

## Course Descriptions Fall 2020

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

In 2018, the National Endowment of the Arts announced that poetry readership in the American adult population had reached a fifteen-year high. In this ostensible age of plain-speaking prose, why have so many of us turned to poets like Emily Dickinson who prefer to “tell it slant”? In this course, we read poetry alongside poetics to understand the form and function of an ancient art. We will cover a wide historical range of English poetry, from early Anglo-Saxon elegies to contemporary experiments in multimedia verse. To help us unpack the frequently dense and difficult language of poetry, we will also hear from some of the most famous theorizers of poetry itself: Plato’s warning against the seductions of poetry in his Republic, Longinus’s codification of sublime aesthetics, Friedrich Schiller’s preference the simple and sentimental, Percy Shelley’s elevation of poets to legislative power, and Victor Shklovsky’s resurrection of dead language. Only by reading poetry and poetics together can we begin to understand the enduring power of verse.

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

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

### **English 12O American Indian Literature: 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: M/W/F 11:00- 11:50 p.m.

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

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## **English 20C: Introduction to Alternative Critical Perspectives on Literature and Culture: Metamorphosis": Bodies in Transformation, Technologies in Transition**

How do things change? More concretely, how do we change? In this course we will compare and contrast the ways in which human-ness and the human body appear to transform in technological media, as we read and screen a series of print, cinematic and interactive digital narratives featuring “manimals,” androids, cyborgs, chimeras, and other unusual or nonconforming bodies. None of the strange “species” we will encounter will be static; each one presupposes some visible or invisible process of change, transformation, or metamorphosis that happens, of course, within the narrative we are analyzing, but also with reference to ways in which we can trace historical change - especially changes in the highly technologized worlds in which our own bodies live and breathe. Our goals will be to learn how to critically use works of literature, cinema, and other media to describe historical change - including changes in the “body politic” and in changing “new media.” Stories about “metamorphic bodies” will give us a basis for comparing and contrasting between print, cinema, and interactive media – and so, between the “machine age” of the late nineteenth and early twentieth century and the “information age” of the late twentieth and early twenty-first century. Participants will learn critical methods and vocabularies for analyzing narrative, rhetorical, genre, or poetic forms; for visual culture and audiovisual media analysis; and for comparing readership, spectatorship, and interactivity.

Tobias. Lecture: T/Th 1:30-2:50 p.m. **Mandatory Discussion Sections:** See course schedule

Applies towards #1 in the English Major Requirements

(Continued)

## **English 100E: The King James Bible as Literature: Adam and Eve: The Garden and Wilderness as Tropes of Transformation, Redemption And Possibility in Contemporary Life**

The class will explore how to make two primary tropes in the Western imaginary relevant to contemporary life: One, a story at the center of the three monotheistic religions: Adam and Eve in the Garden of Eden, and two, tropes of the wilderness and underworld central to a variety of religious, spiritual, and shamanistic traditions. While taking literal scriptural reads into account, we will also read the previously mentioned tropes as mythology (frameworks of meaning resonating through several cultures) and psychology to open up interpretative, psychic, and cultural possibilities. Then, apply them to daily life so that we might experience everyday life as more meaningful. Class will examine how the Adam and Eve expulsion from the Garden influences the Western religious and secular imaginaries mediate how we think about and practice paradise (Heaven and Hell), masculinity and femininity, marriage, mysticism, spirituality, and redemption. We will wrestle with what it means to think of the banishment from the Garden as a necessary sin. Consider the importance of productive suffering. Think about how the pandemic can be understood as a return of the underworld. I will argue how re-thinking and re-feeling religious and spiritual tropes of the wilderness, desert, and underground offer “realistic” hope. Finally, we will work through how indigenous, African, Buddhist, LGBTQ2S, and additional distinctive gardens might offer generative, useful ways of (b)eing in a post-pandemic world.

Nunley. Lecture: M/W/F 2:00 – 2:50 p.m.

Course Applies to #4 in the English Major Requirements

## **English 101: Critical Theory: Critical Indigenous Theory: Texts and Things**

One thread of the history of critical theory tells the story of the progressive destabilization of the relationship between things and signs. As described by Michel Foucault, “From the 19th century on, beginning with Freud, Marx, and Nietzsche, the sign is going to become malevolent. There is in the sign an ambiguous quality and a slight suspicion of ill will and ‘malice’.” Depending on the trajectory, this story often ends with the complete replacement of “the real” by signs in the form of simulation, or with the overthrowing of modernist categories that separate humans, things, and nature. In this course, we will approach this story from the standpoint of critical Indigenous theory. This will require a select survey of different approaches to and types of critical thought, the tracing of influences of Indigenous thought on these various thinkers as well as engaging Indigenous approaches to language often at odds with this story. The goal of the class is to try to understand what happens to critical theory when understood as a form of Indigenous thought and practice.

Minch. Lecture: M/W/F 3:00 – 3:50 p.m.

Course Applies to #4 in the English Major Requirements

(Continued)

## **English 102: Introduction to Critical Methods**

Faculty course description pending. See UCR catalog below for general description:

[https://studentdocs.ucr.edu/registrar/UCR\\_Catalog\\_2019-2020.pdf](https://studentdocs.ucr.edu/registrar/UCR_Catalog_2019-2020.pdf)

TBD. Lecture: T/Th 2:00 – 3:20 p.m.

Fulfills #2 in the English Major Requirements

## **ENGL 102W: Section 001 Introduction to Critical Methods**

English 102W introduces students to a wide range of theoretical approaches to the analysis of literature and visual culture, including animal studies; critical race theory; disability studies; ecocriticism; ethnography; feminist theory; Indigenous theory; poststructuralism; psychoanalysis; queer theory; settler colonial studies; and visual culture studies. In this course, you will “do theory” by putting theoretical perspectives in conversation with primary literary and visual culture works from a variety of genres (poetry, non-fiction, film, and television, in particular) in order to hone and strengthen your critical reading and writing skills, particularly as they relate to fundamental concepts, paradigms, and debates concerning death, violence, and the body in the United States and other settler colonial nations.

This course is organized around three themes central to the formation, experience, and textual production of the literary and visual culture history of the Americas: death, violence, and the body. We will question and think critically about the ways in which death and violence structure and index discursive practices through engaging primary and theoretical texts, as well as visual artifacts. Violence is understood broadly in this course, as constitutive of racialized, gendered, discursive, genocidal, traumatic, legal, psychological, revolutionary, homo/transphobic, colonial, transgressive, terrorizing, etc. forms of death, harm and neglect.

Some questions to consider: What is theory? Is theory useful to the analysis of literature and visual culture and, if so, why and how? Who produces theory? What are the origins and history of theory? What are its major themes? What is violence (and, conversely, what is peace and what are the limits of reconciliation)? How is violence presented in literature and visual culture? Is violence necessary? What is death? How are violence and death experienced cross-culturally and across species? If, as scholars have contended, the United States is founded upon and defined by various forms of violence (what Richard Slotkin has called a “regeneration through violence”), how might the theories and practices of decolonization, social/restorative justice, reparations, gun laws, immigration, refugee policies, etc. address and imagine alternatives to violence?

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

Fulfills #2 in the English Major Requirements

(Continued)

**ENGL 102W: Section 002 Introduction to Critical Methods**

Faculty course description pending. See UCR catalog below for general description:

[https://studentdocs.ucr.edu/registrar/UCR\\_Catalog\\_2019-2020.pdf](https://studentdocs.ucr.edu/registrar/UCR_Catalog_2019-2020.pdf)

TBD. Lecture: M/W 9:30-10:50 a.m.

Fulfills #2 in the English Major Requirements

**ENGL 117T: Topics in Shakespeare**

Faculty course description pending. See UCR catalog below for general description:

[https://studentdocs.ucr.edu/registrar/UCR\\_Catalog\\_2019-2020.pdf](https://studentdocs.ucr.edu/registrar/UCR_Catalog_2019-2020.pdf)

TBD. Lecture: M/W 10:30-11:50 a.m.

Course Applies to 3A# in the English Major Requirements

(Continued)

## **ENGL 1220: Homoerotic Bonds and Identities in American Literature**

This class will be dedicated to the queer legacies of two classics in nineteenth-century American literature: Louisa May Alcott's *Little Women* and Herman Melville's *Billy Budd*. Generations of gender rebels have found themselves in Jo March; numbers of artists have adapted Melville's novel to queer ends. Both are important queer texts, as they feature characters who read gay and yet, within their respective texts are not gay, or not quite — or are they? These texts shimmer with queer possibilities and also chart forms of queer disappearance; because of this, they have been the subject of great scholarship. We will read these texts and a handful of articles about them — as we do so, we will explore the meaning of terms like homosocial, homoerotic, and homosexual, and consider what the term queer means for us as readers of these classics. Students will be invited to explore adaptations of these texts — Alcott's novel has been adapted for film a number of times; Melville's novel is the basis for a moving opera and a beautiful film by the French director Claire Denis (*Beau Travail*). Students will be invited, too, to imagine how the sex/gender geometries of these novels translates into different cultural contexts, including their own — what adaptation would you like to see?

I work with what is called an “ungraded” syllabus — a points-based grading system. There are a few components required of all students. Beyond those, you choose what assignments you would like to do. Points are acquired by completing individual assignments. Meaning: you get full credit for each completed assignment. Instead of giving you a grade on these assignments, I give you feedback or ask you to revise your work to meet the standard described in the assignment's directions. Self-reflection is a key component of this class. Your final grade is determined by the assignments that you've completed. There are multiple pathways to getting a high final grade (e.g. a long paper, a combination of shorter essays).

Melville and Alcott's texts are in the public domain: meaning, you can access online versions of the text for free. Librivox offers free audio books for both (*Billy Budd* and *Little Women*) — this is a great way to experience these texts. All other reading will be made available via iLearn and through a google drive course folder. This class is designed for online instruction: I will hold weekly meetings via Zoom. Those meetings will be supplemented by online meetings with smaller groups of students, and by engagement with me, and with each other, via shared google-docs.

Doyle. Lecture: T/Th 6:30-7:50 p.m.

Course Applies to #4 - in the English Major Requirements

(Continued)

## **English 126B: The American Novel Since 1900**

In the twentieth century, the American novel was reinvented over and over again as realism, modernism, postmodernism, and more. The worlds created by novels elicited profound belief in the power of fiction. The novelist Zadie Smith recently wondered whether “the whole category we call fiction is becoming lost to us” and sought to remind us “what fiction was.” Inspired by Smith, the project of this class is to understand what the American novel “was” in the twentieth century: the worlds it made (often only to destroy); the truths it questioned; the characters it birthed; the language it invented; and the forms it played with. We’ll end with a recent novel that, like Smith, wonders if fiction is becoming lost to us in the 21st c., Lisa Halliday’s *Asymmetry*. Requirements: reading journal, two papers and final exam.

Readings: Edith Wharton, *The House of Mirth* (1905); William Faulkner, *Absalom! Absalom!* (1936); James Baldwin, *Go Tell it on the Mountain* (1953); Toni Morrison, *Song of Solomon* (1977); Tim O’Brien, *In the Lake of the Woods* (1994); Lisa Halliday, *Asymmetry* (2018)

Kinney. Lecture: M/W 8:00-9:20 a.m.  
Fulfills #3D in the English Major Requirements

(Continued)

## **English 127A: Poetry before 1900: American Poetry Before 1900.**

We will read and discuss a range of American poems, representing the amazing cultural diversity and imaginative visions of our country. We will look at the poems both as verbal structures and as psychological, cultural, and political interventions.

We will focus much attention on Walt Whitman, Emily Dickinson, and Paul Laurence Dunbar. We will also study collective Native American, African American, Mexican American, and Asian American texts as well as poems by Edgar Allan Poe, Anne Bradstreet, Phillis Wheatley, Ralph Waldo Emerson, Sarah Piatt, Frances Harper, Emma Lazarus, and Sadakichi Hartmann.

Required text: *The New Anthology of American Poetry, Volume 1*, edited by Steven Axelrod, et al. (Rutgers University Press, ISBN 0813531624). Please obtain an unmarked copy from an online site or the bookstore. A digital copy is also acceptable.

Behold this swarthy face, these gray eyes,  
This beard, the white wool unclipt upon my neck,  
My brown hands and the silent manner of me without charm.

—Walt Whitman

Ourself behind ourself, concealed -  
Should startle most -

—Emily Dickinson

Send these, the homeless, tempest-tost to me,  
I lift my lamp beside the golden door!

—Emma Lazarus

With beauty all around me, I walk.

—Navajo “Night Chant”

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

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## **English 128J: Jane Austen and Adaptation**

In 2017, we celebrated the bicentennial of Jane Austen's death. Critics, journalists, pundits, and even politicians scrambled to pay tribute to a novelist who stands next to Shakespeare in the canon of British literature. That year, her portrait started circulation as the face of England's new ten-pound note. And with the release of the latest film adaptation *Emma*. (2020), Austen's star is on the rise yet again. Her work, however, is frequently read in isolation from literary and historical context. For example, that ten-pound note awkwardly features the obnoxious Miss Bingley from *Pride and Prejudice* fashionably gushing over the "enjoyment" of reading. We have adapted her work to suit our ideological whims. Austen does not quite fit in the eighteenth-century sentimental tradition of the novel, she is "Romantic" mostly just because the bulk of her work is published in the early nineteenth century, and she is too early and too wild to be called "Victorian." She is a novelist out of time, a prose specialist in an age of poetry, easily adapted to serve our contemporary predilections for rom-com, costume drama, and even zombie fiction. The left touts her feminist credentials while the alt-right holds her up as a role model for the proper domestic woman. Throughout this course, we will be trying to figure out what is lost and gained when we consider Austen in and out of literary and historical context.

Wang. Lecture: T/Th 2:00 -3:20 p.m.  
Fulfills #3-B in the English Major Requirements

## **ENGL 136T: Studies in Latina and Latino Literature**

Faculty course description pending. See UCR catalog below for general description:

[https://studentdocs.ucr.edu/registrar/UCR\\_Catalog\\_2019-2020.pdf](https://studentdocs.ucr.edu/registrar/UCR_Catalog_2019-2020.pdf)

TBD. Lecture: T/Th 3:30-4:50 p.m.  
Fulfills #3-D and **one course in bold (race and ethnicity requirement)** in the English Major Requirements

## **English 140F: Poetry**

Faculty course description pending. See UCR catalog below for general description:

[https://studentdocs.ucr.edu/registrar/UCR\\_Catalog\\_2019-2020.pdf](https://studentdocs.ucr.edu/registrar/UCR_Catalog_2019-2020.pdf)

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

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## **ENGLISH 1420- Cultural Marx**

This course will introduce some major Marxist concepts and their relation to the idea and practices of culture, cultural theory and cultural studies. These will include: accumulation, commodity culture, ideology and reproduction, and historical and dialectical method. Marxist concepts, drawn mostly from extracts of Capital, Volume I, will be discussed in relation to their critique or supplementation by readings in the Black radical tradition, indigenous and anti-colonial theory, anarchism, and feminist and queer theory. We will also consider, in relation to short readings of literary and visual texts, how Marxist cultural theory can contribute to the critical analysis of aesthetic works and how those works might in turn engage with certain limits or blind spots of Marxism.

The aim of the course is to explore how far Marxist traditions of thought and social/cultural analysis can be helpful to us in understanding the current neoliberal conjuncture of right-wing authoritarianism, racist and anti-immigrant policing massive inequality, and the cultural or ideological institutions that reproduce those tendencies. How useful are Marxist terms today in theoretically framing resistance to those tendencies or have the various modes of left critique of Marxism made its insights redundant? How do concepts like ideology and culture help us to understand the role of educational institutions, including the university, in reproducing exploitation and injustice?

Readings will be supplied in pdf form on iLearn. Requirements will primarily be based on short written responses and participation in class discussion, which may take place in asynchronous formats like Google Doc, depending on COVID-19 and other emergencies.

Prospective students keen to read ahead may wish to consult the following writings:

Karl Marx, Capital, Volume I and The Communist Manifesto.

Louis Althusser, "Ideology and Ideological State Apparatuses" in Lenin and Philosophy

Glenn Sean Coulthard, Red Skin White Masks: Rejecting the Colonial Politics of Recognition

Kevin Floyd, The Reification of Desire: Toward a Queer Marxism

Leopoldina Fortunati, Arcane of Reproduction: Housework, Prostitution, Labor and Capital.

David Harvey, The New Imperialism.

Cedric Robinson, Black Marxism: The Making of the Black Radical Tradition.

Lloyd. Lecture: M/W 3:00-4:20 p.m.

Fulfills #4 in the English Major Requirements

(Continued)

## **English 145J: The Horror Film**

Beginning with a distinction between classic horror and contemporary horror, this course examines various changes in generic iconography, subject matter, form and content, and thematics in order to consider the interrelations between cinematic and visual imagery as the cultural production of critique. Monsters are metaphors; metaphors are cultural phenomena that mediate and give expression to cultural concerns and anxieties. How do class conflicts, crises of faith, racial integration, gentrification, or economic austerity appear in the movies? How does horror reflect American or other national cultural unrest or alarm regarding socio-cultural changes brought about by feminism, gay and lesbian liberation, and immigration? How does horror manifest resistance or conservation of tradition? What metaphors express our fears of globalization, technology, disease, war, and environmental sustainability? Why the significance in horror on contagion and mutation or apocalyptic disaster and devastation? With an emphasis on contemporary horror, we ask these questions and more seeking to understand the relationships between society and representation and the manifestation of culture in film. The course is international in scope, looking at the horror film and genre in the national contexts of America, Europe, Japan, New Zealand, Mexico, and South Korea (the choices of films are rather random).

Harris. Lecture: M/W 3:00-4:20 p.m. / **Screening Registration required.**

Fulfills #4 in the English Major Requirements

Cross listed with MCS 145J

(Continued)

## **ENGL 145K: African American Visual Culture Special Topics in Film and Visual Culture**

What is visual culture? What is black visual culture? What distinguishes the 'black' of black visual culture from 'black' as a social category or existential qualifier of a lifeworld? What is the aesthetic and cultural value of 'black'? This course will provoke critical conversations surrounding these significant questions. We will examine the shifting hermeneutics of black through the visual rhetoric of blackness in the American arts from the 1960s to our contemporary moment. The class will be an interdisciplinary consideration of blackness and the history and art of black cultural production with attention to framing art as an enactment of black visual and expressive culture. Moreover, we will focus on the aesthetic, political, historiographic, and cultural instantiations of the idea of race as discourse in American visual culture. The class is structured around various epistemological themes and tendencies that inform black visibility in the arts (e.g. film, television, literature, music, new media, photography, installation art). These topics will include The Black Atlantic, the Harlem Renaissance, Civil Rights America, cultural nationalism and the Black Aesthetic, black feminist/womanist art, black queer discourse, hip hop modernism, Afrofuturism, visual historiography, racial performativity, and Obama.

Harris. Lecture: T/Th 11:00 a.m. -12:20 p.m./ **Screening Registration required.**  
Cross listed with MCS 145J /Fulfills #4 in the English Major Requirements

## **ENGL 179T: Re-Thinking Becoming: Myth, Change, and the Feminine**

Class will theorize, examine, and explore a work by influential Nebula Award winning writers,

Octavia Butler, Nnedi Okorafor, N. K. Jemisin, and Ursula K. Le Guin. Deploying rhetorical theory as our critical lens, we will examine works through Afro-Futurist, speculative fictive, and religious/spiritual frames. The class will tackle underlying assumptions about reality, religion, race, spirituality, gender, mysticism, and psyche. Work through what I consider to be the problem with belief. We will address how we construct the world through what rhetorician and philosopher Kenneth Burke referred to as terministic screens. The class will grapple with what it means to think about God/the Divine as change, truth as rhetorical, and the Divine/God as both feminine and dark. We will re-think masculinity and femininity and use quantum physics to re-consider time, matter, and blackness. Finally, but most importantly, class will offer myth as a paramount framework of meaning.

Nunley. Lecture: M/W/F 4:00 – 4:50 p.m.  
Fulfills #4 in the English Major Requirements

(Continued)

## **English 189: English Capstone Seminar: The Essay Across Media**

In the midst of a cultural moment in which we confront arguments - good and bad, credible or not - that are presented in all sorts of media, in this course we will work on understanding the potentials and limits of “the essay” across a broad variety of forms, platforms, and effects. We will read key examples of historically important essays, with special interest paid to essays about the place of California on the global stage; and we will screen film, video, and digital essays, as we outline the history of audiovisual essays which provide the history for multimodal essays in digital media today. Reading across forms and platforms, we will explore the ways in which subjectivity or embodiment are treated in essayistic thinking and in scholarly arguments about the historical places we come from and the places we may be heading towards in the future. We will explore the ways in which essays in different forms have made specific kinds of argument, for example, as they establish authority, ask for exceptions, or 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. Lecture: T/Th 11:00 – 12:20 p.m.  
Fulfills #5 in the English Major Requirements

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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### **Undergraduate Course Faculty Descriptions**

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

### **Online Schedule / Confirm Days and Times of Courses Below**

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

### **Fall 2017 English Majors Requirement Worksheet / Students with a Fall 2017 Catalog Year to Present:**

<https://chassstudentaffairs.ucr.edu/deptdocs/English%20Major%20Effective%20FALL%202017.pdf>

### **Fall 2012 English Majors Requirement Worksheet / Students with a Catalog Year Prior to Fall 2017:**

<https://chassstudentaffairs.ucr.edu/deptdocs/English%20Major%20Effective%20FALL%202012.pdf>