

Course Descriptions: Winter 2020

Lower Division Course Offerings

English 012A: Introduction to Poetry

See UCR General Catalog 2019-2020

https://studentdocs.ucr.edu/registrar/UCR_Catalog_2019-2020.pdf

TBD. Lecture TR 12:30-01:50 PM p.m. See schedule for room number.

For English Majors, units count towards **Additional Units** and **180-unit minimum** in the Degree Audit. Course does not fulfill any category in English Major Requirements.

English 012M: Intro 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. Often, there are assumptions and presumptions about so-called ethnic literature (a phrase that is itself increasingly under question): that it 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 – several of whom do not mention “Asianness” at all -- grapple with questions of self and its performances, the vagaries of memory, the ethics of knowability, the complexities of language, the way in which sexualities are constructed and deployed, and much more.

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

Yamamoto. Lecture: MWF 3:00-3:50 p.m. See schedule for room number.

For English Majors, units count towards **Additional Units** and **180-unit minimum** in the Degree Audit. Course does not fulfill any category in English Major Requirements.

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English 0120: American Indian Literature

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-de Leon. Lecture MW 12:30-01:50 p.m. See schedule for room number.

For English Majors, units count towards **Additional Units** and **180-unit minimum** in the Degree Audit. Course does not fulfill any category in English Major Requirements.

English 20B: Introduction to American Literary Tradition / Linked Discussion

English 20B: Intro to American Literary Traditions. 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 read works from a few auspicious moments: the American Renaissance of the mid-nineteenth century; realism at the turn of the 20th c.; the poetic rebellion of the 1950s; and now. The most time will be spent on the “dream deferred” (to quote Langston Hughes) of the 1920s Harlem Renaissance using Sharifa Rhodes-Pitts’s eloquent, *Harlem is Nowhere: A Journey to the Mecca of Black America* as our guide. Requirements will likely include daily quizzes, a 5-page paper, midterm and final exams.

Readings include: Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861); Herman Melville, “Bartleby the Scrivener” (1853); poetry of Walt Whitman and Emily Dickinson; Abraham Cahan, *Yekl* (1896); Sharifa Rhodes-Pitts, *Harlem is Nowhere: A Journey to the Mecca of Black America* (2011); essays by Alaine Locke, Arthur Schomburg, James Baldwin, and Ralph Ellison; poetry of Langston Hughes; Toni Morrison, *Jazz* (1992); Allen Ginsberg, “Howl” (1956); Mohsin Hamid’s *Exit West* (2017).

Kinney. Lecture: MWF 11:00-11:50 p.m. See schedule for room number. **Mandatory Linked Discussion Sections:** See course schedule

Applies to #1-20B in English Major Requirements. Students still need English 20A and English 20C to fulfill #1 in English Major Requirements.

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English 23: African American Autobiography

See UCR General Catalog 2019-2020

https://studentdocs.ucr.edu/registrar/UCR_Catalog_2019-2020.pdf

TBD. Lecture: MW 2:00-3:20

For English Majors, units count towards **Additional Units** and **180-unit minimum** in the Degree Audit. Course does not fulfill any category in English Major Requirements.

Upper Division Course Offerings

ENGL102W: Introduction to Critical Methods (Section 001)

This course is an introduction to reading and writing about literature in a critical fashion. This means analyzing how authors use figurative language and the basic elements of literature to make us think and feel about various issues and questions in our modern world. In the first part of the course, we will learn about the basic elements of literature that authors use when they create a work of fiction, such as setting, characterization, and imagery. We will also learn about some critical theories weaving together social, cultural, and political questions, such as Marxist theory, gender and sexuality studies, and postcolonial theory. We will apply our understanding of the elements of literature and critical theories to some short fiction and novels by writers from India and the Indian diaspora. Regular attendance is required to pass and do well in this course. Assignments: in-class quizzes and short-writing assignments, group discussions and presentations, one midterm essay, one take-home final exam/essay.

Gui. Lecture: MW 9:00-9:50 a.m. (001) See schedule for room number.

Fulfills #2 in the English Major Requirements

(continued)

ENGL102W: Introduction to Critical Methods (Section 002)

This course introduces students to a variety of critical theories for reading mass cultural texts, ranging from the Frankfurt School through psychoanalysis, critical race studies, 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, simulacra, constructions of race, performativity, and transgender representation. Requirements include copious reading, participation in class discussion, three papers, and a final exam. Students must also attend UWP workshops in preparation for writing the papers. Required texts include *The Matrix* (dir. A. and L. Wachowski, 1999); and readings posted on the course website.

Zieger. TR 3:30-4:50 p.m. (002) See schedule for room number.
Fulfills #2 in the English Major Requirements

ENGL 103: Advanced Composition

See UCR General Catalog 2019-2020

https://studentdocs.ucr.edu/registrar/UCR_Catalog_2019-2020.pdf

TBD. Lecture: TR 05:00- 6:20 p.m. See schedule for room number.
Course Applies as 1 of 4 additional upper-division courses needed for #6 in the English Major Requirements

(continued)

ENGL 117A: Shakespeare's Histories

Shakespeare's history plays are dramatic contemplations of monarchy, nobility, ruthless contests for power, the possibility of renewal, and the nature of tragedy. Their influence on English and American literature is great. Shakespeare's age of kings and queens is dead; but it lives on in our democratic veins as a vision of what might be the highest and vilest of human possibilities. Despite our often-confining circumstances, we are all in some sense monarchs over ourselves. We are opponents of despotism but we cannot not put aside our crowns. We unavoidably exercise, in many ways, a monarchical rule over ourselves, even if we try to abdicate or turn tyrant. We exercise a kind of monarchical power over history: we are inescapably the inheritors of past generations' legacies, and progenitors of those that will follow. However formidable the power of impersonal historical forces might seem, like kings and queens we cannot escape extending our own monarchical influence, for good or ill, over succeeding generations, as well as over our personal lives. Intentionally or by neglect, we emulate, ignore, resist, or swerve from the models of kingship – high, low, and strangely mixed -- that Shakespeare puts before us. The History plays pose questions for Shakespeare's time and for our own: Can a king or queen be both great and good? Does luck really define character? Is monarchical power inevitably tyrannical? What happens when a monarch stops trying to be a monarch, or makes all authority an enemy? Shakespeare's history plays offer us an excellent opportunity to search for answers in some of the world's greatest literature.

Briggs. Lecture: MWF 10:00-10:50 a.m. See schedule for room number.
Fulfills #3-A in the English Major Requirements

ENGL 117T: Topics in Shakespeare

See UCR General Catalog 2019-2020

https://studentdocs.ucr.edu/registrar/UCR_Catalog_2019-2020.pdf

TBD. Lecture: MW 8:00-9:20 a.m. See schedule for room number.
Fulfills #3-A in the English Major Requirements

English 127T: Studies in American Poetry

See UCR General Catalog 2019-2020

https://studentdocs.ucr.edu/registrar/UCR_Catalog_2019-2020.pdf

TBD. Lecture: TR 11:00 a.m.-12:20 p.m. See schedule for room number.
Fulfills #4 in the English Major Requirements

(continued)

English 128E: Major Authors: Chaucer

This class will be a close study of the most famous and influential work of the most famous and influential medieval English author: Chaucer's *Canterbury Tales*. Radical in its own age, this unique text invents new forms of language, borrows from almost every existing literary genre, and in every way challenges a modern reader's belief about what it meant to be a person living in the Middle Ages. A master of all that is humorous, rude, and racy, in this text Chaucer also tries his hand at high romance, moralizing didacticism, and philosophical contemplation. Our readings will focus on the author's experimentations with shifting identity categories, unexpected bodies, and intense verbal performances, everything from a rooster that crows in Latin, to a murdered boy who miraculously continues to sing after his own death, to a young knight and sexual predator who find marital bliss with an old crone. We will also discuss the influence Chaucer's text has had on contemporary works, such as Margaret Atwood's *The Handmaid's Tale* and Patience Agbabi's *Telling Tales*. No prior knowledge of Middle English necessary. Major requirements: midterm, final, two papers.

Denny-Brown. Lecture: TR 11:00 a.m.- 12:20 p.m. See schedule for room number.
Fulfills #3-A in the English Major Requirements

English 134: American Literature Since 1945: "Then and Now."

We will read three of the most influential novels of the post-WWII era: Ralph Ellison's *Invisible Man* (1952), Flannery O'Connor's *Wise Blood* (1952), and Joseph Heller's *Catch-22* (1961). One key question will be the ways these novels challenge conventional notions of realism, yet are seen to represent their time. We will then ask how novels might help us understand our own moment by reading three celebrated works from the last ten years: Jennifer Egan's *A Visit From the Goon Squad* (2010), Colson Whitehead's *The Underground Railroad* (2016), and Mohsin Hamid's *Exit West* (2017).

Requirements: Two papers, a final exam, and group projects.

Kinney. Lecture: MW 11:00 a.m.-12:00 p.m. See schedule for room number.
Fulfills #3-D in the English Major Requirements

ENGL 138A: African Amer. Lit Though Harlem Renaissance

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TBD. Lecture: TR 8:00-9:20 a.m. See schedule for room number.
Fulfills #3-C and **one course in bold** in the English Major Requirements

(continued)

ENGL 140E: Autobiography & Memoir / Writing the Conflicted Self: Inscription, Education & Home

Autobiography has a long and varied tradition in the literature of the United States. It has been used to delineate the exemplary American subject (Benjamin Franklin, John Adams), question the reality of espoused American values (African American slave narrative, Japanese American incarceration memoir), and trace the trajectory of the immigrant subject in response to ever-changing definitions of whiteness (Jewish and Irish American autobiography). Marginalized and minoritized communities have often first been represented in American literature through the autobiographical form – though the form itself has shifted in ways that suggest rich formulations of the self and our apprehension of it.

This course will focus on 20th and 21st century autobiographies that evoke questions of class, the concept of home, the “American Dream,” immigration, and the ethics and aesthetics of becoming and “upward mobility,” particularly through education. What is lost, gained or exacted in that process? What happens when formal education seems to put one in conflict with family, or when educational institutions seem hostile to everything through which one understands oneself? And how does the scene of writing constitute both a site of self-making and of (painful, but also healing) departure? We will pay particular attention to the conflicts between subjectivity and identity, the process of writing oneself into being, and the tensions that underpin concepts of cultural belonging and national identity. Primary texts will be contextualized by key works in autobiography theory.

Texts: Jade Snow Wong, *Fifth Chinese Daughter*; Richard Rodriguez, *Hunger for Memory*; Reyna Grande, *A Dream Called Home*; Kiese Laymon, *Heavy*, and Lac Su, *I Love You Are for White People*. Supplementary primary and secondary texts will be posted in pdf form to the Blackboard site.

Yamamoto. Lecture: WF 12:30-01:50 p.m. See schedule for room number.
Fulfills #4 in the English Major Requirements

(continued)

ENGL 141I: Theory and Practice of Everyday Life: Stick to Sports: The Poetics of Play and the Politics of the Body

The title of this class is taken from a memo sent to sports writers and editors working at *Deadspin* — this directive triggered a mass resignation (all of the website's writers quit). In this class, we will confront the ideological project of opposing sports and politics by exploring the fundamentally political struggles that structure sports, and that express themselves in the sport spectacle but also in our own experiences of being in a body. In this class, students will be introduced to critical thinking about sports. The focus of this class is sport as form of expression, narrative structure and as a zone of political struggle and engagement. Our discussions will be oriented and guided by feminist, queer and anti-racist sports writing and thought. While being a sports fan or athlete is not a prerequisite for this class, sports fans, athletes (of any level) are most welcome to take this class. Student writing will take the form of short articles — like the kind we used to find on *Deadspin*.

Doyle. Lecture: MW 12:30-1:50 p.m. See schedule for room number.
Fulfills #4 in the English Major Requirements

ENGL 141Y: Fiction as Social Protest in America

This course investigates the place of fiction in the dense field of debate surrounding the abolition of slavery in the decades before the US Civil War. While Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852) was in its time the most influential example of fiction's deployment as a vehicle for abolitionist argument, our class will set it in contrast to African American writings of the period which critique, and furnish alternatives to, Stowe's sentimental fantasies of race, class, and gender. In part this will mean that we critically examine the uses and limitations of the novel in particular as a mode of urgent political argument, when—as the authors we will examine attest—the facts of racial slavery were stranger than fiction. In addition to Stowe, our readings will include works by writers such as Henry “Box” Brown, William Wells Brown, Frederick Douglass, Elizabeth Keckley, Harriet Jacobs, and Harriet Wilson.

Stapley. Lecture: TR 3:30-4:50 See schedule for room number.
Fulfills #4 in the English Major Requirements

(continued)

English 142N: Politics of Visual Culture: The Visual Politics of the 1980s

Over the last decade, the media landscape has redounded to a renewed interest in the 1980s. We can observe this temporal shift in throwback serials like *The Americans*, *Stranger Things*, *Pose*, *Glow*, and *AHS 1984*. Remakes, reboots, and replicas have emboldened a retrospective eye shuttling from present to past with future possibilities. By reoccupying visual culture from the vantage point of the 1980s, what do we see differently? What do we stand to learn about our contemporary times? More important, how do we make sense of this time travel phenomenon for our circumstances today? By using film and television as our principal media, we will interrogate the 1980s 21st century doppelganger and reconsider the political discourses central to image-makers of that period. This investigation will require different modes of reading and looking at cultural texts of the period, including (but not limited to): art, architecture, design, exhibitions, fashion, music video, and visual merchandising. Also, students will receive an introduction to antiquated forms of analog media and will consider its material impact on '80s aesthetics, looks, and sounds. To do this, students will be required to conduct original research outside of class time for assignments, which may include archive consultations, screenings, listening labs, and/or appointments with the professor. Readings for this class may include work by John Caldwell, Carol Clover, Dan Cameron, Simon Doonan, Rosa Linda Fregoso, Dick Hebdige, Lucas Hilderbrand, Gianni Jetzer, Susan B. Kaiser, Josh Kun, Richard Meyer, Barry Miles, Helen Molesworth, Mark Sandberg, Rebecca Schneider, Jeffrey Sconce, and Cecile Whiting.

Hernández. Lecture: F 11:00a.m.-1:50 p.m. See schedule for room number.
Fulfills #4 in the English Major Requirements

English 144J: Race, Ethnicity, and Visual Culture / Linked Screening: 144J Section 021 / (Course is Cross Listed: MCS 144J)

See UCR General Catalog 2019-2020

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Kim. Lecture: TR 3:30 -4:50 p.m. See schedule for room number.
Fulfills #4 and **one course in bold** in the English Major Requirements

English 144K: Race, Ethnicity, and Visual Culture / Linked Screening: 144k Section 021 / (Course is Cross Listed: MCS 144k)

See UCR General Catalog 2019-2020

https://studentdocs.ucr.edu/registrar/UCR_Catalog_2019-2020.pdf

Shigematsu. Lecture: F 10:00 a.m.-12:50 p.m. See schedule for room number.
Fulfills #4 and **one course in bold** in the English Major Requirements

(continued)

English 145F: Special Topics: Film and Visual Culture: *The Wire* / Linked Screening: 145F Section 021 / (Course is Cross Listed: MCS 145F)

This course will critically analyze the highly acclaimed HBO series, *The Wire*. The drama series captures the links between illegal drug markets, law enforcement, and politics. This course digs deeper by uncovering how it reveals or constructs the intersections of race, class, gender, and sexuality. Thus, students will understand its characters and scenes by more than just a race analysis, or a gender analysis, or a class analysis alone; students will examine several social categories at once to get a more complete understanding. To do so, students will read critical and feminist texts and apply those frameworks to their analysis of *The Wire*. In all, this course will serve as a space for critical thinking, one that deconstructs media broadcasts through a complicated intersectional analysis.

Contreras. Lecture: F 11:00 a.m. – 1:50 p.m. See schedule for room number.
Fulfills #4 in the English Major Requirements

English 146F: Topics: Technology and Digital Media / Linked Screening: 146F Section 021 / (Course is Cross Listed: MCS 146F)

See UCR General Catalog 2019-2020

https://studentdocs.ucr.edu/registrar/UCR_Catalog_2019-2020.pdf

Kim. Lecture: T 02:00-4:50 p.m. See schedule for room number.
Fulfills #4 in the English Major Requirements

(continued)

English 147I: Robert Lowell's Memoirs

Not an introductory course, this course is designed for dedicated English and Creative Writing majors. We will study the as-yet unpublished Memoirs of the American poet Robert Lowell (1917-1977). The professor is presently editing these memoirs for publication, so class members will have a pre-publication look at an important example of life writing. Lowell's memoirs go beneath the surface of his troubled childhood and his adult experiences in a mental hospital. At the same time, the memoirs cast an ironic light on the gendered, raced, and classed mores of his time.

Students will compare Lowell's prose memoirs with the autobiographical poems that made him famous. These were published in 1959 in his volume called *Life Studies*. Students will thereby consider the difference genre makes in an author's self-revelation. Class members will also be asked to read the autobiographical poetry/prose/song lyrics of one other writer of their choice: for example, Gwendolyn Brooks, Diane Di Prima, Sylvia Plath, Anne Sexton, Hisaye Yamamoto, Audre Lorde, Mitsuye Yamada, Sandra Cisneros, Lyn Hejinian, Cherríe Moraga, Theresa Cha, Charles Simic, Stephen Dunn, Essex Hemphill, Gil Cuadros, Frank Bidart, Claudia Rankine, Li Young Lee, Maggie Nelson, Bob Dylan, or Beyoncé. In so doing, they will consider the differences and similarities between two very different autobiographical authors.

Research paper, plus midterm and final exam. Required book: Robert Lowell, *Selected Poems, Expanded Edition* (Farrar, Straus and Giroux 2006). Professor will provide the text of Lowell's Memoirs.

Axelrod. Lecture: MW 9:30-10:50 a.m. See schedule for room number.
Fulfills #3-D in the English Major Requirements

English 147M: *Moby Dick*

In this class we will spend the whole quarter reading Herman Melville's *Moby-Dick* (1851), a text that D.H. Lawrence once called "one of the strangest and most wonderful books in the world." Difficult to summarize and virtually impossible to classify, *Moby-Dick* could be described at once as documentary on whaling, a dissenting theological treatise, a tragedy in prose, a piece of political theater, a queer ethnography, and/or a meditation on the nature of representation. Our task will be simply to read *Moby-Dick* as much on its own terms as possible, with focused excursions into the critical afterlives of this text as they have been elaborated by writers, artists, scholars, and filmmakers.

Stapely. Lecture: TR 9:30- 10:50 a.m. See schedule for room number.
Fulfills #3-C in the English Major Requirements

(continued)

English 151A: Middle English Literature: 1066-1500

This quarter we will explore the drama of the Middle Ages, with special emphasis on the English mystery cycles and the so-called Morality plays. We will analyze parts of a production of the Chester and York cycles in some detail, and we will also view such famous examples as the Wakefield Second Shepherd's Play. We will consider some traditional issues, such as theories of origin, staging, the relation of the plays to other medieval literary forms, and the theological concerns of the plays, but our emphasis will be on some of the major recent questions surrounding this literature: performance and spectatorship, civic and communal consciousness, the body and its representations; issues of gender, heresy and antisemitism. In addition to the mystery plays, we will also survey the breadth of medieval theatricality, including festive forms not normally thought of as dramatic. We will also devote some attention to what might be considered modern versions of the mystery plays (films such as Pasolini's *Gospel According to St. Matthew*; Gibson's *Passion of the Christ*; and Scorsese's *Last Temptation of Christ*) as well as mapping traces of medieval drama in the New World from the sixteenth century onwards.

Ganim. Lecture: MWF 11:00-11:50 a.m. See schedule for room number.
Fulfills #3-A in the English Major Requirements

English 152: Renaissance Revolutions

This course will examine the texts that shaped the intellectual life of the English Renaissance, with a particular focus on the currents of thought contributing to the 1649 trial and execution of King Charles I. We will begin with continental writers such as Machiavelli, Castiglione, Luther, and Calvin, each of whom registers skepticism toward authority even as they affirm its supremacy. We will then explore how this political ambivalence impacted England, focusing on such figures as Knox, Puttenham, and Shakespeare. We will conclude with writers explicitly addressing the events of the English Civil War, including Milton, Hobbes, Marvell, and Filmer. Students will take five quizzes and write two essays.

Funk. Lecture: MWF 10:10-10:50 a.m. See schedule for room number.
Fulfills #3-A in the English Major Requirements

(continued)

English 166B: Literature of the Romantic Period: Mad, Bad, and Dangerous to Know: The Later Romantics

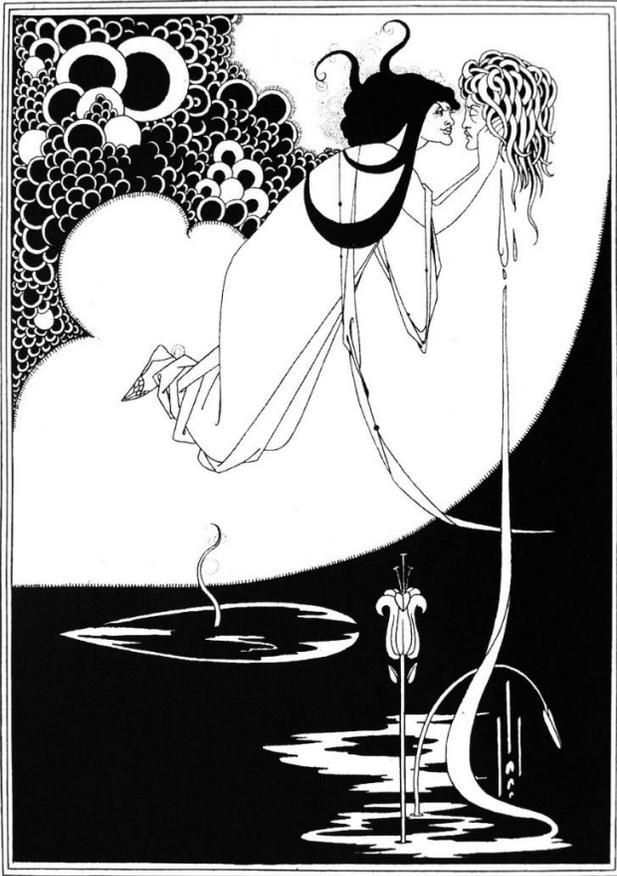
After Napoleon's defeat at the battle of Waterloo, Britain fell into a terrible slump. The end of the wars with France decimated the nation's economy, while streets were full of men crippled from their battles abroad. Radical thinkers who had championed the French Revolution and Napoleon's rise as the dawn of a more egalitarian era were crushed, first by Napoleon's betrayal of revolutionary principles, and then by the restoration of the traditional balance of powers following the Congress of Vienna.

In this class we will study the British imperial world post-Waterloo, from Byron and Shelley's shocking "Satanic" dramas to L.E.L.'s deceptively simple poetry and Scott's tales. Other authors include de Quincey, Hogg, Keats, and Moore.

Rangarajan. Lecture: MW 11:00 a.m. -12:20 p.m. See schedule for room number.
Fulfills #3-B in the English Major Requirements

(continued)

English 172T: Studies in Victorian Literature: Decadence



Aubrey Beardlsey, illustration for Oscar Wilde's *Salome* (1894)

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 what was their cultural contribution? How did they reconceive Victorian aesthetics and politics? How did their writings reconfigure gender, sexuality, and class identity? What was their relationship to the British Empire? The class begins with their roots in Aestheticism and ends by considering their cultural demise. Practical requirements include two papers, a midterm, and a final exam, as well as copious reading and intensive class participation. Required texts are *Decadent Poetry* ed. Lisa Rodensky (Penguin edition; ISBN 9780140424133); *Oscar Wilde – The Major Works* by Oscar Wilde, edited by Isobel Murray (Oxford World Classics; ISBN 978-0199540761); *French Decadent Tales* (Oxford; ISBN 9780199569274) and other readings posted on the course website.

Zieger. Lecture: TR 11:00 a.m.- 12:20 p.m. See schedule for room number.
Fulfills #3-B in the English Major Requirements

(continued)

ENGL189: Senior Capstone: The Essay Across Media: Argument, Form, and Platform (Section 001)

In this course we will work on understanding the potentials and limits of “the essay” and its forms and effects. We will read key examples of historically important essays, but also, we will screen film and video essays, in order to outline the history of essay film and video which arguably provide the history for multimodal essays in digital media today. We will explore the ways in which subjectivity or embodiment might ramify in essayistic thinking. We will concentrate on essays making specific kinds of argument, for example, essays attempting to establish culpability, to ask for forgiveness, or to assert alternative points of view. Finally, we will explore the ways in which contemporary digital media affords possibilities for making well formed arguments or not, depending on the platform. We will conclude the course with final essays summarizing our own research projects throughout the quarter."

Tobias. Seminar: F 11:00a.m-01:50 p.m. (001) See schedule for room number.
Fulfills #5 in the English Major Requirements. See note.

Note: If a student began fall 2017, then English 189 is mandatory and required. If a student began before fall 2017, then English 189 is optional. Course should be taken senior year.

ENGL189: Senior Capstone (Section 002)

In this seminar, we will read two serial works (totaling 7 novels): Elena Ferrante’s Neapolitan novels, and Octavia Butler’s Xenogenesis series. Staging our readings of these seven novels over the quarter, we will collectively explore the project of feminist fiction as students develop 15-page essays on the work of one or both of these authors. As we read these novels, we will explore key statements in feminist theory, with an eye towards the #metoo movement, anti-harassment activism and the fight against misogyny in all of its forms. We will reflect on the importance of feminist fiction and memoir to this project, and conclude by reading Assignments will include the development of keywords for critical thinking about these novels, group work leading class discussion and a final paper. Books will be available at the University Book Exchange (229 W. Big Springs Road).

Elena Ferrante, *My Brilliant Friend*, *The Story of a New Name*, *Those Who Leave and Those Who Stay*, *The Story of the Lost Child*

Octavia Butler, Xenogenesis (Lilith's Brood): *Dawn*, *Adulthood Rites*, *Imago*

Doyle. Seminar: MW 2:00-03:20 p.m. (002) See schedule for room number.
Fulfills #5 in the English Major Requirements. See note.

Note: If a student began fall 2017, then English 189 is mandatory and required. If a student began before fall 2017, then English 189 is optional. Course should be taken senior year.