### Course Offerings:

#### Summer 2015 English and Journalism

**English:**

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<th>Course Code</th>
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<td>1168</td>
<td>AENG102Z: Intro to Creative Writing</td>
<td>4W1</td>
<td>5/26/2015-6/19/2015</td>
<td>On-line</td>
<td></td>
<td>Keller, Joshua David</td>
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<td>1307</td>
<td>AENG102Z: Intro to Creative Writing</td>
<td>4W2</td>
<td>6/22/2015-7/17/2015</td>
<td>M-Th</td>
<td>6:00 PM-8:40 PM</td>
<td>Massey, Barrett D</td>
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<td>2071</td>
<td>AENG240V: Rewriting America</td>
<td>4W3</td>
<td>7/20/2015-8/14/2015</td>
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<td>Rider, Samantha Jolene</td>
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<td>2505</td>
<td>AENG144: Reading Shakespeare</td>
<td>6W3</td>
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<td>Richards, Jonah Kent</td>
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#### Intro to Creative Writing

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

#### Reading Shakespeare

William Shakespeare is arguably the greatest and most influential writer of the English language. As modern English speakers, we are all heirs to Shakespeare's use of language and ideas. In this course, we will examine Shakespeare's influence upon us through the critical reading of the following four of Shakespeare's plays: *As You Like It*, *Henry V*, *Hamlet*, and *The Winter's Tale*. We will start by learning about Shakespeare's biography and the Renaissance England in which he lived and wrote his plays. You will then learn about how Shakespeare's plays are divided into the four genres of the comedies, the histories, the tragedies, and the romances. We will examine the differences and similarities between the genres, and how Shakespeare's wrote his plays within the structures of these genres. Since Shakespeare wrote his plays to be performed on a stage, we will discuss the medium of theater and watch clips from various performances of the plays. Lastly, we will examine how Shakespeare examined critical social, political, and cultural issues like family structure, gender, race, and kingship. General coursework will consist of in-class quizzes, group projects, staged readings, and in-class discussion. At the end of the session, you will demonstrate your knowledge of the course material in a cumulative final exam. By the end of this course, you will leave not only with an understanding of some of Shakespeare's plays, but also why they continue to be relevant to us today. This course is open to any first and second year non-major students with or without any previous knowledge of Shakespeare.

#### Rewriting America

Working from a selection of texts that will provide both context and models, students will learn to write about the challenges of living in 21st century America. The course will focus, in particular, on issues of diversity and pluralism including race, class, gender, sexuality, disability and citizenship. (Only one version of AENG240, 240T, 240V or 240Z may be taken for credit.)

#### Science Fiction

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<td>2506</td>
<td>AENG 242: Science Fiction</td>
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This course will study negative utopias to see how literature has treated the 'future' human condition. To that end, we will explore dystopias in Yevgeny Zamyatin's We (a prose poem suppressed for over sixty years), Aldous Huxley's Brave New World, George Orwell's Nineteen Eighty-Four and Ursula K. LeGuin's The Left Hand of Darkness. Course themes include the ideological and biological modes of control, the author as seer, and the consequences for the character-citizen and reader-citizen of the modern state. In addition, we will read a selection of short sci-fi pieces, analyze theoretical texts by Michel Foucault on biopolitics, Hannah Arendt on totalitarianism, and screen episodes of Futurama.

2072 AENG 243: Literature and Film: Lost in Translation?
4W1  5/26/2015-6/19/2015  M-Th  6:00 PM-8:40 PM  Tankersley, Brandon Patrick

What does it mean to read a movie? Is something irredeemably lost in translation when a novel becomes a film? Are there instances in which a movie can be more successful than the written version? In 1926, during the silent film era and a year away from the first “talkie,” Virginia Woolf meditated upon the developing medium in terms of its possibilities and responsibilities in her essay “The Cinema.” She writes, “Yet if so much of our thinking and feeling is connected with seeing, some residue of visual emotion which is of no use either to painter or to poet may still await the cinema. That such symbols will be quite unlike the real objects which we see before us seems highly probable.” Obviously film has seen much technical advancement since Woolf made this statement, and we will explore Woolf’s questions regarding these changes in form through the lens of “adaptation.” We will also think about ways movies can be adapted from other movies via ‘classic’ and ‘postmodern’ Hollywood.

Fiction likely to include: The Hours by Michael Cunningham, Death and the Maiden by Ariel Dorfman, Contempt by Alberto Moravia, Mrs. Dalloway by Virginia Woolf; films by Stephen Daldry, Jean-Luc Godard, Alfred Hitchcock, David Lynch, Roman Polanski, Charles Vidor, Billy Wilder.

2507 AENG243: Literature & Film-Horror: From Gothic to Cult Classics
4W2  6/22/2015-7/17/2015  Daily  8:30 AM-10:50 AM  Frulla, Elaina A

While “horror” is often perceived as a genre of “exaggerations” and unrealistic circumstances, it is incredibly valuable and relevant as an indicator of society’s most deeply rooted fears and anxieties. This course will examine why audiences simultaneously have been so attracted to and repelled by this genre through the examination of literature and film ranging from nineteenth-century gothic writers such as Mary Shelley and Bram Stoker to contemporary works by writers such as Stephen King and filmmakers such as John Carpenter and George A. Romero.

2067 AENG271: Literature & Globalization
6W1  5/26/2015-7/3/2015  On-line  Mullen, Darcy

Examination of contemporary world literature in the light of the challenges of globalization.
This course will focus the analysis of media, technology, and culture through the comics medium. During the early part of the semester, students will think about terms (like “comics” vs. “graphic novels”) and the formal conventions that are common to the comics medium. This means students will consider questions like, “What do artists usually do to make comics readable?” and “What unspoken rules guide how readers read a comic book?” After forming a basic grounding in comics as a specific medium, students will read several long comics (sometimes called graphic novels) that specifically consider the relationship between technology and culture. In part, this course will act as both an introduction to comics and an introduction to analyzing them, so students who are unfamiliar with comics should not be intimidated by the content matter, and experienced comics readers can expect to challenge themselves through deeper analytical reading. Thus, this class should be interesting for both those who enjoy comics and those who have not read them before. The class will also briefly analyze movies that have been adapted from comics. Students’ grades will come from a comics analysis assignment, a comics creation assignment, and a cumulative course reflection essay in addition to regular participation activities.

The main objective for students in this course will be a familiarization with the continuities and differences between major British literary movements from the Old English period (Bede/Caedmon, Beowulf) through the mid-seventeenth century (Milton, Donne, Butler). Students will become acquainted with a representative set of texts from each period and will gain an understanding of how these sets of texts interact with each other, both in continuity and contradistinction. By examining different concepts of periodicity and their implications, students will develop critical analytical skills that will allow them to apprehend structures of thought that underlie revolutions in literary and philosophical movements.

The course will be approached through a series of interconnected themes that will be tracked throughout the major literary epochs. These themes, such as politics, economics, culture, and civil society, among others, will highlight how authors expressed and negotiated their relationships to these structures. In this way, students will see continuity through discontinuity in charting questions of literary movements, epochs, and canonicity.

Students in this class will analyze and model the narrative techniques successful writers use when composing works of fiction. Students will be required to submit multiple original short stories for peer and instructor feedback, and to revise a portion of their work. The majority of the course will be run as "workshop," where we read and discuss student work in class.
**2511 AENG359: Studies in Narrative**  

Examination of narrative forms with an emphasis upon prose fiction. Topics to be discussed may include, among others: forms of fiction, theories of narrative; narrative in the fine arts, including film; cultural narratives. May be repeated once for credit when content varies.

**2249 AENG413Y: Topics in American Lit & Culture: 20th Century American Poetry**  
4W3  7/20/2015-8/14/2015  Daily  12:30 PM-2:50 PM  Stasi, Paul

Focused examination of the selected topics in the literature and culture of the Americas. Individual semesters may focus on, among other areas: a particular historical period, genre, or theme; literature of a region or group (e.g., African-American, Caribbean, or Latino); interpretive or other theoretical problems in American literacy and cultural study. 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.

**1846 AENG416: Gender, Sexuality, Race, Class - Modernist Woman Writers**  
4W1  5/26/2015-6/19/2015  On-line  Chu, Patricia E

The primary texts for this course will be shorter works of British and American women modernists; we will read these stories and novellas in their sociopolitical contexts. We will, therefore, read literary criticism and history as well as fiction and essays. Authors may include Katherine Mansfield, Rebecca West, Virginia Woolf, Sara Jeannette Duncan, May Sinclair, Nella Larsen, Kay Boyle. The modernist period, roughly 1900-1945, was a time during which people experienced urbanization, the rise of fascism, world war, the development of open cultural configurations outside the bourgeois family, empire and its decline, progressive social movements such as those for suffrage and worker’s rights and the rise of the modern social sciences (psychoanalysis, eugenics, anthropology). Conflicting reactions to these experiences of modernity manifest, many argue, in the writing of the period as the experimental literature called “modernist.” Women writers had complicated relationships to the new artistic circles even as this period marks a time when women’s writing increased markedly and women had more access than ever before to publishing venues, collaboration with other artists, and lifestyles that allowed for creative work. Reading for this course will be quite heavy and the four-week length of the course does not allow for any incompletes or late work (including postings to the discussion and the completion of quizzes/exams/essays) for any reason. Students will be expected to participate in online discussion frequently. Prerequisite(s) C or better in A ENG 210, A ENG 305 or permission of instructor.

**1646 AENG581: Studies in a Literary Period - Modernist Women Writers**  
4W1  5/26/2015-6/19/2015  On-line  Chu, Patricia E

Description: See AENG416

4W3  7/20/2015-8/14/2015  Daily  12:30 PM-2:50 PM  Stasi, Paul

Description: See AENG413Y
Introduction to contemporary journalism as a major institution in American democracy. This course will help students become more informed about media and introduce them to the major issues in journalism. Topics range from media history and the economic structure of the industry to broad questions about the impact of media on individuals and society in a fast-changing technological society. Also addressed will be ethical and legal issues related to media practices in news media. A student must earn a grade of C or better in this course in order to take A JRL 200Z.

This course examines strategies for making good ethical decisions in newsgathering and writing as well as the laws that pertain to daily journalism and public relations. The course covers the major ethical theories and philosophies and the major legal cases that journalists must know. Emphasis will be on actual cases and hypothetical situations encountered in daily journalism. The course pays special attention to some of the most common dilemmas - libel, free press/fair trial conflicts, anonymous sources, and publishing content that can harm people. Only one version of A JRL 225 may be taken for credit. Prerequisite(s): restricted to Journalism, Documentary Studies and History majors and minors.

This course may be either an intensive skills-oriented workshop or a conceptual course on a topic in journalism that bears serious study. More than one section may be offered in a semester. May be repeated for credit if content varies.

The course is limited to Journalism majors and minors. Internships in a variety of media are offered for variable credit. The internship requires that students work on-site in a professional media organization, under the direct supervision of a qualified supervisor. A faculty supervisor will also design an academic component for the internship, based on readings, daily journals, and the writing of papers that analyze and reflect on the work experience. The faculty supervisor will meet regularly with interns. May be repeated for up to a total of six credits. Prerequisite(s): internships are open only to qualified juniors and seniors who have an overall grade point average of 2.50 or higher and an overall grade point average of 3.0 or higher in their coursework in Journalism. S/U graded.