

Course Descriptions Winter 2019

English 12B: Introduction to Fiction: The Short Story

This section of the course will focus on the genre of short fiction. For each class meeting, we will discuss 1-2 classic or contemporary stories, mostly written in English, except for those days when a long story is assigned, when we have a writing workshop, or when we look at some related non-fiction (about the genre, the elements of fiction more generally, and critical approaches to fiction or short fiction). We will focus on practicing "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, final, and short paper (5 pp. long), as well as a couple of smaller graded assignments and some in-class exercises that count toward the participation grade. 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: MWF 1:10-2:00 p.m.

ENGL 12M: Introduction to Asian American Literature

This is a lower-division course designed for non-majors that introduces students to some of the fundamentals of literature: how to close read a text and write critically, interestingly and insightfully about it – and we will be doing so through the particular lens of Asian American literary production. We will be concentrating on the genre of the short story. The writers we will read range from canonical writers to contemporary authors who have only recently published their first collections. Often, there are a set of assumptions and presumptions about so-called ethnic literatures (a phrase that is itself increasingly under question): that is is always in the realist mode, concerns itself with recounting historical events (immigration, discrimination, etc.), and is generally autobiographical. What we will be reading will complicate and upend such notions. These writers grapple with questions of self and its performances, the vagaries of memory, the ethics of knowability, the way in which sexualities are constructed and deployed, and much more.

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

ENGLISH 20B: Introduction to American Literary Tradition

Whoever you are, holding me now in hand,
Without one thing, all will be useless,
I give you fair warning, before you attempt me further,
I am not what you supposed, but far different.

Walt Whitman

This class introduces students to movements and works of American literature. It is not a “survey” in the standard sense—we won’t try to cover everything. Instead we will look closely at how particular works of prose and poetry represent different moments and possibilities in U.S. literature from the American Revolution to postmodernism.

Requirements will likely include daily quizzes, two five-page papers, midterm and final exams.

Readings: Hector St. John de Crevecoeur, *Letters from an American Farmer*; poems of Walt Whitman and Emily Dickinson; Harriet Jacobs, *Incidents in the Life of a Slave Girl*; Henry David Thoreau, “Economy”; Nathaniel Hawthorne, “Young Goodman Brown”; Herman Melville, “Bartleby the Scrivener”; Abraham Cahan, “Yekl”; Edith Wharton, *The House of Mirth*; T. S. Eliot, “The Lovesong of J. Alfred Prufrock”; Langston Hughes, “The Weary Blues”; Gertrude Stein, *The Autobiography of Alice B. Toklas*; Allen Ginsberg, “America”; Toni Morrison, *Beloved*.

Kinney. Lecture: TR 2:10-3:30 p.m./Mandatory Linked Discussions: See class schedule.
Course counts towards #1 (one of three lower-division) Major Requirements

English 102W-001: Rise of Rhetoric: Thinking and Feeling Critically through the Death of Truth

While valuable, reason and rationality are overrated. Facts do not equal truth. Truth does not equal reality. And accurately understanding reality does not lead to the most fulfilled life. Indeed, what is persuasive, meaningful, and productive to most people in contemporary society mostly occurs outside of rational and “real” argument. Nevertheless, facts, truth, and reality matter. As Michiko Kakutani argues in *The Death of Truth*, academics, politicians, and others must “stop banalizing the truth.” Class will address what it means to engage truth critically, how to be critical and viscerally aware, and what it means to live a meaningful life in an era of increasing uncertainty. Further, what it means to write, think, and feel oneself into, beside, between, though, and outside of certainty. Class will tackle subjects such as rhetoric, philosophy, fake news, religion, psychology, and politics through critical theory, critical feeling, and thoughtful writing.

Nunley. Lecture (Section 001): MWF 2:10-3:00 p.m.
Fulfills #2 in the English Major Requirements

English 102W-002: Rise of Rhetoric: Thinking and Feeling Critically through the Death of Truth

While valuable, reason and rationality are overrated. Facts do not equal truth. Truth does not equal reality. And accurately understanding reality does not lead to the most fulfilled life. Indeed, what is persuasive, meaningful, and productive to most people in contemporary society mostly occurs outside of rational and “real” argument. Nevertheless, facts, truth, and reality matter. As Michiko Kakutani argues in *The Death of Truth*, academics, politicians, and others must “stop banalizing the truth.” Class will address what it means to engage truth critically, how to be critical and viscerally aware,

and what it means to live a meaningful life in an era of increasing uncertainty. Further, what it means to write, think, and feel oneself into, besides, between, though, and outside of certainty. Class will tackle subjects such as rhetoric, philosophy, fake news, religion, psychology, and politics through critical theory, critical feeling, and thoughtful writing.

Nunley. Lecture (Section 002) MWF 3:10-4:00 p.m.
Fulfills #2 in the English Major Requirements

ENGL 117B: Shakespeare: Comedy

How do we define Shakespearean comedy? Does it have to be funny? What are the limits of comedy? Why and how does Shakespeare play with the parameters 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 the communal 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*, *The Comedy of Errors*, and *The Winter's Tale*.

Kenny. Lecture: TR 2:10-3:30 p.m.
Fulfills #3-A in the English Major Requirements

ENGL 120T: 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 1:10-11:00 p.m.

Fulfills #3-D and **one course in bold** in the English Major Requirements

English 122N

This course explores the art and aesthetics of LGBTQ cultural production. We will read a variety of literary, audiovisual, and digital works concerned with autobiographical expression. We will be especially interested in works that are “extra”: that is, works

that demonstrate reflexive, performative, interdisciplinary and other critical techniques. And we'll explore how that "extra" dimension of an artwork has historically allowed queer expression to get around or work against political censorship, economic inequity, or social prohibitions, to reframe the understanding of self, sexuality, and society and to transform cultural expression. Works will be situated in relation to political and cultural movements historically. Course work will include responses to the works studied, as well as a final research project, whose format is typically a final paper but may include presentation in other forms, with the permission of the instructor.

Tobias. Lecture: TR 11:10-12:30 p.m.
Fulfills #4 in the English Major Requirements

ENGL 122Q: Literature of AIDS

Over the last ten years, there has been something of a boom for AIDS cultural representation, a reevaluation of the early years of this plague in literature, film, visual arts and exhibitions. This proliferation has been justified under the thirty-year anniversaries of the first published report of the disease, first activist collective formed, first retrospective of artist responses to this pandemic. Popularly coined "AIDS 2.0," this cultural field of retronostalgia, reprints, reissues, and reproductions has been highly criticized for its sanitary and homogenous (re)presentations of this tumultuous period. In this course, we will interrogate the "literatures" galvanized under this retrospective look back with introspective integrity. We will consider the consequence of this phenomenon and how cultural amnesia, material memory, and what Christopher Castiglia and Reed call, "generational unremembering" complicates the discourses surrounding AIDS cultural pasts. Students should anticipate a course combining literary material with close readings of visual art, performance, and museal texts. Course materials may include work by Christopher Castiglia and Christopher Reed, Jih-Fei Cheng, Ann Cvetkovich, Avram Finkelstein, Brad Gooch, Lucas Hilderbrand, Alex Juhasz, Jonathan Katz, José Esteban Muñoz, David Román, Marita Sturken, Sean Strub, and Joey Terrill.

Hernandez. Lecture: MWF 12:10-1:00 p.m.
Fulfills #4 in the English Major Requirements

English 126A: Speculation in the Nineteenth-Century American Novel

This course offers a critical examination of long American prose fiction in the nineteenth century, with an emphasis on the role of such fictions as speculative practices.

"Speculation" is defined as "intelligent or comprehending vision," describing the action of contemplation, consideration, or profound study. Along these lines, speculation appears to be underwritten by a kind of realist conceit: to speculate is

simply to see, to observe things as they are. Yet "speculation" is has a powerful, 5countervailing association with the possible, the not-yet, what may lie beyond our scope: it conjectures and anticipates.

Our class will take up this tension between the empirical and the imaginative dimensions of speculation as a way of traversing a range

of 19th-century novelistic genres and styles (e.g. realism, naturalism, historical romance), and as a matter of acute political urgency.

*As a note, this course description comes from a previous version taught in another quarter, and so the readings and the thematic approach to the course itself may change.

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

Fulfills #3-C in the English Major Requirements

ENG 128F: Major Authors: Edmund Spenser's Faerie Queene

This course will focus on Edmund Spenser's *Faerie Queene* (pub. 1590-1609), a major work in the development of English poetry and national identity. Students will have the valuable experience of studying an epic romance closely, getting Spenser's poetry in their ears and mapping out his imaginative terrain. As we delve into Faerie-land and keep company with its dragons, sorcerers, and heroes, we will also attend to the politics and aesthetics of Spenser's other home, Elizabethan England and Ireland, and to the influence of Queen Elizabeth I in Spenser's representations of women and sovereigns.

Requirements: participation, reading quizzes or journal, two papers, creative project.

Brayman. Lecture: TR 12:40-2:00 p.m.

Fulfills #3-A in the English Major Requirements

ENGL 129A: Elizabethan and Jacobean Drama

This course will explore non-Shakespearean drama from the Elizabethan and Jacobean periods in England, focusing on plays that stage poison, the occult, and (fake) death. We will read *The Spanish Tragedy* by Thomas Kyd, *Dr. Faustus* by Christopher Marlowe, *The Devil's Charter* by Barnabe Barnes, *The Tamer Tamed* by John Fletcher, and *The Duchess of Malfi* by John Webster. Together, we will explore the theatrical context of these plays, considering how cue scripts, doubling, and special effects impacted early modern playgoers' multi-sensory experience of the performance. Topics of discussion will include the humoral body, performing the occult, and poisons. The course will encourage students to explore performance techniques across the works, while analyzing individual plays for characterization, audience interaction, and indoor/outdoor playhouse style.

Kenny. Lecture: TR 12:40-2:00 p.m.

Fulfills #3-A in the English Major Requirements

English 130

The historical rubric of English 130 as stated in the course catalog defines early American literature as originating in 1630 and concluding in 1830. But this course offers a provocation to the conventional theoretical and historical approaches to early

American literature by offering an analysis of what can be considered a transnational prehistory of the Anglophonic presence in the Americas and a critique of the centrality of Puritan textual production in early American literary scholarship. This course encourages students to re-imagine the linguistic, cultural, and geographical terrain of early American literature and to acquaint them with a range of discursive responses to contact with the “Other” from indigenous oral narrative to the late 16th century in what is now known as “the Americas”: Canada, the United States, Latin America, and the Caribbean.

We will question and think critically about the ways in which invasion and encounter between Native Americans and Europeans within the settler colonial regime is figured in literature and visual culture, focusing on how the trope of cannibalism, in particular, works as a powerful and pervasive way of incorporating; (mis)understanding; rendering hypervisible and invisible; and committing violence against the gendered and racialized Indigenous “Other.” While sermons and spiritual narratives constitute the majority of 17th and 18th century Anglophonic literary production, non-fiction representations of cannibalism are central to the canon of early literature and culture of “the Americas” broadly speaking, particularly in the 15th and 16th centuries, and continue to play a primary role in genres such as science fiction as filmmakers and writers seek to understand future possible encounters with the “Other” through earlier representations such as those we will be reading this quarter. We will approach the topic of anthropophagy from several different disciplinary perspectives—anthropology, history, literature, psychoanalysis, visual culture—in order to better understand how cannibalism has been represented from the early colonial period to the present and how it has informed the major texts and contexts of American literary history.

Some questions to consider over the course of the quarter: Is cannibalism, as William Arens has intimated, a European colonial fantasy designed to institute Indigenous alterity and inaugurate various forms of attendant violence? How is cannibalism represented in the colonial texts under consideration vis-à-vis the European practice of the Eucharist and debates about transubstantiation? What constitutes the ‘proof’ of cannibalism and how do various disciplines, from archaeology to psychology, offer competing arguments for the meaning and existence of cannibalism? What kind of challenges does “critical cannibalism studies” pose to the field of early American studies?

Raheja. Lecture: MWF 11:10-12:00 p.m.
Fulfills #3-C in the English Major Requirements

English 133: Performing Modernity

This course examines American literature, cinema, and visual art, produced during the first half of the twentieth century. The readings and lectures emphasize the cultural production of the Harlem Renaissance, Latinx literature, and Mexican Modernism. Lectures focus on the dynamic relationship between art and history in North America (specifically the U.S., the Caribbean, and Mexico)—including the history of literature,

visual art, technology, media, and politics. Special attention will be given to the ways that innovative practices mediate themes such as transnational mobility and cosmopolitanism, gender and performance, queer aesthetics and style, consumer capitalism, vision and visibility, class politics and labor movements, migration and acculturation, gender and racial passing, gay camp, exoticism and escapist fantasy. This is not a course on Modernism nor modernisms per se. Instead, the course considers the aesthetic movement of Modernism as one in complex conjunction with other modern cultural movements (the labor movement, surrealism, Hollywood and Mexican “Golden Age” cinema, feminism, and anticolonialism). Each unit in the class juxtaposes the formal and thematic concerns of the assigned writers with a film in order to trace how the explorations of modernity found in literature and visual art are reflected in the popular/mass cultural forms of cinema, such as the Progressive Era “race film,” genre films (comedy, adventure), and the avant-garde. Assigned authors, artists, and performers include: Luisa Capetillo, Langston Hughes, Zora Neale Hurston, Frida Kahlo, Nella Larsen, Oscar Micheaux, Maria Montez, Richard Bruce Nugent, Dolores Del Rio, Bessie Smith, and William Carlos Williams.

Kraeher. Lecture: MWF 5:10-6:00 p.m.
Fulfills #3-D in the English Major Requirements

ENGL 136T Studies in Latina/o Lit

Performing Latinidad examines how Latinas/os/xs have turned to dramatic arts in order to enact artistic and political movements in the United States from the 1960s to the present. We will focus on theatre, comedic and performance artists, recent films, and musicians whose expressive art forms have transgressed the lines between pop culture, social movements and cultura popular. From music artists and playwrights like Cardi B and Tanya Saracho to performance artists like Xandra Ibarra/La Chica Boom and Carmelita Tropicana, this course studies the place of sex and transnational violence, race, gender and migration, language and citizenship, and queer erotics and kinship models that Latinx embody on the stage.

Garcia. Lecture: TR 12:40-2:00 p.m.
Fulfills #3-D and **one course in bold** in the English Major Requirements

ENGL 139T: Topics in Asian/American Literary and Cultural Studies

(This course may be taken by students who have taken ENGL 139. Topics or “T” courses are also repeatable as content changes.)

Domestic Disturbances: Tiger Mothers, Pathological Assimilation, Secret Lives

The Asian/American family romance narrative – the framework within which fantasies of bootstrap/immigrant/upward mobility and the model minority thrive – obscures how the family is not the “natural” set of relations it is commonly understood to be. Rather, the family is a site that constitutes and is constituted by economic and social forces that crucially shape what are often thought of as interpersonal and private relations. Far

from picture-perfect, Asian/American literature gives us starkly different portraits of family life that diverge from the ideological still lifes of the American dream.

We will begin with Amy Chua's infamous *Battle Hymn of the Tiger Mother*, which will set the framework within which to think about issues of filiality, assimilation, duty, economic imperatives for "success," and achievement competition. How might such a framework actively demand the suppression of memory, a selective re-narrativization of the past, and the containment of sexuality, anger and grief? What are the tactics of survival and what are their costs? We will put pressure on the explanatory model of generational conflict as the primary way through which Asian/American subjects negotiate the pressure to assimilate on the one hand and the pressure to retain "ethnic connection" on the other, as well as question the public-private divide through which Asian/American subjects become both legible and invisible. Finally, we will look at literary texts that don't seem to address Asianness or race at all but which are nevertheless centrally concerned with both.

Required texts: Ted Chiang, *Stories of Your Life and Others*, Charles Yu, *Sorry Please Thank You*, and pdfs on Blackboard.

Yamamoto. Lecture: MWF 2:10-3:00 p.m.

Fulfills #3-D and **one course in bold** in the English Major Requirements

English 142N: The Politics of Visual Culture — Sports and the Politics of the Body

In this class we will learn to look at sports from queer, feminist and anti-racist positions. We will consider a few key problems in mainstream sports culture — sexual violence, gender segregation and the policing of the category "woman athlete," structural racism in college and professional sports, corruption in sports organizations and in mega-events like the men's World Cup and the Olympics. Our readings will be drawn from diverse disciplines — feminist studies, queer theory, black studies, critical theory and sports studies. As writers, students will explore the possibilities of the sports spectacle as an occasion for critical and intersectional reflection — final papers will center on events like the recent US Open final, the sexual assault accusation against Cristiano Ronaldo (the world's most famous athlete), Colin Kaepernick's struggle against anti-black violence and the NFL, the physical suffering of NFL players, the cultural effects of gender segregation in sports, the gender dynamics of individual sports themselves from figure skating to MMA, the cultural significance of Williams sisters and Serena Williams's foregrounding of her (harrowing) experience of childbirth. Students who want to prepare in advance for this class should consume as much sports media as they can, and try to achieve some kind of gender balance in doing so. Please note, this class will include frank discussion of sexual abuse/sexual violence in sports.

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

Fulfills #4 in the English Major Requirements

ENGL 143F Illegal Imaginaries

Illegal Imaginaries is an advanced undergraduate course on visual and literary narratives of migration produced by and about migrants in the Américas, including Latin America and the United States. The course examines the imaginaries of migrant peoples, both documented and undocumented, and the sociopolitical contexts of migration. We study migrant narratives that emerged after September 11th and during the War on Terror, including fiction, testimonios, poetry, theatre, music, podcasts/online radio, and visual and digital culture that migrant women, feminist and queer artists, as well as activists create in the new immigrant rights movements.

Garcia. Lecture: TR 3:40-5:00 p.m.

Fulfills #4 in the English Major Requirements

English 146E

This course surveys late 20th and early 21st century digital media culture, arts, and entertainment to highlight the key critical debates and aesthetic and ethical paradigms of interactive media networks and their cultural conditions and 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 do privacy or publicness mean in social networks? What rights do we have to copy or share information? How might digital images reveal, or hide, the natural environment? And what scholarly perspectives and analytical methods are most relevant to humanist studies of interactivity in digital media? Participants will read a diverse range of writing by digital media scholars. Lecture presentations will highlight various styles and forms of interactivity in digital media art, design, and communications. Students are responsible for all interactive texts (websites, games, assorted hardware or software, etc.) presented in lecture. Film screenings will highlight key aspects of the histories of technological change in a comparative framework. Students are also responsible for screening all films. By the end of the quarter, students will be expected to use scholarly analysis to articulate an ethics of digital media culture in their final paper for the course.

Tobias. Lecture: TR 3:40-5:00 p.m.

Fulfills #4 in the English Major Requirements

English 151A: Middle English Literature

A study of the Middle English lyric tradition, including its relation to earlier medieval Latin poetry; the French and Occitan productions usually ascribed to the troubadours; the Italian circle of the *dolce stil nuovo*; medieval musical and performance traditions and the emergence of the English court lyric. We will also consider technical concerns such as scansion, prosody and the manuscript contexts of the lyrics, ranging from the

well-known Harley manuscript 2253 to obscure preaching manuals. Expect frequent quizzes and writing assignments and biweekly papers.

Ganim. Lecture: MWF 10:10-11:00 p.m.
Fulfills #3-A in the English Major Requirements

English 153: Early Renaissance Literature

In an age preoccupied with literary imitation and mutability, Ovid among the classical authorities was the most deeply influential and most frequently imitated. We will be tracing the translation – literally, the “carrying over” – of his *Metamorphoses* and *Epistles* into the Golden Age of English Renaissance literature, exploring the ways in which English poets, playwrights, and fiction writers adapted and transformed Ovid’s poetics of transformation in the sixteenth century.

Requirements: active participation, two papers, midterm and final exam.

Brayman. Lecture: TR 9:40-11:00 p.m.
Fulfills #3-A in the English Major Requirements

English 166A: Three Origin Stories of Romantic Poetry

Wordsworth and Coleridge’s *Lyrical Ballads* (1798) inaugurates a radical experiment in literary form. But what is that form? This course will look closely at that hybrid form of lyric and ballad to examine Romantic literature’s propensity for combining, blending, crossing, and encountering. We will consider, for example, the yoking together of elegy and sonnet, and the verbal and the visual. Along the way, we will become acquainted with some of the historical contexts for this privileging of hybrid form and determine the social and political uses of such a form. We will also investigate two other claims to being “Romantic firsts”: Charlotte Smith and William Blake. What changes when we reorient the origins of Romanticism?

Wang. Lecture: MWF 3:10-4:00 p.m.
Fulfills #3-B in the English Major Requirements

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 is interdisciplinary in its attention to the aesthetic, intellectual, and sociopolitical contexts of literary modernism, in which a number 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 a 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 (Melies, Edison, Griffith, and Chaplin); modernist architecture; Stravinsky's Rite of Spring; and fashion and social dancing. Required writing includes a mid-term, final, and formal short research paper (5-7 pp. long), as well as a couple of smaller graded assignments and some in-class exercises that count toward the participation grade. Students should be prepared to expand their critical and analytical vocabulary when engaging the other arts.

Tyler. Lecture: MWF 3:10-4:00 p.m.
Fulfills #3-D in the English Major Requirements

ENGL189: Senior Capstone (Asian American Fiction)

This course explores a number of critical methods (posthumanist theory/ genre theory/ race and ethnic studies) in relation to speculative fiction/ Asian American fictions. As speculative fiction has become an increasingly vital part of America's vernacular culture, we seek to explore how minority writers transform and engage this genre. We will consider the proposition that elements of speculative fiction—that is, the violation of certain “realist” principles—help enable Asian American fiction writers to reimagine standard tropes found in ethnic writing, related to issues such as immigration, social difference, and historical tensions. Given UCR's unique compositional and demographic dynamics, this course may also include some texts from other ethnic/racial groups (including Latinx/ African American/ indigenous groups) as potential points of comparison. Primary texts may include any of the following: Violet Kupersmith *Frangipani Hotel* (2014), Ken Liu *Paper Menagerie* (2016), Nidhi Chanani's *Pashmina* (2017), among others. Primary text materials will be scaffolded by theoretical and critical readings (including but not limited to work from Rosi Braidotti, R.B. Gill, Maria Tatar, and others).

Sohn. Lecture: TR 3:40-5:00 p.m.
Fulfills #5 in the English Major Requirements

ENGL189: Senior Capstone

In English 189, we will read, discuss, and write about five distinctive plays by Shakespeare. Our list will probably include *The Merchant of Venice*, *Coriolanus*, *Henry IV Part 1*, *All's Well that Ends Well*, and one Romance (yet to be chosen). We will consider the meaning and function of poetics, catharsis, and the search for truth in each work, making use of source materials and the critical literature. Participants will make brief presentations, write several brief (ca. five-page) papers, and prepare a longer essay related to our inquiries.

Briggs. Lecture: TR 11:10-12:30 p.m.
Fulfills #5 in the English Major Requirements