

TERM: Spring 2021

COURSE TITLE: Hopkins the Jesuit

COURSE NUMBER: ENGL 3998.02

SECTION TIMES/DAYS: TR 1:50-3:20

INSTRUCTOR: Shepherd

### COURSE DESCRIPTION/PRINCIPAL TOPICS

This course investigates the poetry and theoretical writings of arguably the most accomplished literary artist in English ever to have engaged characteristic Jesuit/Loyolan practices of prayer, of interpreting the *Spiritual Exercises*, and of Ignatian "Discernment." Hopkins (a Jesuit priest) is also important in his own right as a peer, if not a harbinger, of the works of modern poets like W.B. Yeats and T.S. Eliot, whilst also looking as far back as the Middle Ages for his literary models and spiritual inspirations.

### STUDENT LEARNING OUTCOMES

Students will develop an understanding of important historical and literary contexts surrounding the development of Hopkins's work in the later 19<sup>th</sup> century; they will also develop a familiarity with some basic tenets and methodologies of Ignatian Spirituality; they will develop a familiarity with Hopkins's own theoretical language as he applied it to key concepts and techniques in his poetry (e.g., *in scape*, *instress*, *duct*, *sprung rhythm*); and they will improve their writing, reading, and critical-thinking skills.

### PREREQUISITES/RECOMMENDED BACKGROUND

ENGL 2203 or 2204 recommended

### REQUIRED TEXTS

- *Gerard Manley Hopkins: The Major Works* (Oxford World's Classics), ed. Catherine Phillips [ISBN-13: 978-0199538850]
- Select readings on Ignatian Spirituality, including the *Spiritual Exercises* of Ignatius Loyola, to be provided by the Professor.

### COURSE WORK/EXPECTATIONS

Two critical essays, between 8 and 12 pages in length, a research assignment (8-12 pages), and a final exam/assignment (8-12 pages).

**This course fulfills the following undergraduate English Major requirement:**

**Lower Division**

\_\_\_\_\_ 2000-Level Genre

\_\_\_\_\_ 2000-Level History

**Upper Division**

Author(s)

Critical/Theoretical

\_\_\_\_\_ Comparative

\_\_\_\_\_ Creative/Artistry

TERM: Spring 2021  
COURSE TITLE: Irish Women Writers  
COURSE NUMBER: ENGL 3998.03/IRST 4448.01  
SECTION TIMES/DAYS: TR 9:50 – 11:20 am  
INSTRUCTOR: Molly Youngkin  
FLAGS: Information Literacy flag

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

This course will examine women's issues in Ireland from 1800 to the present, from the perspective of Irish women novelists, playwrights, and poets. Using the concept of "Mother Ireland" as our framework, we will discuss how Irish women have typically been represented in literature, art, music, etc. and how real-life women have reacted to these representations.

Over the course of the semester, we will read a diverse range of Irish women writers: Sydney Owenson (*The Wild Irish Girl*), Martin Ross and Edith Somerville (*The Real Charlotte*), Lady Augusta Gregory (translations of Irish legends), Constance Markievicz (non-fiction prose), Eva Gore-Booth (poetry), Elizabeth Bowen (*The Last September*), Mary Lavin (short stories), Edna O'Brien (*House of Splendid Isolation*), Eavan Boland (*Domestic Violence*), and Marina Carr (*Woman and Scarecrow*). Where available, we will look at film and stage adaptations of these works to examine how representations of women in literature are translated to visual media.

#### STUDENT LEARNING OUTCOMES

In keeping with the goals of the undergraduate program in English, we will take as our objectives: studying literature of the period with a focus on breadth and depth; improving your articulation of literary interpretation; examining both primary and secondary sources; and using literary research tools.

#### PREREQUISITES/RECOMMENDED BACKGROUND

Junior or Senior standing and English major, English minor, or Irish Studies minor

#### REQUIRED TEXTS

Boland, Eavan. *Domestic Violence*. New York: W. W. Norton, 2007.  
Bowen, Elizabeth. *The Last September*. New York: Random House/Anchor, 2000.  
*MLA Handbook*. 8th ed., The Modern Language Association of America, 2016.  
O'Brien, Edna. *House of Splendid Isolation*. New York: Penguin/Plume, 1995.  
Owenson, Sydney (Lady Morgan). *The Wild Irish Girl*. Oxford: Oxford UP, 2008.  
Somerville, Edith, and Martin Ross. *The Real Charlotte*. Nashville: J. S. Sanders, 1999.  
Eres materials for Carr, Gore-Booth, Gregory, Lavin and Markievicz.

#### COURSE WORK/EXPECTATIONS

Strong emphasis on participation in class discussion and other classroom activities. Students will write one short paper and one long paper, do a research assignment using historical documents, and complete an annotated bibliography.

**This course fulfills the following undergraduate English Major requirement:**

#### Lower Division

\_\_\_\_\_ 2000-Level Genre  
\_\_\_\_\_ 2000-Level History

#### Upper Division

\_\_\_\_\_ Author(s)  
\_\_X\_\_ Critical/Theoretical  
\_\_X\_\_ Comparative  
\_\_\_\_\_ Creative/Artistry



TERM: Spring 2020

COURSE TITLE: Nature Writing

COURSE NUMBER: JOUR 3998.01/ENGL 3998.12

SECTION TIMES/DAYS: R 6:30-9:30

INSTRUCTOR: McDonnell

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

Humans' bond to the earth seems both more fragile and important than ever. What role can we as writers play in documenting, honoring, and preserving that bond? For centuries, particularly in American letters – and in California -- nature has been a central theme of our lives and our literature. In this course, students will study that history and explore the current state of environmental journalism and nonfiction prose, reading such writers as Thoreau, Rachel Carson, Steinbeck, Elizabeth Kolbert, William Finnegan, Lauret E. Savoy, Darwin, Rebecca Solnit, John Muir, Obi Kaufmann, Robin Wall Kimmerer, Edward Abbey, and Carolyn Finney. But mostly, this course is about teaching you to experience, observe, and reflect on nature. Students will write their own journals, essays, and articles. Working science journalists and naturalists will visit as guest lecturers.

#### STUDENT LEARNING OUTCOMES

- To gain knowledge of the history of nature writing, particularly in America.
- To think critically about the concept of nature and how it is deployed by different writers.
- To think critically about how identity, power, and privilege inform our relationship to the environment and writing about nature.
- To understand the journalist's role in explaining science to the public.
- To spend "quality time" in natural environments and learn how to observe scientifically and journalistically.
- To acquire fluency in environmental journalism's fundamental skills.
- To research and produce publishable "real-world" stories.

#### PREREQUISITES/RECOMMENDED BACKGROUND:

Upper division standing

#### REQUIRED TEXTS:

There will be substantial weekly readings.

#### COURSE WORK/EXPECTATIONS

Students should be able to venture into natural outdoor spaces on a regular basis, whether it's a park, the ocean, the desert, or your own backyard. This is a reading and writing intensive seminar. Students will write weekly journals of their reactions to the readings and their experiences in nature. They will also write a long-form investigative piece on a contemporary environmental issue that will require field research and original reporting.

This course fulfills the following undergraduate requirements: English Major: Creative/Artistry; Journalism Major: Writing in a Genre and Elective Requirement; Journalism Minor: Elective.

TERM: Spring 2020  
COURSE TITLE: Milton  
COURSE NUMBER: ENGL 3998.13  
SECTION TIMES/DAYS: T 6:30-9:30  
INSTRUCTOR: Dr. B. Rico  
CORE AREA: Not Applicable  
FLAGS: Not Applicable

### **COURSE DESCRIPTION/PRINCIPAL TOPICS**

This course will focus on Milton's poetry – primarily *Paradise Lost* –examining his writing through the lenses of the Hebrew Bible; important classical and Renaissance subtexts; and a variety of critical, disciplinary, and cultural perspectives.

### **STUDENT LEARNING OUTCOMES**

Students who successfully complete the course

- will be more familiar with Milton's works—and important Biblical and classical subtexts for his writing
- will understand key canonical debates that have informed the study of his work from the eighteenth century to modern times
- will be able to discuss the application of such critical views as gender studies, post-colonial studies, and eco-criticism in the interpretation and evaluation of Milton's texts, especially *Paradise Lost*
- will be able to write effectively about Milton's poetry and its place in the modern critical canon.

### **PREREQUISITES/RECOMMENDED BACKGROUND**

English 2203 (History of British Literature I) or English 2297 (*Beowulf* to Star Wars) strongly recommended

REQUIRED TEXT: *Paradise Lost*, Merritt Hughes, ed.

COURSE WORK/EXPECTATIONS: This class will be conducted as a seminar, in which each student shares the responsibility for the dialogue about the material.

Course work will include:

- short reading responses at the beginning of each class
- a research paper, composed first as a draft and then revised after a writing conference
- panel presentations
- a final examination

**This course fulfills the following undergraduate English Major requirement:**

**Lower Division**

\_\_\_\_\_ 2000-Level Genre  
\_\_\_\_\_ 2000-Level History

**Upper Division**

Author(s)  
\_\_\_\_\_ Critical/Theoretical  
\_\_\_\_\_ Comparative  
\_\_\_\_\_ Creative/Artistry

TERM: Spring 2021  
COURSE TITLE: INTO THE DESERT  
COURSE NUMBER: THST 3705.01/ENGL 4998.01  
SECTION TIMES/DAYS: MW 4-5:30  
INSTRUCTOR: Douglas Christie/Rubén Martínez  
CORE AREA: Interdisciplinary Connections  
FLAGS: Engaged Learning

### COURSE DESCRIPTION/PRINCIPAL TOPICS

This interdisciplinary (English and Theological Studies) course aims to encourage students to reflect on the meaning of the desert as it has been conceived in the literatures of ancient Christian monasticism and contemporary contemplative practice, as well as regarding the desert as a material and symbolic site in the history, politics, and art of the American West, the U.S.-Mexico Borderlands, and beyond. We mean to explore the varied meanings of the desert in these diverse historical and cultural moments and ask what it means not just to imagine but also inhabit the desert today. These inquiries have real implications for what it means to be in the world with some sense of meaning and purpose—such as in the pursuits of individual spiritual development and social justice. *Into the Desert* seeks to entwine these threads through close readings across genres as well as through embodied experience: a key class activity is a field trip into the desert itself.

### STUDENT LEARNING OUTCOMES

- +Knowledge of early Christian literatures of the desert and their social-historical context.
- +Knowledge of historical and contemporary representations of the deserts of the American Southwest and Borderlands and the critical models that engage them.
- +Key critical concepts in diverse fields such as post-colonial studies and feminist studies that examine social injustice and trauma and paths towards restoration.
- +Knowledge of spiritual and contemplative traditions specific to the desert.
- +Integrative vision of the desert and its importance as both a material and spiritual site

### PREREQUISITES/RECOMMENDED BACKGROUND

Upper Division standing.

### REQUIRED TEXTS

Sara Uribe, *Antígona González* (Les Ficus Press, 2016).  
Mark Salzman, *Lying Awake* (Vintage, 2001).  
Martin Laird, *Into the Silent Land* (Oxford, 2006).

Articles and multimedia materials available on Brightspace.

### COURSE WORK/EXPECTATIONS

Course will develop through both synchronous sessions and asynchronous assignments. Weekly written responses; small group projects and presentations; personal and final essays.

**This course fulfills the following undergraduate English Major requirement:**

#### Lower Division

2000-Level Genre  
 2000-Level History

#### Upper Division

Author(s)  
 Critical/Theoretical  
 Comparative  
 Creative/Artistry

TERM: Spring 2021

COURSE TITLE: Ecopoetry

COURSE NUMBER: ENGL 5998-01

SECTION TIMES/DAYS: W 6:30 – 9:30

INSTRUCTOR: Sarah Maclay

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

From a core practice in keeping a regular observational journal on a natural site, such as the Ballona Wetlands, over time, through exposure to essential, landmark environmental texts, to the writing of poems and essays inspired by close readings of poets working with an array of distinct approaches to nature and on ecological concerns, through a final portfolio and presentation of best work, this course provides both practice in trusting one's own perceptions—and refining their expression—and ballast, giving students a solid and substantial grounding in works that have paved the eco-way by attending to the scientific, the observational, the consciousness-stretching, the climate crisis, and place-based devotional practices, heightened by a visits from multi-disciplinary guest speakers to focus these several lenses for eco-looking.

#### STUDENT LEARNING OUTCOMES

Students will develop an enduring relationship with a natural site through regular visits and the practice of recording observations and changes, over time; will gain an understanding of the history and import of ecological writing through engaging with excerpts from its pioneering texts, as well as responding with brief analytical annotations or essays, and demonstrating knowledge in an exam; will carry with them and apply the multitude of approaches available to poets writing with an awareness of our intersections with nature, ecological crises, and the other residents with whom we humans share the planet; will continue to develop their own abilities and artistry as writers of both essays and poetry; will generate works to culminate in a portfolio of poems, after drafting, workshopping, and revising, and a place-based eco-essay, braiding scientific, ecological facts with personal memory; will present a public reading of a selection of this newly generated work. Grads with a lit emphasis will extend critical acumen in an analytical essay considering works from several ecopoetic aesthetics.

#### PREREQUISITES/RECOMMENDED BACKGROUND

2201 or other courses in reading and writing poetry

#### REQUIRED TEXTS

*Buffalo Yoga*, by Charles Wright

*Ecology of a Cracker Childhood*, by Janisse Ray

*The Practice of the Wild*, by Gary Snyder

*News of the Universe: Poems of Two-Fold Consciousness*, ed. Robert Bly

*Runaway*, by Jorie Graham

*The Ecopoetry Anthology*, eds. Anne Fisher-Wirth and Laura Street, with an intro by Robert Hass

*American Earth: Environmental Writing Since Thoreau*, by Bill McKibben

(includes excerpts from Thoreau, John Muir, Rachel Carson, Wendell Berry, Terry Tempest Williams)

Various excerpts to be provided (including Robinson Jeffers); and TBD

**COURSE WORK/EXPECTATIONS** Weekly visits to the same natural site, resulting in an observational journal; completion of all readings, with hearty and attentive participation in classroom discussions; drafting, workshopping, revision, and polishing of a group of poems, for inclusion in a final portfolio; periodic posting of eco-articles to an online board; brief quizzing and papers; one final essay, as described above; final presentation of best work, and for grads, one pilgrimage to a second ecologically-inspiring site of your choice, with field report. Grads with a lit emphasis will write a critical essay tuned to the nuances of several ecopoetic aesthetics.

**This course fulfills the following undergraduate English Major requirement:**

**Upper Division**

**X Creative/Artistry**

TERM: Spring 2021  
COURSE TITLE: Writing the Lyrical Novel  
COURSE NUMBER: 5998.02  
TIMES/DAYS: M 6:30-9:30  
INSTRUCTOR: Rosenthal

#### COURSE DESCRIPTION/PRINCIPAL topics

We will examine some novels that foreground language over the conventional devices of story, plot, character, etc., though from the start students will be expected to produce 3-5 pages of material each week and submit it to the Discussion section on Brightspace in the hope of building the foundation of a complete novel.

#### STUDENT LEARNING OUTCOMES

Aside from producing prose that relies more on metaphor and metonym, students will be guided as to how to conceive a long project and move toward its development,

#### PREREQUISITES/RECOMMENDED BACKGROUND

Graduate students: Pursuit of the M.A. with Creative Writing Emphasis  
Undergraduates: Completion of at least two of the 4000 level fiction courses

#### REQUIRED TEXTS (likely)

*Dr. Sax*, Jack Kerouac  
*Beloved*, Toni Morrison  
*On Earth We're Briefly Gorgeous*, Ocean Vuong  
*To the Lighthouse*, Virginia Woolf

#### COURSE EXPECTATIONS

Weekly attendance and participation in workshops  
3-5 pages of consecutive narratives weekly  
45-75 total pages

Fulfills: Undergraduate **Upper Division Creative Artistry**  
Graduate Creative Writing

TERM: Spring 2021

COURSE TITLE: Los Angeles as Assemblage

COURSE NUMBER: ENGL 5998.06/ARHS 4698: Assemblage

SECTION TIMES/DAYS: W 6:30-9:30

INSTRUCTOR: Prof. Harris (English) & Prof. Willick (Art History)

## COURSE DESCRIPTION/PRINCIPAL TOPICS

This course examines Los Angeles Assemblage Art, literature, and film through the theoretical lens of assemblage. The specific meanings of assemblage as art practice, philosophical concept, and critical-urban theory will be compared as a means to make sense of the city's cultural history. Like the sculptural constructions that first brought the city cultural attention, Los Angeles itself is similarly complex, diverse, and fractal. The diverse artists to be studied in the course include Wallace Berman, Ed Kienholz, Noah Purifoy, John Outterbridge, Betye Saar, David Hammons, ASCO, Los Four, and the Womanhouse/CalArts Feminist Art Program, to name a few. We will examine, for example, Watts through the work of Noah Purifoy and the Watts Rebellion, Simon Rodia's Watts Towers of Los Angeles, and jazz musician Charles Mingus's autobiography *Beneath the Underdog*. Theoretical approaches to assemblage will include Deleuze-Guattari's theorization of the term, Jean Baudrillard's Los Angeles as Fractal City, and Frederic Jameson and Mike Davis's analyses of the Bonaventure Hotel. Films to be studied include *Bladerunner* and *Los Angeles Plays Itself*.

## STUDENT LEARNING OUTCOMES

1. Students will learn to analyze material in an interdisciplinary, synthetic method.
2. Students will learn the history of Assemblage in relation to Los Angeles's cultural development.
3. Students will attain an understanding of LA Assemblage art in relation to critical theories and histories.
4. Students will understand how the visual arts and critical criticism are interrelated and influence one another.
5. Students will understand and practice site-specific writing as a genre.

## PREREQUISITES/RECOMMENDED BACKGROUND

Upper-division or graduate student (English) standing required.

## REQUIRED TEXTS

Additional course readings will be assembled in a class reader.

Charles Mingus, *Beneath the Underdog*

D.J. Waldie, *Holyland*

## COURSE WORK/EXPECTATIONS

Discussion posts; Class presentations; Essays; Site-specific writings; Research or creative project

**This course fulfills the following undergraduate English Major requirement:**

### Lower Division

\_\_\_\_\_ 2000-Level Genre

\_\_\_\_\_ 2000-Level History

### Upper Division

\_\_\_\_\_ Author(s)

\_\_x\_\_ Critical/Theoretical

\_\_\_\_\_ Comparative

\_\_\_\_\_ Creative/Artistry