**Department of English**

**Course Offerings**

**Winter 2025**

**Undergraduate Courses**

**ENGL 12S 001: Introduction to Genre: Introduction to Science Fiction**

An introduction to twentieth century and contemporary science fiction focused on literary techniques, science and technology, and social contexts. Examples from a broad range of writers (and some filmmakers) will display the variety of creative aims authors pursue and the diversity of readers' interests.

Dr. Carrington. Lecture. MSE 104 TR 5:00-06:20 PM.

**ENGL 12S 002: Introduction to Genre: Introduction to Romance, Crime, Horror**

Romance, crime, horror: these genres of fiction and film developed over time to shape popular culture. Their tropes – the cute meet, the murdered body, the haunted house – influence the way we think and feel about relationships, violence, and the past. But who came up with these genres, with their recognizable heroes, villains, plots, and settings? How have they changed and sometimes combined over the centuries? What makes them so consistently entertaining? How do they generate the subgenres of romantic comedy, noir, and Black horror? In this course, we will unlock the secrets of genres, describing and analyzing how they give narrative form to specific kinds of social energy. By reading and creatively engaging English-language texts from these genres, you will develop your memory, creativity, and critical thinking skills, and acquire tools to identify and analyze other genres. Authors and directors include William Shakespeare, Edgar Allan Poe, Arthur Conan Doyle, Carmen Maria Machado, Silvia Moreno-Garcia, Jordan Peele, and others. This is an in-person class with no hybrid modality, so please plan to attend every class ready to discuss the reading and collaborate with your classmates. Assessment takes place through a 100-point, labor-based system of “un-grading,” which includes an ongoing series of reading quizzes, participation in lecture and discussion section, and two projects. Students are expected to perform the reading on schedule as outlined in the syllabus, and to share their thoughts in conversation.

Dr. Zieger. Lecture. MSE 116 TR 8:00-9:20 AM.

**ENGLISH 20A: Literatures of the British Empire**

British literature changes over centuries in relation to the British Empire, from the ages of exploration and colonization through the postcolonial era to the present. Each new generation remakes the literary tradition in its own distinctive way. We can see this through the theme of parents and children. Children’s struggles to reconcile their familial resemblance with their individual uniqueness have provided a constant theme for British literature. Similarly, authors create new writings from the texts and histories that have preceded them. In this course, we will read and critically analyze some of the celebrated texts of the British imperial literary tradition that are themselves meditations on inheritance, parent-child relations, colonization, and the utter rejection of tradition -- revolution. We will discover a son’s ambivalence about avenging his father’s death in William Shakespeare’s tragedy *Hamlet* (1601); Satan’s rebellion against God in John Milton’s *Paradise Lost* (1674); the unique misery of the seemingly parentless creature in Mary Shelley’s *Frankenstein* (1831); James Joyce’s modernist descriptions of Irish life against the background of anticolonial rebellion in *Dubliners*(1914); and Queenie Jenkins’ reconnection with her Jamaican-British family in Candice Carty-Williams’ *Queenie*(2019). We will hear how these texts speak to each other – backwards and forwards – through history. Please note that this is an in-person course without hybrid modality; attendance in lecture and discussion section is required. Students are expected to perform the reading on schedule as outlined in the syllabus, and to share their thoughts in conversation.

Dr. Zieger. Lecture. SSC 335 TR 9:30-10:50 AM.

**ENGL 33: Multimodal Literacies**

We’re frequently hearing claims that “AI,” that is, artificially intelligent data processing, is changing the way humans think and create. At the heart of these claims, though, is a thorny knot of questions about humans and data. First, how do humans use data processes to tell stories, make images, convey original thoughts - even, indeed, create new ways of living? This first question, though, depends on a story embedded within it: “processing data creates newness.” And with this story we see a second question. If AI being creative is itself a narrative, a fiction of sorts, how does narrative use data to tell stories? And - hold up! - what is data or computation, anyway? In this course, we will read stories about the way information and data as technocultural forms have “slid into” our private and public lives over not just the past few decades but over centuries. We will use the idea of “allegories of information” to consider the implications of a world where manipulating fragments of information may add up, or fail to add up, to some meaningful notion of being alive, of knowing who we are and what our lives mean. Texts may include: *Tomorrow and Tomorrow and Tomorrow*, *Luster*, *My Life in the Bush of Ghosts*, *Lament for Julia*, and *Signs Preceding the End of the World*, as well as additional keyword and historical essays about information, data, and social networks.

Dr. Tobias. Lecture. ONLINE F 11:00 AM-1:50 PM.

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

In this course we will explore a number of critical methods and theoretical approaches to experiencing and analyzing texts. We will look at the potential relations between critique and its object. Writing, reading, experiencing, and knowledge production and consumption will be sites of exploration for us. Because this is a WAC course, critical and theoretical writing will be a focus. We will therefore pay particular attention to different strategies that critics use to write about and/or alongside texts. With an emphasis on rhetoric the idea is to approach a language in which language itself is at stake. Some critical themes that will be discussed: embodiment and disembodiment; technomediation and uses of AI in writing; the production of truth and knowledge; performativity; and language and various power structures (such as race, coloniality, gender, class). A significant emphasis will be placed on the question of learning writing in a settler colonial context and in colonial English.

Dr. Minch-de León. Lecture. Olmsted 1127 MW 3:30-4:50 PM.

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

An in-depth analysis of the formal features of several genres, as well as an introduction to theoretical and critical approaches. Additional details about course contents for winter 2025 will be provided by the instructor.

Mr. Valadez. Lecture. Olmsted 420 MW 9:30-10:50 AM.

**ENGL 114: Rhetorical Studies**

An introduction to, and (re)understanding of, the place of rhetoric and language in culture. Includes topics such as reality and meaning, ethnic/American knowledges and identities, teaching practices, and the revitalization of historical traditions. This course offering will focus on contemporary Indigenous rhetorics. In addition to examining Scott Richard Lyons’s ideals concerning the “goals, modes, styles, and languages of public discourse”, we will also consider additional/subsequent Indigenous rhetorical methodologies and practices. Students will develop a multimedia analysis project based on their synthesis of the assigned works.

Dr. Petete. Lecture. Olmsted 1136 TR 11:00 AM-12:20 PM.

**ENGL121 Southeast Asian Speculative Fiction**

In this course we will read contemporary speculative fiction (or sf) from Southeast Asia through a postcolonial lens. Speculative fiction is a term that covers a broad range of non-mimetic literary genres or writing styles, ranging from science fiction to cyberpunk to fantasy to gothic tales. Sf has the potential to represent and challenge social inequalities, prevailing cultural attitudes, and dominant power structures. We will explore this critical potential of Southeast Asian sf from a postcolonial perspective. This means we will pay attention to textual details in book-length speculative fiction and ask how they make us think and feel about 1) the effects of colonialism and the social-political power exerted by postcolonial states in Southeast Asian countries and 2) timely issues affecting our modern world and existence. No prior knowledge of sf, postcolonial criticism, or Southeast Asia necessary. This course will use a flexible modality with a combination of in-person and online meetings. Primary texts: Nuraliah Norasid, *The Gatekeeper*; Merlinda Bobis, *Locust Girl*; Arnold Arre, *The Mythology Class*. Assignments: response papers, reading quizzes, final essay.

Dr. Gui. Lecture. Spieth 2200 MW 8:00 to 9:20 AM.

**ENGL 128: Major Authors: Story and Myth in C.S. Lewis**

Intensive study of C.S. Lewis. Additional details for winter quarter 2025 will be provided by the instructor.

Dr. Briggs. Lecture. Sproul 2360 MW 11:00 AM- 12:20 PM.

**ENGL 131: Ideas of American Literature: Unsettling "the American Renaissance"**

The period between 1830-1865, sometimes described as “the American Renaissance,” has long been identified with the flourishing of democratic U.S. American literary culture. Our class will approach this period instead as one of removal, expansionism, and slavery through three historical flashpoints: the Indian Removal Act (1830), the Treaty of Guadeloupe Hidalgo (1848), and the Fugitive Slave Act (1850). We will approach the “American Renaissance” not as an era of birth or re-birth, therefore, but rather as one of division, unfreedom, and protest whose contours linger in the present. As we trace the underpinnings of U.S. American democracy in settler colonialism and slavery during this period, our readings may include works by authors such as William Apess (Pequot); Bamewawagezhikaquay, or Jane Johnston Schoolcraft (Ojibwe); Mahkatêwe-meshi-kêhkêhkwa, or  Black Hawk (Sauk and Meskwaki); Henry “Box” Brown; Ralph Waldo Emerson; Frederick Douglass; Harriet Jacobs; Henry David Thoreau; David Walker; Walt Whitman; and Yellow Bird, or John Rollin Ridge (Cherokee).

Dr. Stapely. Lecture. Skye 170 TR 3:30-4:50 PM.

**ENGL 140: Autobiography & Memoir: Writing the Conflicted Self: Inscription, Education & Home**

Autobiography has a long and varied tradition in the literature of the United States. It has been used to delineate the exemplary American subject (Benjamin Franklin, John Adams), question the reality of espoused American values (African American slave narrative, Japanese American incarceration memoir), and trace the trajectory of the immigrant subject in response to ever-changing definitions of whiteness (Jewish and Irish American autobiography). Marginalized and minoritized communities have often first been represented in American literature through the autobiographical form – though the form itself has shifted in ways that suggest rich formulations of the self and our apprehension of it. This course will focus on 20th and 21st century autobiographies that evoke questions of class, the concept of home, the “American Dream,” immigration, and the ethics and aesthetics of becoming and “upward mobility,” particularly through education. What is lost, gained or exacted in that process? What happens when formal education seems to put one in conflict with family, or when educational institutions seem hostile to everything through which one understands oneself? And how does the scene of writing constitute both a site of self-making and of (painful, but also healing) departure? We will pay particular attention to the conflicts between subjectivity and identity, the process of writing oneself into being, and the tensions that underpin concepts of cultural belonging and national identity. Primary texts will be contextualized by key works in autobiography theory. Texts: Jade Snow Wong, *Fifth Chinese Daughter*; Richard Rodriguez, *Hunger of* Memory; Reyna Grande, *The Distance Between Us*; Kiese Laymon, *Heavy*; Grace M. Cho, *Tastes Like War*. Supplementary primary and secondary texts will be posted in pdf form on Canvas.

Dr. Yamamoto. Lecture. OImsted 1133 TR 12:30-1:50 PM.

**ENGL 139T: Topics in Asian/American Literary and Cultural Studies: Fictive Family Formations in Asian/American Literature**

“Fictive” here refers not only to the genre we will be concentrating on, but also to the various social and cultural fictions that accrue around the image of “the Asian American family”: traditional nuclear families, model minority upward mobility, the “successful” trajectory from Asian immigrant to American citizen, and assimilation through parental sacrifice, filial obedience, and hard work. This course puts pressure on those narratives and the neoliberal values they support. As theorist Susan Koshy has written, “Asian Americans have not only become exemplary neoliberal subjects defined by flexibility, high human capital, and opportunistic mobility, but the Asian American family has also come to be identified as an intimate form ideally equipped to reproduce human capital.” We will also be looking at the effects of immigration imperatives, generational trauma, the ongoing reverberations of US wars in various Asian countries, systemic and cultural racism, and other “outside” forces that impinge upon what is generally thought of as the private realm of the domestic space and of interpersonal family dynamics. The Asian/American family narrative – the framework within which fantasies of bootstrap/immigrant/upward mobility and the model minority thrive – obscures how the family is not the “natural” set of relations it is commonly understood to be. Rather, the family is a site that constitutes and is constituted by economic, historical, and social forces that crucially shape what are often thought of as interpersonal and private relations. Far from picture-perfect, Asian/American literature gives us starkly different portraits of family life that diverge from the ideological still lifes of the American dream. Texts: Amy Chua, *Battle Hymn of the Tiger Mother*; Akhil Sharma, *Family Life*; Celeste Ng, *Everything I Never Told You*; Nina Revoyr, *Wingshooters*; Ed Lin, *Waylaid*; lê thi diem thúy, *The Gangster We are All Looking For*. Supplementary primary and secondary texts will be posted in pdf form on Canvas.

Dr. Yamamoto. Lecture. Sproul 1340 TR 3:30-4:50 PM.

**English 141: Literature and Disability Studies: A Brief 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 bodies, from John Milton’s seventeenth-century account of his blindness 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.

Dr. Wang. Lecture. Sproul 1340 11:00 AM-12:20 PM TR.

**ENGL 143: Special Topics in Gender, Sexuality, and Visual Cultures:  Networks and Politics of Gender, Sexuality, and Visual Culture through "Unofficial" Discourses**

In the course, we will examine how gender and sexuality are represented, constructed, and negotiated through various visual media, such as film, digital platforms, and traditional texts. We will examine "unofficial" but important discourses like gossip, pláticas, testimonies, and chisme to deconstruct hierarchies of communication and representation, leading us to alternative lenses for viewing the intersection of gender, sexuality, and visual culture. The course will explore concepts such as “good gossip” as developed by Deborah Miranda, as well as the works of Sonia Saldívar-Hull, Gloria Anzaldúa, and Erika Sánchez, all of whom work to legitimize marginalized and informal forms of communication and storytelling.

Ms. Uribe. Lecture. MSE 011 MW 11:00 AM-12:20 PM.

**ENGL 166B: Romantic Seconds**

This course explores the aftermath of the revolutionary energies of early Romantic literature. After the radical experiments of William Wordsworth, Samuel Taylor Coleridge, Charlotte Smith, and William Blake (what I called the “Romantic Firsts” in English 166A), a second generation of Romantics emerged, including, most famously, John Keats, Percy Shelley, and Lord George Gordon Byron. These authors reckoned with both political disappointments and realized social reform. The first half of the course will deal with four key dimensions of this afterlife: (1) the new state of perpetual war during the Napoleonic era, (2) movement in the debate on the slave trade, (3) the emergence of a public sphere of women writers, and (4) a mature conceptualization of the creative pains and pleasures of the imagination. In the second half of the course, we will hear from what Robert Southey called the Satanic School of poetry in the “audacious impiety” of second-generation Romantics, including Keats, Shelley, and Byron.

Dr. Wang. Lecture. Olmsted 1136 12:30 PM-1:50 PM TR.

**ENGL 176: US Modernisms 1900 to 1945**

This course surveys literary responses to modernity in the United States from 1900 to 1945. By contextualizing American literature within historical events such as the World Wars, the Jazz Age, the Great Depression, and The Great Migration, this class will explore how these factors irrevocably shaped modernist technique and expression. Through critical readings, collaborative discussions, and written assignments, students will engage with the complexities of modernity and its enduring legacy in American culture. Expect to engage with works by T.S. Eliot, Gertrude Stein, H.D., William Carlos Williams, Langston Hughes, Ernest Hemingway, Muriel Rukeyser, Richard Wright, William Faulkner, and others.

Dr. Berardino. Lecture. Sproul 2339 TR 2:00-03:20 PM.

**ENGL 179D: SF, Worldmaking, and Everyday Life**

Dr. Nunley. Spieth 1307 TR 11:00 AM-12:20 PM.

**ENGL 179SA History of Speculative Fiction**

A historical survey of science fiction literature from the late nineteenth and twentieth century. Introduces major works by H.G. Wells, Isaac Asimov, Ursula K. Le Guin, Joanna Russ, and Samuel R. Delany. Readings include historical scholarship on the genre, cultural histories of fandom, and short fiction from representative moments.

Dr. Carrington. Lecture. Chung 138 TR 12:30-1:50 PM

**ENGL 179D: Science Fiction Worldbuilding, and Everyday Life**

“The truth is a matter of the imagination.” Ursula K. Le Guin

This class is tethered to five-time Hugo Award-winning author N. K. Jemisin, her notions of worldbuilding, and their connection to our everyday life and the imagination. How everyday people imagine and construct thought, practices, spaces, places of possibilities, and themselves and communal transformation. Through novels such as Jemisin’s *The Fifth Season*, *Parable of the Sower* by Octavia Butler, and *The Left Hand of Darkness* by Ursula K. Le Guin, and films such as *Arrival* and *Inside Out 2*, we will explore how species, some humans —not all of us are--, aliens from another planet, and the artists themselves build and construct geographies, history, culture, difference, gender, race, ecology, indigeneity, sentience, language, technology, myth, and their very selves, to affirm their existence. To signal that they possess knowledge. To perform that, they matter. The class will discuss how the works we encounter imagine/re-imagine consciousness, the *human*, religion as spirituality, reality as multiple, power as structural, social, and distributed (we all have some), creating unanticipated cracks of hope, and how past-present-and future is embodied in what Micelle M. Wright describes as the *now*. And as science and speculative fiction are never merely about the future, always-already knitted to the present, we will link those imaginations and re-imaginings to our everyday life. It will be challenging. And fun.

**ENGL 189: 001 English Capstone Seminar: Thinking with Feeling**

In this seminar intended for students nearing graduation, we will think about affect, feeling, and emotion. Our study will be guided by 1) works of art that are in some way about emotion and/or that provoke feelings and 2) writing which is rooted in the exploration of feeling/affect/emotion. This course will be run as a workshop. Our once-a-week classes will move between the discussion of specific works of art and assigned reading, and working in groups—group work will focus on student writing. Most weeks students will be given a writing prompt encouraging them to play with the emotional registers and rhetorical signatures of that week's reading (e.g. Ross Gay's practice of recording experiences of delight). We will ask questions like, what does it mean to write anger or shock, to make space in a paragraph for surprise or joy? To write with detachment? How do we write grief without being overcome? Can writing about boredom be interesting? Is this kind of writing necessarily personal?   The culmination of student work will be a portfolio of work produced throughout the quarter. Readings will include: Ross Gay, *The Book of Delight,* Jia Tolentino's “Ecstasy” (from *Trick Mirror*), excerpts from José Muñoz's *Cruising Utopia* and *The Sense of Brown*.

Dr. Doyle. Seminar. HMNSS 1405 W 12:00-2:50 PM.

**ENGL 189: 002 English Capstone Seminar: Literature and the Health Humanities**

In this seminar, we will explore a series of relatively short works (from domains of poetry, the short story, the essay, novel, drama, film, and visual art) alongside short theoretical readings concerned with cultural conceptions of ability and disability, health and illness, and pain and suffering. The topic is designed to accommodate a broad range of student interests and possible capstone projects, but I will ask seminar members to fill out a brief questionnaire before our term begins so that I can adjust our readings to meet the needs and interests of seminar members. Capstone projects can take on a variety of forms, from the more standard model of the critical essay (whether presented in the form of a paper or through a blog or other online modality) to the creation of a work of art itself engaged with some aspect of the health humanities studied in this course, to be submitted alongside a critical analysis of that work of art.

Dr. Mazzio. Seminar. OLMH 1116 TR 3:30 PM-4:50 PM.