



English Summer 2019 Course Schedule



All English summer courses will be offered online only.
There will be no classroom instruction.



1171 - AENG102Z: Introduction to Creative Writing

4W3 (July 22-August 16)

Instructor: Nadler, Benjamin

This is an introductory course in the craft of creative writing. Students will try their hand at the genres of memoir, fiction, and poetry, through various exercises. We will discuss the craft techniques that are common, and unique, to each of these genres. Students will also read published work, as well as the work of peers, with a writer's eye. At the end of the session, students will complete a final revised project in the genre of their choice.

Whether you are an aspiring novelist, or someone who has never written anything more creative than a lab report, this course will help you develop your ability to express yourself in writing.

- Meets the **Arts** Gen Ed requirement

1886 - AENG200 Structure of English

4W1 (May 28-June 21)

Instructor: 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.

2277 - AENG223: Short Story

6W1 (May 28-July 5)

Instructor: Brennan, Nicholas

This course will investigate the the shorty story by setting it in conversation with the novel. The primary texts of this course will be collections of short stories that function like novels by John Barth, Jorge Luis Borges, James Joyce, and Tim O'Brien. By exploring the ways in which the short story converses with the novel in the novel's guise, we may begin to discern what beyond sheer length distinguishes the form.

- Meets the **Humanities** Gen Ed requirement



1988 - AENG240Z: American Experiences

4W2 (June 24-July 19)

Instructor: Urschel, Janna

Native Voices

This class will explore issues of Native American culture and identity, using as our touchstone the 2016-17 confrontation at Standing Rock over issues of land, water, and self-governance. Now, by 2019, 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. We will take a look at various media, including news articles, documentaries, art, poetry, fiction, and nonfiction to engage in online discussions and written projects that consider how Native voices are responding to contemporary challenges. We will consider the works of noted Native American and First Nations thinkers, writers, and artists, including Gerald Vizenor, Vine Deloria, Jr., Geary Hobson, Walter Echo Hawk Jr., Sherman Alexie, Louise Erdrich, Leslie Marmon Silko, Chris Eyre, Jennifer Greene, Frank Waln, and Layli Long Soldier, among others. Assignments will include regular discussion posts, reporting on current Native News, and two critical essays

- Meets the **Challenges** Gen Ed requirement

2278 - AENG297: Postcolonial Literary Traditions

6W3 (July 8-August 16)

Instructor: Jamaly Hesary, Pooya

The field of “postcolonial literature” encompasses a large body of heterogeneous texts produced by authors from or within nations that have been colonized, that is to say, two-thirds of the modern world. We may, however, begin to wonder whether any description or theory could ever do justice to their variety. So it is that the term “postcolonial” constitutes some problems: does it designate a historical chronology which emphasizes the condition that obtains “after” colonialism, that is, the political and economic situation of nations following decolonization in the latter half of the twentieth century? If so, does the term then suggest that colonialism is to be understood as something that belongs safely in the past, done and over with? Indeed, a closer look at the world today shows that our situation is far from postcolonial insofar as there are still many countries where the institutions, cultural and material practices, and power relations of colonization are still very much present (think, for instance, of Congo and the ivory trade in the colonial period, and Congo and cobalt trade today in the age of iPhones and Galaxies). And if this is the case, then of course we won’t fail to appreciate the relevance and urgency of postcolonial literature: as the latter explores and engages the epistemological possibility, the ethical, political and psychological consequences, of attempting to give voice to alterity and to recuperate cultural agency, in the aftermath of the age of empires, conquest, expansion, genocide, and warfare. Perhaps most importantly for our course then, the postcolonial should be understood as not only a way of writing, but also of reading. The authors and scholars we’ll be reading may include: Joseph Conrad, Chinua Achebe, Athol Fugard, Arundhati Roy, Jhumpa Lahiri, Jean Rhys, Ama Ata Aidoo, Chimamanda Ngozi Adichie, Edward Said, Gayatri Chakravorty Spivak, Frantz Fanon, Homi Bhabha.

- Meets the **Regions Beyond Europe** Gen Ed requirement
- Meets the **International Perspectives** Gen Ed requirement
- Meets the **survey course** requirement for English majors



2279 - AENG302W: Creative Writing
4W2 (June 24-July 19)

Instructor: Anicca, Skye

Fiction: The Long and the Short of It will introduce students to the flexibility of the story form at its extremes, from flash fiction and prose poetry to the long story and the novella. In reading and writing tiny fictions alongside their extended counterparts, students will explore how the craft of fiction is fundamentally altered by its scope. This course is designed as a means to engage in a vibrant writing community, and class requirements include online discussions and peer review. Student participation is the heart of this course. May be repeated once for credit when genre focus varies.

- Meets the **Arts** Gen Ed requirement
- Meets a **300-level course** requirement for English majors

2280 - AENG355: Studies in Film: Exploring Cult Classics

4W1 (May 28-June 21)

Instructor: Cosentino, Nicole

What is in Marsellus Wallace's briefcase? Does Stanley Kubrick present his film to us in chronological order? How many divisions of the mind truly exist, and do we all, at some point, live in two different moments of the "present"?

Often considered "obscure" or "unpopular" to mainstream audiences, cult films are known to illicit strong and revolutionary responses. For a cult film to become a cult classic, it must develop a communal following in which members discuss the "problems" and mysteries of the film and pose theories about such areas of obscurity. To examine a cult classic, then, is to participate in conversations not only about the cinematography of the work, but also to consider what is left unresolved in the film—the mystery and intrigue of the "unknown." In this course, we will watch films that have a cult following and examine *what* elements of the film trigger responses from us as viewers. In doing so, we will form our own cult definitions and theories about films like *The Shining*, *Pulp Fiction*, and *The Rocky Horror Picture Show* (to name a few) as a way to contribute to existing conversations but also to construct new, unique analyses and revisions of current cult theories.

This course is entirely online. There will be short reflections due at the end of Week 1 and Week 3 (2-3 pages, double spaced). There will be one "at-home" exam at the end of Week 2, and 1 analytical paper due at the end of Week 4. Throughout the course, we will have discussions about the films covered on Blackboard. All films will be uploaded to Blackboard for your convenience. May be repeated once for credit when content varies.

- Meets a **300-level course** requirement for English majors