

COURSE DESCRIPTIONS FALL 2017

English 12B - Intro to Fiction First Year Learning Community Course

Why read novels? What kind of experience is reading? What kinds of knowledge, insight, or truth can fiction offer? We will read four novels in search of answers to these questions: James Baldwin's *Go Tell it on the Mountain* (1953), Virginia Woolf's *Mrs. Dalloway* (1925), Tim O'Brien's *In the Lake of the Woods* (1994) and Mohsin Hamid's *Exit West* (2017). These novels tell very different kinds of stories, set in different places (Harlem, London, Minnesota, Vietnam, Syria and California) and in different moments of the twentieth and twenty-first century, about growing up and growing old, going to church and to war, terrible secrets and magical doors. Each student will read a fifth novel (your choice) for the final project. Requirements will include participation in class discussion, online collaborative projects, a reading journal, and a final individual project or paper.

Kinney. Lecture: TR 8:10-9:30 a.m.

English 12O - The Work of Art in the Age of Indigenous Rights and Cultural Revitalization In this course we will look at the ways that Indigenous artists negotiate the difficult terrain between the aesthetic and the documentary, often blurring or neutralizing the boundaries between the two. To this end, we will experience a number of different media, art forms, and disciplines: performance, museum studies and material culture, music, literature, ethnography, and the visual arts. We will look at issues of identity, cultural and property rights, voice, embodiment, materiality, decolonization, and repatriation, particularly through the lens of current cultural revitalization projects. Alongside these works, writing will be a site of practice and creative engagement as we draw inspiration from them and pay careful attention to representation, seeking ways to blur the boundaries with our words.

Minch. Lecture: MWF 3:10-4:00 p.m.

English 20A – British Literary Tradition

A tradition implies continuity from one generation to the next; but each generation remakes that tradition in its own distinctive way. The ambivalence of tradition is perhaps nowhere so deeply felt as in the relationship between children and parents. Children's struggles to negotiate their familial resemblance and their individual uniqueness have provided a constant theme for literature of all kinds. A literary tradition can also be considered as a similar negotiation, in which authors create new writings from the texts and histories that have preceded them. In this course, we will read and critically analyze some of the celebrated texts of the British literary tradition that are themselves meditations on inheritance, parent-child relations, and the utter rejection of tradition -- revolution. We will discover a son's ambivalence about avenging his father's death in William Shakespeare's tragedy *Hamlet* (1601); Satan's rebellion against God in John

Milton's *Paradise Lost* (1674); the unique misery of the seemingly parentless creature in Mary Shelley's *Frankenstein* (1831); the mystery of the orphan Pip's true origins in Charles Dickens' *Great Expectations* (1861); and Faith Jackson's recovery of her Jamaican lineage in Andrea Levy's *Fruit of the Lemon* (1999). We will also hear how these texts speak to each other – backwards and forwards – through history. Students will attend lecture and discussion section, write two papers, and take a midterm and final exam. (Required course texts and editions include) William Shakespeare, *Hamlet* (Bantam; edited Bevington and Kastan; ISBN-13: 978-0553212921); John Milton, *Paradise Lost* (Modern Library Classics ed. Kerrigan; ISBN-13: 978-0375757969); Mary Shelley, *Frankenstein* (Penguin edition; ISBN-13: 978-0141439471); Charles Dickens, *Great Expectations* (Penguin classics; ISBN-13: 978-0141439563); Andrea Levy, *Fruit of the Lemon* (Picador; ISBN-13: 978-0312426644). If you want to enjoy and excel in the course and you can afford it, please buy the required editions. They have been selected for their excellence, accessibility, cheapness, and appropriateness for English 20A.

Zieger. Lecture: TR 3:40-5:00 p.m. Discussions: M 8:10-9:00am, M 1:10-2:00pm, M 5:10-6:00pm, T 8:10-9:00am, T 2:10-3:00pm, T 5:10-6:00pm, W 8:10-9:00am, W 1:10-2:00pm, W 5:10-6:00pm, R 8:10-9:00am, R 2:10-3:00pm, R 5:10-6:00pm, F 8:10-9:00am, F 2:10-3:00pm, F 5:10-6:00 p.m.

Fulfills #1 in the English Major Requirement

English 102W – Introduction to Critical Methods

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.

Staff. Lecture: MWF 3:10-4:00 p.m.

Fulfills #2 in the English Major Requirement

English 102W – Introduction to Critical Methods

This course class will focus and hone our skills with respect to close reading and engage the importance of figurative language in the analysis of textual Materials (which are taken from contemporary American literatures). Additionally, we will investigate a handful of other reading methodologies that may include narratology, psychoanalysis, and cultural/ contextual modes of critique (such as race/ gender/ sexuality). Students will leave the course an understanding of basic analytical techniques, genre, and foundational literary terms. As required of all 102W courses, students will be expected to produce a minimum of 5,000 words in the quarter as well as a self-evaluation that will serve as your final exam. **Students will be expected to read a minimum of six full-length books in the quarter. Attendance is very strict for this course and will be monitored; three "unexcused" absences will result in complete failure in this course.**

Sohn. Lecture: Section 002: MWF 4:10-5:00 p.m.

Fulfills #2 in the English Major Requirement

English 102W – Introduction to Critical Methods

Rise of Rhetoric: Ideas, Knowledge and Writing as Critical Thinking in the age of President Trump

Reason is overrated. Left, moderate, and conservative politicians all invest too much in facts, truth, and rational argument. Indeed, what is meaningful and persuasive to most of us in contemporary society occurs mostly outside of rational argument. Therefore, President Trump is not a disease; he is a symptom. Class will address what it means to live and write oneself into a meaningful life in an era of both increasing uncertainty and enhanced possibility. Life outside of the rational. Through approaching writing-as-thinking rather than writing as the mere communication of thought, class will strive to make your writing more effective and meaningful to others and to yourselves. Connect both writing and thinking to life concerns. Rhetorical theory will inform our approach to ideas, facts, truth, and meaning through essays, news, literature, popular culture, and art.

Nunley. Lecture: TR 5:10-6:30 p.m.

Fulfills #2 in the English Major Requirement

English 117C – Shakespeare: Tragedy

What makes a Shakespearean tragedy? Does it have to include a sudden downfall of a tragic hero, or can it simply cultivate pity and fear? Can tragedies ever be funny? Why are soliloquies the method tragedians use to communicate with the audience? This course will consider a variety of responses to these questions in our discussion of *Richard III*, *Titus Andronicus*, *Othello*, *Hamlet*, *King Lear*, and *Antony & Cleopatra*. Together, we will explore early modern conventions of staging tragedy and analyze how Shakespeare mediates the genre in several plays using hamartia, catharsis, and peripeteia. We will discuss how the structure, form, and markers of tragedy evolve throughout his career as a dramatist to study the genre in a nuanced way.

Kenny. Lecture: MWF 10:10-11:00 a.m.

Fulfills #3-A in the English Major Requirement

English 120A – Native American Literature

Rock, Paper, Scissors: Earlier Native American Literature and Literacy

In 1969, Kiowa writer N. Scott Momaday was awarded the Pulitzer Prize for *House Made of Dawn*, a novel set on the Jemez Pueblo in New Mexico. This event sparked what scholar Kenneth Lincoln has termed a “Native American Renaissance.” In its wake there has been a surge in both the production of and interest in Native American literature, art, and visual culture. Overlooked in the focus on the growing and robust corpus of contemporary literature, however, has been earlier Native American literature, both oral and written, particularly literature produced by writers from nations living east of the Mississippi and published prior to the twentieth century. This exciting and challenging body of literature helps shed light on critical issues and events pertaining to the most important historical and literary contexts of what is now known as North America. Not only have Native Americans been creating narratives about the physical, cultural, social and spiritual world in which they have lived for thousands of years, they have also been active,

engaged, and key figures in significant events typically considered essential to the study of early American literature such as the rise of Puritanism, the Great Awakening, and other religious movements; early colonial and republican military conflicts; the creation of U.S. democracy; and the foundation of early American public and intellectual spaces. Native Americans have also been impacted by and have generated powerful critiques of formations and institutions such as settler colonialism; early U.S. and Canadian literary history; treaty law and sovereignty; and boarding school histories.

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

Available at the UCR Bookstore and elsewhere:

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 1:10-2:00 p.m.

Fulfills #3-C in the English Major Requirement

English 122O - Queer American Lit.

This course explores intimacy through the close reading of a handful of texts by American authors. We will read these works for what they have to say about friendship, romance, partnership, joy, love, grief, intimacy and more. Novels will be juxtaposed with feminist and queer theory. Students are encouraged to read over the summer. Assignments will include essays centered on textual analysis and group presentations.

Texts will include:

Octavia Butler, *Lilith's Brood*

Herman Melville, *Billy Budd*

Edith Wharton, *The House of Mirth*

Hanya Yanigahara, *A Little Life*

Doyle. Lecture: MW 4:10-5:30 p.m.

Fulfills #4 in the English Major Requirement

English 125C –The Development of the Novel in English: Twentieth-Century

This course is a survey of twentieth-century novels by British writers. We will discuss how these novels represent various changes occurring in British society and culture from the early to the late twentieth century. Topics we will consider include: modernism and colonialism; the Cold War and Britain's international role after World War II; gender roles and sexuality; immigration and race relations. We will learn about the historical, social, and political contexts of these novels through class lectures and critical readings, but our focus will be on how the novels represent these contexts through as literature through figurative language. Novels we may read include: Woolf, *Mrs. Dalloway*; Greene, *The Quiet American*; Emecheta, *Second-Class Citizen*; Smith, *Hotel World*; Ishiguro, *The Remains of the Day*; Kureishi, *The Black Album*. Assignments: in-class quizzes and writing assignments; midterm and final essays.

Gui. Lecture: MWF 10:10-11:00 a.m.

Fulfills #3-D in the English Major Requirement

English 127C - American Poetry since 1945.

We will read and discuss a range of American poems from the Cold War era to the present day. We will think about the cultural and imaginative diversity of recent and current poetry. We will look at the poems both in themselves as artistic productions and as artifacts of cultural history.

From the mid- to late-twentieth century, we will focus on Elizabeth Bishop, Gwendolyn Brooks, Robert Lowell, Allen Ginsberg, Sylvia Plath, Adrienne Rich, Mitsuye Yamada, and John Ashbery. From the twenty-first century we will look at Bob Dylan, Susan Howe, Lorna Dee Cervantes, Frank Bidart, Marilyn Chin, Harryette Mullen, Amy Gerstler, Alberto Rios, Theresa Hak Kyung Cha, and Joy Harjo.

There will be two short papers, a midterm, and a final exam. Required text: *The New Anthology of American Poetry, Volume 3*, edited by Steven Axelrod, et al. (Rutgers University Press, ISBN 9780813551562). Please obtain an unmarked copy from an on-line site or the bookstore.

The blood jet is poetry,

There is no stopping it. –Sylvia Plath

The ink spills thickest before it runs dry before it stops writing at all. –Theresa Hak Kyung Cha

Axelrod. Lecture: MW 5:10-6:30 p.m.

Fulfills #3-D in the English Major Requirement

English 128J - Jane Austen's 200 Year-Old Corpse

Since this year marks the bicentennial of Jane Austen's death, critics, journalists, pundits, and even politicians are scrambling to pay tribute to a novelist who stands next to Shakespeare in the canon of British literature. Her work, however, is frequently read in isolation from literary historical context. She does not quite fit in the eighteenth-century sentimental tradition of the novel, she is "Romantic" mostly just because the bulk of her work is published in the early nineteenth century, and she is too early and too wild to be called "Victorian." She is a novelist out of time, a prose specialist in an age of poetry, easily adapted to serve our contemporary predilections for rom-com, costume drama, and even zombie fiction. The left touts her feminist credentials while the alt-right holds her up as a role model for the proper domestic woman. Throughout this course, we will be trying to figure out what is lost and gained when we consider Austen in and out of literary historical context. Do we, for example, do a disservice to Austen if we lump her together with the Big Six of Romantic poetry (Blake, Wordsworth, Coleridge, Keats, Shelley, and Byron)? Can we not, on the other hand, fully understand her deftly ironic and detached prose style without first investigating her treatment of eighteenth-century gothic fiction? What happens when, two hundred years after her death, she's revived into the dawn of a new political age? We will read all six of her major novels and some of her juvenilia with these questions in mind.

Wang. Lecture: MWF. 4:10-5:00 p.m.

Fulfills #3-B in the English Major Requirement

English 129A – Elizabethan and Jacobean Drama

This course will explore non-Shakespearean drama from the Elizabethan and Jacobean periods in England. We will read *The Spanish Tragedy* by Thomas Kyd, *Dr. Faustus* by Christopher Marlowe, *The Roaring Girl* by Thomas Middleton and Thomas Dekker, *The Tamer Tamed* by John Fletcher, and *The Duchess of Malfi* by John Webster. Together, we will explore the social and theatrical context of these plays, in order to situate them in

a broader literary and historical context. The course will encourage students to consider tropes and performance techniques across the works, while analyzing individual plays for characterization, audience interaction, and indoor/outdoor playhouse style.

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

Fulfills #3-A in the English Major Requirement

English 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 in progress. However, we will carefully observe the historical entanglements of utopianism with powerful forms of violence and discrimination. To assist in that effort, each of our units will pair a classic utopian imagining with texts that proffer radical alternatives to the liberatory 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: TR 9:40-11:00 a.m.

Fulfills #3-C in the English Major Requirement

English 136T - A Matter of Time: Latina/o Art’s Past, Present, and Future

On May 2, 2017, actor and comedian Cheech Marin made national headlines with the announcement of “The Cheech Marin Center for Chicano Art, Culture and Industry.” With plans to open in Downtown Riverside, Marin’s building stands to place the Inland Empire on the map of Chicana/o art destinations. Moreover, “Mundos Alternos: Art and Science Fiction in the Americas” opens this fall at UCR ARTSblock, an ambitious show featuring over forty artists using speculative aesthetics as a mode of cultural investigation. Debuting in conjunction with the Getty Foundation’s Pacific Standard Time II: LA/LA on the transnational connections between LA and Latin America, this initiative signals Latinx art’s arrival on the national stage. However, the political conditions and configurations of power engendering these syncretic forms of artistic expression say otherwise. Before lauding the future, how do we reconcile the museum’s nefarious past and nebulous present? Over the last ten years, a deluge of exhibition catalogues, artist monographs, thematic scholarly works, and art journalistic stories has been published expanding the spatio-temporal orientation of the field. As a result, we must question the literature of Latinx and Chicanx art writing and its complimentary genres. In this class, we will revisit the field’s formation through three variant and, at times, fractious timelines: Past, Present and Future. By reading historical and contemporaneous works, we will distinguish the field’s synchronicities and anachronistic structures challenging how Latinidad becomes legible through visual art. Moreover, this seminar will use “Mundos Alternos” as the backdrop into these questions. Students will

embark on original research, seminar papers, and public presentations studying different facets of the exhibition in theory and practice. Keep in mind some classes will be held at UCR ARTSblock in Downtown Riverside so please consider travel time when planning your schedule. Readings in this class will include work by: Holly Barnet-Sanchez, Charlene Villaseñor Black, Cary Cordova, Karen Mary Davalos, Shifra Goldman, Jennifer González, Amelia Jones, Curtis Marez, Cheech Marin, Chon Noriega, Mari Carmen Ramirez, Yasmin Ramirez, and Tomas Ybarra-Frausto. Hernandez. Lecture: TR 3:40-5:00 p.m.

Fulfills #3-D in the English Major Requirement

English 161A – Restoration and Early 18th Century British Literature

This course we will study British Literature from 1660 (The Restoration of Charles II) to 1740 (when the novel first emerges). Our readings will include drama, poetry, fiction, and non-fictional prose. Much of the work we read will be satiric in nature, and we will consider the function and effect of satire, especially political satire. *The Norton Anthology of English Literature, Volume C: The Restoration and the Eighteenth Century*. Norton. ISBN: 978-0393927191

Haggerty. Lecture: MWF 9:10-10:00 a.m.

Fulfills #3-B in the English Major Requirement

English 179T - Studies in Science Fiction

Octavia E. Butler: Rhetorics of Speculative and Science Fiction, and the Chthulucene

Science fiction is always, in part, about now. Class will explore and examine some of the works and themes of germinal writer Octavia E. Butler through a rhetorical lens. Both encountering and exceeding the boundaries of the science fiction genre, her work provides a rich terrain to think and re-think dominant and emerging notions of religion and spirituality, progress, the (S)elf, race, economics, ethnicity, and futurity and the Chthulucene.

Nunley. Lecture: TR 2:10-3:30 p.m.

Fulfills #4 in the English Major Requirement

English 189 - Senior Seminar – The Evidence of the Senses

This seminar invites students to investigate the processes by which we identify and interpret textual evidence through readings which pose the question of proof as a thematic, political, and even moral problem. What counts as evidence in the first place? How does one distinguish evidence from other kinds of information? How do different generic, formal, and stylistic environments alter the senses of evidence? In particular, we will attempt to put pressure on understandings of evidence that suture the its detection to a certain kind of visual discernment—the ability, that is, to see or see *through* the world as a system of representative signs. What happens to the category of proof when channeled through alternative sensory pathways such as sound, odor, touch, or even taste? Our readings will be drawn from authors such as Emily Dickinson, Arthur Conan Doyle, Frederick Douglass, Herman Melville, Edgar Allan Poe, and William Shakespeare. Requirements include a one page weekly response, class presentations, and a term paper that is worthy of development into a senior thesis. Stapely. Seminar: TR 12:40-2:00 p.m.