literature, the "rebellious," confrontational, dissenting acts (and attitudes) of both authors and their literary characters have taken the foreground in literary study while driving the novel's greater narrative. That is, at the core of most plots, and at the emotional core of the characters that frequent those plots, one finds conflict (of one sort or another) between humans and their social or natural environments; one finds interpersonal struggle between members of a family, a community, a culture, or, between cultures, as a whole; one finds internal, personal, psychological strife; one finds that the novel (or story) itself, in its structure, story-telling techniques, visual representation, and so on, stands in a certain contrast, or, in a subversive, "rebellious" relation to prominent literary and textual traditions. In short, one finds central antagonisms inside, potentially, a variety of principle elements within the literary work; very often, the larger purpose of the novel becomes both an exploration and a 'working out' of those conflicts. So, within this crucial feature of the literary text, there emerges, again, over the course of literary history, a catalyst for those conflicts in the figure of the "Rebel."

This course, therefore, focuses its attention specifically on those characters (and authors) that seem to initiate, to be submerged in, and to propel, conflict in (and through) the novel. We will subsequently explore their circumstances, and the value and implications of their actions within both society and the novel, itself. To this end, we will read the following texts (in the order given):

*George Orwell, Animal Farm
Albert Camus, The Outsider
Henry Miller, Tropic of Cancer
Jack Kerouac, On the Road
Jean Genet, The Thief's Journal
Ursula Le Guin, The Dispossessed
Kathy Acker, Don Quixote

*(We will begin with the Orwell text, after a week's introduction, beginning January 16; depending on your interest, we will spend roughly 3 to 4 classes on each work.)

Course Work:

1.) Midterm: 25% (February 15, 1996)
2.) Final Exam: 35% (to be scheduled in the Exam period)
3.) Either, a comparative 6-8 page final "Essay," or, a "Journal" of, at least, 10 pages that explores personal reactions to 5 of the texts: 40% (both due on the last day of classes).

(Note: Certain works on this reading list are graphic and profane: if this concerns you, be forewarned! This may not be your ideal class.)