

Course Descriptions *

Spring 2021

English 12B: Introduction to Fiction--the Short Story

This section of the course will focus on the genre of short fiction. For each class meeting, we will read and discuss 1-3 classic or contemporary stories, depending on their length and difficulty and the length and difficulty of other material assigned with them (video lectures or podcasts; textbook chapters; criticism and theory; writing workshop materials). We will focus on developing skills in "close-reading" and incorporating the evidence from it into analyses of stories and the genre, balancing attention to the formal aspects of fiction (plot, characters, style, etc.) and how they develop story themes with attention to the relation of stories to the socio-historical and literary contexts in which they were written and have been read. Required writing includes midterm and final exams and a short paper, as well as some regular, low-weight, engagement and accountability writing (e.g., discussion board and Google Doc posts and collaborative annotations). Required reading includes material from a textbook, Frank Myszor's *The Modern Short Story* (Cambridge UP, 2001), and supplementary pdfs and Word files. By the end of the quarter, students should be able to discuss not only the stories themselves but the elements of fiction, some critical approaches to interpreting fiction, and the techniques and history of the genre of the short story.

Tyler. Lecture

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

English 12I: Science Fiction: Major Themes and Motifs

This course is intended as an introduction to the genre of science fiction. As such, you will not be expected to have much or any prior knowledge about the genre before the course. We will cover a broad range of readings and topics starting with the 19th century roots of the genre to our present day. Additionally, we will pay special attention to the question of genre itself. What do we mean by genre? What makes science fiction distinct from other forms of speculative fiction such as fantasy or horror? Why do these distinctions matter?

To provide us an anchor in the genre, we will be centering our course around the figure of the Android. We will consider cultural constructions of artificial intelligence (A.I.) both embodied and otherwise, in order to ask how our texts allow us to consider and explore one of the longest enduring preoccupations of science fiction: What does it mean to be human? This initial grounding question will lead us to further investigation: Who has gotten to, and who gets to, define what it means to be human? What groups were allowed to be considered 'human'? How does A.I. complicate our capacity to define humanness.

The key texts for the course are Philip K. Dick's, *Do Androids Dream of Electric Sheep?*, and Spike Jonze's film, *Her*. This will be supplemented by a wide-range of short stories from authors such as, Isaac Asimov, Ted Chiang, Nnedi Okorafor, Brian Aldiss, Greg Egan, Ken Liu, J.Y. Yang etc. Alongside this we will also read a number of key theoretical texts centered around Sherryl Vint's, *Science Fiction: A Guide for the Perplexed*.

The class will ideally be heavily discussion based. The only assignments will be short weekly reading responses on the texts we cover, an annotated bibliography in Week 8, and a final project that can either be a literary analysis essay or a creative piece of your own supplemented with a metacommentary.

Fernandez. Lecture

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

ENGL 12M: Introduction to Asian American Literature – Short Stories, Big Questions

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

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

Yamamoto. Lecture

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

ENGL 20A: Introduction to British Literary Tradition

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

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

Brayman-Hackel. Mandatory **Lecture** and **Discussion** registration required: See online course schedule.

Applies towards #1 in the English Major Requirements

English 22

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

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

Raheja. Lecture

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

English 23

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

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

Duncan. Lecture

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

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 postcolonial writers. Assignments: quizzes; midterm essay; final essay. Please check with Dr. Gui (weihsing@ucr.edu) for required readings.

Gui. Lecture

Fulfills #2 in the English Major Requirements

English 102W (Section 002): Introduction to Critical Methods: Humanism to Anti-Humanism

This course serves as an introduction to anti-humanism and the anti-humanist critique of humanism. Some of the questions we want to raise are as follows: what is humanism? What is anti-humanism? What is progress? If humanism displaces the notion of God, then what does anti-humanism do to the construct of man? How are the discourse of humanity and the rhetoric of man deconstructed by anti-humanist critique? The course will begin with two weeks of introduction to humanism, humanist history, and thought, as well as general discussions of critiques of humanism. Next, through readings and discussions of anti-humanist texts, we will raise these questions and challenge the humanist notions of “man” and “humanity.” Readings include Marx, Nietzsche, Rosa Luxembour, Franz Fanon, Louis Althusser, Sylvia Wynter, Hortense Spillers, and Michel Foucault, among others. As a critical methods class the goal is to develop the anti-humanist critique as a tool and critical method of thinking, reading, and textual and cultural analysis. This is a reading and writing intensive class with approximately 150 pages of reading and five pages of writing per week of course instruction.

Harris. Lecture

Fulfills #2 in the English Major Requirements

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

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

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

Carlson. Lecture

Fulfills #2 in the English Major Requirements

ENGL 120A: Native American Literature to 1900

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

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

Raheja. Lecture

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

English 122R: Queer Chicanx/Latinx Literatures

This course examines the artistic and cultural production of Queer Chicana/Chicano/Chicanx narrative from an intersectional queer feminist perspective. Readings and class discussion will focus on the strategies and enactments of embodied resistance to hegemonic norms as articulated through oral, written, and graphic fiction, poetry, memoir, biography, criticism and performance art. We will ask not only what it means to be Queer Chicana/x , but also what historical and geographically specific encounters make Chicana/x identities and communities possible, and ultimately, what the problems and possibilities might be for such a contested form of identification and political praxis. Focusing on the contributions of women, feminist scholars, and queer and two spirit peoples, this course will discuss what it means to be Chicano/a/x, what historical and geographically specific differences along the spectrum of Southwest identity configurations of Mexican American and Chicana/x, and ultimately, what might the problems and possibilities be for such a concept. We will explore the principal genealogies of Chicana/x literatures, cultural context and diasporas, as well as the role of gender, sexuality, race, and class in the formation of individual and collective identities in the US represented in the works of Arturo Islas, Cherrie Moraga, Gloria Anzaldua, Frederick Luis Aldama, Ricardo Ortiz, Alma Lopez, Eduardo Corral, Rafa Esparza and Sebastian Hernandez.

Gutierrez. Lecture

Fulfills #4 in the English Major Requirements

ENGL 128X: A Source of Self-Regard: Toni Morrison in Black and American Literature and Life

Through fiction, the non-fiction, and art, class will explore the literature and thinking of one of America's greatest artists, intellectuals, and literary/cultural critics: Toni Morrison. Three ancient/contemporary insights will inform our discussion of the primary themes in her work and our culture from the Enslavement, notions of beauty and romantic love, to literary form, anti-blackness, productive masculinity, the dark-wild-queer feminine, and the Capitol Hill Insurrection:

1) "If you bring forth what is within you, what you have will save you. If you do not bring forth that which is you." (The Gospel of Thomas); 2) "If you want to fly, you have to give up the shit that weighs you down." (Toni Morrison, The Song of Solomon) 3) "We do not see things as they are, we see things as we are." (The Babylonian Talmud).

Nunley. Lecture

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

ENGL 130: Early American Utopianisms

Defined as an “ideal scheme for the amelioration or perfection of social conditions,” utopianism underwrites much of what we now consider to be classic early American literature. From the Edenic New World visions of Columbus to Henry David Thoreau’s solitary excursus on the not-so-distant shores of Walden Pond, this course investigates the close connections between idealistic quests for individual and social betterment and the idea(s) of America. We will ponder how some of the authors we investigate construct America as the setting for utopian projects, or imagine U.S. America in particular as a kind of utopian fiction. Together we will observe the historical entanglements of utopian thought with powerful forms of violence and discrimination alongside its importance for visionary projects of social justice. To assist in that effort, each of our units will pair a classic utopian imagining with texts that proffer radical alternatives to settler colonial politics of idealism. As we deepen our knowledge of early American literary traditions, therefore, we will also engage in a project of collective reflection, considering the ethical contours of our own and others’ desires for a (more) perfect world.

Stapely. Lecture

Fulfills #3-C in the English Major Requirements

ENGL 136: Literature from Mexico and the United States: We Didn’t Cross the Border, the Border Crossed Us.

Following the treaty of Guadalupe-Hidalgo in 1848 and the Gadsden Purchase of 1853, the upper half of Mexico’s territory was ceded to, or “purchased” by, the United States. This land is now recognized as the American Southwest: Colorado, Arizona, New Mexico, California, and Texas. Over time the shifting of the national border gave rise to two distinct Mexican literatures—the first grounded in Mexico “proper,” and the second evolving out of Mexican-American, or Chicanx, subjecthood. This course takes a comparative look at the major texts and trends of these distinct yet imbricated literatures. We will consider how these literatures merge and diverge in their exploration of themes such as the border, indigeneity, machismo, family and communal ties, desire, (homo)sexuality, civil disobedience, and assimilation. We will discuss an array of works including fiction, poetry, memoir, essays, visual art, and music.

Barraza. Lecture

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

ENGL 138T: Studies in African American Literature

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

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

TBD. Lecture

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

English 140J: Studies in Literary Genres: Modes of Narrative--the Short Story

This course focuses on the genre of short fiction, whose history and conventions are somewhat different from those of the novel. For each class meeting, we will read and discuss 1-3 classic or contemporary stories, depending on their length and difficulty and the length and difficulty of other material assigned with them (video lectures or podcasts; textbook chapters; criticism and theory; writing workshop materials). We will focus on advancing skills in close-reading and incorporating the evidence from it into analyses of the story and the genre, balancing attention to the formal aspects of fiction (plot, characters, style, etc.) and how they develop story themes with attention to the relation of stories to the socio-historical and literary contexts in which they were written and have been read. Required writing includes midterm and final exams and a short research paper, as well as some regular, low-weight, engagement and accountability writing (e.g., discussion board and Google Doc posts and collaborative annotations). Required reading includes material from a textbook, Frank Myszor's *The Modern Short Story* (Cambridge UP, 2001), and supplementary pdfs and Word files. By the end of the quarter, students should be able to discuss not only the stories themselves but the elements and techniques of fiction, some critical approaches to interpreting fiction, and the techniques and history of the genre of the "short story."

Tyler. Mandatory **Lecture** and **Consultation** registration required.
Fulfills #4 in the English Major Requirements

English 141M: A Literary History of Disability

This course introduces disability studies via the "disability narrative," a genre that we will continuously theorize and critique. The field is relatively new, but its concerns carry

a long history. We begin with a contemporary disability memoir and then flash back to that long literary history of disability starting with humanism's inward turn away from divine explanation. Michel de Montaigne, for example, no longer content to accept disability as a mark of God's wrath, diligently ponders the "infinity of [human] forms" and our notions of physical difference. Centuries later, Friedrich Nietzsche recovers those "deviating natures" for the social good; far from stigma, disability is, for him, a generative exile from the stifling mainstream. In marking the unstable boundary between the normative and the non-normative, disability theory generously offers new insights to our critical perspectives on race, gender, class, and sexuality. We track our literary history by attending to the stories of disabled or disfigured bodies, from Frances Burney's eighteenth-century account of her mastectomy to Mean Little deaf Queer (2010), Terry Galloway's quirky memoir about her little-D deafness. Through secondary readings in disability studies, we will also develop a sophisticated critical apparatus from which to interpret disability in all its forms.

Wang. Lecture

Fulfills #4 in the English Major Requirements

English 145F: Special Topics in Film and Visual Culture

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

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

Mitchell. Mandatory **Lecture** and **Screening** registration required

Cross listed with MCS 145F /Fulfills #4 in the English Major Requirements

ENGL 146E: Identities and Interactions

This course surveys digital media culture, arts, and entertainment from approximately 1950 to the present, in order to highlight the key critical debates and aesthetic and ethical paradigms presented by interactive media networks and the cultures in which

they arise and are used. What constitutes a “new medium”? What is different about the “new” media from an “older” one? How do we situate contemporary concerns over uses and abuses of digital networks, both ethically and historically? What is “open” software, and what is “social computing”? What is a social network, and what do privacy or publicness mean in social networks? How do we determine truth, authenticity, or even cause-and-effect in networked media cultures? What rights do we have to copy or share information? How might digital images reveal, or hide, the natural environment? And most importantly, what scholarly perspectives and analytical methods are most relevant for critical research on interactive media? We will read a diverse range of writing by digital media scholars. Lecture presentations will highlight various styles and forms of interactivity in digital media art, design, and communications. Students are responsible for all interactive texts (websites, games, assorted hardware or software, etc.) presented in lecture. Additional film screenings will highlight key aspects of the histories of technological change in a comparative framework; students are also responsible for screening all assigned films. Your key responsibility will be to develop your own research topic and framework, within the contours of the course, for your final course paper. By the end of the quarter, everyone will be expected to use an appropriate research analysis in order to articulate an ethics of digital media culture – both in your coursework, and in your everyday use of digital media networks.

Tobias. Mandatory **Lecture** and **Screening** registration required.
Cross listed with MCS 146E/Fulfills #4 in the English Major Requirements

ENGL 147M: Reading 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
Fulfills #3-C in the English Major Requirements

English 151B: Middle English Literature: Later Fourteenth Century

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

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

Denny-Brown. Lecture

Fulfills #3-A in the English Major Requirements

English 166A: Romantic Firsts

In 1798, Wordsworth and Coleridge published a collection of poetry that they called Lyrical Ballads, a radical experiment that inaugurated what we have come to identify as the literary movement called Romanticism. In this course, we will investigate three claims to being the first “Romantic,” whatever that means. First, students will read the two-volume 1800 Lyrical Ballads in its entirety to get a sense of how Wordsworth and Coleridge broke from the literary and political past. Second, students will become acquainted with a forgotten origin story in the incredibly powerful and elegiac poetry of Charlotte Smith. And third, William Blake will offer yet another Romantic first with his bizarre, illuminated manuscripts that effortlessly blend the verbal and the visual. Even though these Romantic texts are over two-hundred years old, their groundbreaking “firsts” posed enduring political, philosophical, and aesthetic questions that we are still struggling to answer.

Wang. Lecture

Fulfills #3-B in the English Major Requirements

***English 188 Capstone Seminar: Literature and the Professions--Law and Literature**

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. The course is designed to help us think about the contribution work in the humanities makes to understanding the foundations of the law and is not intended as a “pre-Law” course. However, it may be useful for any major considering a future career in the law, as well as those generally interested in law, culture and society.

Lloyd. Lecture

Fulfills #5 in the English Major Requirements

*NOTE: This course is new for spring 2021. It fulfills the English 189 requirement. Choose English 188 or English 189 to fulfill the Capstone seminar requirement.

**English 189 Capstone Seminar (Section 001): Mysteries of the
Nineteenth-Century City: Walter Benjamin & The Arcades Project**



The arcades; Sherlock Holmes; Caillebotte's *Paris Street, Rainy Day* (1877); Walter Benjamin

This course explores the literature of nineteenth-century Paris, London, and Berlin through the writings of Walter Benjamin, a principal theorist of western modernity. The Arcades Project was Benjamin's great, unfinished analysis of nineteenth-century European urban life, commodity culture, technology, media and fashion. The arcades were glass-roofed commercial enclosures similar to shopping malls, where flâneurs could idle and people-watch. From this starting point, Benjamin wrote the modern history of Paris, and of the nineteenth century, when consumerism and technology seemed to have revolutionized everyday life, turning the urban environment into an enticing mystery, and presenting challenges for authentic social change that resonate today. To develop Benjamin's insights, we'll read literature of the nineteenth-century city by Charles Baudelaire, Edgar Allan Poe, Sir Arthur Conan Doyle, and Robert Louis Stevenson, along with Benjamin's magnum opus, and his important essays, such as "The Storyteller," "The Work of Art in the Age of its Technical Reproducibility," and "Theses on the Philosophy of History," as well as theoretical work by Karl Marx, Georg Simmel, Tom Gunning, Miriam Hansen, and others. Ranging through literature, history, and theory, the course introduces you to key terms Benjamin has given to the cultural conversation, such as the aura, the angel of history, the interior, the flâneur, and "collective innervation." Class will meet live on Zoom once a week for two hours, and course requirements will include two 2-page papers, an abstract and annotated bibliography, and a final project; for this, you may choose to write a 10-page research paper, or to undertake a creative project in consultation with me. Students are asked to watch a short video lecture and read a short story for the first class on Friday, April 2. Required texts include Benjamin, Walter. *The Arcades Project* (Harvard, Belknap) trans. Howard Eiland and Kevin McLaughlin; Benjamin, Walter. *Illuminations* (Shoken) trans. Harry Zohn; Benjamin, *The Work of Art in the Age of its Mechanical Reproducibility and other Writings on Media* ed. Jennings, Doherty, and Levin (Harvard, Belknap). All other required texts will be posted on iLearn.

Zieger. Lecture

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 Capstone Seminar (Section 2): Disability Studies

In “The Case for Conserving Disability,” Garland-Thomson notes that disabled bodyminds uncover “ways of knowing shaped by embodiment that are distinctive from the ways of knowing that a nondisabled body develops as it interacts with a world built to accommodate it.” This course will build on this premise by exploring a disability gains model in pop culture, art, and literature.

Our course will discuss how ableism operates in the stories we tell, particularly as it intersects with gender, race, class, and sexuality, before asking questions about how disability has been defined and represented in public and private spaces, and how social ideologies and cultural systems have shaped our notion of disability. Together, we will ask: What cultural paradigms can disabled bodyminds upend? How can notions of crip theory, crip time, spoons, and interdependence give us a broader definition of complex embodiment? How can we (re)define what it means to be (post)human in a capitalist, ableist world?

Students will be asked to create responses to the course material in a variety of mediums.

Kenny. Lecture

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 view the online schedule of courses for days and times, especially the Notes section, to see to see whether or not courses will be online synchronous or online asynchronous.

Online UCR Schedule of Classes / Confirm Days and Times of Lectures, Discussions, Screenings, Consultations, and Labs.

<https://registrationssb.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>

Undergraduate Course Faculty Descriptions

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

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>