

COURSE DESCRIPTIONS
SUMMER SESSIONS 2015

SESSION 1:

ENGLISH 12C: INTRODUCTION TO DRAMA

What is drama? Why and how has it been used in various communities over time? How can it simultaneously offer theatergoers and readers an escape, critique, and fantasy? In this course, we will examine a variety of plays from several periods to explore these questions about the performance and dissemination of drama. Together, we will discuss how drama is a distinct literary form. From Euripides to Shakespeare to Ibsen, this course will ask students to consider conventional and controversial themes, characters, and tropes as part of studying the dramatic form.

Kenny. MTWR 1110-1230PM

ENGLISH 102W: INTRODUCTION TO CRITICAL METHODS

This course is an introduction to critical methods as well as an intensive writing course that will focus on a variety of theoretical and critical approaches for interpreting and analyzing literature. Assignments will include reading quizzes, reading responses, a midterm and a final examination, and three short papers for a total of 5,000 words. The class fulfills the third-quarter writing requirement for students who earn a grade of "C" or better.

Ganim, B. MTWR 110AM-1230PM

ENGLISH 117T: TOPICS IN SHAKESPEARE

What was it like to see a performance in Shakespeare's London? What did people see, smell, hear, or experience? This course will discuss a number of performance conditions during the time Shakespeare first wrote his plays. Together we will explore how the architecture, actors, audience, material culture, and special effects of the theater contributed to meaning for early modern playgoers. We will examine a number of Shakespeare's plays through the performance conditions of his lifetime in hopes of formulating different approaches to reading and analyzing Shakespeare.

Kenny. MTWR 0940-1100AM

ENGL125C: INTRODUCTION TO TWENTIETH-CENTURY BRITISH FICTION

This course is an accessible introduction to 20th-century British novels from the late colonial period to the postcolonial, multicultural present. We will read novels by H. Rider Haggard, Virginia Woolf, Graham Greene, Buchi Emecheta, and Hanif Kureishi. We will also watch a few film adaptations of these novels. Assignments: short in-class writing assignments and quizzes, group presentations, midterm and final papers.

Gui. TR 0210-0500PM

ENGLISH 134: AMERICAN LITERATURE AFTER 1945

The 1950s: Resisting Containment Culture

Images of the 1950s are replete with Eisenhower conformity, heteronormative nuclear families headed by the benign patriarch, pearls and high heels, friendly sock-hops, and suburban spaces filled with domestic technology. The logic of the Cold War was largely the logic of political containment; that is, the threat of Communism and by extension, other forms of dangerous difference needed to be militarily, rhetorically, and ideologically contained. But the decade of the 50s is a fascinating time in the nation's political, cultural and social history precisely to the extent that these forms of containment and control could not fully stabilize the terms they sought to put in opposition. This is a time when ideas about race, sexuality, nation, freedom, and gender were in the kind of flux usually associated with the 1960s. Popular culture, then as now, provided avenues for resistance and rebellion: Brando, rebels without causes, Elvis and his Black-inspired/appropriated moves and rhythms. But other artists, thinkers, writers, poets, dancers and musicians also offered visions of U.S. American culture that troubled and complicated the notion of a homogeneous society, pushed against heteronormative gender roles, questioned the values and stability of whiteness, and refused the often violent surveillance and suppression of difference.

Yamamoto. MW 0110-0400PM

ENGLISH 139: ASIAN AMERICAN LITERATURE

Parents, Children, History and Memory

All young people seek and need to individuate from their parents; in many ways, young adults understand themselves primarily through their understandings and misunderstandings of parents who may differ in terms of language, cultural context, citizenship and national identity. We will think racialized parenthood and its relationship to Asian American subject-formation, particularly in the light of historical, communal or individual trauma. How do significant events, and their construction in and by memory, shape the self and the community at large? Are we passively shaped by what happens, or are we shaped by how we respond? In addition, we will also be exploring the construction of masculinity as it engages with history and the public sphere, as well as within the realm of private, domestic spaces.

Yamamoto. TR 0110-0400PM

SESSION 2:

ENGLISH 103: ADVANCED COMPOSITION

Wake Up!: Writing as Thinking, Knowledge, and Life

Class will improve the coherency of your writing while connecting your writing to real life concerns. We will use rhetorical theory to practice writing as more than merely conveying information. Rather, we will approach writing as a form of thinking, knowledge production, and the making of meaning. Essays, film, news, literature, and art will inform class discussions with the goal of seeing reality, and therefore, yourself from a different angle.

Nunley. TR 0210-0500PM

ENGLISH 120T: STUDIES IN NATIVE AMERICAN LITERATURE

Indigenous Gender, Sexuality and the Erotic

This class examines the gender, sexuality, and erotic formations of Indigenous peoples, particularly within a Native North American context, from oral tradition to the present. Through an exploration of a diverse set of texts and contexts, we will analyze countervailing perspectives on the dominant settler colonial narrative that represents Native Americans as savage and open to sexual conquest, with particular attention to the twined histories of genocide and federal boarding/residential schools. We will also collectively discuss how “two spirit,” gender queer, and feminist Indigenous identities offer up powerful provocations to mainstream queer, queer of color, and feminist critique, as well as how these theories open up a better understanding of issues of gender and sexuality in American literary and visual culture studies contexts.

Some questions to consider over the course of the quarter: How can we retrieve “traditional” Indigenous notions of gender and sexuality from the archive and what might constitute such an archive? How do Indigenous writers and visual artists negotiate complicated emotional responses to boarding/residential school trauma through witnessing and articulations of anger, shame, and desire. How do Indigenous writers and visual artists offer a critique of the biopolitical logics so integral to settler colonialism? What kind of provocation does “two spirit” or queer Indigenous theory offer to American Studies broadly conceived? How are terms such as “traditional gender norms,” “Indigenous feminism,” “red erotics,” and the “erotics of sovereignty” productive, political, pedagogic, and problematic? And, lastly, how does a study of gender and sexuality provide insights into Native American social justice movements such as Idle No More, the Truth and Reconciliation Commission, and No More Stolen Sisters in the U.S. and Canada?

Raheja. TR 0110PM-0400PM

ENGLISH 122N: QUEER TEXTS AND BODIES

This course explores the ways in which lesbian, gay, trans, bi, or intersex people have worked to say “I am ... “ or “We are ...” by utilizing the form of the essay. We will read a variety of texts and studies, but we will concentrate on audiovisual essays and diary films, and on the aesthetics of queer film, video, and digital formats. Special attention will be paid to texts exhibiting reflexive, performative, interdisciplinary or other critical techniques. We’ll explore how such compositional techniques have historically allowed queer takes on aesthetics to “outwit” or “reframe” or otherwise work around constraints on self and collective expression encountered in specific historical settings and moments. Works will be situated in relation to political and cultural movements historically. Film and video screenings will complement written texts and lectures to clarify transdisciplinary, transmedia strategies in queer aesthetics.

Tobias. TR 0210PM-0500PM

ENGLISH 130: AMERICAN LITERATURE 1630-1830

Colonial Encounters

The historical rubric of English 130 as stated in the course catalog defines early American literature as originating in 1630 and concluding in 1830. But this course offers a provocation to the conventional theoretical and historical approaches to early American literature by offering an analysis of what can be considered a transnational prehistory of the Anglophonic presence in the Americas and a critique of the centrality of Puritan textual production in early American literary scholarship. This course encourages students to re-imagine the linguistic, cultural, and geographical terrain of early American literature and to acquaint them with a range of discursive responses to contact with the “Other” from indigenous oral narrative to the late 16th century in what is now known as “the Americas”: Canada, the United States, Latin America, and the Caribbean. We will question and think critically about the ways in which invasion and encounter between Native Americans and Europeans within the settler colonial regime is figured in literature and visual culture, focusing on how the trope of cannibalism, in particular, works as a powerful and pervasive way of incorporating; (mis)understanding; rendering hypervisible and invisible; and committing violence against the gendered and racialized Indigenous “Other.” While sermons and spiritual narratives constitute the majority of 17th and 18th century Anglophonic literary production, non-fiction representations of cannibalism are central to the canon of early literature and culture of “the Americas” broadly speaking, particularly in the 15th and 16th centuries, and continue to play a primary role in genres such as science fiction as filmmakers and writers seek to understand future possible encounters with the “Other” through earlier representations such as those we will be reading this quarter. We will approach the topic of anthropophagy from several different disciplinary perspectives—anthropology, history, literature, psychoanalysis, visual culture—in order to better understand how cannibalism has been represented from the early colonial period to the present and how it has informed the major texts and contexts of American literary history.

Raheja. MW 0110PM-0400PM

ENGLISH 138T: STUDIES IN AFRICAN AMERICAN LITERATURE

Sights and Soundings of Blackness

Class will examine American (b) lackness, its meanings, problems and possibilities. African American Literature, rhetoric, music, film, and art will offer pathways and insights to enhance understandings of African American culture. Will explore how hip-hop and jazz productively challenge the politics of (b) lack respectability and assist black folks in eluding social and literal death.

Nunley. MW 0210PM-0500PM