Courses in English

A Eng 102Z
Introduction to Creative Writing (3)
This course offered online through the Blackboard Learning System. Introductory course in creative writing. Practice in the writing of multiple genres and forms, such as poetry, fiction, creative nonfiction, memoir, drama, and other literary forms.
(1204) Hofmann, C. Alice
4 Week 1: May 30-June 23
Online course in Blackboard

A Eng 200 (= A Lin 200)
Structure of English Words (3)
This course offered online through the Blackboard Learning System. In this new course students will study the structure of English words from a variety of perspectives. We begin by reviewing the history of the English language in general, from the time of the arrival of Germanic peoples to England in the 5th century, through the Norman Invasion in the 11th century, the time of Shakespeare, to the modern day. As we examine the current large and diverse vocabulary of English, we find that while some of it can be characterized as having Germanic roots, much of it has been added from other linguistic sources—most notably French—but also Scandinavian languages, other Romance languages, Arabic, Hindi, Native American languages, and many others. In addition to reviewing very interesting etymologies of a number of English words, we will develop a particular focus on the many English words with Greek and Latin roots. One goal of the class will be vocabulary-building, as students learn these Greek and Latin roots, enabling them to parse out and understand a great number of words which may have previously been unfamiliar to them.
(2197) Bickmore, Lee
4 Week 2: June 26-July 21
Online course in Blackboard

A Eng 223
Short Story (3)
This course offered online through the Blackboard Learning System. This course aims to read short stories with keen attention to their characteristic style and form. The entire course will be divided into three sections and cover works from different countries and time periods. The first section will focus on stylistic features of short stories, in order to cultivate a close attention to such components as a narrator, viewpoint, story line, or effect. In the second section, we will read short stories that involve social issues of race, gender and sexuality. Based on the skills of close reading nurtured in the first section, students will be expected to examine the way in which the aesthetic forms of short stories participate in social and political debates. The last section will discuss the effect of “retelling” in order to consider intertextuality of short stories. By comparing stories that share the same motif of “Bluebeard,” we discuss how these works construct a dialogue between literary texts and theoretical readings. Throughout the course, students will be expected to cultivate their skills of close reading and critical writing in order to articulate their own readings of the particular aesthetic form. Readings include works by Nathaniel Hawthorne, Edgar Allan Poe, Arthur Conan Doyle, Charlotte Perkins Gilman, Franz Kafka, Gabriel Garcia Marquez, Toni Morrison, Donald Barthelme, Angela Carter, Steven Millhauser. Only one version of A ENG 223 may be taken for credit.
(2133) Takahashi, Rumi
6 Week 3: July 10-August 18
Online course in Blackboard

A Eng 243
Literature and Film: Race, Class, and Gender in Literature & Film of Chicago (3)
This course offered online through the Blackboard Learning System. This course will examine the intersections of race, class, and gender through a novel and films that depict these issues in Chicago. Chicago, as one of the largest and most influential cities in America, has a troubling history with regard to these issues, and therefore becomes a critical space to analyze these issues in the micro – in Chicago itself – and the macro – American society at large. Our course will track these issues over the 20th century and into the 21st. How have these issues changed over time, and how have they remained the same? What role does our economic system play in exacerbating the inequalities and discriminations faced by Chicagoans? These questions and more will be explored and developed throughout our semester. Our course will use Richard Wright’s 1940 novel Native Son as its grounding text. Alongside the novel, we will view two documentaries: Hoop Dreams and The Interrupters detailing inner-city life of African-Americans and four films: Chi-Raq, Barbershop, The Untouchables, and Ferris Bueller’s Day Off. These latter films are pop culture representations of Chicago and its relation to inner-city life, crime, and the city itself. Where appropriate, supplemental material from Natalie Y. Moore’s 2016 book about segregation in Chicago, called The South Side, will also be included. Other readings to supplement the films will also be added. Students will be expected to complete all course readings and viewings.

(1972) Delmagori, Steven
6 Week 3: July 10-August 18
Online course in Blackboard

A Eng 261
American Literary Traditions (3)
This course offered online through the Blackboard Learning System. Reading American Poetry: This course will introduce students to American poets and poetry from the Colonial era to the twentieth century through representative selections, critical essays, and forms of digital scholarship. Students will be responsible for three tasks in this course: completing the weekly reading (and listening) assignments, contributing to blackboard discussions, and maintaining a digital reading journal on the course page. Possible poets may include: Anne Bradstreet, Edward Taylor, Phillis Wheatley, Philip Freneau, William Cullen Bryant, Walt Whitman, Emily Dickinson, T.S. Eliot, Ezra Pound, William Carlos Williams, Gertrude Stein, Langston Hughes, Countee Cullen, Claude McKay, Robert Creeley, Charles Olson, Denise Levertov, Gwendolyn Brooks, Amiri Baraka, Etheridge Knight, and Christopher Gilbert.

(2134) Henderson, Joseph
4 Week 3: July 24-August 18
Online course in Blackboard

A Eng 357
Studies in Drama: Classics of the Western Stage (3)
Based on the Greek word dram meaning “to do something,” drama is one of the oldest and most influential literary genres in Western culture. In this course we will survey the history of Western drama from ancient Greece to the Twentieth century United States. We will attempt to define what is drama and explore the different elements that make it up like plot, characterization, setting, dialogue, music, movement, and theme. We will also learn about the genres of tragedy, comedy, and tragi-comedy. We will read the following eight plays: Agamemnon by Aeschylus, Oedipus Rex by Sophocles, Hamlet by William Shakespeare, The Revenger’s Tragedy by Thomas Middleton, The Misanthrope by Moliere, The Country Wife by William Wycherley, A Doll House by Henrik Ibsen, Uncle Vanya by Anton Chekov, Waiting for Godot by Samuel Beckett, and Death of a Salesman by Arthur Miller. As we read each play, we must ask ourselves how its historical moment informed its writing. Coursework will consist of interactive lectures, quizzes, group presentations, short essays, and a final test. By the end of the semester, you will appreciate the role that these plays have played in the development of Western Culture.

(2399) Richards, Jonah
6 Week 1: May 30-July 7
MTWThF 11:00a.m.-12:20p.m.
HU-113

A Eng 358
Studies in Poetry (3)
This course offered online through the Blackboard Learning System. A study of several selected themes and forms in Modern American poetry and their intersections with American art, music and media. This course will help students develop a broad awareness of the contexts of American poetry and poetics in the first half of the 20th Century by carefully and critically reading and viewing different types of related resource media. The course is divided into five chapters — a short preparation chapter, a short chapter on Walt Whitman, and three thematic units. Each chapter has assigned readings, including poetry, critical essays, web resources and links, and chapter assignments include graded online discussion participation, a 400 word critical review, and a substantive reflective journal element. May be repeated once for credit when content varies.

(2136) School, Marta Josie
4 Week 2: June 26-July 21
Online course in Blackboard

A Eng 412Y
Topics in Film or Drama: Blackness and Cinema 1960-1980 (3)
This course is a historical survey of the representation of African Americans in popular American cinema. It will begin with D.W. Griffith’s brutal vision of race in The Birth of a Nation, and it will end exactly one hundred years later with discussion of films released in 2016. Considering a century of American movie-making, the course will chart and analyze evolving representations of blackness through historicization. In other words, we will spend a lot of time thinking about how Hollywood depictions of “African-American” have both reflected and informed American culture in the past century. The approach will require students to read a variety of critical and theoretical writings that will suggest a “subversive” (and usefully portable) method of textual analysis. So, rather than searching for the intended meaning of films, we will be more interested in their unintended meanings—in the cultural anxieties, longings and repressions that show up in these texts when they are considered closely. As we work our way through several dozen films—some quite influential and others merely representative—we will develop strong understandings of individual filmic texts, of traditions of racial representation in Hollywood texts, and of the various forces that shape racial representation in these texts. As is usual in college courses, students will have to produce written work that analyzes course material, and students will be expected to participate in regular classroom discussions. But in this course students will also be asked to demonstrate their understanding of studied texts in some unconventional ways: In this course you will be challenged to creatively engage with course content, and with your fellow course participants. In this course you will be involved in an active community of learning in which each individual contributes to the collective through movement, voice, and performance. You won’t just be watching performances, you’ll be making your own as well. Shared resource course with A ENG 581 (2401).

(2400) Smith, Derik
4 Week 1: May 30-June 23
MTWThF 8:30a.m.-10:50a.m.
HU-39

Graduate Courses

A Eng 581
Shared resource course with A ENG 412Y (2400). Please refer to that listing above for complete course description.

(2401) Smith, Derik
4 Week 1: May 30-June 23
MTWThF 8:30a.m.-10:50a.m.
HU-39