1189 - AENG 102Z: Intro to Creative Writing
4W2 (June 25-July 20)
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.

1886 - AENG200 Structure of English
4W1 (May 29-June 22)
Online
Bickmore, Lee S

In this 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.

1856 - AENG 223: Short Story
4W1 (May 29-June 22)  M-F 8:30AM-10:50AM
Jamaly, Pooya

Less is more! So, from the outset, the very designation of the genre, Short Story, should call our attention to its two major constitutive elements: namely, its storytelling dimension on the one hand and its economical narrative form on the other—we’re not only asked to ponder what is told/shown, but also how it is told/shown. In so doing, short stories provide us with a unique aesthetic experience, which in a sense emanates from the artistic condensation of life/raw material and time-space contortions necessitated by the narrative economy. You are invited then to not only see and feel something new, but also to see the familiar metamorphose into something strange before your very eyes. In this course, then, we will be studying some of the greatest works of short fiction, most of them from 20th century or so when the short story became a literary form in its own right. Authors may include: Poe, Melville, Dostoevsky, Chekhov, Joyce, Woolf, Toomer, Mansfield, Kafka, Achebe, Marquez, Lahiri, Kureishi, Hemingway, Faulkner, Borges.

2229 - AENG240Z: American Experiences
4W3 (July 23-August 17)
Online
Urschel, Janna M,

Native Voices: In 2016-17, the confrontation at Standing Rock over issues of land, water, and self-governance gained national media attention. Now, by 2018, mainstream media and the national imagination have closed the case and moved on, while the people it affected and those fighting similar daily battles continue to live with the consequences and press for justice. This course will focus on contemporary issues faced by Native American/First Nations people in their continued negotiations of traditional and modern identities and the ongoing battles to assert their rights to land
and self-determination, especially in the face of capital interests. We will review media coverage of contemporary conflicts, including that at Standing Rock, and investigate questions of race, culture, identity, citizenship, and historical legacy through the works of noted Native American and First Nations thinkers and writers, including Charles Eastman, Gerald Vizenor, Sherman Alexie, Louise Erdrich, Vine Deloria, Jr., Geary Hobson, Jennifer Greene, Layli Long Soldier, and Jane Tompkins. Assignments will include discussion posts, short written responses, and a final research paper.

1857 - AENG 261: American Literary Traditions
4W1 (May 29-June 22)
Coller-Takahashi, Rumi

This course will read diverse literary texts to critically examine historical and political situations of America from the colonial days through the modern period. Considering the present debates concerning the discrimination of certain racial, religious or gender groups, we will pay a particular attention to the way in which literary texts envision relationships and communal bonds. Students are expected to read each text closely and to make an argument about how its narrative questions the status quo of the community or envisions a different way of connecting. Assignments include daily posts on Blackboard and two short papers. The authors discussed in the course include Lydia Maria Child, Herman Melville, Walt Whitman, Frederick Douglass, Charles Chesnutt, Toni Morrison, Leslie Marmon Silko and Ursula K. LeGuin.

2230 - AENG 272: Media, Technology & Culture: Challenges in the 21st Century
6W3 (July 9-August 17) M-F 11:00 AM-12:20 PM Jefferson, Laurin

This course will examine the ways in which poetry enters social spheres through digital media with a specific focus on visual rhetoric as a means of creating and consuming poetry both online and in print. Students will engage in comparative analyses examining the ways in which poetic texts are created in both spheres. In this way, the course also serves as an introduction to poetics, observing elements of craft, form, lineation, prosody, and figuration.

We will encounter a great number of texts across poetic arenas including, but not limited to slam, Instagram, digital, cinematic, popular, lyric, and experimental poetries. As such, we will focus on texts like Loss Pequeño Glazier's *Digital Poetics* and Christopher Funkhouser's *Prehistoric Digital Poetry* as lenses for critical inquiry into the field. Further, we will work to complicate the "digital canon" that Glazier proposes by reading and analyzing print and multimedia poets like Douglas Kearney, Rupi Kaur, Claudia Rankine, Caroline Bergvall, and Stephanie Strickland.

This is a course with a foundation in inquiry and experimentation, asking questions like: How does poetry, specifically, act as a mode of public commentary and discourse? How are readings or interpretations facilitated or complicated in varying mediums? How is our experience altered (or not) by these mediums? It should be of note that students looking to take this course need not have any prior experience with poetry, however, they will be asked to write and discuss their poetics as they develop within the context of the course.

2231 - AENG 359: Studies in Narrative
4W2 (June 25-July 20) Amiama, Natalie Erika

This course will introduce students to some key concepts in narrative theory, and will invite them to study and practice these concepts in substantive, collaborative on-line discussions and in both practical and creative exercises. Students will be asked to read and discuss selected excerpts from
the writings of important narrative theorists and artists, such as Aristotle, Tvetan Todorov, Jonathan Culler, Roland Barthes and Joan Didion, as well as a range of actual and literary narratives and performative stories. Students will read, post and discuss the concepts and vocabulary presented by scholars and theorists, extend and test their insights in conversation with selected critical essays and through a range of literary and performative stories, and demonstrate their understanding in narrative fiction exercises, all in graded on-line posts. Overall, the course will consider the relevance of stories and storytelling to our lives, our identities, our realities and relationships by looking closely at the complex functions of narrative in the everyday, as well as in literature, film and contemporary media platforms.

2232 - AENG485: Topics in Cultural Studies: Technologies of the Book
6W2 (June 25-August 3) M-F 9:30 AM-10:50 AM Scheck, Helene E

This class will provide a rare opportunity for students to work directly with actual medieval and early modern manuscripts produced in different geographical and social environments to explore aspects of book culture and the shaping of knowledge and cognition associated with technologies of the book. While we will discuss shifts in the culture of the book and its technologies from ancient times to post-modern, we will spend most of our time on the rise of book culture through the manuscript codex in the Middle Ages and its continued uses well into the age of print. Students will enjoy hands-on experiences from making paper to calligraphy to close examination of actual manuscripts that are centuries old. We may also take one field trip to see how such a manuscript may have been made. Assignments include weekly practicums and/or journals; participation in workshops; final project relating to one of the manuscripts in the collection.

Graduate Course Schedule

2233 - AENG560: Theories of Cultural, Transcultural & Global Studies: Technologies of the Book
6W2 (June 25-August 3) M-F 9:30 AM-10:50 AM Scheck, Helene E

This class will provide a rare opportunity for students to work directly with actual medieval and early modern manuscripts produced in different geographical and social environments to explore aspects of book culture and the shaping of knowledge and cognition associated with technologies of the book. While we will discuss shifts in the culture of the book and its technologies from ancient times to post-modern, we will spend most of our time on the rise of book culture through the manuscript codex in the Middle Ages and its continued uses well into the age of print. Students will enjoy hands-on experiences from making paper to calligraphy to close examination of actual manuscripts that are centuries old. We may also take one field trip to see how such a manuscript may have been made. Assignments include weekly practicums and/or journals; participation in workshops; final project relating to one of the manuscripts in the collection.