



English Summer 2017 Course Schedule

1204 AENG 102Z: Intro to Creative Writing

4W1 (May 30-June 23)



Online

Hofmann, C. Alice

Introductory course in creative writing. Practice in the writing of poetry, fiction, autobiography, and other literary forms. Open to freshmen and sophomores only.

2197 AENG200 Structure of English

4W2 (June 26-July 21)



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 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. Cross listed with ALIN200.

2133 AENG 223: Short Story

6W3 (July 10-August 18)



Online

Takahashi, Rumi

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.

2398 AENG 242: Science Fiction

4W2 (June 26-July 21)

M-Th

6:00:00 PM-8:40PM

Amiama, Natalie

This science fiction class will study negative utopias to see how literature has treated the 'future' of the human condition. To that end, we will explore dystopias in Aldous Huxley's *Brave New World*, George Orwell's *Nineteen Eighty-Four*, Anthony Burgess' *A Clockwork Orange* and Ursula K. Le Guin's *The Lathe of Heaven*. Course themes include the ideological and biological modes of control, the author as seer, language and power, and the consequences for the character-citizen and reader-citizen of the modern state. The class conversation will address historical context as a way to conceptualize the turn to literary prophecy. In addition, we will read contemporary sci-fi short fiction, analyze theoretical and philosophical texts and screen sci-fi films.

1972 AENG 243: Literature and Film

6W3 (July 10-August 18)



Online

Delmagori, Steven

Representations of Race, Class, and Gender in Chicago

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.

2134 AENG 261: American Literary Traditions

4W3 (July 24-August 18)



Online

Henderson, Joseph

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.

2399 AENG 357: Studies in Drama: Classics of the Western Stage

6W1 (May 30-July 7)

M-F

11:00AM-12:20PM

Richards, Jonah

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 tragicomedy. 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.

2136 AENG 358: Studies in Poetry

4W2 (June 26-July 21)



Schoel, Josie

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.

2400 AENG 412Y: Topics in Film or Drama: Blackness & Cinema 1960-1980

4W1 (May 30-June 23)

M-F

8:30AM-10:50AM

Smith, Derik J

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-Americana” 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. May be repeated once for credit when content varies. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

2401 AENG 581: Studies in a Literary Period: Blackness & Cinema 1960-1980

4W1 (May 30-June 23)

M-F

8:30AM-10:50AM

Smith, Derik J

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-Americana" 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.

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