Courses in English

A Eng 200 (= A Lin 200)
Structure of English Words (3)

*This course offered fully online.* 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 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.

(2582) Bickmore, Lee
4 Week 1: May 24-June 18

A Eng 223
Short Story (3)

*This course offered fully online.* This class will focus upon short stories written by female authors in the twentieth century. At the level of content, the course will explore several key issues faced by women and women writers in the twentieth century related to gender, race, nationality, class, and sexuality. In addition to these issues, students will examine the short story genre and what it offers to women writers and their experiences as women. Authors studied may include Maya Angelou, Margret Atwood, Flannery O’Connor, Ann Petry, Virginia Woolf, and Toni Morrison.

(2403) Manning, Ashley
6 Week 2: June 21-July 30

Scheduled synchronous class meetings via Zoom:
MTWThF 11:00a.m.-12:20p.m.

A Eng 243
Literature & Film: Black Speculative Film (3)

*This course offered fully online.*

From Richard C. Kahn’s Son of Ingagi to the proliferation of black speculative films and series in the last decade—Black Panther, Lovecraft Country, Get Out, etc.—filmmakers have confronted white supremacy through the speculative genres; genres encompassing science fiction, fantasy, horror, alternate histories, and other forms of literature that employ literary devices, strategies, and/or settings that diverge from empirical reality. Speculative films require us to imagine possibilities outside our understanding and experience of the world, compelling us to re-imagine the past, present, and future. Specifically, this course will focus on black speculative film—in the context of shifting race-relations in the Americas—in relation to questions of Black diasporic identity, the structure of racism and Black aesthetics. Focusing on texts from within the speculative genres, we will study films and series that reimagine historical events like slavery, colonization, the African diaspora, civil rights, mass incarceration, etc. and project future consciousnesses and communities. We will ask the questions: How do the films reimagine inherited regimes of difference—racial and ethnic differences, as well as differences of class, gender, sexuality, etc.? Given the history of black peoples in the Americas, why did these authors and artists choose the speculative genres to express themselves? How does speculative cinema effect political fact? How does Black speculative cinema promote a critical spectatorship? Through the reading of films, with a focus on content, form, and context together we will develop a critical-spectatorship and a cineliteracy. Though we will take a formal approach to film/literary studies, no previous knowledge of film or subject matter is required for this course. Possible authors and filmmakers include: Terence Nance, Melina Matsoukas, Ryan Coogler,
Albert Hughes, Victoria Mahoney, Bill Gunn, Jordan Peele, Alesia C. Etinoff, Julie Dash, etc. May be repeated once for credit when content varies.

(2401) Brooks, Andrew
4 Week 1: May 24-June 18
Scheduled synchronous class meetings via Zoom:
MTWThF 8:30a.m.-10:50a.m.

A Eng 297
Postcolonial Literary Traditions (3)
This course offered fully online. The field of “postcolonial literature” encompasses a large body of heterogeneous texts produced by authors from or within nations that have been colonized, i.e., 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” proves problematic: does it designate a linear, historical chronology which emphasizes the condition that obtains “after” colonialism, i.e., 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? 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—often under new forms—are still very much present (think, for instance, of the Congo and the ivory-rubber trade in the colonial period, and the Congo and cobalt-coltan-copper trade today in the age of globalization and smartphones). And if this is the case, then we will certainly not fail to appreciate the relevance and urgency of engaging with postcolonial literature today: it explores and engages the epistemological possibility and the ethical, political and psychological consequences of attempting to give voice to alterity and of recuperating 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 likely to include: Joseph Conrad, Chinua Achebe, Athol Fugard, Arundhati Roy, Jean Rhys, Derek Walcott, Jhumpa Lahiri, Albert Camus, Doris Lessing, Ama Ata Aidoo, James Joyce, Chimamanda Ngozi Adichie, Kushi Fusako, Edward Said, Gayatri Chakravorty Spivak, Anne McClintock, Frantz Fanon, Homi Bhabha.

(2402) Jamaly Hesary, Seyed
6 Week 1: May 24-July 2
Scheduled synchronous class meetings via Zoom:
MTWThF 12:30p.m.-1:50p.m.

A Eng 302W
Creative Writing (3)
This course offered fully online. Creative Writing (AENG 302) is an intermediate course in creative writing. This section will focus on short-form creative writing—i.e., poetry and very short prose forms, such as flash fiction— with the goal of creating vibrant, powerful works of imaginative literature through small, focused forms. We will accomplish this through reading responses, class discussion, and draft workshops and revision, with the end goal of putting together a micro-chapbook of short-form writing.

(2033) Kilroy, Kevin
6 Week 2: June 21-July 30
Scheduled synchronous class meetings via Zoom:
MTWThF 2:00p.m.-3:20p.m.

A Eng 302W
Creative Writing: Short Fiction (3)
This course offered fully online. What makes a professional fiction writer different from a novice? Well, the way they write, of course! But what exactly makes a professional writer’s writing process so, well... professional? In this class, you will learn some of the ways that professional fiction writers think and behave as they write. You will learn about the thought processes they use to write their fiction, and you will learn about how they get the job of writing done. Most importantly, you will have the opportunity to practice these professional writing practices in order to write your own fiction. Because not all professional fiction writers are the same, we will focus on writing within one genre: literary fiction. We will learn why some readers like to read this sometimes weird, sometimes surprising, sometimes challenging genre of
fiction, but we will also explore the ways in which the writing processes of literary-fiction writers might be used to write all of the other wonderful and exciting genres which fiction has to offer. Finally, there will be a lot of (optional) opportunities to receive feedback on your work from your classmates. This is a class that is sure to make your fiction writing more thoughtful, more interesting, and more professional.

(1974) Syrewicz, Christopher
6 Week 4: June 28-August 6
Scheduled synchronous class meetings via Zoom:
MTWThF 3:30p.m.-4:50p.m.

A Eng 334
Nineteenth-Century British Literature: “The” Victorian Child (3)
This course offered fully online. This course reads the Victorian novel, one of the most popular forms of the period, through the lens of the Victorian child and in conjunction with recent theories of childhood experience. Although I refer to Victorian childhood as a singular conception, children’s experiences in Victorian England were diverse and anything but static. Children’s lives differed according to their social status, class, where they lived (rural or urban setting), and how—or if—they were educated. Many faced intersectional challenges such as gender biases, racism, conflations with animals, and more. Protections for children increased in the period with the development of the NSPCC (National Society for the Prevention of Cruelty to Children), but many still faced rigid upbringings and standards. Using the genre of realism, and the form of the multi-plotted novel, Victorian authors attempted to pen accurate portrayals of the everyday experience. In some of these novels we will note the very real challenges that many children faced, while we remain critical of what biases these novelists may have excluded. We will briefly compare how children were depicted in the earlier part of the century by the Romantics (in poetry). In addition, we will note the ways that our novelists make use of other genre conventions in their portrayals of childhood, such as the fantastical theme of the children’s story or the supernatural setting of the Gothic tale. Authors will include Emily Brontë, Charles Dickens, and Thomas Hardy.

(2404) Peterson-McCann, Audrey
4 Week 2: June 21-July 16
Scheduled synchronous class meetings via Zoom:
MTWThF 12:30p.m.-2:50p.m.

A Eng 368
Women Writers: Feminism & Nationalism in Arab & Jewish Literature (3)
This course offered fully online. The purpose of this course is to provide students with an in-depth view on the intricacies of Israeli-Palestinian conflict—a historical conflict that started in 1948 with the establishment of Israel and dispossession of the Palestinians—and enable students to engage knowledgeably about the literature of this conflict from a feminist perspective. Due to the nature of the conflict, it is understood that much of Israel’s and Palestine’s politics revolve around the concept of identity, which is extremely complex and contested. In this course we will be reading short stories from Israel-Palestine to explore the feminist dimensions of nations and gendered meanings of nationalism and its political manifestations. Political categories such as nationhood, nationality, and sovereignty seem to be predominantly predicated on chauvinistic and masculinist norms and values while ignoring the presence and activism of the women population. Thus, we will explore and question how to read women as nationalist actors, symbols, agents, and poets in the Israeli-Palestinian struggle for national determination. What does it mean to be a woman in a conflict as such and how do women navigate complex concepts such as nationalism, space, embodiment, everyday life, feminism, and resistance in response to the violence in Israel-Palestine? Through engaging with women’s perspective as a political and analytical category we will investigate the range of mechanisms that both sustain political violence, as well as how individuals and communities practice resistance and imagination to combat oppression. We will be reading Dahlia Ravikovitch’s “Hovering at a Lower Altitude”, Shulamith Hareven’s Twilight and Other Stories, Savyon Liebrect’s Apples from the Desert, Naomi Shihab Nye “Two Countries”, Half and Half”, “Jerusalem”, “Local Hospitality”, Sahar Khalifeh’s Memories of an Unrealistic Woman and others from Gaza Writes Back— An Anthology. No prior knowledge of the languages, Arabic or Hebrew, and the historical context is needed.
(2121) Zahed, Sarah
4 Week 1: May 24-June 18
Scheduled synchronous class meetings via Zoom:
MTWThF 12:30p.m.-2:50p.m.