

## COURSE DESCRIPTIONS

### SPRING 2017

#### **English 12A: Introduction to Poetry**

This course will be an introduction to the reading and enjoyment of poetry. It will focus primarily on thinking about how we read poems of a variety of kinds and periods, from Shakespeare's sonnets to Chicana free verse, from traditional lyric forms to contemporary experimental verse. We will be joined in the quarter by a few currently practicing poets who will discuss their work and procedures. In addition to reading particular poems attentively, we will read a small number of critical essays that will help us to develop skills in reading and to reflect on what poems do with language and signification that distinguishes the possibilities of poetic forms from those of other kinds of literary writing. Writing requirements will consist of several short essays on poems. Students will be expected to participate actively in class discussion and to do occasional collaborative presentations in class.

Lloyd. Lecture. MW 5:10-6:30pm

#### **English 12B: Fictions of California**

This course offers an introductory study of novels and short stories by California writers such as Paul Beatty, Helena Maria Viramontes, Susan Straight, and Nalo Hopkinson. Special attention will be paid to themes, forms, and kinds. Intended primarily for non-English majors.

Edwards. Lecture. MWF 2:10-3:00pm.

#### **English 12C: Intro to Drama**

This course will consider Western drama in relationship to the larger social world, looking at the ways in which theater has represented, maintained, intensified, critiqued, or even shifted the cultural and political surroundings that constitute its raw material. Beginning with Greek drama and dramatic criticism and ending with contemporary protest theater, we will read plays with an emphasis on the ways in which systemic violence—experienced in the West as blackness, brownness, femininity, queerness, disability, etc.—rearticulates itself across time, space, and context, from Shakespeare's world to the world of Ntozake Shange. Turning to the criticism of Antonin Artaud and Amiri Baraka, we will consider theater as an instrument of resistance, and how differences in genre, form, and location determine what kind of instrument it will be. In the interest of understanding drama as a live, social entity, students may be expected to read aloud and possibly to perform excerpts from our course readings, as well as to attend and review one theater event during the quarter.

Gregg. Lecture. MWF 3:10-4:00pm.

#### **English 20C: Another World is Possible**

In the foreword to her celebrated novel *The Left Hand of Darkness*, Ursula Le Guin insists that “science fiction is not predictive; it is descriptive.” Looking at speculative texts, this course explores what is at stake in various projects to imagine the future. Taking our cue from Le Guin, we will think through these texts as expressions of anxieties and preoccupations contemporary to their publication and seek to understand how and why fiction might contribute to projects of social change. The future has become a site of crisis, both materially—in the looming threats of climate change, environmental and species destruction, and imminent collapses of the global financial market—and in our capacity to imagine the future otherwise, as a site of utopian

promise. In her acceptance speech for the National Book Foundation's 2014 medal for Distinguished Contributions to American Letters, Le Guin urges us to remember the power of the speculative imagination and the importance of fiction that can see "alternatives to how we live now" and "can imagine some real grounds for hope." She calls such writers "the realists of a larger reality." This course will introduce students to cultural studies methods while reading works focused on these issues. Can we revitalize utopian discourse and use it to construct different and better futures? How can literature and the humanities overall contribute to our ability to understand our present and chart our path into the future? How can we write utopias that are adequate to the weight of our history and the challenges of our present moment? Students are encouraged to begin reading the two main novels for the course, Ben H. Winters's *Underground Airlines* and Emily St. John Mandel's *Station Eleven*, prior to the start of the course.

Vint. Lecture: TR 8:10-9:30am. Discussions: M 8:10-9:00am, M 9:10-10:00am, M 3:10-4:00pm, T 2:10-3:00pm, T 3:10-4:00pm, T 5:10-6:00pm, W 8:10-9:00am, W 9:10-10:00am, W 3:10-4:00pm, R 2:10-3:00pm, R 3:10-4:00pm, R 5:10-6:00pm.

**Fulfills #1 in the English Major Requirement**

### **English 102W-001: Introduction to Critical Methods**

What are "literary techniques" and how do they work? What are "critical methods"? Is there a difference between reading a text and interpreting it? Or is reading always really interpretation? What does it mean to do a "close reading" of a text? What is involved in the process? Why do some interpretations make more sense than others? Why can two (or more) different interpretations be equally convincing? These are some of the basic questions that we will consider as we read and discuss a diverse array of poems, a novel, critical essays, and a collection of short stories. The required texts are *An Introduction to Poetry*, ed. X.J. Kennedy and Dana Gioia (13th edition, 978-0-205-68612-4), E.M. Forster's *Howards End*, Dover Thrift Edition (ISBN 0-486-42454-5), James Joyce's *Dubliners* (ed. Terence Brown, ISBN 0 14 01.86476). It is important for students to buy these particular editions (all in paperback and available at the UCR bookstore or from Amazon), for purposes of discussions and assignments. Because in-class warm-up exercises are a significant portion of your final grade, daily attendance and class participation are not "optional". \*Please make sure you have a copy of *Introduction to Poetry* on the first day of class.

Devlin. Lecture. Section 001: MWF 12:10pm-1:00pm

**Fulfills #2 in the English Major Requirements**

### **ENGLISH 102W-002: Introduction to Critical Methods**

This course will introduce students to the critical vocabulary and skills necessary for analyzing literary texts and for writing and reading literary criticism. We will begin by examining the tools writers use to shape meaning and various approaches to these tools: what is poetic form and what did Plato say about it? What is metonymy and what does it have to do with Freud's theories of the unconscious? What is "thing theory" and how does it relate to the literary object? We will study the major critical models of literary analysis, including Marxism, feminism, post-colonialism, postmodernism, and critical theories of race, as well as relative newcomers like queer theory, theories of practice, animal studies, and new materialism.

How does language itself embody the gendered, sexualized, politicized, racialized, and/or subject-oriented ideas of the people and the culture that created it? What is the relationship between literature and culture, and how do we as readers navigate that relationship?

Denny-Brown. Lecture. TR 9:40-11:00am

### **Fulfills #2 in the English Major Requirements**

#### **ENGL 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 architecture and audience of the Globe theatre contributed to laughter, pace, and tone of his comedies. We will also consider how the genre evolves over the course of his career as a playwright, from slapstick style to the romances. Reading will include *Much Ado About Nothing*, *The Merchant of Venice*, *The Taming of the Shrew*, *Twelfth Night*, *The Comedy of Errors*, *Measure for Measure*, and *The Winter's Tale*. Kenny. Lecture. MWF 8:10-9:00 a.m.

### **Fulfills #3-A in the English Major Requirement**

#### **English 120A: Rock, Paper, Scissors: Earlier Native American Literature and Literacy**

I use the children's game "rock, paper, scissors" as a metaphor to think about the various ways Native Americans have drawn from their own oral and written traditions and epistemologies (rock, in reference to traditional literary forms' relationships to geo-cultural spaces and imprints such as pictographs on stone surfaces); have appropriated the compulsory literacies of the settler colonial nations with whom they were forced into contact (paper, in reference to the process of using ink, paper, and publishing technologies to record Indigenous experiences); and have created new literary technologies (scissors, in reference to multi-genre texts that weave together oral narrative with the visual and literary arts to create a novel way of thinking about the world). This course will examine literary culture produced by Native Americans over the course of thousands of years, from origin stories to the late-nineteenth century.

Obviously, with an historical arc this long and with such a wide range of literary genres, it is impossible to teach a comprehensive survey of early Native American literature over the course of a quarter. Although this course is designed to end on the arbitrary date of 1900, I've included a few texts published in the twentieth century because these works exemplify and complicate some of the earlier material we'll be reading and show the continuation of the literary and visual practices that preceded them. What this course offers is an examination of a number of genres and topics prominent in this period and reading strategies for apprehending, developing and theorizing literary and visual texts with more acumen, historical grounding, and critical perception. For example, we will read and discuss oral literature, collaborative autobiography, self-authored personal narratives, and political texts, as well as topics related to gender, identity, anthropological intervention, settler colonialism, and humor.

Some questions we will collectively consider this quarter: How do Native Americans conceive of "home" in their texts compared to, for example, African American and European American writers? How do Native American concepts of gender differ from those of European Americans and how do these alternative ideas about gender and sexuality manifest themselves productively in the texts we'll be reading? What are the problematics and possibilities for thinking about

“traditional” oral literature, including origin stories, within a settler colonial institution such as the university?

### **Required Texts**

William Apess, *On Our Own Ground: The Complete Writings of William Apess, A Pequot* (1829-1836)

Black Hawk, *Black Hawk: An Autobiography* (1833)

Delfina Cuero, *Delfina Cuero: Her Autobiography* (1991)

Mary Jemison, *A Narrative of the Life of Mrs. Mary Jemison* (1824)

Left Handed, *Son of Old Man Hat: A Navaho Autobiography* (1938)

Raheja. Lecture. MWF 10:10-11:00am.

### **Fulfills #3-C in the English Major Requirement**

### **English 124B: The Female Novelistic Tradition: The 20th Century**

We will consider a selection of modern and contemporary British and American fiction by women from a variety of critical angles (humanist, formalist, materialist, and psychoanalytic), though with the concerns of feminists emphasized. We will reflect on some of the key questions feminist scholars have raised about formal matters of plot, character, style in fiction, and how they are shaped by and shape in turn gender, sexuality, race, class, and empire, paying particular attention to the notion of fulfillment through love at the heart of so much “chick lit” and to relations between the self and others more generally. Most of the course is devoted to reading and discussion of four long works that roughly span the 20<sup>th</sup> century: one realist (Kate Chopin’s *The Awakening*), one modernist (Virginia Woolf’s *Mrs. Dalloway*), one postmodernist (Toni Morrison’s *Sula*), and one that is sometimes described as modernist and sometimes as postmodernist (Jean Rhys’s *The Wide Sargasso Sea*); we also will consider some of the postmodernist “magic realist” short stories collected in Angela Carter’s *The Bloody Chamber*. Other required readings include half a dozen essays in feminist literary theory and criticism on which we will draw in our analyses of the fiction. Required writing includes some quizzes, a short paper based largely on close-reading, a short formal research paper, and a final exam; there might be a mid-term in lieu of some of the quizzes.

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

### **Fulfills #4 in the English Major Requirement**

### **English 126A: The American Novel: Nineteenth Century**

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

### **Fulfills #3-C in the English Major Requirement**

### **English 127B: American Poetry from 1900 to 1950.**

We will study some great modernist and Harlem Renaissance poems of the twentieth century. We will look for visions, innovations, subversions, ruptures, complexities, and resonances. We will consider psychological, social, political, and aesthetic issues. We will pay special attention to poets of color and poets associated with immigrant, transnational, queer, disabled, and other beleaguered communities. From the teens and twenties, we will read Native American, border, and immigrant poems as well as poems by such poets as Gertrude Stein, Robert Frost, Amy Lowell, Yone Noguchi, Adelaide Crapsey, Wallace Stevens, Angelina Weld Grimké, William Carlos Williams, Marianne Moore, Ezra Pound, Hilda Doolittle, Edna St. Vincent Millay, “the Countess,” Mikhail Naimy, Charles Reznikoff, and T. S. Eliot. From the nineteen thirties and forties, we will read such poets as Hart Crane, Evaristo Rivera Chevremont, Wen I-to, Langston Hughes, Countee Cullen, Lorine Niedecker, and Internment Camp poetry. We will consider the role of poetry in the world of yesterday and today. Two short papers, plus midterm and final exams. Regular attendance necessary; engagement and participation encouraged; life-changing epiphanies hoped for. Required book: S. G. Axelrod et al., *The New Anthology of American Poetry, Volume 2* (Rutgers Univ. Press).

Very fine is my valentine.

Very fine and very mine.

Very mine is my valentine very mine and very fine. –Gertrude Stein

For you I have

Many songs to sing

Could I but find the words. –Langston Hughes

Axelrod. Lecture. TR 5:10-6:30pm.

**Fulfills #3-D in the English Major Requirement**

### **English 128S: Major Authors: Joyce**

Joyce's controversial modernist masterpiece, *Ulysses*, will be examined in this course as a psychological epic of human drives, desires, and sexualities; as a historical epic of a city and its complex cultural/historical heritage; as a stylistic epic of relentless formal experimentation; and as a revisionary Homeric epic of wandering and return. The emphasis will be on close readings of *Ulysses* itself, Joyce's use of mythic substructures, and the larger question of the modernist epic's relationship to the classical one, *The Odyssey*. What attracted Joyce to "revise" this ancient yet perduring story? How are the two texts similar and yet very different? What ideological structures reflected in the epics have remained intact over the centuries? Which have disappeared, changed, or been superseded by others? Required texts are *Ulysses* (preferably the 1986 corrected edition) and *The Odyssey*. Optional texts are Harry Blamires' *The New Bloomsday Book* and Don Gifford's "*Ulysses*" *Annotated*. This course is designed for English majors, but it is open to students in any field who--when it comes to reading--have Odysseus's perseverance, patience, and sense of adventure.

Devlin. Lecture. MWF 1:10PM-2:00PM.

**Fulfills #3-D in the English Major Requirement**

### **English 131: American Literature, 1830 to the Civil War**

A study of innovation and conflict in the American Renaissance, as represented in such writers as Emerson, Hawthorne, Poe, Melville, Stowe, Thoreau, Douglass, and Whitman.

Stapely. Lecture. MWF 9:10-10:00am.

**Fulfills #3-C in the English Major Requirement**

### **English 138B: New Black Aesthetics**

Aesthetics names the impulse of innovation and beauty, the work of arranging feelings and thoughts on a page, on a screen, in a verse, or on a stage. Aesthetics is style, form, posture, sound, structure. It is the creative force to make things new, to question what we think we know, and to imagine new beings in a whole new world. What happens when the movement of aesthetics collides with the collective movements to imagine and generate new futures? What happens, more specifically, when aesthetics meets the reinvention of blackness in the current century? This course explores the connections between millennial discourses of race and “new black aesthetics,” the reinvention of African American expressive culture in the 2000s. What themes, forms, and stories do black-authored texts share across various media? How do writers and other artists rethink what it means to be black in the world today?

Edwards. Lecture. MWF 4:10-5:00pm.

**Fulfills #3-D in the English Major Requirement**

### **English 138T: African American Literature**

#### **Troublesome Possibilities: Black Becoming Through Literature, Sound and Rhetoric**

Class will examine African American literary and graphic novels to explore how African Americans and others have imagined and constructed transformative ways of (b)eing and becoming. How they have done so through word, rhetoric, noise, sound, and music. We will utilize black and queer activist Bayard Rustin’s trope of *the troublesome*. The troublesome will enable us to experience what it means to endure trouble, emerge from trouble, and create more trouble to survive and to sometimes thrive in the past, present, and future while America made/makes itself great again. Again. And again.

Nunley. Lecture. MWF 1:10-2:00pm.

**Fulfills #3-D in the English Major Requirement**

### **English 140R: King Arthur**

A study of the literature surrounding the figure of King Arthur, especially Malory’s *Morte D’Arthur*, in terms of a number of previously distinct categories that are now being linked in the scholarship: national identity, gender, otherness, colonialism and origin myths, space and place, authorship, serial and cyclical form.

Ganim, J. Lecture. MWF 11:10-12:00pm.

**Fulfills #3-A in the English Major Requirement**

### **English 146I: Tech Culture & Digital Media**

In this course, students will work, individually and in groups, to produce an analysis of a contemporary media topic in such a way that it can be translated into a multimedia version of an essay. To support student work, we will explore audiovisual essays in lecture and in screening,

and discuss the ways in which medium, format, audiovisual composition, and reception may all contribute to expressing an argument or viewpoint. Students will receive instruction and tools that will help them present their work in formats ranging from HTML-based essays combining text with visual or auditory support, to short digital graphics or short graphic novels in pamphlet form, or digital video, etc.. To explore the potential of richly formatted multimedia essays, we will screen a range of essay films and videos that make complex arguments about the spaces, places, histories, and potentials of Southern California's dynamic, complex communities, and in particular, on the complex image of Los Angeles in audiovisual media. Students will present their work in teams as group projects at the end of the quarter.

Tobias. Lecture TR 12:40-2:00pm. Screening R 4:10-7:00pm.

**Fulfills #4 in the English Major Requirement**

### **English 151T: Hacking the Medieval Manuscript**

This course will introduce students to the study of medieval English manuscripts in the digital age. Before the invention of the printing press, and long before online books, literary works were painstakingly hand-written by scribes and hand-illustrated by artists. Paper was made from animal skins and quill pens were made from goose feathers; illustrators hand-prepared the paints and gold leaf they used to decorate each page. In today's world we can access these rare books in digital form; but how exactly do we understand what we are seeing? In this class you will learn the basic techniques of medieval book-making, writing, and illustrating, as well as how to use and interpret such books in the digital age. We will examine the highly interactive mode of medieval books, where margins were intended to leave room for a reader's own notes, and where "grotesques," or hybrid creatures—part human, part animal, part plant—were painted into the margins to provoke or amuse a book's readers. In this class you will learn how to read (and write) some of the most popular forms of medieval handwriting, and how to interpret the sometimes lavish, sometime raunchy images accompanying medieval texts. At the same time, we will explore how medieval modes of reading and using texts were surprisingly similar to multimodal literacies we now commonly use with digital media. At the heart of this course, therefore, will be a comparison between medieval and millennial modes of seeing and reading texts. Texts will include textbook chapters, scholarly articles, images, and rare materials from the world-famous Huntington Library in San Marino as well as Rivera Library's Special Collections, and will showcase the rise of the English poetry anthology from 1350 and 1500.

Denny-Brown. Lecture. TR 12:40-2:00pm.

**Fulfills #3-A in the English Major Requirement**

### **ENGL 152: Renaissance Revolutions**

How did physicians practice medicine in the Renaissance? What cures or remedies were recommended for everyday ailments? During the Renaissance, medical models from Galen and Aristotle were re-examined and dissected as new practices were popularized through the rise of humanism and humoral theory. Together we will read works from Andreas Vesalius, William Harvey, Leonardo da Vinci, Ambroise Pare, Thomas Elyot, Francis Bacon, and Thomas Hobbes about anatomy and medicine at this time. Many of these texts sit at the intersection of medicine and philosophy, offering a fascinating dialogue between the two disciplines, and a space in

which to ask questions about the body's relationship to the self and society. This course will consider the medical understanding of blood, wounds, and disease in the period and discuss how these impacted the writing and thinking of the time.

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

**Fulfills #3-A in the English Major Requirement**

### **English 166T: Romantic Geographies**

How did space and place inspire some of the Romantic era's most important aesthetic works? In this class we will explore the power of geographies to shape British literature from 1750 to 1850, when Britain's colonial, trading, and slaving empires underwent radical changes. We will approach the topic of "Romantic geographies" spatially rather than chronologically. That is, we will organize our inquiries around distinctive landscapes and seascapes: islands, beaches, mountains, and cities, considering how these are located in particular places, including the Tahiti, India, the Arctic, the "Orient," the English countryside, and London. We will draw on important Romantic-era concepts like the sublime, the beautiful, the picturesque, the imagination. We will consider the impact of geography in relationship to Romantic culture's changing notions of empire, national character, exploration, sciences, nature, sexuality and gender. We will study poetry and prose by Helen Maria Williams, Percy Bysshe Shelley, Mary Shelley, Samuel Coleridge, Charlotte Smith, Dorothy Wordsworth, Mary Robinson, and William Wordsworth.

Craciun. Lecture. TR 9:40-11:00am.

**Fulfills #3-B in the English Major Requirement**

### **English 179T: Studies in Science Fiction**

Explores science and speculative fiction by black authors, including Octavia Butler, Samuel Delany, Nalo Hopkinson and Nnedi Okorafor.

Brown. Lecture. TR 11:10-12:30pm.

**Fulfills #4 in the English Major Requirement**

### **English 193A-003: Senior Seminar**

#### **Arctic Dreams and Nightmares**

The Arctic is a unique region, where the three continents of North America, Europe and Asia converge around an ocean. It has been imagined, defined, and experienced in numerous ways: as a "commons" of shared stewardship, a theater for masculine imperial adventure, a home inhabited by Inuit for millennia, a sublime icescape for spiritual quests, a laboratory for climate change and ecological collapse, and a lawless *terra nullius* ("no man's land"). Questions our seminar will explore include: How does the enduring fascination with an "otherworldly," "unspoiled" Arctic shape 21st-century environmental and geopolitical questions in the Arctic? What are the roles of Indigenous people in shaping the history and future of the circumpolar North? We will encounter diverse visions of the North and the Arctic in fiction, exploration narratives, travel and nature writing, oral accounts, ethnography, visual art, film, and geopolitical and environmental humanities, from the 19th to the 21st century. We will consider Inuit stories, art, and film, and works by Arctic voyagers and writers from Africa, Great Britain, and Europe. We will examine how the distinct human and environmental histories of the Northwest Passage, the North Pole, Greenland, and Svalbard have generated different



dreams Arctic visions. We will also look at the enduring fascination with the Victorian John Franklin disaster, whose ships were recently discovered and which has inspired the new AMC cable series, *The Terror*.

Craciun. Seminar. TR 2:10-3:30pm.

**English 193A-002: Senior Seminar  
Premodern Geographies**

In this seminar, we will study the literature of exploration and geographical description in the premodern period, mostly from the centuries corresponding to the European Middle Ages. Some of the accounts we will read and discuss include Marco Polo's *Book of the World*; Mandeville's *Travels*, with its accounts of fantastic peoples and places; the Muslim jurist Ibn Battuta's *Travels*, as he journeys from his home in North Africa all the way to China and beyond; the voyages of the Irish St Brendan across the Western seas; Margery Kempe's pilgrimage; Viking sagas; histories of the Crusades from both Christian and Muslim perspectives. Despite stereotyping as manifesting inward-looking or otherworldly perspective, one of the most popular genres of late medieval literature was the literature of travel and discovery. With the opening of trade routes, including the Silk Road, the Crusades and the rise in popularity of pilgrimages, both regional and international, it seemed as if all the world was on the move. But what did they expect to see and what did they "see" when they got there? What differences, if any, are there between such documents and those detailing the expansion and conquest by Europeans in later centuries? We will be studying medieval maps, medieval guidebooks to Rome and Jerusalem for pilgrims, the first documents of encounters with the east, crusade histories, medieval literary versions of east-west relations and premodern conceptions of race, gender, ethnicity and otherness. As a senior seminar, the major requirement for the course will be a research paper, but weekly assignments will include short response papers and precis of secondary scholarship. Ganim, J. Seminar. MWF 3:10-4:00pm.