

**COURSE DESCRIPTIONS**  
**SUMMER SESSIONS 2012**

**SESSION I**

**June 25<sup>th</sup> – July 28<sup>th</sup>**

**ENGLISH 15-MODERN LITERATURE**

**Age in American Literature**

This course explores narratives of age in American cultural production from the nineteenth century to today. We will focus primarily on narratives of childhood to investigate how specific constructions of age have been used as vehicles for making political statements about, amongst other things, time and kinship. Central to our examinations of how age circulates in various literary, historical, theoretical, and filmic texts will be issues of temporality, nation, intimacy, emotion, and identity. In this course, we will constantly come back to the following questions: What is age? Why is age political? What does it mean to think critically about age? How do understandings of race, gender, sexuality, and class inform narratives of age?

Ms. Mattingly. MW 1:10-4:00.

**ENGLISH 103-ADVANCED COMPOSITION**

**Writing as Thinking**

More than just a vehicle for communication, writing in this class will be understood as a *form of knowledge production* and as an opportunity to *think about how and what you think*. In other words, class will be taught as a form of rhetoric. Class will utilize literature, art, news, and popular culture to assist student writing.

Mr. Nunley. TR 1:10-4:00.

**ENGLISH 129C-MODERN BRITISH AND AMERICAN DRAMA**

At a dramatic moment in Tennessee Williams' 1947 play, *A Streetcar Named Desire*, Blanche DuBois cries: "I don't want realism, I want magic!" Two years later, Arthur Miller's *Death of a Salesman* merged intensely realist and dreamlike subjective states of being on stage. In this class we will look at how American dramatists have extended realism into the dreamlike, subjective, and sur-real. Why do playwrights continue to blur the boundaries of material reality without ever giving up the powerful appeal to realism as they dramatize questions of sexual desire, identity, racial difference, power, and love?

In addition to *A Streetcar Named Desire* and *Death of a Salesman*, we will read these often weird and wonderful plays: Lorraine Hansberry, *A Raisin in the Sun*; Leroi Jones (Amiri Baraka), *Dutchman*; Bruce Norris, *Clybourne Park*; Suzan-Lori Parks, *Topdog/Underdog*; Tony Kushner, *Angels in America*; David Ives, *Venus in Fur*; Sarah Ruhl, *Dead Man's Cell Phone*.

Ms. Kinney. MW 1:10-4:00.

## **ENGLISH 138T-STUDIES IN AFRICAN AMERICAN STUDIES**

### **There is A River: African American Literature and Music**

Class will address African American culture through literature and music. From Black spirituals and gospel, through hip-hop, neo-soul and spoken word, class will provide students with a deeper understanding of the connection of African American literature and music to African American life and knowledge.

Mr. Nunley. TR 5:10-8:00.

## **SESSION 2**

**July 30<sup>th</sup> – September 1<sup>st</sup>**

## **ENGLISH 117T: TOPICS IN SHAKESPEARE**

What makes us laugh? What did early modern playgoers find "funny"? How did Shakespeare and players elicit laughter from their audiences? This course will focus on Shakespearean texts that most provide insight into answering these questions. While many of the selected plays are categorized as comedy--both by modern scholars and in the First Folio--we will discover that "comedy"--the genre of theater--is not the same as "comic"—that which elicits laughter. Therefore, in addition to the four selected comedies, we will also conduct a close reading of the history play *Henry IV Part I* and scenes from the tragedies *Hamlet* and *King Lear* to uncover moments of laughter outside of the genre of comedy. The student's grade will be based on four quizzes (40%), participation (10%), a paper (25%), and a final exam (25%).

The required editions are as follows:

*The Comedy of Errors* (Folger's Shakespeare Library) ISBN 9780743484886

*The Taming of the Shrew* (Bedford: Texts and Contexts) ISBN 9780312108366

*A Midsummer Night's Dream* (Bedford: Texts and Contexts) ISBN 0312166214

*Twelfth Night* (Bedford: Texts and Contexts) ISBN 0312202199

*Henry IV Part I* (Folger's Shakespeare) ISBN 9780743485043

Ms. Antinora. MW 1:10PM-4:00.

## **ENGLISH 134-AMERICAN LITERATURE AFTER 1945**

### **The 1950s: Resisting Containment Culture**

Images of the 1950s are replete with Eisenhower conformity, heteronormative families headed by the benign patriarch, pearls and high heels, and friendly sock-hops. Popular culture alone seems to provide some avenues for resistance and rebellion: Brando, rebels without causes, Elvis. But other visual artists, writers, poets, dancers and musicians also offered visions of and to the culture that troubled and complicated the notion of a homogeneous society, or one simply defined by reductive modes of conformity or rebellion. The decade of the 50s is a fascinating time in the nation's political, cultural and social history, a time when ideas about race, sexuality, citizenship, freedom, and gender roles were in the kind of flux usually associated with the 1960s. But it all starts here.

### **Required Texts:**

Carson McCullers, *The Member of the Wedding*

Jack Kerouac, *On the Road*

Sylvia Plath, *The Bell Jar*  
James Baldwin, *Giovanni's Room*

Ms. Yamamoto. TR 2:10-5:00.

### **ENGLISH 139-ASIAN AMERICAN LITERATURE**

We will be thinking about the role of memory, especially in relation to trauma, in Asian American literary works. How does the traumatic event shape the self? The community at large? Are we passively shaped by events, or are we shaped by how we respond to them? In addition, we will also be exploring the construction of masculinity as it engages with history and within the realm of the private.

#### **Required Texts:**

Joy Kogawa, *Obasan*  
Nina Revoyr, *Wingshooters*  
David Mura, *Famous Suicides of the Japanese Empire*  
le thi diem thuy, *The Gangster We are All Looking For*

Ms. Yamamoto. TR 10:10-1:00.

### **ENGLISH 140J – STUDIES IN LITERARY GENRES**

#### **The Modern Crime Story**

The crime story has a long literary history, extending back at least to such nineteenth-century classics as Poe's "Murders in the Rue Morgue" (1841) and Dostoevsky's *Crime and Punishment* (1866). During the 1920s and 1930s, the mystery whodunit enjoyed a Golden Age in the hands of such British authors as Dorothy Sayers and Agatha Christie, while the tale of hard-boiled detection flourished in the United States in the work of Dashiell Hammett and Raymond Chandler. By 1945, the crime story was a well-established, diverse, and thriving genre.

Its range and popularity have only grown during the postwar period, and the crime story has now become both a sophisticated literary form and a significant vehicle of social commentary. This class will focus on a range of representative texts by British, American, and European writers that have developed the genre to its fullest scope and powers. On the one hand, these works have forthrightly addressed issues of race, class, gender, and sexuality while confronting charged social problems such as poverty, drug abuse, and political corruption. On the other hand, they have pushed the boundaries in terms of their formal techniques, sometimes favoring experimental methods over more traditional narrative structures. The novels we will read are:

Dorothy B. Hughes, *In a Lonely Place* (1947)  
Alain Robbe-Grillet, *The Voyeur* (1955)  
Chester Himes, *The Real Cool Killers* (1959)  
Maj Sjöwall and Per Wahlöö, *Roseanna* (1965)  
Patricia Highsmith, *The Tremor of Forgery* (1969)  
Robert Stone, *Dog Soldiers* (1973)  
Paul Auster, *City of Glass* (1985)

Mr. Latham. MW 5:10-8:00.

