Courses in English

A Eng 102Z
Introduction to Creative Writing (3)
This course offers students the chance to hone and develop their own creative writing in three primary genres: poetry, fiction, and creative nonfiction. Students are encouraged to experiment with and explore their writing on subjects/topics of their choosing and are provided a vast variety of possible approaches to creative assignments. Students will develop a craft-vocabulary, or a “toolbox” of techniques that they apply to their own works and to the critique of peer work by participating in a variety of creative exercises, workshops, and discussions and reading across various traditions of short fiction and poetry. Students in this course will learn by doing: writing, workshopping, and revising their critical/creative works as they develop a consciousness of their own craft which in turn enriches both their poetics and close-reading skills. In taking this course, students develop a sense of themselves as artists and writers while also learning how to manipulate written discourse with an eye toward detail, process, and the making of meaning. Potential readings include works from: George Saunders, Karen Russell, Lydia Davis, Lynne Tillman, Anne Carson, Jamaica Kincaid, James Baldwin, Flannery O’Connor, Joyce Carol Oates, Wallace Stevens, William Carlos Williams, H.D., Anne Bishop, Jorie Graham, Louise Gluck, Gary Lutz, Ursula Le Guin, Denis Johnson, Margaret Atwood, et al. Primary course requirements include: one composition in fiction/creative nonfiction, one composition in poetry, and one substantive revision (in addition to day-to-day exercises/responds). Course textbook: The Anchor Book of New American Short Stories.
(1129) Keller, Joshua
4 Week 1: May 23-June 17
MTWThF 8:30a.m.-10:50a.m.
HU-108

A Eng 102Z
Introduction to Creative Writing (3)
This section offered online through the Blackboard Learning System. In this course, you will practice the creative writing and creative reading of narratives.

Key questions:

1) What makes a “good” story? From Silicon Valley CEOs to filmmakers, from your blogger friend to cable news pundits…you often hear about the importance of “telling a great story,” with various connotations – some people seem proud to consider it their professional raison d'être, others, a grounds for suspicion. In this course, we will translate this into a self-reflexive question: “What makes the experience of reading a story pleasurable or otherwise satisfying for me?” What reader-expectations and prior habits of reading do I already bring to my encounter with a new story? Must the events have a comprehensible series of cause-and-effect? Realistic characters? A sense of a coherent material and moral world? A conflict? What do we mean when we say we want “closure”?

2) What happens when such reader expectations are violated? (Hint: Sometimes, amazing things.) Our goal is not merely to write stories that meet expectations, but to observe instances in which narrative art provokes emotional and cognitive responses in us by deliberately refusing or frustrating these reader expectations.

3) What are some ethical and political issues that may emerge when we attempt to tell our own story or the story of others? Who are the “others”?

Genres of course texts: The concept of “narrative” will traverse genres: our course texts will include works usually categorized as fiction and memoir but also a selection of poetry, some of which may resist narrative interpretation in significant ways.

What you will do:
1) Write two 10-15 page narratives. This means your original work of fiction or memoir -- or poetry that engages interestingly with the reader’s impulse toward narrative interpretation.
2) Write brief but analytic letters of responses to other students’ creative manuscripts on a weekly basis.
3) Read and discuss short stories, chapter excerpts from memoirs, and selections of poetry on a weekly
4) Complete five short creative writing exercises.

(1243) Joh, Eunai

6 Week 3: July 5-August 12

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.

(2479) Bickmore, Lee

4 Week 3: July 18-August 12

Online course in Blackboard

A Eng 223
Short Story (3)
The Others: This course will expose students to short works of modern world fiction which explore themes
and issues of belonging and liminality. Specifically, we will study literary representations of the Other
which challenge the binary opposition between “us” and “them,” and the very concepts of deviance and
difference. These short stories recognize the ones who don’t fit in, from the anti-heroes to the invisible.
Featured writers will include Nawal El Saadawi, Jorge Luis Borges, Colette, Herman Melville, Samuel
Beckett, Amos Oz, Franz Kafka, Kurt Vonnegut, Joyce Carol Oates, Sandra Cisneros, J.D. Salinger,
Rosario Ferre and Salman Rushdie among others.

(2388) Amiama, Natalie

4 Week 2: June 20-July 15
MTWTh 6:00p.m.-8:40p.m.
HU-19

A Eng 240V
Rewriting America (3)
In August of 2005, one of the most devastating natural disasters in the history of the U.S. hit the Gulf Coast
region. Hurricane Katrina and its aftermath left nearly 2,000 people dead and countless more dispossessed
and homeless. The events preceding and following the storm, including the failure of local, state, and
national governments to adequately respond to this national tragedy, led many to question exactly how
something like this could happen in one of the most affluent and powerful countries in the world. Nearly a
decade later, problematics such as race, class, gender, disability, governmental responsibility, and
neoliberal globalization once used to theorize Hurricane Katrina are still in the forefront of the national
imagination. The project of this course will be to explore, through writing, the lessons and lingering
questions presented by Hurricane Katrina. What does the story we tell about the storm tell us about
ourselves and about the United States? What might we be able to discover about Hurricane Katrina that will
help us to make sense of more recent issues such as the race-based violence that has dominated the media
over the past year? The goal of this class will not be to find the “right” interpretation or explanation of
these events, but rather to explore what it means to narrativize tragedy and how these narratives help to
shape our perception of the world we live in.

(1818) Rider, Samantha

4 Week 3: July 18-August 12
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 novels, short stories, plays, and films that depict these issues in Chicago. Chicago, as one of the largest and 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? In addition, where appropriate, the question of adaptation will also be discussed in terms of the political consequences of what is left out and what remains in adaptation. These questions and more will be explored and developed throughout our semester. Potential literature selections may include the following: Upton Sinclair, Richard Wright, Jane Addams, David Mamet, Theodore Dreiser, Frank Norris, Nelson Algren, Stuart Dybek and more. Potential film selections may include The Untouchables, About Last Night, Hoop Dreams, The Interrupters, Chi-Raq, Barbershop, Chicago, Ferris Bueller’s Day Off, Chicago Cab, My Bodyguard, and others. Students will be expected to complete all course readings and viewings (approximately two novels, some short stories, a play, a musical, and six films). In addition, students will be expected to complete weekly blackboard discussion posts, quizzes on assignments, two short papers, and a longer, substantive paper.

(2122) Delmagori, Steven
6 Week 3: July 5-August 12
Online course in Blackboard

A Eng 261
American Literary Traditions (3)

This course offered online through the Blackboard Learning System. How can poetry grapple with the reality of loss? What are the poet’s obligations to the dead? How can loss, grief, and remembrance serve as a resource for poets? This course will consider these questions across a survey of American poetry from Anne Bradstreet and Edward Taylor to Claudia Rankine and Susan Howe as we consider how elegies and the poetry of mourning address the religious, social, and philosophical dimensions of death and writing. Assignments will include Blackboard discussion posts, two short papers, and a final creative project. Possible poets may include: Anne Bradstreet, Edward Taylor, Phillis Wheatley, Philip Freneau, Ralph Waldo Emerson, Emily Dickinson, Herman Melville, Walt Whitman, Wallace Stevens, Langston Hughes, John Berryman, Allen Ginsberg, Adrienne Rich, Lucille Clifton, June Jordan, Claudia Rankine, Susan Howe

(2389) Henderson, Joseph
6 Week 1: May 23-July 1
Online course in Blackboard

A Eng 270
Living Literature: Challenges in the 21st Century (3)

American Ghosts: What kind of ‘work’ do ghosts perform? What kinds of psychological, social, or political functions do they serve for their readers? In which historical context do literary apparitions emerge, and to what extent do they reflect or question the values and practices of their time? Moreover, in a post-enlightenment and globalized world, what is it that still attracts us to the fleeting figure of the ghost? This course will study the personal and cultural fears and excitements that give rise to our fascination with the fantastic, such as anxieties over the unknown, boundaries between self and other, and uncertain borders of race, class, and sexuality. From the classical tales of American Romanticism to stories of cultural haunting, postmodern Gothic fiction, and the contemporary uncanny in film, the course will trace spectral presences in the context of war, colonization, slavery, and hypercapitalism. It will also consider the liberating potential of ghosts to articulate desires and visions for the future.

(2390) Hofmann, Carolin
4 Week 1: May 23-June 17
A Eng 355
Studies in Film: Shakespeare on Film (3)
While theatre remains the preeminent performance medium of Shakespeare’s plays, some of the most exciting and influential performances of the plays of the twentieth century have taken place on the cinema screen. But, what are the effects of “adapting” Elizabethan stage plays into films? During the course of the session, we will tackle this very question. We will read four of Shakespeare’s plays (The Taming of the Shrew, Henry V, Hamlet, and The Tempest) and then watch two film adaptations of each play (Sam Taylor’s 1929 The Taming of the Shrew, Franco Zeffirelli’s 1967 The Taming of the Shrew, Laurence Olivier’s 1944 Henry V, Kenneth Branagh’s 1989 Henry V, Olivier’s 1948 Hamlet, Branagh’s 1996 Hamlet, Derek Jarman’s 1979 The Tempest, and Julie Taymor’s 2010 The Tempest). As we view each film, we will examine what elements from Shakespeare’s original text that the director chose to include, cut, and alter. We will learn about the term adaptation and what it means to adapt something and to be an adaption. We will learn about each film’s director and the specific historical moment in which they directed their film. As we watch each film, we must ask ourselves how its historical moment informed its production. Likewise, we will examine the intertextual relationships that exist between the different films. We will supplement our analysis of the plays and films with readings from Shakespeare: A Norton Guide by Samuel Crowl. I will teach you basic film terminology so you will have the vocabulary to properly articulate your observations and analyses. Coursework will consist of interactive lectures, class discussion, scene analyses, quizzes, group presentations, and a final paper on one of the films. By the end of the session, you will appreciate the role that these films have played in shaping our current understanding of Shakespeare’s plays. While a background in Shakespeare is helpful, it is not required for this course.

(2391) Richards, Jonah
6 Week 1: May 23-July 1
MTWThF 9:30a.m.-10:50a.m.
HU-19

A Eng 358
Studies in Poetry (3)
This course offered online through the Blackboard Learning System. This course will introduce students to selected themes and forms in Modern American poetry, and explore intersections and parallels with innovations and controversies in American art, music and media. Students will read a substantive collection of selected poems from important American poets and movements. In order to develop a broad awareness of the contexts of American poetry and poetics in the first half of the 20th Century, students will also read and view different types of related resource media, and explore and discuss key issues and controversies of the period. Focusing on issues of poetics, politics, social justice and media, online discussions will ask students to express their deepening awareness in increasingly complex and sophisticated interpretations, responses and analysis. Finally, by reading and reviewing selected critical essays, students will engage the contemporary critical conversation in Modern American Poetry studies. The course is divided into five chapters – a short review of basic poetic concepts, a short chapter on the poetry of Walt Whitman, and three thematic chapters. Each chapter introduces readings, including poetry, selected critical essays, web resources and links. Graded chapter assignments offer students alternatives and options, and include a reflective journal, online discussions and participation, and several short critical reviews.

(2392) Hanifan, Jill
4 Week 2: June 20-July 15
Online course in Blackboard

A Eng 402Z
Advanced Writing Workshop (3)
This workshop introduces advanced students with experience in other genres to the techniques of dramatic writing. Each student functions primarily as a dramatist, but also as audience and actor. Students give onstage readings of and discuss each other's original work, engage in creative “exercises,” and familiarize themselves with the contemporary canon of dramatic literature by reading (and reporting on) plays new to
them. Students also attend at least one live performance of a play during the session. For the final project, students complete an original one-act play. Intended primarily for juniors and seniors.

(2393) Yalkut, Carolyn
4 Week 1: May 23-June 17
MTWTh 6:00p.m.-8:40p.m.
HU-19

Graduate Courses

A Eng 518
Workshop in Dramatic Writing (3)
Intensive practice in writing drama. In this workshop, each student functions primarily as a dramatist, but also as audience and actor. Students give onstage readings of and discuss each other's original work, engage in creative “exercises,” and familiarize themselves with the contemporary canon of dramatic literature by reading (and reporting on) plays new to them. Students also attend at least one live performance of a play during the session. For the final project, students complete an original one-act play. May be repeated for credit. Permission of instructor. S/U grading.

(2394) Yalkut, Carolyn
4 Week 1: May 23-June 17
MTWTh 6:00p.m.-8:40p.m.
HU-19