

English 160D1-002 Introduction to American Popular Culture Instructor: Maritza Cardenas

****newly added course****

MW 3:00-4:15p.m.

Tier I Traditions and Cultures

What can the study of popular cultural forms like Television, Films, Advertisements, Video Games, Facebook as well as cultural practices like shopping, viewing habits, and other modes of consumption reveal about US American Values? How do representations of race, class, gender, and sexuality disseminated within these popular texts shape the way we come to see others and ourselves? These are some of the guiding questions we will be exploring in our study of US popular culture. Through an examination of both critical essays and primary texts, students in this course will learn not only how to critically read and interpret various cultural forms, but also will come to understand the ways in which popular culture structures our day to day lives.

ENGL 229-001 (Early) Modern Literature: Crossing the Color-Line Instructor: David Brown

TuTh 11:00 a.m.-12:15 p.m.

Tier II Humanities and Diversity Emphasis

This is a course in English Renaissance (or early modern) and African-American literature. The dramatic plays and prose pieces produced during these disparate literary periods share many thematic—and some conventional—points of contact that are often overlooked and consequently not fully explored. Both English Renaissance and modern African-American authors addressed several critical issues such as miscegenation, power (political, parental, social), class, sexuality, lineage, death, identity, passing, homosexuality/homosociality, and race. These common preoccupations will enable our productive crossing of various boundaries in class, most notably, the historical boundary between the texts. Authors will include W.E.B. Du Bois, Suzan-Lori Parks, William Shakespeare, Adrienne Kennedy, Christopher Marlowe, James Baldwin, Nella Larsen, and Harriet Jacobs.

ENGL 310-005 Studies in Genre: Prison Writing Instructor: Erec Toso

TuTh 9:30-10:45 a.m.

In this course, students will read works written by inmates and ex-inmates, works about the prison system in the U.S., and works that reveal some of the literary (in the broadest sense) possibilities for prison writing.

Students will also have an opportunity to respond to writing currently being done by inmates in the Arizona state prison in Tucson in a workshop being conducted there by Erec Toso, a member of the UA faculty. Our work on the inmates' writing will be done entirely by correspondence. Security considerations require that the writing consultants remain anonymous in relation to the inmates. This will be a strict requirement in the course.

To prepare for the interaction with inmates, students in the course will work together on their own writing and consider how best to respond to writing in process, including their own.

Guest consultants who have taught writing in Arizona's prisons and ex-inmate writers will visit the class.

Prerequisite to the course is completion of a First Year Writing course with a C or better. This course is part of the English Department's initiative in prison writing.

Representative Readings

Michelle Alexander, *The New Jim Crow: Mass Incarceration in the Age of Colorblindness* The Autobiography of Malcolm X Ted Conover, *Newjack: Guarding Sing Sing* Ken Lamberton, *Beyond Desert Walls* Jeffrey Reiman, *The Rich Get Richer and the Poor Get Prison* Wilbert Rideau, *In the Place of Justice* Shaka Senghor, *Writing my Wrongs* Richard Shelton, *Crossing the Yard* Writings from Rain Shadow Review, the PEN Project, the Angolite

ENGL 362-001 Rhetorical Traditions

Instructor: Matthew Abraham

TuTh 9:30-10:45a.m.

While the art of rhetoric is often thought about in relation to persuasion and to a host of classical figures such as Plato, Aristotle, Quintilian, Cicero, and the Sophists, it provides a much larger framework that helps us to explain and understand modern social phenomena such as the growth of conspiracy theories in modern culture and the rise of demagogic and authoritarian figures in the context of populist political movements.

In this course, we will take a close look at this modern context by seeing how rhetorical study can help us to examine the persuasiveness of so-called conspiracy theories about 9/11, 7/7, and other defining events. How might we explain the appeal of these so-called conspiracy theories in relation to official narratives about these "terrorist attacks"? In addition, rhetorical study can help us to understand the growth of populist movements in the U.S. and Europe, providing a framework through which to explain and understand the surprising rise of Donald Trump as a presidential candidate and as an anti-establishment politician. It would be a mistake, however, to see Trump as a singular figure, with European politicians such as Marine Le Pen and Turkish President Recep Tayyip Erdoğan using similar populist appeals against the opposition, immigrants, and dissidents.

In addition to two short papers, students will be asked to develop a final course project that makes use of multimedia such as Spark Adobe and YouTube. Please contact me at mabraham1@email.arizona.edu if you have any questions.

ENGL 419(A)-001 Testimonio/Testimony: The Politics of Life Writing Instructor:

Maritza Cardenas

MW 4:30-5:45 p.m.

The focus of this course will be the non-fiction genre known as Testimonio. Testimonio is a form of life-writing whose narrator is a “real” protagonist, or witness, of the events he/she recounts. Although life-writing can be located in several different literary categories, one of the defining features of a testimonio, as (re)defined in the 1960’s and 1970’s, is its overt concern with issues of social justice, embodying the mantra of “the personal is political.” In this course we will read from a diverse corpus of first person narrated texts to explore the ways memory, trauma, violence and narration dictate and potentially subvert the story produced from this act of “bearing witness.” We will also examine the power dynamic involved in representing one’s life story, or in the attempt to (re)present the stories of others. For instance, who has access to tell their story? What types of stories get published and heard? In addition, we will employ theories from the areas of subaltern studies, genre theory, feminism and cultural theory, in order to examine how the production of testimonio challenges the binaries between the categories of fact/fiction, literature/science, insider/outsider and subject/object. This class is recommended for students who enjoy reading life narratives (e.g. autobiographies, memoirs, ethnographies), as well as students who are invested in issues of social justice

ENGL 479-001 **Film Noir**

Instructor: Homer Pettey

MW 3:30-4:45 p.m.

In this course, we will examine the American genre of *film noir*. We will begin with the origins of detective fiction and then, we will concentrate upon the hard-boiled detective novel, its reliance upon older narrative traditions, its modernist elements, and its structure as the basis for *film noir*. We will examine the history of the term *film noir* and how *film noir* constitutes a genre. We will analyze the use of lighting, setting, *mise-en-scène*, and camera angles to create the particular visual style of *film noir*. We will also explore how these visual techniques emphasize pervasive modernist themes in *film noir*. Additionally, we will place these films within their social and historical contexts. Films may include: John Huston's *The Maltese Falcon*; Billy Wilder's *Double Indemnity*; Edward Dmytryk's *Murder, My Sweet*; Fritz Lang's *The Big Heat*; Stanley Kubrick's *The Killing*; Jules Dassin's *The Naked City*; Robert Wise's *Odd Against Tomorrow*; Carl Franklin's *Devil In A Blue Dress*; and the Coen Brothers' *The Big Lebowski* and *No Country for Old Men*.

ENGL 488B-001 **American Poetry: 20th Century**

Instructor: Tenney

Nathanson

TuTh 11:00 a.m.-12:15 p.m.

American poets were instrumental in shaping the movement known as modernism. Stressing experiment and innovation, their work challenged conventional conceptions of poetry, creating a hyper-textual space in which competing idioms, discourses, and models of social and political action could jostle freely. (Contemporary poetry, especially so-called “composition by field,” is very much an outgrowth of modernist practice.) We will focus on the work of such major American modernist poets as Eliot, Pound, Williams, H.D., Stevens, Moore, and Crane. We will stress close reading of individual poems but will also explore modernism as a program of literary

and cultural innovation. Requirements: three short papers (3-5 pp. each), or two short papers plus a journal of imitations; a final exam.

For a complete list of our Fall 2017 offerings click on the link below:

<https://english.arizona.edu/fall-2017-course-descriptions>