

Course Descriptions Spring 2020

English 017: Shakespeare

In many of Shakespeare's texts, someone who is othered in terms of race, gender expression, bodily composition, or morality can often get described as monstrous. But is this just one of several competing understandings of how difference might be measured and conceptualized in Shakespeare's texts? And how, through the sense of historical alterity we often experience reading earlier texts, can thinking about the politics of difference in Shakespeare help us to think more critically about difference and forms of systematic bias occurring in our own present moment? This course aims at offering an introduction to Shakespeare's work while at the same time, providing you the chance to think critically about the politics of difference. In this class, you will have the opportunity to think deeply about how socially-dependent prejudicial practices impact Shakespeare studies and your own intellectual life.

Scuro. Lecture: T/Th 12:30- 1:50 p.m.

Units count towards **Additional Units** in the Degree Audit. Course does not fulfill any category in English Major Requirements.

English 20C: Introduction to Alternative Critical Perspectives on Literature and Culture

Catalog Description: 5 Units, Lecture, 3 hours; discussion, 1 hour; extra reading, 3 hours; written work, 2 hours. Introduces students to work associated with alternative critical traditions, including Chicano, African, African-American, and Caribbean literature, or feminist, Marxist, and postcolonial perspectives on literature and culture.

Stapley. Lecture: T/Th 3:30-4:50 p.m.

Mandatory Discussion Sections: See course schedule

Applies to #1-20C in the English Major Requirements

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English 022: Writing Red: Native American Literature

This course, “Indigenous Perspectives on the Non-Human,” seeks to decolonize settler colonial scientific narratives through an examination of Native American and Indigenous perspectives on multispecies interactions. Focusing on representations of plants and animals in literature, visual culture, and new media, we will read and discuss texts in a variety of different genres—poetry, fiction, film, video games, and non-fiction—in order to think about, with, and for animals, plants, and other beings.

We will focus on how Indigenous writers, artists, and scientists have reimagined the foundational binary oppositions that underscore Western formulations of life on our fragile and damaged planet: animate/inanimate, human/animal, commensurable/incommensurable, domestic/wild, us/them, etc.

Beginning with a discussion of the Haudenosaunee origin narrative and the Paris Zoo’s 2019 exhibition of a slime mold, we will think about animal studies through the lens of Indigenous, queer, and disability studies in the works of Kim TallBear, Alethea Arnaquq-Baril, Lisa Jackson, Brian Hudson, Robin Wall Kimmerer, Christi Belcourt, Daniel Wildcat, and Allison Hedge Coke, among others.

Raheja. Lecture: T/Th 11:00 a.m.- 12:20 p.m.

Course does not fulfill any category in English Major Requirements.

English 101: Critical Theory

This course will provide a survey of foundational texts in critical theory, with a particular focus on what theoretical discourse can tell us about the formation of identity, personal and national. Beginning with Freud and Marx and then making our way from structuralism to postcolonialism, we will consider the ways in which consciousness emerges from such forces as capital, language, and the unconscious. We will end the quarter with Wendy Brown’s *Walled States, Waning Sovereignty* (2010), which analyzes the role of border walls in sustaining national identity even as they mark its destabilization. Students will take five online quizzes and complete two take-home exams.

Funk. Lecture: M/W/F 9:00 a.m.- 9:50 a.m.

Course Applies to #4 in the English Major Requirements

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ENGL 102W: Introduction to Critical Methods (Section 001)

Required of all English majors and recommended at the start of upper-division coursework, this foundational seminar offers an advanced introduction to literary criticism and theory within a small, hands-on classroom setting. As we trace the outlines of literary criticism from Aristotle to contemporary theorists, we will attend closely to selected examples from a range of major thinkers and theorists. Students' interests and prior work will largely guide these choices. For our through line and case study, this section will center on Shakespeare's Hamlet and its afterlives in performance, film, and adaptations. With its attention to language, perception, and uncertainty, Shakespeare's tragedy will provide a platform for our critical reading, writing, and thinking. It will serve as occasion for us to study a single text closely, to develop literary skills and methods, to consider various critical and theoretical approaches, and to ask big questions about the discipline of English.

Requirements: thoughtful preparation, active participation, frequent informal writing, several short papers and revisions, oral presentations.

Texts: Anne Stevens, *Literary Theory and Criticism: An Introduction* (Broadview 2015); online resources, and iLearn materials. Though I will order a good edition of Hamlet at the UCR Bookstore, you may use any scholarly edition of the play, including one in a collection.

Brayman. Lecture: M/W 3:30-4:50 p.m.
Fulfills #2 in the English Major Requirements

ENGL 102W: Introduction to Critical Methods (Sections 002 and 003)

This course offers an advanced introduction to literary criticism and theory, including critical race theory, disability studies, ecocriticism, feminist theory, and queer theory. Together we will develop analytical skills and methodology as we ask million-dollar questions about the discipline of studying/reading/analyzing English Literature. This course will focus on representations of the body as the basis for using various critical and theoretical approaches to literary texts.

Prerequisite(s): a major in English; ENGL 001B with a grade of "C" or better; one of the following courses: ENGL 020A, ENGL 020B, ENGL 020C. 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. Credit is awarded for only one of ENGL 102 or ENGL 102W.

Fulfills #2 in the English Major Requirements sheet. This class should be taken prior or concurrently with the student's first upper-division English course.

Kenny. Lecture: T/Th 11:00 a.m. - 12:20 p.m.
Fulfills #2 in the English Major Requirements

ENGL 103: Advanced Composition – Experiments in Criticism

Catalog Description: 4 Units, Lecture, 3 hours; discussion/consultation, 1 hour.

Prerequisite(s): ENGL 001C or the equivalent. Principles of expository prose, with intensive practice. Advanced course in composition, not remedial. May be repeated for credit up to a maximum of 12 units.

TBD. Lecture: T/Th 9:30-10:50 a.m.

Course Applies to #6 in the English Major Requirements

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ENGL 120T: Studies in Native American Literature: Discourses, Literatures, and Languages of California Indian Genocide

On June 18, 2019, California Governor, Gavin Newsom, signed an executive order formally apologizing to California Indians for the state's "historical mistreatment, violence and neglect." This order also established a Truth and Healing Council "to provide Native Americans a platform to clarify the historical record and work collaboratively with the state to begin the healing process." One can't help but note the role of history in both of these statements, especially as it relates to a collaborative form of "healing" between the state and California Indian peoples, a role that has often been critiqued for placing violence as always in the past. What is, of course, left out of Newsom's executive order is any mention of genocide, a term that has been used to describe the events in California that led to the founding of it as a state, as well as continued relations between the state and California Indian peoples, since the terms coined by Raphael Lemkin in 1948. In this course, we will explore the effects of and on language of what can be called, quoting a mid-twentieth century anthropologist, the destruction of California Indians, as well as the various ways in which discourse, literature, and, more broadly, language registers this catastrophe or doesn't. This question of language in relation to the destruction gets compounded by a number of situations: the absence of a "recognizable" literature amongst California Indians (an effect of the orality/literacy divide); the generalized absence of testimony by California Indians (an effect of early California legal structures); the specific targeting of California Indian languages by assimilation policies (and the correlative recording and transcribing of them within the museum as relics); and the narrow and "positive" discourses that claim to repair the violence through the seeking of "truth" and "facts." We will attend closely to the historical case for genocide having occurred in California and how it has been discussed and/or uttered not in order to cast judgment ourselves but to see in the designation of genocide (and its absence from Newsom's executive order) an event of language. We will also look at critical genocide studies and other theorizations of violence in order to understand the position of voice and language in relation to forms of mass violence, particularly by states. The goal of the course will be to understand the radicalization of language (expansion of literature, discourse, and language) in the refusal of state narratives and as the language of the destruction itself. Finally, we will explore the possibilities of rethinking violence through a California Indian epistemic lens and ask how this might affect how we talk about the "destruction of California Indians."

Note: because we will be reading testimonies and accounts of mass violence, including primary sources, students should prepare themselves mentally, physically, emotionally, spiritually, and in any other way needed, to be able to experience these texts. If you think it will be difficult for you to read and discuss such materials, please consider carefully whether or not you should enroll in the course.

Minch-de Leon. Lecture: T/Th 9:30-10:50 a.m.

Course Applies to #3-D in the English Major Requirements and Fulfills English Major Race and Ethnicity Requirement (course in **bold**).

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English 122N: Queer Aesthetics

4 Units, Lecture, 3 hours; screening, 3 hours. Prerequisite(s): upper-division standing or lower-division English course (other than composition) or consent of instructor. Survey of writings on art, aesthetics, and sexuality associated with gay, lesbian, transgender, bisexual, or queer aesthetic movements. Focuses on reflexive, performative, interdisciplinary, or critical strategies exhibited in queer aesthetic writings, which allows queer writing on aesthetics to move beyond contemporary constraints on expression. Cross-listed with LGBS 122N.

Hernandez. Lecture: W/F 3:30-4:50 p.m.
Fulfills #4 in the English Major Requirements
Cross listed with LGBS 122N

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 cultural and imaginative diversity in recent and current poetry. We will look at the poems as artistic productions and as cultural events.

From the twentieth century, we will focus on such poets as Julia de Burgos, 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, Lorna Dee Cervantes, Frank Bidart, Wanda Coleman, Marilyn Chin, Harryette Mullen, Amy Gerstler, Alberto Rios, John Yau, 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 times, they are a-changin.’ –Bob Dylan

We’s all prisoners of our natural anguish. –Harryette Mullen.

Axelrod. Lecture: T/Th 12:30-1:50 p.m.
Fulfills #3-D in the English Major Requirements

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English 128G: Milton

This course centers on John Milton's *Paradise Lost* (pub. 1667-74), arguably the most ambitious work in English literature, an epic poem that aims to "justify the ways of God to man." Though Milton's subject is the Judeo-Christian origin story of Creation and the Fall, the poem's explorations extend well beyond the Bible into meditations on love, temptation, ambition, power, and choice. Composed after Milton went blind and dictated largely to his daughters, the poem opens up to fascinating questions about disability and also the role of women in literary production.

Together, we will share the valuable experience of studying an epic poem closely, getting Milton's poetry in our ears and engaging with his fascinations: Why is knowledge seductive? Is it, as Satan puts it, "better to reign in Hell than serve in Heaven"? What kind of God both grants free will and knows that humans will make catastrophic choices? Do angels have sex?

We will supplement our reading of *Paradise Lost* with excursions into other works of Milton; analogs in Ovid, Spenser, Shakespeare, and Margaret Cavendish; and the reach of the poem's influence on later writers and artists. Harold Bloom has called Milton "the central problem in any theory and history of poetic influence in English," the "Sphinx who strangles even strong imaginations in their cradles." We will endeavor to read Milton and to think – unstrangled – about his relation to his influences (Virgil, Ovid, Spenser, and the Bible among others) and his influence upon later writers (Blake, Mary Shelley, and Ginsberg among them). A central inspiration for the English Romantics (Blake, Mary Shelley, Coleridge especially), *Paradise Lost* continues a conversation with contemporary authors, musicians, and even gamers, among them Phillip Pullman's *His Dark Materials* Trilogy, Neil Gaiman's *Sandman* series, and an Eminem music video.

Texts and Access: You may do all the reading for this course online through iLearn and The John Milton Reading Room. I recommend, however, that you purchase a hard copy of the poem to bring to class. Good editions of *Paradise Lost*: Norton, Oxford World's Classics, Penguin, Hackett Classic, Routledge.

Requirements: Active participation, regular reading quizzes, midterm and final exams, 2 papers.

Brayman. Lecture: M/W 11:00 a.m. - 12:20 p.m.
Fulfills #3-A in the English Major Requirements

(Continued on next page.)

ENGL 128Q: Dickinson

I started Early – Took my Dog –

And visited the Sea –

The Mermaids in the Basement

Came out to look at me –

In this class we will read as many of Emily Dickinson's poems as we can with care, open to the ways she treads across the border between everyday life and what she calls "Amplitude and Awe" in another poem. We will consider the unusual journey of her poetry within the canon of American literature, and the privileges she enjoyed, as well the limitations she faced in relation to conventions of gender, sexuality, class and race in the 19th century. We will read her letters with two of her many correspondents: Sue Huntington Dickinson (her best friend, lover, sister-in-law and next-door neighbor) and Thomas Wentworth Higginson (her potential literary mentor and publisher). We will also look for a 21st century Emily Dickinson as incarnated in the TV show Dickinson and the recent films A Quiet Passion and Wild Nights with Emily.

Requirements: Active participation, including group research projects; reading journal; two papers. Attendance every class for the full time and completing the reading as assigned is essential to success in the class.

Kinney. Lecture: M/W 8:00 – 9:20 a.m.

Fulfills #3-C in the English Major Requirements

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**English 138T: Studies in African American Literature / Heresy or Faith(?):
Re-Thinking Myth, Spirituality, and Freedom in African
American/American Culture**

Our class will deploy literature (written and graphic novels), and its relation to rhetoric, visual culture, and music to explore spirituality, myth, and physical and psychic freedom in African American/American culture. We will examine how literature can help students forge a meaningful, worthwhile life in an anti-black, pro-Trump, post-Brexit world. The class will utilize literature to wrestle with some of the following issues: What is faith (It is not the opposite of reason)? How does anti-blackness relate to anti-the Stranger/Foreigner? How is an understanding of myths, meanings, and rhetoric more critical than grasping facts, truth, and reason? What is the difference between religion and spirituality? Why do more Americans in the United States describe themselves as spiritual rather than religious? How does Toni Morrison's notion that the "function" of freedom is to save someone else compel us to re-think freedom? Borrowing from Nobel Peace Prize winner Elie Wiesel, the goal of this class is twofold. One, encourage students to be more aware of how "Through literature, we learn about ourselves, others, our psychological and ethical natures." Two, instead of teaching the class how to question texts, the class will learn how texts question us. In other words, we will learn the importance of heresy and the necessity of unlearning.

Nunley. Lecture: M/W 3:30-4:50 p.m.

Fulfills #3-D in the English Major Requirements and Fulfills English Major Race and Ethnicity Requirement (course in **bold**).

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ENGL 139T: Domestic Disturbances: Tiger Mothers, Pathological Assimilation, Secret Lives (This course may be taken by students who have taken ENGL 139. Topics or “T” courses are also repeatable as content changes.)

The Asian/American domestic 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.

Required Texts: Amy Chua, *Battle Hymn of the Tiger Mother*; Eddie Huang, *Fresh off the Boat*; Celeste Ng, *Everything I Never Told You*; Krys Lee, *Drifting House*; Ed Lin, *Waylaid*; Akhil Sharma, *Family Life*, Charles Yu, *How to Live Safely in a Science Fictional Universe*

Yamamoto. Lecture: W/F 12:30-1:50 p.m.

Fulfills #3-D in the English Major Requirements and Fulfills English Major Race and Ethnicity Requirement (course in **bold**).

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ENGL 140Q: Comedy (Comedy, Humor, Wit, Jokes, and Laughter)

Why does it tickle our funny bones to see someone else break theirs? What makes gas such a gas, along with other rude bodily emissions and actions? How come so many romantic comedies end with a marriage while sitcoms begin when the honeymoon is over? Why is drag not a drag but a gag? How do humor and comedy include and exclude, suturing a social circle by stitching up someone “Other” as clown? These and similar questions are at the heart of this course on comedy, humor, wit, and laughter. We will compare and contrast comic texts both “high” and “low” from different historical periods from the 17th C to the present, including romantic comedy, irony, parody, satire, the absurd, slapstick, farce, situation comedy, jokes, stand up and other modes of sketch comedy, cartoons, sight gags, caricature, scatology, verbal wit, camp, drag, and minstrelsy. Required comic readings and screenings include Oscar Wilde’s *The Importance of Being Earnest*; episodes of *Frasier* and *Will & Grace*; Marble’s *The Minstrel Show*; stand-up by Richard Pryor; skits from *MADtv*, *Saturday Night Live*, *In Living Color*, and *Britain’s Got Talent*; caricatures by Max Beerbohm; photos by Robert Doisneau; political cartoons by Thomas Nast and Steve Bell; Bruegel’s *The Fight between Carnival and Lent*; episodes of *South Park* and *The Simpsons*; Jonathan Swift’s “*A Modest Proposal*”; music videos by *The Talking Heads*; and films by Edwin Porter, Charlie Chaplin, and Blake Edwards. Also required are some of the major theories of comedy, humor, jokes, wit, camp, and laughter--those of Hobbes, Hazlitt, Baudelaire, Bergson, Freud, Ellison, Frye, Bakhtin, Critchley, and Butler. Class meetings will move between discussion of comic theory and texts exemplifying comic genres; we will draw on the former for analysis of the effects of the latter, including humor, wit, and laughter—but also violence, anger, and disgust, as we attend to what is so often no laughing matter: race, class, gender, and sexuality. Also required are quizzes and exercises, a short paper, and a final exam.

Tyler. Lecture: T/Th 12:30-1:50 p.m.

Fulfills #4 in the English Major Requirements

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ENGL 142N: Cultural Studies: Indigeneity and the Rhetoric of Culture

This course will trace an interdisciplinary itinerary of “the culture concept” in its manifestations in cultural anthropology, cultural studies, and Indigenous studies. Often seen to be at odds with each other and engaging with very different objects of study, these disciplines intersect nonetheless at the points of contentiousness associated with the concept of culture. In this sense, we will look at resonances, engagements, dissonances, and interventions of these approaches with each other as well as some of their less visible material and historical connections, genealogies, and influences. There is no appropriate way to cover the range of issues regarding the concept of culture in one of these disciplines in a ten-week course, much less all three, so we will be emphasizing the itinerary of the concept itself at the intersection as a form of mapping, or perhaps sketching, of something like its rhetorical life. At the same time, our direction will be towards its relation to Indigeneity and its resurgence within Indigenous discourses and importance for Indigenous communities and their survival.

Minch-de Leon. Lecture: T/Th 2:00-3:20 p.m.
Fulfills #4 in the English Major Requirements

ENGL 143F: Gender, Sexuality, and Visual Cultures

Catalog Description: 4 Units, Lecture, 3 hours; screening, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. Intensive formal, historical, and theoretical analysis of gender and sexuality in film, television, and visual culture. E. Feminist Film Theory and Practice; F. Film and Gender; G. Screening the Lesbian; K. Queers that Kill. Cross-listed with MCS 143 (E-Z) and LGBS 142 (E-Z).

Kim. Lecture: M 1:00 – 3:50 p.m.
Fulfills #4 in the English Major Requirements

English 145E: Special Topics in film and Visual Culture

Catalog Description: 4 Units, Lecture, 3 hours; screening, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. An intensive formal, historical, and theoretical analysis of a theme or issue in film, media, television, and visual culture. E. Hollywood in the 1960s; F. Television and American Culture; G. Film as Writing and Writing as Film; I. Liberal Hollywood and Social "Problems"; J. The Horror Film; K. African American Visual Culture; M. The Male Nude in Photography and Film. Cross-listed with MCS 145(E-Z).

Anderson. Lecture: W/F 3:30-4:50 p.m.
Mandatory Screenings: See online schedule.
Fulfills #4 in the English Major Requirements

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English 145F: Special Topics in film and Visual Culture

This course will look at contemporary television series through the lens of the #MeToo movement. It will consider the range of roles for women available in Hollywood and mainstream industry series today, contextualized in relationship to how they compare to influential series in US television history. We will explore the range of distribution platforms now available to ask about their role in the changing landscape of television. Finally, we will consider women's roles behind the camera as writers, showrunners and directors as we consider what has changed, to what degree, and with what consequences.

Vint. Lecture: M/W 8:00-9:20 a.m. and Mandatory Screenings: See online schedule.
Fulfills #4 in the English Major Requirements
Cross listed with MCS 145F.

ENGL 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 unique 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. 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.

Denny-Brown. Lecture: T/Th 11:00 a.m. -12:20 p.m.
Fulfills #3-A in the English Major Requirements

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English 154: Studies in Late Renaissance Literature

This course will examine major authors in seventeenth-century English literature, from Ben Jonson to Andrew Marvell. While we will encounter a wide variety of genres—the masque, the revenge tragedy, and the pastoral among them—and address a number of issues, including gender, sexuality, and religion, an abiding focus will be the relationship between the literature of the period and the political tensions that culminate in the English Civil War. Students will take five online quizzes and complete two take-home exams.

Funk. Lecture: MW 11:00 a.m. -12:20 p.m.

Fulfills #3-A in the English Major Requirements

English179T: Studies in Science Fiction

Catalog Description: 4 Units, Lecture, 3 hours; extra reading, 3 hours. Prerequisite(s): upper-division standing or lower-division English course (other than composition) or consent of instructor. Focuses on a specific theme, subgenre, period, movement, or major author within the field of science fiction. Explores topics such as science fiction and social identities, cyberpunk, and H.G. Wells and the scientific romance.

TBD. Lecture: T/Th 12:30-1:50 p.m.

Fulfills #4 in the English Major Requirements

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ENGL189: Sex, Love, and Latinx Erotics (Section 001)

Sex, Love, and Latinx Erotics is an advanced undergraduate course on the place of sexuality, love, and race within contemporary U.S. Latinx cultural production. What do sex and love have to do with race and citizenship? The course examines the literary, visual, sonic, and dramatic art that Latinx feminist and queer artists produce as they negotiate the public and very private entanglements of feeling Brown in contemporary U.S. society. It focuses on Latinx novelists, performance artists, poets, filmmakers, and playwrights, including Helena Maria Viramontes, Frances Negrón-Montaner, Josefina Báez, Eduardo C. Corral, Xandra Ibarra, Tanya Saracho, and Tatiana de la Tierra, whose cultural forms arise in response to the racial terror and other forms of political violence facing Latinx communities. Building from Third Wave feminist frameworks and queer theorizations of sex, love, sexuality, intimacy, and race by Audre Lorde, Gloria Anzaldúa, Cherríe Moraga, Amber Musser, Mary Pat Brady, Lorgia García-Peña, and Juana María Rodríguez, we trace the connection between political and social alienation and the intimate lives of minoritarian subjects and communities. Our discussions will highlight of the different ways that citizenship, family, kinship, and social relations are reconfigured through feminist and queer subjects' affective attachment to belonging.

Garcia. Lecture: T/TH 11:00 a.m.-12:20 p.m.

Fulfills #5 in the English Major Requirements. See note.

Note: If a student began fall 2017, then English 189 is mandatory. If a student began before fall 2017, then English 189 is optional.

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ENGL189: Senior Capstone (Section 002)

Course Description: English 189 (Lloyd)

This seminar will explore the relation of law and literature, reading some crucial literary and theoretical texts together with critical legal theory and critical race studies. While several decades of work in law and literature and “law and humanities” have tended to focus on the humanization of the law by way of more inclusive story-telling, our focus will be more on the ways in which literature may problematize the grounds of the law. Likewise, where the focus of law and literature studies has tended to be on narrative forms, we will turn also to the question of poetry and justice: to what extent does poetic language and form challenge the idea of the law as narrative with a notion of “poetic justice”? Again, where law and literature studies have largely ignored the constitutive role of race and colonialism in the formation of legal orders, we will focus especially on the grounds of the law in violence and dispossession, in racial capitalism and regimes of property. We will focus throughout on how literary methods of interpretation and judgment help us understand how the law “thinks” and how literary approaches might help students navigate legal texts and theories. We will also hopefully have some guest speakers who work in social justice legal organizations to speak to us about how these ideas can be applied in practice.

Lloyd. Lecture: M/W 2:00-3:20 p.m.

Fulfills #5 in the English Major Requirements. See note.

Note: If a student began fall 2017, then English 189 is mandatory. If a student began before fall 2017, then English 189 is optional.

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ENGL189: Senior Capstone: Crossings, Borders, Migrations & Mobility: Place and Displacement in Immigrant and Refugee American Literatures (Section 003)

This course will focus on issues of mobility in relation to the racialization of space and place. While mobility has long been seen as a trope for bodily and spiritual freedom in American literature, we will be examining mobility in its less liberatory iterations: displacement, flight, and wandering. We will primarily be reading works, both fiction and non-fiction, by Latinx and Asian/American writers. Students will be expected to substantively contribute to seminar discussion on a regular basis. Requirements: two presentations (one on a primary text, the other on an outside secondary source), discussion postings, a formal presentation of the research paper, and a 10-15-page research paper.

Possible texts (please check campus bookstore site for final list): Reyna Grande, *The Distance Between Us*; le thi diem thuy, *The Gangster We are All Looking For*; Aimee Phan, *We Should Never Meet*, Benjamin Alire Saenz, *Everything Begins and Ends at the Kentucky Club*, Lac Su, *I Love Yous are for White People*; Javier Zamora, *Unaccompanied*.

Yamamoto. Lecture: W/F 3:30-4:50 p.m.

Fulfills #5 in the English Major Requirements. See note.

Note: If a student began fall 2017, then English 189 is mandatory. If a student began before fall 2017, then English 189 is optional.

Undergraduate Courses

<https://english.ucr.edu/courses/undergraduate-courses/>

Online Schedule

<https://registrationsb.ucr.edu/StudentRegistrationSsb/ssb/term/termSelection?mode=search>