

Department of English  
Summer 2025 Course Offerings

**Summer Session A**

**ENGL 12S-A01: Introduction to Literature**

Dr. Lezra. 5 units. MW 9 – 11:50 AM. Online.

An introduction to the study of topics, themes, or types of literature. Texts may be selected from any one or a combination of several time periods, genres, or forms.

**ENGL 12S-A02: Introduction to Literature: Literatures of Community Care**

Prof. Wilson. 5 units. MW 9 – 11:50 AM. Online.

How do we build communities of care in a world structured by precarity? How do we care for one another in (ongoing and unrelenting) moments of crisis? What can we learn from historically subjugated communities who know that the state that orchestrates precarity will not offer solutions? In this course, we will dive into theory, literature, and other cultural texts that approach these questions. We will begin our course by considering the ways in which the colonial, capitalist, and carceral state seeks to destroy networks of care and keep people isolated. We will then look to ethics of care rooted in disabled, Indigenous, feminist, and Black knowledges to consider strategies of care based on mutual aid networks, disability justice, and Indigenous practices of interconnectedness and reciprocity. Through a dystopia and speculative framework, our key text, *Parable of the Sower* by Octavia E. Butler, will invite us to think about what care looks like at the “end” of the “world.” Finally, we will close with an exploration of joy as resistance, and resistance as community care.

**ENGL 20A: Literatures of the British Empire: British Literary Traditions**

Prof. Mocsi. 5 units. TR 9 - 11:50 AM. Online

What exactly is the British Literary tradition? Who or what defines and delimits it? Who is allowed and expected to participate, as writers, readers, and subjects? How does the literary tradition entangle national traditions and the British empire? In this course, we will interrogate the power structures that undergird these questions. Through reading texts from the early Middle Ages to the end of the “Renaissance”, we will explore the formation of a national tradition alongside the simultaneous creation of a British identity and expansion of its empire. We will read Romances that feature heroes who save the day and stories of world-travelers encountering new lands, which illuminate strict criteria for *who* is considered heroic and *who* can explore. With an attentiveness to these texts’ articulations of race, gender, identity, and class, we will further investigate the boundaries of British national identity alongside the expanding British Empire’s violent imperial and colonial legacies.

### **ENGL 33: Literacies for Multimodal Contexts**

Prof. Yuipco. 4 units. TR 9 - 11:50 AM. Online

English literature has traditionally been a field primarily dedicated to studying books, poems, plays, etc. Now, in the 21st century, with the rise of technology, the study of literature has become broader and now includes the study of all different kinds of texts and media. This class will explore the relationship between literature and media with an emphasis on understanding the way information is presented across different forms of texts and how we can read these different texts. Throughout the course, we will discuss different literature and media-related questions such as: What can we learn from literature? What can we learn from movies? What can we learn from Tiktoks and Instagram reels? How is information similarly and differently presented in these mediums? How and why do different people use these mediums to communicate information? In order to answer these questions, we will be engaging with different texts such as M. NourbeSe Philip's *Zong!*, "The Corrido Murrieta," and various news and social media platforms and posts.

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

Prof. Wood. 4 units. TR 1 - 3:50 PM. In-person.

This course explores the types and uses of theoretical approaches to reading, writing, and most essentially, thinking. Although "theory" is often associated with esoteric abstraction, in this course, we begin with a basic definition: that theory refers to how we think about texts, about the world, and about ourselves. With this in mind, our course is designed with three goals: 1) to familiarize you with theoretical approaches and tools, 2) to reflect on how theoretical approaches both shape and are shaped by texts and readers, and 3) to use writing as a method for thinking critically about texts, our worlds, and ourselves. As part of this process, we will work with literary texts that both invite theoretical analysis and speak to the ways literature is itself deeply theoretical. Possible companion texts include: *James* (Percival Everett), *In the Dream House* (Carmen Maria Machado), *Alive at the End of the World* (Saeed Jones), and *Yellowface* (R.F. Kuang).

### **ENG 134 American Literature: 21<sup>st</sup> Century: Who gets to fall in love? Representation in Romance**

Prof. Marquez. 4 units. MW 1 - 3:50 PM. Online.

Contemporary literature is meant to be a reflection of the current world, and reflect experiences and ideologies that the contemporary reader can relate to. Yet, it is critical to question whose experiences and ideologies are represented in contemporary literature? With the Romance genre being one of the most popular genres of the late 20th and early 21st century, it is important to ask: who gets to fall in love? This course will look at Romance texts (novels, short stories, and poems) specifically by authors of color to explore how they push against hegemonic notions of love and Romance. Additionally, we will be discussing the role that race, class, sex and sexuality, as well as gender, play in deciding who gets to fall in love in popular media. We will be reading texts by Natalie Caña, James Baldwin, Carmen Maria Machado, Cherrie L. Moraga, and Vanessa Angelica Villarreal. Guiding questions will be how do we see contemporary Romance texts challenge or reaffirm heterogeneous notions of love? How do reader responses impact the push for

representation in contemporary literature? What role does creating “marketable” plots and characters play in determining who and what gets published?

For questions or more information email instructor: Alejandra Marquez [Amarq013@ucr.edu](mailto:Amarq013@ucr.edu)

**ENGL 179A: History of Speculative Fiction: Minding the Mind: Tracing Cognition through Speculative Fiction**

Prof. Isevski. 4 Units. TR 1 – 3: 50 PM. Online.

How have we come to understand the relationship between brain and mind—and how have those understandings shaped, and been shaped by, the stories we tell? In this course, we’ll explore how metaphors of the brain have shifted over time, from Descartes’ hydraulic models to clockwork mechanisms, telegraph systems, cybernetic feedback loops, and today’s predictive processing frameworks. We’ll learn that these scientific models are never purely objective: they emerge from, and contribute to, the political and cultural ethos of the time. To investigate the trajectory of the understanding of human cognition in the Anglophone context, we’ll trace how speculative fiction (SF) has engaged with evolving models of the mind and brain. SF literature and film will be paired with readings in philosophy of mind, neuroscience, and transhumanism, among others. We’ll trace the emergence of major frameworks like behaviorism and predictive processing, as well as contemporary debates on cognitive enhancement. Along the way, we’ll consider how the human mind is defined in contrast to animal and machine intelligence, as well as the assumptions underlying the idea of a “normative” mind, unveiling how these categorizations are shaped by sociopolitical and economic forces. Finally, we’ll see that speculative fiction doesn’t just reflect scientific thinking about cognition—it often reimagines it, offering alternative ways of conceptualizing consciousness, identity, and intelligence.

Summer Session B

**ENGL 12S: Introduction to Genre: Intro to Environmental Literature**

Prof. Persinger. 5 Units. TR 1 – 3:50 PM. Online.

Summer 2024 broke the record for the hottest recorded temperature on Earth, a record which had previously been broken the previous year in 2023. In fact, the ten hottest years recorded on Earth have been the last ten years. As environmental protections in the US are rolled back and we enter a summer which may well be the hottest yet, the field of environmental humanities can help us make sense of and respond to the crises we find ourselves in the midst of. In this course students will be introduced to key concepts and scholars in the field of environmental literature, in order to think critically about what environmental literature *is*, and what it might tell us about the relationship between “humans” and “nature” — as well as how each of these categories is constructed. In considering these questions we will examine a variety of texts across form and genre — including novel, poetry, short story, and creative nonfiction.

**ENGL 20B: Introduction to American Literary and Cultural Studies**

Dr. Stapely. 5 Units. MW 1-3:50 PM. Online.

This course examines long nineteenth-century American literature through the lens of labor, from Benjamin Franklin's *Autobiography* to Yankton Dakota author Zitkala-Sa's "School Days of an Indian Girl." We will put pressure on the Franklinian myth of the prudential "self-made man" by studying writings that engage with the materially specific experience of unjust, forced, or exploitative labor as well as its systemic conditions of possibility. How do the corporeal realities of work inflect or produce certain kinds of literary form? What are the social and political worlds conjured by labor, and especially by gendered and racialized economies of labor? How do the rhythms of work in different zones of production—domestic, agricultural, bureaucratic, or industrial—give shape to time? Throughout, we will reflect on the nature of reading and writing as forms of labor and consider the relationships between the workspace of the university and the nineteenth-century labor environments that we will read about together. Additional readings will be drawn from authors such as Olaudah Equiano, Rebecca Harding Davis, Frederick Douglass, Harriet Jacobs, Herman Melville, Samson Occom (Mohegan), and Phillis Wheatley.

**ENGL 20C: Introduction to Alternative Perspectives on Literature and Culture.**

Prof. Chopra. 5 Units. TR 9 – 11:50 AM. Online.

Introduces work associated with alternative critical traditions.

**English 110: Nonfiction: Affective Storytelling in BIPOC Memoirs**

Prof. Uribe. 4 Units. MW 9 – 11:50 AM. Online.

The US operates through a colonial lens and cruel conventions that perceive cultural knowledge as inferior and unofficial; as a result, non-institutionalized knowledge and forms of communal knowledge, practices, and traditions become subjugated or erased. Kelly Lytle-Hernandez condemns such erasure and identifies it as an "archival void" (3) orchestrated by political and cultural power. However, one of the methods by which archival records are challenged and repurposed is through memoir writing. Therefore, this course will focus on how memoir writers like Deborah Miranda, Jimmy Santiago Baca, and Jesyman Ward fill in the archival void and use counter-discourses to address social and systemic violence. We will explore how these writers disrupt the skewed social and racist representations by challenging dominant narratives and prioritizing self and communal interests.

**English 120T: Studies in Native American Literature**

Dr. Raheja. 4 Units. TR 1 – 3:50 PM. Online.

This course centers on film and visual culture in Indigenous contexts. Representations of Indigenous peoples in a global perspective have been hypervisible with the advent of silent motion pictures and the popular Western film genre at the turn of the 20th century, which grew out of performative contexts such as the Wild West shows and international expositions. However, since the release of *Smoke Signals* in 1998, Indigenous mediamakers have been producing work by and for Indigenous spectators. In this class, we will view a range of film, photographic, and social media texts by contemporary Indigenous artists, including *North of North*, *Reservation Dogs*, *Atanarjuat (The Fast Runner)*, *Homecoming (Máhccan)*, and *Uýra: The Rising Forest*.

**English 128: Major Authors: Toni Morrison**

Prof. Wemakor. 4 units. TR 9 – 11:50 AM. Online.

This course examines Toni Morrison's body of work, including her fiction (short story, novel excerpts) and nonfiction (essays, speeches, and interviews). We will engage not only with written media, but also with image- and sound-based texts (visual art, film adaptations, documentaries) that probe the late writer and cultural critic's personhood, politics and artistry. Furthermore, we will consider Morrison's literary influences, which include authors such as Amiri Baraka, Alice Walker, Gayle Jones, Ralph Ellison, William Faulkner and Virginia Woolf, who belong to various literary canons. Each of the primary, artistic texts we examine will be accompanied by one to two theoretical readings that aid us in interpreting the material.

**English 136T: Studies in Latino/a Literature: Magical Adolescence: Coming-of-Age Narratives and the Supernatural in Latinx Literature**

Prof. Hernandez-Bachman. 4 Units. MW 9 – 11:50 AM. In-person.

This course investigates how Latinx authors explore gender, cultural identity, and sexuality through the supernatural and magical in coming-of-age narratives. We will analyze the werewolf figure, brujas, space travel, and curanderismo in young adult novels including Rudolfo Anaya's *Bless Me, Ultima* (1972), Romina Garber's *Lobizona* (2020), and Donna Barba Higuera's *The Last Cuentista* (2021).

**ENGL 140: Special Topics in Literary Genres**

Prof. Barbour. 4 Units. MW 1 – 3:50 PM. In-person.

This course provides a theoretical and practical foundation in the study of literary genres. Although we tend to envision "genres" as distinct categories, bound by strict rules, this class invites you to look at genre as a set of conditions that make certain stories possible. Our course will be focusing on the Gothic and examining the unique commentary and commitments this particular genre enables. You will be introduced to relevant theoretical frameworks for interpreting the Gothic, as well as practice applying those theories to aid your interpretation of specific primary texts. We will also consider how texts themselves produce knowledge and ways of relating to the world. Potential readings include *Frankenstein* (Mary Shelley), *Beloved* (Toni Morrison), and the short stories of Silvia Moreno-Garcia. We'll also be taking a closer look at some Gothic subgenres, such as Southern Gothic and eco-Gothic.