English Department Course Descriptions

Spring 2026

Undergraduate Courses

ENGL 012S - 001 Introduction to Literature: Reading for Gender
Dr. Doyle, Watkins 1000, WF 6:30 - 7:50 PM

This class introduces students to queer feminist reading tactics to ask: How do we find ourselves in books that do not feature characters quite like us? How do novels which depict a hostile world nevertheless operate as powerful guides for living in it? For imagining queer futures? How does fiction anticipate us? We are reading excerpts from *Little Women* (1868), *Orlando* (1928), and *Passing* (1929) — classics in English and American Literature which have a surprising history of supporting gay, lesbian and trans reading practices. All three novels have been adapted to film. We will watch adaptations of each and talk together about what we gain from cinematic adaptations, and what we lose.

Students need not have any background in literature or in queer studies to take this course. The aim of this class is to help students develop their understanding of gender as a social and cultural category, and to appreciate *gender* as one term among many that we use to name a side of our lives which we cannot fully separate out from other dimensions like class, ability, age, race and even things like personality — is a person's gender more or less important than, say, a tendency towards depression or having a wicked sense of humor? or being from, say, the Inland Empire? This class is also intended to build resilience in the face of contemporary attacks on queer and trans people (and includes an introductory section about the phrase *gender ideology*).

Class assignments will include in-class writing, journaling, quizzes and exams.

ENGL 012 - 002 Introduction to Literature: Introduction to Marxism and Literature
Dr. Lezra, Watkins 1000, TR 12:30 - 1:50 PM

What is value? What is alienation? Capital? Labor? Marxist thought as critical philosophy and cultural analysis. Students read selections from works by Marx, Luxemburg, Brecht, Bloch, Adorno, Althusser, Jameson, and Robinson alongside literary works, photography, and films.

ENGL 020C Introduction to Alternative Critical Perspectives on Literature and Culture: Film Adaptation as Cultural Critique
Dr. Harris, Bourns B118, MW 2:00 - 3:20 PM

The course uses film adaptation, literature, and visual culture as a means of introducing alternative critical perspectives. The underlying assumption regarding adaptation is that it is not only a means of transforming the literary to the cinematic, but also a means of acculturation, translation, and critique—among other things. We will look at five written/literary texts and their cinematic adaptations. The literary texts will comprise multiple generic forms, which include novel, autobiography, crime novel, and short story. We will spend a week on the written text and a week on the cinematic adaptation. In doing so, students will engage literary and cultural theory and film and visual theory, including adaptation theory, deconstruction, African American literary, cultural, and film theory, queer theory, feminist theory, and gender theory among them. Though the course begins with a faithful literary adaptation via the novel and film version of Tess of the d'Urbervilles, the goal is not to posit and over-value source fidelity as the sole or most useful means of evaluating a given film adaptation. In fact, the course objective is to emphasize the lack of extended source fidelity as a productive space from which to develop theory and methodology of adaptation as a speculative practice of cultural critique.

ENGL 022S Writing Red: Native American Literature
Dr. Raheja, Watkins 1101, TR 5:00 - 6:20 PM

Acquaints students with a range of Native American literatures. Discusses mass-mediated images of Native Americans and how "Indianness" is constructed, contested, and embodied in poetry, film, autobiography, fiction, and photography.

This course, Indigenous Perspectives on the More-than-Human, seeks to decolonize settler colonial scientific, cultural, literary, and political narratives as they pertain to what constitutes the human, the plant, the animal, and the thing through an examination of Native American and Indigenous theories on multispecies and more-than-human interactions. We will read and discuss texts in a variety of different genres—poetry, fiction, film, video games, and non-fiction—to think about, with, and for (if this is possible) 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, native/invasive, us/them, etc. Beginning with a discussion of the Haudenosaunee origin narrative and the Paris Zoo's 2019 exhibition of a slime mold, *physarum polycephalum*, we will think about animal, ecological, and science studies through the lens of Indigenous writers, philosophers, and artists. Central to the course will be a slow reading of Robin Wall Kimmerer's *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*.

ENGL 025 Modern and Contemporary LGBTQI Arts and Media: Lives, Journeys, Portraits
Dr. Tobias, Sproul 2343, MW 3:00 - 4:50 PM

In this course we will introduce narrative, poetry, or essays composed by artists non-conforming in terms of sexuality or gender expression, and taking up themes of freedom, desire, law, ethics, subjectivity, and social belonging, from roughly 1850 to the present. Course materials will focus on texts and artworks featuring travel, diaries, and archives of queer writers and artists. Print novels, essays, and poetry will be supplemented by considering photography, film, video, or digital media, on the course themes.

ENGL 034W Writing for Multimodal Contexts
Dr. Petete, SSC 316, TR 11:00 AM - 12:20 PM

Studies non- fiction essay writing in multimodal formats and multimedia forms. Provides practice and review of student writing in audiovisual or interactive forms and genres. 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 WRIT 030.

ENGL 102W - 1 Introduction to Critical Methods
Dr. Petete, Olmsted 1136, TR 9:30 - 10:50 AM

An in-depth analysis of the formal features of several genres, as well as an introduction to theoretical and critical approaches.

ENGL 102W - 3 Introduction to Critical Methods
Dr. Raheja, Olmsted 1126, TR 6:30 - 7:50 PM

This reading, writing, and discussion intensive course introduces students to some of the fundamentals of literary and visual culture studies. In this course, students will "do theory" by putting theoretical perspectives in conversation with primary literary and visual culture works from a variety of genres in order to hone and strengthen critical reading and writing skills. English 102 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 these themes structure and index discursive practices through engaging primary and theoretical texts and artifacts. The course will culminate in a project that draws from photographic archives in the UCR collections. Authors and artists whose work will be featured include Stuart Hall, Saidiya Hartman, Franz Fanon, Roland Barthes, Miné Okubo, Ken Gonzales-Day, and Cara Romero.

ENGL 104 Film and Media Theory

Dr. Baker, Skye Hall 170, MW 11:00 AM - 12:20 PM

This course will center on films depicting and shot in the desert. This topic will be examined through formal, aesthetic, and ideological considerations. Specifically, we will interrogate the conditions of lighting, film stock, composition, and more that arise when filming the desert. We will also investigate the ways in which the California desert has been made to serve as imaginary elsewheres, from the days of early cinema's fascination with the Levant to the Western and beyond.

ENGL 117T Topics in Shakespeare: Multimedia Shakespeare
Dr. Mazzio, Olmsted 1136, TR 11:00 AM - 12:20 PM

What do different media forms ask of us? And what kinds of questions might we ask of them? This course will examine selected Sonnets and plays by Shakespeare, focusing on two tragedies, *Romeo and Juliet* and *Macbeth,* moving between close analyses of Shakespeare's works in historical contexts and close analyses of contemporary adaptations or creative revisions across various media forms--with a focus on works developed for screen. While asking some large questions about the function of tragedy as entertainment, and about differences between analyzing texts, live performances, and films, we will work to develop various strategies for approaching interpretation and creative adaptation. In the process, we will explore how film (and particular film "genres" such as the horror film, the romcom, the romance, the war film, the sweeping historical epic) opens up questions and possibilities for analysis that are different from those of a play or a poem (and vice versa). Thus we'll not only ask what different media forms ask of us, but what contemporary films ask of "Shakespeare"--as a poet, playwright, and/or cultural icon? We will consider the various social and cultural uses to which "Shakespeare" has been put--how "Shakespeare" has been variously imagined, fetishized, mobilized, bought and sold–from the advent of the entertainment industry in the late 1500s (with the rise of commercial theater) to its expansion through the medium of film and related audio-visual media, and through translation and adaptation practices across the globe.

ENGL 124 Reading Gender
Dr. Tyler, Olmsted 1133, TR 5:00 - 6:20 PM

This course explores how women writers from the late nineteenth century to the present use fiction to think about gender, power, and desire. We will read novels, short stories, graphic fiction, and non-fiction by writers such as Kate Chopin, Toni Morrison, Margaret Atwood, Angela Carter, Charlotte Perkins Gilman, Katherine Mansfield, Virginia Woolf, Jamaica Kincaid, and Alison Bechdel, among others. We will engage some key ideas from feminist theory to understand how gender is represented in fiction and how fiction shapes the lived experience of gender. We will practice thinking critically in discussion and in writing. Major assignments include a short essay, a midterm, and a final exam; additional coursework includes a reflective assignment and low-stakes accountability and engagement activities. Attendance is required.

ENGL 128 Major Authors: Shakespeare: Authority and Authoritarianism
Dr. Lezra, Sproul 2343, TR 6:30 - 7: 50 PM

Intensive study of themes, figures, and images of authority and authoritarianism in Shakespeare.

ENGL129 Drama and Performance: Indigenous Performance
Dr. Garcia, Sproul 2343, WF 12:30 - 1:50 PM

A critical study of selected literature focusing on the subjects of drama and performance.

ENGL 130 Bodies and Texts of the Early Americas
Prof. Marquez, INTN 1006, MW 5:00 - 6:20 PM

This course will focus on early California based bodies and texts. Exploring how texts like Helen Hunt-Jackson's *Ramona* influenced and shaped early American perspectives on Indigenous and Mexican bodies in what is contemporarily known as California. We will also be looking at the Indigenous special collections housed in UCRs library, along with short stories, poems, oral histories and works by Indigenous and Mexican authors from the early formations of California as a formal state.

ENGL 136T Studies in Latina and Latino Literature
Dr. García, Olmsted 1136, TR 12:30 - 1:50 PM

This course will focus on the manifesto within a Mexican American and Chicana/o/x context. Primary readings will include "Plan de San Diego" (1915), "El Plan Espiritual de Aztlán" (1969), "El Plan de Santa Barbara" (1969), and "A Manifesto on Chicano Art" (1981). We will consider how revolution, education, gender, and culture are understood and deployed within these writings.

ENGL 137 Literatures of Displacement "That Damned Fence": Literature of the Japanese American Incarceration
Dr. Berardino, Olmsted 1136, TR 3:30 - 4:50 PM

Nearly seventy years after the closing of the ten concentration camps which incarcerated 120,000 Japanese and Japanese Americans, there is little consensus amongst Japanese Americans about the internment's long-term social effects. Indeed, much of the discourse surrounding Japanese Americans' responses to this racially motivated imprisonment has focused on cultural silence. Nevertheless, there is a rich history of incarceration literature

produced by Japanese Americans, some of which appeared very shortly after the war. This class will focus on selected representative texts written since the Second World War, spanning the years 1945-2002. Ranging from memoirs and fiction to poetry and sociological studies, this body of work represents varied and deeply felt responses that, despite their surface tone, are often coded critiques of Japanese American incarceration.

The class will focus on the development of collegiate writing and will consist of group discussions, consideration of cultural contexts, and examination of narrative constructions. Requirements include contributing to group discussions, writing papers, making class presentations, and completing creative projects. This course aims to teach students to think of every piece of writing as the product of a series of conscious choices by the author.

ENGL 138C Literatures of the Black Diaspora
Dr. Baker, Boyce Hall 1471, WF 12:30 - 1:50 PM

Explores literature by people of African descent from the United States, Caribbean, Europe, and Africa for points of cohesion, collaboration, and contestation. Questions how Black writers challenge borders and national cultures. Studies how writing reflects and responds to Black literary inheritances.

This course will explore a range of recent English-language texts that explore memory and place in the African Diaspora. Works to be studied include James Spooner's graphic memoir, *High Desert,* Maaza Mengiste's novel, *The Shadow King,* and others.

ENGL 139 Asian/American Literary and Cultural Studies: Immigrant Subjects, "Home" and the Idea of "America": What is Here and What is There?
Dr. Yamamoto, Sproul 2343, TR 12:30 - 1:50 PM

This course will focus on Asian/American narratives emerging from immigrant/refugee backgrounds and what that means in relation to the "American Dream," notions of home and unhomeliness, and the roles of memory, forgetting and secrecy. We will be putting pressure on the idea of "the good immigrant" as a disciplinary discourse that demands gratitude and compliance. Such a discourse also requires the erasure of a past that precedes arrival to the U.S., even as that past is foundational to and intertwined with the present. Please refer to the UCR bookstore for final text selections.

ENGL 140 Special Topics in Literary Genres Crime Literature: Literature and the Law
Dr. Rangarajan, Physics 2104, TR 12:30 - 1:50 PM

In this class we will explore the deep entanglements between British literature and the law. There has always been a connection between fictional and legal narratives, and we will study

how important legal developments in the 19th century are reflected in the period's fiction.Topics include confession and testimony, insanity pleas, customary law, and circumstantial evidence. To supplement our reading of novels and short stories, we will study selections from three important trials: the impeachment of Warren Hastings; Robert Emmet's treason trial; and Oscar Wilde's libel trial.

ENGL 141 Special Topics in Interdisciplinary Literary Study: Narratives of Public Transport
Dr. Rodriguez, Olmsted 1136, MW 9:30 - 10:50 AM

In this course we will examine short stories, poems, essays, and films about the history and politics of riding the public bus. As we pay close attention to the interplay of class, race, gender, and sexuality within the space of the bus, we'll consider how utilizing the bus as a mode of public transport is commonly reviled in car-centric geographies such as southern California and yet crucial for ascertaining traveling cultures and community formations in the context of everyday life. Students can expect to read the work of Gil Cuadros, Octavia Butler, Harry Gamboa Jr., Essex Hemphill, Hisaye Yamamoto, Luis Rafael Sánchez, Helena María Viramontes, Marisela Norte, and Sikivu Hutchinson, and watch and discuss films like *Mexican Bus Ride* (*Subida al cielo*) (Luis Buñuel, 1952), *The Runaway Bus* (Val Guest, 1954), *The Wayward Bus* (Victor Vicas, 1957), *Speed* (Jan de Bont, 1994), *Paterson* (Jim Jarmusch 2016), *The Rosa Parks Story* (Julie Dash, 2002), and *The Last Bus* (Gillies MacKinnon, 2021).

ENGL 144 Special Topics in Race, Ethnicity, and Visual Culture: Experimental Indigenous Media and Art
Dr. Minch-de León, Skye Hall 173, TR 3:30 - 4:50 PM

We will experience work by Indigenous media creators who push the boundaries of form, materiality, expression, technology, sociality, visuality, legibility, identity, and politics. We will also read and discuss theories of mediation and the sensorium, particularly in relation to Indigeneity. Media will be understood capaciously, with little distinction between "old" and "new" media, though we will discuss these discursive formations outside of developmental historicism. This will range across archival documents, AI and technowarfare, filmic and digital images, sound experimentation, etc. Finally, we will consider the politics of the "experimental," particularly in colonial and imperial contexts.

ENGL 145J The Horror Film
Dr. Garcia, Sproul 2343, TR 11:00 AM - 12:20 PM

The course will focus on representations of the witch in Western popular culture with an emphasis on the U.S. Films to be watched include *Haxan: Witchcraft through the Ages* (1922),

Season of the Witch (1972), *Suspiria* (1977), *The Crucible* (1996), *The Craft* (1996), and *The Witch* (2015). Readings will include selections from Barbara Creed's *The Monstrous-Feminine*, Carol J. Clover's *Men, Women, and Chainsaws*, and Soma Chaudhuri and Jane Ward's *The Witch Studies Reader*. We will examine the transgressive and liberatory potentials and limitations as well as the intersection of race and gender in relation to these representations of the witch.

ENGL 147 Major Works: Moby-Dick
Dr. Stapely, Watkins 1101, MW 2:00 - 3:20 PM

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.

ENGL 151SC Studies in Medieval Literature: Medieval Knighthood and Masculinity
Dr. Denny-Brown, ONLINE, TR 3:30 - 4:50 PM

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.

ENGL 154 Studies in Literatures in English,1500 – 1700: Reckoning With Catastrophe
Dr. Mazzio, Sproul 2343, TR 3:30 - 4:50 PM

What is the place, power, and limits of representation in depictions of various kinds of catastrophe? This course, which opens with Ovid and Shakespeare and moves toward contemporary adaptations or radical revisions, aims to provide critical, theoretical, and creative entry points into ways of thinking about extreme events, about ways of anticipating,

representing, and responding to-- or otherwise “reckoning” with—catastrophes of various kinds and scales. Our central texts will help us think through the pros and cons of techniques of “reckoning”-- a term which implies various methods of narrating, thinking, and calculating—with catastrophe, particularly as those methods speak to issues of individuality, relationality, agency, affective response, and possibilities for survival, resistance, and flourishing. By examining a series of innovative experiments in the representation of catastrophe (across drama, poetry, novel, film, and possibly other media forms) alongside selected works on catastrophe from a range of perspectives, we will think through a range of methods, objects, and media forms for approaching and defining the catastrophic as it applies to our own interests.

ENGL166SA Literature of the Romantic Period
Dr. Wang, North District A1010, TR 11:00 AM - 12:20 PM

William Wordsworth and Samuel Taylor Coleridge’s *Lyrical Ballads* (1798) inaugurates a radical experiment in literary form. But what is that form? This course will look closely at that hybrid form of lyric and ballad to examine Romantic literature’s propensity for combining, blending, crossing, and encountering. We will consider, for example, the yoking together of elegy and sonnet, and the verbal and the visual. Along the way, we will become acquainted with some of the historical contexts for this privileging of hybrid form and determine the social and political uses of such a form. We will also investigate two other claims to being “Romantic firsts”: Charlotte Smith and William Blake. What changes when we reorient the origins of Romanticism? And how is this age of revolution still relevant to us over two hundred years later?

ENGL 172T Studies in Victorian Literature: Oscar Wilde
Dr. Zieger, INTN 1006, F 8 - 10:50 AM

This class offers a comprehensive study of the work of Oscar Wilde (1854-1900), perhaps the most famous late Victorian playwright, novelist, and literary celebrity. Admired for his wit and brilliance before he was prosecuted and imprisoned for his queerness, Wilde’s rise and public downfall defined his era and reverberates through the present. We will read his novel *The Picture of Dorian Gray*, his plays *The Importance of Being Earnest* and *Lady Windermere’s Fan*, and his stories, fairy tales, poems, essays, and aphorisms. Requirements include reading materials in advance of class sessions; discussing them together in large and small groups; completing short individual and group writing assignments; and completing one group creative project and presentation. Our work together emphasizes collaboration; please be ready to work with your classmates. The class takes place in person without hybrid modality. Any and all uses of AI are prohibited without exception. This is also a device-restricted classroom: your laptops and phones are to be used only at specific times for tasks such as taking attendance. You will need to purchase a paperback copy of the main course text (*Oscar Wilde: The Major Works* ed. Isobel Murray, Oxford World Classics ISBN-13: 978-0199540761) and print out a few other required texts posted on Canvas.

ENGL 179D Science Fiction, Worldbuilding, and Everyday Life: Black Eco-Speculation
Dr. Davis, Sproul 2343, MW 11:00 AM - 12:20 PM

Focusing on both children's and adult fiction by Black women writers such as Jewelle Parker Rhodes and Octavia Butler that disrupts boundaries of realism, science fiction, fantasy, and horror, this course centers stories and conversations that intersect climate change, apocalypse, spirituality, survival, and, ultimately, hope. We will think, write, create and dream together practicing different modes of communication including critical writing and artmaking.

ENGL189 English Capstone Seminar Southeast Asian Comics
Dr. Gui, Olmsted 1126, MWF 3:00 - 3:50 PM

In this course we will read several comics by creators from Southeast Asia and its diasporas. In the first half we will read comics focusing on migration and refugee narratives by creators of Vietnamese background. We will discuss these comics in terms of the socio-political and cultural issues surrounding war, violence, exile, and racism, as well as from health humanities perspectives regarding generational trauma and relational care. Primary texts may include: Thi Bui, The Best We Could Do; Thien Pham, Family Style: Memories of an American from Vietnam.

In the second half we will look at comics by creators from Singapore dealing more directly with health and medical topics as well as problems of psychological and emotional control and abuse. We will discuss this second set of comics using key ideas and concepts from the Graphic Medicine Manifesto and other related scholarship. Primary texts may include: Shreya Davies and Vanessa Wong, To The Last Gram; Sonny Liew and Li Yang Hsu, The Antibiotic Tales; Pixin Weng, Wake Up Pixoto! No prior knowledge of Southeast Asia or comics / graphic medicine required.

This course will have a semi-hybrid meeting modality. Monday and Wednesday class meetings will be in person; Friday meetings will either be on Zoom or involve other e-learning activities during the designated class time. Assignments include: regular attendance; short reading responses; research proposal and annotated bibliography; final research essay or project.

ENGL 189 English Capstone Seminar
Dr. Stapely, INTS 1125, F 2:00 - 4:50 PM

This class investigates the representation and significance of domestic architecture—specifically, the house—in American novels, short stories, and film from Edgar Allan Poe's "Fall of the House of Usher" (1839) to Jordan Peele's *Get Out* (2017). Houses are spaces of intense social and political contestation in nineteenth-century US American fiction, and their deep-rootedness in racial, gendered, and classed structures of power will be of special interest to us as we read and view our materials into the 20th and 21st centuries. While some of

the houses we will encounter are explicitly presented in gothic terms, our class ponders whether US America's legacies of chattel slavery and settler colonialism make all its houses haunted properties.

This class is primarily designed to facilitate the production of a 10-20 page research paper around a focused topic. Assignments are scaffolded across the quarter to help you reach this goal systematically, in manageable chunks. You will be asked to develop an argument related to our topic, though you are not strictly confined to our syllabus for your material.

Graduate Seminars

ENGL 251 Seminar in Black Literary and Cultural Studies: The Black Gothic
Dr. Davis, HMNSS 2212, T 3:00 - 5:50 PM

This course will focus on African American literary and contemporary fiction marketed and readable both within and outside of the lenses of horror, Folkloric Horror, and the Gothic. Will have a particular focus on Black women writers, and thematics of spirituality, folklore, ecology, trauma, and love. Grounding in the critical interventions of Kinitra Brooks, Maisha Webster, and more, we will foreground fiction (and film) by Toni Morrison, Gloria Naylor, Kasi Lemmons, Jesmyn Ward, Victor Lavalle, and Tananarive Due.

ENGL 272 Seminar in Critical Theory: Marxism for Artists
Dr. Doyle, HMNSS 2212, F 2:00 - 4:50 PM

A seminar introducing Marxist thought, as it applies to the life of the artist. This seminar will combine the slow, close reading of Rebecca Harding Davis's short story, "Life In the Iron Mills" (1861) with the study of key concepts in Marxist studies. Rebecca Harding Davis was from Wheeling, in what is now West Virginia. West Virginia is the only state in the country to have formed by seceding from the Confederacy: it was, previously, a part of Virginia. Western Virginia, at the dawn of the Civil War, was one of the most intensely industrialized regions in the Americas. It was also home to anti-slavery and pro-labor activism: the region has a fascinating history. One might argue that West Virginia has been paying a price for that — it sits in the American imaginary as the very image of all things backwards and yet has a history of fierce opposition to worker exploitation and unchecked greed. (See, for example, John Sayles's stunning film Matewan).We will focus our discussions on Davis's story, unpacking details to access key concepts in Marxist thought. You can't look at this story, however, through traditional Marxist frameworks alone. This is a story in which Blackness figures powerfully and yet obliquely — slavery is the background against which the story of the hyper-exploitation of free-labor is told. Furthermore, almost all of the immigrant workers in this story have what one might call weird gender. The story is narrated by a figure whose gender is never made legible; it centers on a sculpture of an intensely muscular nude woman which, to characters viewing it, can barely be described as womanly. Why? Our reading in Marxist theory will include selections

from Capital, writing by Sylvia Federici, Hortense Spillers, W.E.B. Du Bois, Cedric Robinson, Glen Coulthard and more. We will also look work by a range of artists, often unpacking our sense of critical terms through close engagements with not only Davis's short story, but specific works of art. The intention is to sit with the really intense contradictions that shape work in the arts, and to foster a conversation which supports each person's sense of their intentions, their labor and their work, and which creates a deeper understanding of the ways that Marxist, anti-racist, feminist and queer political and creative work inform each other.

ENGL 282 Seminar in Bibliography: Archive Theory
Dr. Denny-Brown, HMNSS 2212, R 11:00 AM - 1:50 PM

An archive is simultaneously a collection of artifacts, a place where artifacts are held, and a practice of artefactual knowledge production. This seminar will introduce students to the praxis of archival research and analysis, examining theories of the archive as well as practical strategies and methods for archival research. How do archives make meaning, and how do cultural forms of archival collecting, storage, and transmission affect those meanings? How does one think through different archival forms—the antiquated, exclusive nature of some archives (for example, the Vatican Library in Rome) versus an archive held within a single body in performance, as in the work of dancer/choreographer Gesel Mason? We will discuss foundational texts alongside more recent studies. Likely topics will include archival relationships to truth, proof, and history; written versus embodied memory; archival desire and archival presuppositions; gaps, silences, and violence in the archive; social versus static archive; "dark archives" of the unread and unreadable; archive and/as death; premodern and postmodern record-keeping; affect and archive; archival temporalities and microtemporalities; archives of taste, smell, and movement; and archives of clothing and everyday objects. This class is open to graduate students outside of English and fulfills one requirement for the Archive, Museum, Manuscript, and Print studies (AMMP) designated emphasis.

ENGL 410 Seminar in Professional Development Placement
Dr. Zieger, HMNSS 2212, F 11:00 AM - 12:50 PM

This workshop introduces students to the job market in English literature and workshops their job search documents: cover letter, cv, dissertation abstract or research statement, teaching portfolio, etc. Because it may include visits from outside guests and mock job talks or teaching demos for those currently on the market, after the first class meeting the format, frequency, and schedule of meetings will be flexible.