

COURSE DESCRIPTIONS SUMMER SESSIONS 2016

SESSION 1: June 20-July 23

English 17: Shakespeare

This course will introduce a number of Shakespeare's plays and situate them in the early modern period when they were originally written. The course will analyze early modern social and theatrical conditions and themes such as race, gender, marriage, politics, and patronage. Students will be asked to examine tragedies, histories, comedies, and romances as distinct dramatic genres that Shakespeare experimented with and contributed to over the course of his career.

Kenny. MTWR 09:40 a.m.—11:00 a.m.

English 102W: Critical Methods

Reality is not what we see, but who we are."

The Babylon Talmud

Catching Fire: Writing as Knowledge, Meaning and Life

What is reality? Does the self exist? Who/what creates truth and meaning? How do you matter and what matters to you. Class will deploy critical and rhetorical theory to increase the coherency and force of your writing. Rhetorical theory will enable us to practice writing as a form of thinking, knowledge production, and the making of meaning. Enhance your understanding and practice of reality making and truth. And maybe, through class lectures and discussions, film, news literature and art, deepen your wisdom about yourself.

Nunley. MW 1:10 p.m. – 4:00 p.m.

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 2:10 p.m. – 5:00 p.m.

English 142K: Cultural Studies

What Does Happiness Got to do With It?

Rhetorics of Romance, Love, and Suffering in Literature and Popular Culture

Do you really want to be happy? Is happiness possible in a society where happiness can be an object for exchange and sale? Class examines how rhetorics of happiness, personal fulfillment, and the avoidance of suffering contaminate relationships, romance, and love. Discusses the problems, politics, and possibilities of the desire for happiness and the avoidance of suffering. We will theorize and illuminate the concepts and histories informing happiness. Examples from literature, religion, music, and popular culture informed by scholarship from a variety of fields will be scrutinized. Issues of race, class, ethnicity, manhood, and sexual orientation will be addressed.

Nunley. TR 1:10 p.m. – 4:00 p.m.

SESSION 2: July 25-August 27

English 117T: Shakespeare: Appropriation and Adaptation

Shakespeare's plays are quoted, performed, and studied all over the world. His name alone evokes a sense of high culture and deep understanding of the human condition. Yet, his influence is not limited to studies of Literature and Language. His plays have been adapted and appropriated in various ways in everything from teen melodrama to samurai noir. In this class, we will explore various Shakespearean films as a lens of discovering timeless themes and character. We will explore excerpts from film portrayals of Shakespeare's plays (including *Throne of Blood*, *She's the Man*, *Lion King*, and *Looking for Richard*) as part of our discussion about his dramaturgy and art.

Kenny. MTWR 11:10 a.m. –12:30 p.m.

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. MW 1:10 p.m. – 4:00 p.m.

ENGL125C The Development of the Novel in English: 20th Century

“Introduction to Twentieth-Century British Fiction”

This course is an accessible introduction to some major writers and their novels from twentieth-century Britain (i.e. after 1900). We will begin with fiction from the 1920s and work our way up to the 1980s. We will explore a range of fictional styles and forms, such as the modernist novel, the Cold War novel, the Black British novel, and the Condition Of England novel. In-class lectures will introduce the historical, political, and social contexts of each novel, which will help us focus on how the novels raise questions about national identity, gender roles, racial discrimination, and the individual’s role in society among others. Novels we will read may include: Virginia Woolf’s *Mrs Dalloway*, Graham Greene’s *The Quiet American*, Buchi Emecheta’s *Second-Class Citizen*, Hanif Kureishi’s *The Black Album*, and Kazuo Ishiguro’s *The Remains of the Day*. Assignments include: reading quizzes, short in-class writing assignments, group presentations, two essays.

Gui. TR 2:10 p.m. – 5:00 p.m.

English 127T: Topics in American Poetry

Felt Thought: How to Engage, Read and Write about Poetry -- and Why it Matters.

Why is it that people, even now, turn to poetry – and its close relative, song -- when in the grip of intense feeling? Why do so many sense that Hallmark verses are mostly a poor simulacrum for the felt thought that poetry embodies? Why did Wallace Stevens call sentimentality the pornography of feeling? We will be thinking about the emotional, social, philosophical, cultural, and political work poetry enables and enacts in order to better understand its enduring power as a form of literary expression that always somehow exceeds the explanatory models we might bring to it.

Perhaps this last is related to why the thought of having to read or write about poetry strikes fear into the heart of so many. So in addition to the above, one of the primary and driving forces of this class will be to teach you the skills of close reading and explication, both of which will help you when working with prose fiction and critical theory. A second, but by no means secondary, purpose will be to revel in the particular pleasures of poetry.

To an extent, the rubric for this course does not quite get to what we will be doing, insofar as we will not be limited to American poetry. Rather, we will be reading across a wide temporal range that includes American, British, Anglophone and, possibly, in-translation poems. The primary anthology is likely to be the shorter Norton Anthology of Poetry, but please refer to the UCR textbook site for the final required text before making any purchases.

Yamamoto. TR 1:10 p.m. – 4:00 p.m.