English Course Offerings
Summer 2016

1129  AENG102Z: Intro to Creative Writing
4W1 (May 23-June 17)  M-F  08:30AM-10:50AM  Keller, Joshua David

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.

1243  AENG102Z: Intro to Creative Writing
6W3 (July 5-August 12)  ARR  ONLINE  Joh, Eunai

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 basis.
4) Complete five short creative writing exercises.

---

**2479 AENG200: Structure of English**

4W3 (July 18-August 12)  ARR ONLINE  Bickmore,Lee S

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.

---

**2388 AENG223 : Short Story**

4W2 (June 20-July 15)  M-Th 06:00PM-08:40PM  Amiama,Natalie Erik

*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.

---

**1818 AENG240V: Rewriting America**

4W3 (July 18-August 12)  M-F 12:30PM-02:50PM  Rider,Samantha

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.

2122  AENG243: Literature and Film: Race, Class, and Gender in Literature & Film of Chicago
6W3 (July 5-August 12)    ARR   ONLINE         Delmagori,Steven

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.

2389  AENG261: American Literary Traditions
6W1 (May 23-July 1)    ARR   ONLINE         Henderson,Joseph

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 Frenenau, 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

2390  AENG270: Living Literature: Challenges in the 21st Century
4W1 (May 23-June 17)    M-F   12:30PM-02:50PM Hofmann,Carolin Alice

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.

2391  AENG355: Studies in Film: Shakespeare on Film  
6W1 (May 23-July 1) M-F 09:30AM-10:50AM Richards, Jonah Kent

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.

2392  AENG358: Studies in Poetry: Modern American  
4W2 (June 20-July 15) ARR ONLINE Hanifan, Jill E

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.

2393  AENG402Z: Advanced Writing Workshop (Cross Listed with AENG518)
4W1 (May 23-June 17)  M-Th  06:00PM-08:40PM  Yalkut, Carolyn

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.

2394  AENG518: Workshop in Dramatic Writing (Cross Listed with AENG402Z)
4W1 (May 23-June 17)  M-Th  06:00PM-08:40PM  Yalkut, Carolyn

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. S/U grading.
English Course Offerings  
Summer 2016

1129  AENG102Z: Intro to Creative Writing  
4W1 (May 23-June 17)  M-F  08:30AM-10:50AM  Keller, Joshua David

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*.

1243  AENG102Z: Intro to Creative Writing  
6W3 (July 5-August 12)  ARR  ONLINE  Joh, Eunai

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 basis.
4) Complete five short creative writing exercises.

**2479  AENG200: Structure of English**
4W3 (July 18-August 12)  ARR  ONLINE  Bickmore, Lee S

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.

**2388  AENG223 : Short Story**
4W2 (June 20-July 15)  M-Th  06:00PM-08:40PM  Amiama, Natalie Erik

*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.

**1818  AENG240V: Rewriting America**
4W3 (July 18-August 12)  M-F  12:30PM-02:50PM  Rider, Samantha

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.

2122 AENG243: Literature and Film: Race, Class, and Gender In Literature & Film of Chicago
6W3 (July 5-August 12) ARR ONLINE Delmagori,Steven

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 Algran, 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.

2389 AENG261: American Literary Traditions
6W1 (May 23-July 1) ARR ONLINE Henderson,Joseph

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

2390 AENG270: Living Literature: Challenges in the 21st Century
4W1 (May 23-June 17) M-F 12:30PM-02:50PM Hofmann,Carolin Alice

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.

**2391 AENG355: Studies in Film: Shakespeare on Film**
6W1 (May 23-July 1) M-F 09:30AM-10:50AM Richards, Jonah Kent

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.

**2392 AENG358: Studies in Poetry: Modern American**
4W2 (June 20-July 15) ARR ONLINE Hanifan, Jill E

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.

**2393 AENG402Z: Advanced Writing Workshop** (Cross Listed with AENG518)
4W1 (May 23-June 17) M-Th 06:00PM-08:40PM Yalkut, Carolyn

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.

**2394 AENG518: Workshop in Dramatic Writing** (Cross Listed with AENG402Z)
4W1 (May 23-June 17) M-Th 06:00PM-08:40PM Yalkut, Carolyn

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. S/U grading.
English Course Offerings
Summer 2016

1129 AENG102Z: Intro to Creative Writing
4W1 (May 23-June 17) M-F 08:30AM-10:50AM Keller, Joshua David

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*.

1243 AENG102Z: Intro to Creative Writing
6W3 (July 5-August 12) ARR ONLINE Joh, Eunai

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 basis.
4. Complete five short creative writing exercises.

---

2479 AENG200: Structure of English

4W3 (July 18-August 12) ARR ONLINE Bickmore, Lee S

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.

---

2388 AENG223: Short Story

4W2 (June 20-July 15) M-Th 06:00PM-08:40PM Amiama, Natalie Erik

*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.

---

1818 AENG240V: Rewriting America

4W3 (July 18-August 12) M-F 12:30PM-02:50PM Rider, Samantha

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.

2122 AENG243: Literature and Film: Race, Class, and Gender In Literature & Film of Chicago
6W3 (July 5-August 12) ARR ONLINE Delmagori,Steven

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.

2389 AENG261: American Literary Traditions
6W1 (May 23-July 1) ARR ONLINE Henderson,Joseph

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

2390 AENG270: Living Literature: Challenges in the 21st Century
4W1 (May 23-June 17) M-F 12:30PM-02:50PM Hofmann,Carolin Alice

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.

2391 AENG355: Studies in Film: Shakespeare on Film
6W1 (May 23-July 1) M-F 09:30AM-10:50AM Richards, Jonah Kent

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.

2392 AENG358: Studies in Poetry: Modern American
4W2 (June 20-July 15) ARR ONLINE Hanifan, Jill E

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.

2393  AENG402Z: Advanced Writing Workshop (Cross Listed with AENG518)  
4W1 (May 23-June 17)   M-Th   06:00PM-08:40PM  Yalkut, Carolyn

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.

2394  AENG518: Workshop in Dramatic Writing (Cross Listed with AENG402Z)  
4W1 (May 23-June 17)   M-Th   06:00PM-08:40PM  Yalkut, Carolyn

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. S/U grading.
1129 AENG102Z: Intro to Creative Writing
4W1 (May 23-June 17) M-F 08:30AM-10:50AM Keller, Joshua David

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*.

1243 AENG102Z: Intro to Creative Writing
6W3 (July 5-August 12) ARR ONLINE Joh, Eunai

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 basis.
4) Complete five short creative writing exercises.

**2479 AENG200: Structure of English**
4W3 (July 18-August 12) ARR ONLINE Bickmore, Lee S

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.

**2388 AENG223: Short Story**
4W2 (June 20-July 15) M-Th 06:00PM-08:40PM Amiama, Natalie Erik

*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.

**1818 AENG240V: Rewriting America**
4W3 (July 18-August 12) M-F 12:30PM-02:50PM Rider, Samantha

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.

2122 AENG243: Literature and Film: Race, Class, and Gender in Literature & Film of Chicago
6W3 (July 5-August 12) ARR ONLINE Delmagori, Steven

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 Algran, 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.

2389 AENG261: American Literary Traditions
6W1 (May 23-July 1) ARR ONLINE Henderson, Joseph

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

2390 AENG270: Living Literature: Challenges in the 21st Century
4W1 (May 23-June 17) M-F 12:30PM-02:50PM Hofmann, Carolin Alice

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.

2391  AENG355: Studies in Film: Shakespeare on Film
6W1 (May 23-July 1) M-F 09:30AM-10:50AM Richards, Jonah Kent

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 Zefferelli’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.

2392  AENG358: Studies in Poetry: Modern American
4W2 (June 20-July 15) ARR ONLINE Hanifan, Jill E

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.

**2393  AENG402Z: Advanced Writing Workshop** (Cross Listed with AENG518)
4W1 (May 23-June 17) M-Th 06:00PM-08:40PM Yalkut, Carolyn

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.

**2394  AENG518: Workshop in Dramatic Writing** (Cross Listed with AENG402Z)
4W1 (May 23-June 17) M-Th 06:00PM-08:40PM Yalkut, Carolyn

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. S/U grading.