

Course Descriptions *
Winter 2021

English 12R: Studies in Chicano/Chicana Literature

Lecture and discussion, one hour (when scheduled). This is a survey of Chicana/Chicano/Chicanx literature since 1970s, with particular emphasis on how queer and feminist activism, development, gentrification, and carceral studies as well as Central and South American migration have shaped 21st-century Chicanx identity and representation. Oral, written, and graphic fiction, poetry, and drama by writers including Rigoberto Gonzalez, Los Bros Hernández, raulsalinas, Lorna Dee Cervantes, and Helena Maria Viramontes, Raul Villa and Eric Aviles guide exploration of queer and feminist studies, Reagan generation, immigration debates, barriology, and emerging Latina/Latino majority.

Gutierrez. **Lecture:** M/W/F 11:00 – 11:50 a.m.

Mandatory Discussion Section: W 5:00-5:50 p.m.

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

ENGL 20B: Introduction to American Literary Traditions

US American literary history has often been narrated as a story that takes an exceptional subject as its protagonist: a “self-made” person whose written expression presumes and reflects his unrestricted freedom and agency. This course antagonizes that grand narrative by examining the ways in which unfree subjects have expressed themselves in “early” American literatures through the nineteenth century. In particular, we will be privileging authors whose writing attests directly to the oppressions entailed in settler colonialism and chattel slavery. The authors and texts we will examine challenge us not only to question ideologically-maintained versions of American history, but also perhaps to rethink what might constitute a voice, and to open up more richly compassionate and nuanced imaginative possibilities for thinking personhood, history, and justice in America. We may read texts in this class by authors such as Bamewawagezhikaquay, or Jane Johnston Schoolcraft (Ojibwe); S. Alice Callahan (Muscogee); Charles Chesnutt; Frederick Douglass; Harriet Jacobs; Ma-ka-tai-me-she-kia-kiak, or Black Hawk (Sauk and Fox); Herman Melville; Samson Occom (Mohegan); Mary Rowlandson; William Shakespeare; Sojourner Truth; and Phillis Wheatley.

Stapely. **Lecture:** Online

Mandatory Discussion Sections: See course schedule

Applies towards #1 in the English Major Requirements

English 33

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

<https://registrar.ucr.edu/registering/catalog>

TBD. Lecture: T/R – 800 a.m. – 9:20 a.m.

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

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

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

<https://registrar.ucr.edu/registering/catalog>

TBD. Lecture: T/TH 3:30-4:50 p.m.

Fulfills #2 in the English Major Requirements

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

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

Fulfills #2 in the English Major Requirements

ENGL 102W: (Section 003) Introduction to Critical Methods

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 the Marvel film Black Panther. This course will focus on representations of the body as the basis for using various critical and theoretical approaches to literary texts. Ultimately, the course will ask students to consider the limits of the human in literature as a basis for developing our critical thinking and writing skills.

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.

Kenny. Lecture: T/TH 9:30-10:50 a.m.

Fulfills #2 in the English Major Requirements

ENGL121T Postcolonial Literature of Southeast Asia

In this course, we will read some novels about Southeast Asia, specifically about Malaysia and Singapore. Because both countries were colonized by Britain from the nineteenth to the mid-twentieth centuries, their societies continue to grapple with the after-effects of colonialism and with present-day power structures that reproduce colonial-era inequalities. In the first section of the course, we will learn about some critical concepts related to the study of colonialism (what is known as postcolonial theory) that will help us analyze the novels. In the second two, we will read novels from and about Malaysia; in section three, we will read novels from and about Singapore. Although we will learn and talk about the social and political contexts of both countries, our focus will be on how the novels as literary and cultural texts represent social and political issues. Therefore, close analysis of the novels will be required if you are to pass and do well in this course. Novels may include: Shirley Geok-lin Lim, *Joss and Gold*; Preeta Samarasan, *Evening is the Whole Day*; Lydia Kwa, *This Place Called Absence*; Nuraliah Norasid, *The Gatekeeper*. Assignments: weekly online quizzes; short response papers; midterm exam; final essay.

Gui. Lecture: Online

Fulfills #4 and **one course in bold (race and ethnicity requirement)** in the English Major Requirements

English 124B

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

<https://registrar.ucr.edu/registering/catalog>

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

Course Applies to #4 - in the English Major Requirements

English 127B: American Poetry from 1900 to 1950.

We will study some great modernist and Harlem Renaissance poems of the twentieth century. We will look for innovations, subversions, ruptures, complexities, and resonances. We will consider psychological, social, political, and aesthetic issues. We will pay special attention to poets of color and poets associated with immigrant, transnational, queer, disabled, and other diverse communities.

From the teens and twenties, we will read Native American and immigrant poems as well as poems by such noted poets as Gertrude Stein, Robert Frost, Amy Lowell, Yone Noguchi, Wallace Stevens, Angelina Weld Grimké, William Carlos Williams, Marianne Moore, Ezra Pound, H. D., Claude McKay, Edna St. Vincent Millay, Salomon de la Selva, Ameen Rihani, Charles Reznikoff, and T. S. Eliot.

From the nineteen thirties and forties, we will read such poets as Hart Crane, Langston Hughes, Countee Cullen, Lorine Niedecker, and Internment Camp poetry. We will consider the role of poetry in the world of yesterday and today.

Four short papers, plus final exam. Required anthology: S. G. Axelrod et al., *The New Anthology of American Poetry, Volume 2* (Rutgers Univ. Press).

Very mine is my valentine very mine and very fine. –Gertrude Stein

For you I have
Many songs to sing. –Langston Hughes

Axelrod. Lecture: T/TH 2:00 - 3:20 a.m.
Fulfills #3-D in the English Major Requirements

English 128E: CHAUCER

Here bygynneþ the Book of the tales of Caunterbury
Whan that Aprille with his shoures soote
The droghte of March hath perced to the roote,
And bathed every veyne in swich licour
Of which vertu engendred is the flour;
Whan Zephirus eek with his swete breeth
Inspired hath in every holt and heeth
The tendre croppes, and the yonge sonne
Hath in the Ram his halfe cours y-ronne,
And smale foweles maken melodye,
That slepen al the nyght with open ye,
So priketh hem Nature in hir corages,
Thanne longen folk to goon on pilgrimages.

In this course, we will consider both the work and the legacy of Chaucer's poetry, especially *The Canterbury Tales*. We will study his works both in the context of the late fourteenth century, with its catastrophes such as the Black Death and the Hundred Years' War, the dual papacy and the overthrow of a king, as well as its rapidly shifting social and mental structures, not least of all those related to class, gender, religion and power. We will also consider how Chaucer has been regarded in the half millennium or more since his death, including the remarkable resurrection of his work on digital platforms (which he would have appreciated given his technical and scientific interests). We will learn to read and pronounce his work in the original Middle English.

REQUIREMENTS: Midterm and Endterm examinations; recitation; 10-12 page term paper.

TEXTBOOK: Geoffrey Chaucer, *The Norton Chaucer: The Canterbury Tales*. Ed. David Lawton. New York: Norton, 2019. ISBN978-0-393-69138-2. Digital copy is available.

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

English 128G: Milton

Is it possible for a great poet, even a great inspired poet, to explain the ways of God to human beings? That is the task. John Milton sets for himself in *Paradise Lost*. Who is this extraordinary figure in English Literature and the American imagination? What is the poet's power to "explain"? What does his epic poetry do and what form does it take in its encounter with biblical and mythological accounts of creation, suffering, evil, redemption, and the history of the world? Why does he devote so much of his imaginative energy to unfallen Eden? What do we learn and experience about poetry, pain, happiness, and the human prospect as we immerse ourselves in Milton's work, from his earliest and to his most mature poems?

Three poets in three distant ages born,
Greece, Italy, and England did adorn.
The first in loftiness of soul surpassed,
The next in majesty, in both the last.
The force of nature could no further go;
To make a third she joined the other two. (John Dryden, *Poems and Fables*)

Text: John Milton. *The Complete Poems*. New York: Penguin Books, 1998 (or latest edition).

DVD: John Milton's *Paradise Lost*, a dramatic recitation by John Basinger. Order at www.paradiselostperformances.com

to get two (one to give to a classmate) for the price of one.

Background: Dartmouth.edu/~Milton (The Milton Reading Room on that site includes all Milton texts, secondary material, links to the King James Bible and many other references)

Assignments: Several papers, a final exam, and a brief classroom presentation.

Briggs. Lecture: M/W/F 11:00 a.m -11:50 a.m.

Fulfills #3-A in the English Major Requirements

English 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.

Lectures will be recorded and posted on ilearn. I will meet with students in small groups for 30 minutes during the scheduled class time. (This means that each of you will be live on zoom for one 30-minute session each week, not the full assigned time). Requirements include keeping a journal that includes quotes from your reading and answers to "in class" questions prompted during the recorded lectures, two papers, and participation in discussion group.

Kinney. Lecture: T/TH 12:30-1:50 p.m.

Course Applies to #3-C in the English Major Requirements

English 129C: Modern British & American Drama: Radio Drama

Radio was the dominant electronic medium for mass entertainment and news before the rise of television. It thrived throughout the twentieth century, providing an outlet for creativity and innovation as well as a venue for adaptations of literary works. This course will examine a number of landmark productions in the history of radio and more recent adaptations of works by Anglophone writers. Subjects will include the status of radio as an educational tool and mode of entertainment; the cultural politics of adaptation and genre; the role of the audience. Some material we will listen to and read include: The War of the Worlds, poetry by Sylvia Plath, African American radio during World War II, and adaptations of works by Shakespeare, Maya Angelou, Luis Valdez, Neil Gaiman.

carrington. Lecture: T/TH 3:30 – 4:50 p.m.

Course Applies to #3-D in the English Major Requirements

English 132: Marxism & American Realism: Reading for Race, Class and Gender

In this class, we will study two works of American realism, "Life in the Iron Mills" (1861) and *The Marrow of Tradition* (1901), through frameworks offered by Karl Marx's *Capital* and W.E.B. Du Bois's *Black Reconstruction in America*. We will work quite closely with "Life in the Iron Mills" and *The Marrow of Tradition*.

Students who take this class will develop a basic understanding of key concepts in Marxist critical theory, especially as it is practiced by critics working from Feminist and Black Studies perspectives. In this course, I will use a labor-based points system, in which the final grade is determined by points earned when students complete assignments. All assigned material is in the public domain, and accessible online, for free. Online meetings will be held once a week, during the scheduled time, and will be recorded — students are not required to attend those sessions, although those who do will earn points towards their final grade.

Doyle. Lecture: Friday 11:00 a.m.- 12:20 p.m.
Fulfills #3-C in the English Major Requirements

English 138B: SINCE HARLEM RENNESAINCE

This course focuses on major movements in African-American literary history, from the Harlem Renaissance to the present. In addition to encountering plays, novels, poetry, and essays, students will be introduced to the practice of literary analysis. Lectures will present major works, authors, and movements in African-American literature such as the Black Arts Movement, social realism, and the autobiography and memoir. Assessments will include a midterm and final exam involving identification of passages and short writing assignments in which students are asked to draw connections amongst several works and authors.

Baker. Lecture: Monday 9:30 - 10:50 a.m.
Fulfills #3-D and **one course in bold (race and ethnicity requirement)** in the English Major Requirements

ENGL 139T: Topics in Asian/American Literature: Asian American Literature Immigration, Displacement, Mobility

Mobility has been a major trope in the American imaginary, a synonym for a liberatory remaking of the self. In his 1893 essay, “The Significance of the Frontier in American History,” Frederick Jackson Turner declared that “movement has been [America’s] dominant fact In the crucible of the frontier the immigrants were Americanized, liberated, and fused into a mixed race.” Referring only to immigrants who would later be legally categorized as racially “white” and not referring to the decimation of Native lands and cultures, Turner’s belief in “expansion westward” as the site of “new opportunities” offered a narrative of renewal that subordinated the destruction, displacement and disenfranchisement upon which it depended. What do narratives of American mobility mean for racialized communities and cultures? How might we critically deploy other modalities of mobility – forced migration, immigration, displacement, exile – to more fully engage with the mobility-freedom trope that continues to underpin the organizing narrative of the American Dream?

This course will examine these questions through Asian American literary production that specifically takes up notions of mobility in relation to history, war, economics, and the demand to assimilate. How might we think more critically about this trope, given, among other issues, Japanese American incarceration and displacement during WWII, the American war in VietNam, and post-1965 South Asian immigration. At the same time, we will also be thinking about the particulars of literary production and how it contributes differently to thinking about issues of American national identity and mobility – in other words, what work does literature do that sociology, political science or history do not?

Required texts:

Joy Kogawa, *Obasan*
Nina Revoyr, *Southland*
Suki Kim, *The Interpreter*
Bharati Mukherjee, *Jasmine*
lê thi diem thuy, *The Gangster We are All Looking For*
additional texts on iLearn

Yamamoto. Lecture: T/TH 12:30 -1:50 p.m.

Fulfills #3-D and **one course in bold (race and ethnicity requirement)** in the English Major Requirements

English 142N: 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: F 10:00-10:50 a.m. / M/W: Online
Fulfills #4 in the English Major Requirements

English 145K

This course will explore the circulation of an idea of blackness within African American visual cultural traditions. We will pay special attention to how visual makers—including independent and mainstream filmmakers, fine arts and vernacular photographers, curators, and others—have navigated visual representation. Topics of discussion include stereotyping, authenticity, surveillance, invisibility, the politics of respectability, the burden of representation, as well as fugitive and trickster strategies of invention. At center is an ongoing interrogation of the truth claims of visual data considered in relation to the tradition of anti-black misinformation strategies.

Baker. Lecture: Wednesday 11:00 a.m. -12:20 p.m./ **Screening Registration required. Screening: Online**
Cross listed with MCS 145K /Fulfills #4 in the English Major Requirements

ENGL 151T: Studies in Medieval Literature: Medieval Knighthood & Masculinity

This course will introduce students to the medieval knight: a figure central to medieval literature and society as well as to our own popular understanding of the Middle Ages. In particular we will focus on perceptions of gender, race, and chivalry that develop around the concept of knighthood in the European Middle Ages and the residual effects of those perceptions today. How have current notions of masculinity and femininity been shaped, either in perception or in reality, by the stories and myths of medieval knights? What was “the code of chivalry” and how has it influenced today’s codes of behavior? Who was King Arthur, and which writers made him famous? How has the figure of the medieval knight been used in historical race-making and in recent calls for racial justice? With an eye toward these questions and others, we will read and discuss a variety of texts focused on knightly behavior as well as on our culture’s popular engagement with medieval knighthood through the ages. Literary readings will be chosen from: *The Song of Roland*, *Lancelot: The Knight of the Cart*, *Parzival*, *Lais of Marie de France*, *Silence: A Thirteenth-Century French Romance*, *A Knight's Own Book of Chivalry*, *Sir Gawain and the Green Knight*, and *The Death of King Arthur*. Inter-texts will be chosen from: *Game of Thrones*, *Black Panther*, *The Last Kingdom*, or the medievalized TV series of your choice.

Denny-Brown. Lecture: Tuesday 3:30-4:50 (synchronous meetings on Tuesdays)
Fulfills #3-A in the English Major Requirements

English 154

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

<https://registrar.ucr.edu/registering/catalog>

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

English 172B

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

<https://registrar.ucr.edu/registering/catalog>

TBD. Lecture: M/W/F 8:00 a.m – 8:50 a.m.
Fulfills #3-B in the English Major Requirements

English 189 (Section 001): SPECTACULAR SHAKESPEARES

This senior capstone seminar will examine a small selection of Shakespeare plays alongside major cinematic adaptations, with an emphasis on questions about what it might mean to consume or be consumed by forms of spectacular violence, horror, and tragedy on stage and screen. We will work closely with media-specific technologies for not only representing ideas, objects, moods, environments, characters, and events in visual terms, but for rendering processes of visualization (and hence idea formation) subject to scrutiny. The fact that the word “idea” derives from the Greek verb “to see,” and from the Latin species from *specere*, “to see, behold,” and that many metaphors of cognition are rooted in concepts of vision (from “speculation” and “respect” to “reflection,” “insight” and “imagination”) reflects a particular tradition of thought linking forms of seeing to forms of knowing. Yet the representation of spectacle --in both theatrical and cinematic terms-- often operates most effectively by calling attention to the limits of seeing as a way of knowing. Forms of knowledge and visualization to be explored will depend upon class interest, but may well concern representations of race and ethnicity, gender, class and sexuality; blindness or impaired vision, and visual modes of approaching otherwise invisible phenomena, including but also exceeding the supernatural. In the process, we will consider the extent to which a focus on the visual can work to eclipse the more nuanced and multi-sensory models of knowledge also made available (and often thematized) on both stage and screen. Students will work on final projects that may attend to any aspect of Shakespeare (as play or film or, if you like, as adapted through other forms including YA fiction and anime as well as popular series adaptations). Please email me with any questions or comments at cjmazzio@gmail.edu.

Mazzio. 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.

English 189: (Section 2) Crossings, Borders, Migrations & Mobility: Place and Displacement in Immigrant and Refugee American Literatures

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 be reading fiction and non-fiction by Latinx and Asian/American writers.

Texts:

Marcelo Hernandez Castillo, *Children of the Land*
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 You are for White People*

Yamamoto. Lecture: T/TH 3:30 – 4:50 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.

***Online Courses: Synchronous/Asynchronous**

Make sure to review the online schedule of courses and follow up with your professor to see whether or not courses will be online and synchronous or online and asynchronous.

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>