AENG102Z  Introduction to Creative Writing
3818  TTH  10:15AM-11:35AM  Leong, Michael
3940  MWF  09:20AM-10:15AM  Christmas, Mari
4287  MWF  11:30AM-12:25PM  Massey, Barrett
5303  TTH  10:15AM-11:35AM  Joh, Eunai
5562  MWF  09:20AM-10:15AM  Rizzo, Christopher
5566  TTH  11:45AM-01:05PM  Denberg, Ken
6343  MWF  10:25AM-11:20AM  Hardecker, Justin
6344  MWF  12:35PM-01:30PM  Massey, Barrett
6345  TTH  08:45AM-10:05AM  Joh, Eunai
9327  MWF  11:30AM-12:25PM  Whalen, Brian

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

AENG110Z  Writing & Critical Inquiry in the Humanities
8653  MWF  11:30AM-12:25PM  Martin, Luke
8654  TTH  10:15AM-11:35AM  Mullen, Darcy
8655  MWF  12:35PM-01:30PM  Rider, Samantha
8656  TTH  08:45AM-10:05AM  Mullen, Darcy
8657  MWF  09:20AM-10:15AM  Martin, Luke
8658  TTH  05:45PM-07:05PM  Hofmann, Caroline
9218  MWF  12:35PM-01:30PM  Delmagori, Steven
10570  MWF  10:25AM-11:20AM  Orr, Ryan
10571  MWF  11:30AM-12:35AM  Orr, Ryan
10572  MWF  01:40AM-02:35AM  Orr, Ryan

Introduction to the practice and study of writing as the vehicle for academic inquiry in the Humanities at the college level. Students will learn the skills necessary for clear, effective communication of ideas through careful attention to the writing process and the examination of a variety of rhetorical and critical practices. Only one of T UNI 110, U UNI 110, or A ENG 110 may be taken for credit. Must be completed with a grade of S or C or better to meet the Writing and Critical Inquiry or Writing Intensive requirements.

AENG121  Reading Literature
1884  TTH  10:15AM-11:35AM  Izumi, Katsuya
1885  TTH  02:45PM-04:05PM  Elam, Helen Regueiro
5312  MW  05:45PM-07:05PM  Matturro, Richard

Introduction to reading literature, with emphasis on developing critical skills and reading strategies through the study of a variety of genres, themes, historical periods, and national literatures. Recommended for first and second year non-English majors.

AENG144  Reading Shakespeare
8180  TTH  05:45PM-07:05PM  Schoel, Josie
Introduction to Shakespeare, with emphasis on developing critical skills and reading strategies through detailed study of the plays, from early comedies to later tragedies and romances. No prior knowledge of Shakespeare is required. Recommended for first and second year non-English majors.

**AENG205Z Intro Writing English**

1882 TTH 10:15AM-11:35AM Frulla, Elaina
4490 MWF 11:30AM-12:25PM Hanifan, Jill E
5202 MW 02:45PM-04:05PM Vincent, Aimee

Introduction to the forms and strategies of writing and close reading in English studies. The course emphasizes the relationship between writing and disciplinary context, and such concepts as genre, audience, and evidence. Required of all English majors. Prerequisite(s): Open only to English majors/minors/intendeds only.

**AENG205Z Intro Writing English**

4491 MW 05:45PM-07:05PM Schalk, Samantha

In 1990, the Americans with Disabilities Act was passed thanks to the tireless effort of the disability rights movement. In addition to being part of a political movement, individuals involved in disability rights have also created an artistic and cultural community which celebrates and explores the meanings and possibilities of being disabled in America. In this course we will use literature written by contemporary writers with disabilities as an entry point for reading, analyzing, and writing about literary texts. This course will help students to develop the language and skills to write analytically about a variety of literary forms generally and to become familiar with the themes, issues and concerns of contemporary disability literature more specifically. This course, when taken with AENG 305, fulfills part of the University’s general education “Advanced Writing” & “Information Literacy” competency requirements. Prerequisite(s): Open only to English majors/minors/intendeds only.

**AENG205Z Intro Writing English**

4942 TTH 08:45AM-10:05AM Smith, Derik J

This section of Introduction to Writing in English Studies will focus on representations of race in popular American cinema. Students will develop analytical and writing skills through engagement with film, literature and critical texts. The course will be organized around a series of writing assignments emerging from a historical survey of the representations of African Americans in Hollywood movies. Through these assignments students will practice and improve important skills like “close-reading”, critical analysis and argumentation while also learning a great deal about American culture and history. Prerequisite(s): Open only to English majors/minors/intendeds only.

**AENG210 Intro to English Studies**

1886 TTH 01:15PM-02:35PM North, Stephen M

Introduction to the various methods through which literature has typically been read and understood. Through a combination of literary and theoretical texts, this course aims to make students self-reflexive about what they read, how they read and why they read. Required of all English majors. Prerequisite(s): open to declared and intended English majors only.

**AENG210 Intro to English Studies**

1887 TTH 02:45PM-04:05PM Kuiken, Kir A

Introduction to the various methods through which literature has typically been read and understood. Through a combination of literary and theoretical texts, this course aims to make students self-reflexive about what they read, how they read and why they read. Required of all English majors. Prerequisite(s): open to declared and intended English majors only.

**AENG210 Intro to English Studies**

1888 TTH 11:45AM-01:05PM Scheck, Helene E

This course develops reading and analytical practices within English Studies beginning with a close
consideration of readers and reading in the Middle Ages, a period when common people began to think
of themselves as readers and colleges were emerging with literature and language at the curricular core.
This class will not be a history course, but rather, seeks to cultivate a greater awareness of our own
literary practices and preferences by shifting the lens, thereby yielding a greater understanding of what
we do in English Studies. To this end, we will survey a variety of theoretical approaches guiding current
conversations in literary studies that will help us puzzle through those early texts and develop critical
and theoretical acumen. Assignments include periodic short exams, weekly critical inquiry exercises, and
short papers. Prerequisite(s): open to declared and intended English majors only.

AENG222 World Literature
5203 MW 04:15PM-05:35PM Amiama, Natalie
Introduction to classics of world literature exploring national, historical and linguistic boundaries. Texts
chosen will introduce students to literary traditions and provide a foundation for English literary studies.

AENG223 Short Story
6133 TTH 10:15AM-11:35AM Thyssen, Christina
Analysis and interpretation of the short story as it occurs in one or more periods or places. Only one
version of A ENG 223 may be taken for credit.

AENG224 Satire
6134 MWF 12:35PM-01:30PM Amrozowicz, Michael
Exploration of the mode of satire: the view of the human estate which informs it and the characteristic
actions and images by which this view is realized in prose fiction, drama and poetry and in the visual
arts. Studies Roman, medieval, 17th and 18th century, modern and contemporary works.

AENG226 Focus on a Lit. Theme Form or Mode – The 20th Century Novella and the Long Story
4278 MWF 09:20AM-10:15AM Manry, Jessica
Somewhere between the long novel and the short story lies the territory of the novella, or what we
might loosely term the “long story.” Typically, novellas or long stories are taught in courses that focus on
the novel or, sometimes, as longer versions of short stories, but I would like to draw distinctions
between these forms. Broadly, then, this course would consider the issues in and forms of British and
American novellas and long stories as we see them develop in the twentieth century, while highlighting
the particular characteristics as well as potential successes and pitfalls of the form. Additionally, we will
consider how different authors understood the long story or novella to be a response to the shifting
historical and social scene of the twentieth century. To think about these questions, the course will try
to imagine how British and American authors’ interests in race, gender, class, and nation combine to tell
us about versions of the novella in the broader contexts of capitalism, the World Wars, and
modernization in the twentieth century.

We will consider works by Joseph Conrad (Heart of Darkness), James Joyce (Dubliners, “The Dead”),
James Weldon Johnson (Autobiography of an Ex-Colored Man), Rebecca West (Return of the Soldier),
Katherine Mansfield (“At the Bay,” “Prelude”), William Faulkner (These 13), Flannery O’Connor
(Everything that Rises Must Converge, “The Displaced Person”), and James Baldwin (Going to Meet the
Man, “Sonny’s Blues,” “This Morning”). Taken together, these authors certainly suggest that the content
of history looks different according to a given perspective, but they also seem to agree that neither the
form of the novel nor the form of the short story would suffice. This asks readers to think about what
becomes possible and impossible regarding narrative, style, and content in the novella in the twentieth
century. May be repeated once for credit when content varies.

AENG240V Rewriting America
9056 TTH 01:15PM-02:35PM Haveliwala, Hozefa
9057 TTH 10:15AM-11:35AM Haveliwala, Hozefa
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.

AENG242  Science Fiction
6135  MWF  12:35PM-01:30PM  Keller, Joshua
The development of science fiction and the issues raised by it. Authors include such writers as Asimov, Clarke, Heinlein, Huxley, and LeGuin.

AENG243  Literature and Film: Cinema & the Climate Change Unconscious
6247  MW  02:45PM-04:05PM  Cohen, Thomas D
How does Hollywood or cinema more broadly engage, increasingly, the logics and ideologies of ecological catastrophe—and what general role do these perform? The course will use the relation between cinema and contemporary forms of “Cli-fi” (climate disaster fiction) to filter critical discussions of the relation of classic cinema to “shock” and a transition to the digital orders of today—before which some say “cinema” is dead. It is curious that the term “anthropocene era”—applied the present era of human mastery and ecocide—is invented to name something like an era of cinema itself.

AENG261  American Literary Traditions
3819  TTH  01:15PM-02:35PM  Frulla, Elena
7994  MWF  10:25AM-11:20AM  Peters, Michael
Representative works from the Colonial through the Modern period, with attention to necessary historical and intellectual background information as well as reflection upon the concepts of literary history, period and canons.

AENG270  Living Literature: Challenges in the 21st Century
8879  MWF  09:20AM-10:15AM  Sodano, Joel
8880  MWF  11:30AM-12:25PM  Sodano, Joel
One need only do a Google search for “Jane Austen FanFiction” to see that classic literary texts have begun to develop entirely new “afterlives” in the digital age, and this course is designed to give students the opportunity to take part in that practice, to demonstrate the contemporary relevance of literature written hundreds of years ago by bringing it to life in some form of digital media. The first step in doing so, of course, is immersing oneself in the literary texts and their historical contexts. In addition to Jane Austen, we’ll read other representative English classics (possibly from DeFoe, Richardson, Fielding, Shelley, Dickens, etc.) with an emphasis on universal themes of human nature—those that are ripe for adaptation. We’ll also cover the fundamentals of adaptation theory and look at good examples of digital adaptations as students prepare to create their own—those interested in this course may want to search for “Lizzie Bennet Diaries” on YouTube.
Students will keep a digital “commonplace book” throughout the semester and participate in weekly online reading discussions to develop and demonstrate their analytical and critical thinking skills. The major course assignment will consist of a team-based project wherein 5-7 students will produce a digital adaptation of one of the course texts along with a paper that explains the rationale of the project.

AENG271    Literature & Globalization: Challenges in the 21st Century
8881  MWF  10:25AM-11:20AM  Jamaly, Pooya
Examination of contemporary world literature in the light of the challenges of globalization.

AENG272    Media, Technology & Culture: Challenges in 21st Century
8216  TTH  02:45PM-04:05PM  Sperry, Eileen
8217  TTH  11:45AM-01:05PM  Henderson, Joseph
Examination of how technology and media shape our experiences in the 21st century, through analysis of a range of texts including film, television and digital media alongside more traditional literary materials.

AENG291    British Literary Traditions I: Anglo-Saxon Period through Milton
5204  TTH  11:45AM-01:05PM  Rozett, Martha T
This course is a survey of British literature from the Anglo-Saxon period to the Late Renaissance. We will read poetry, prose, and drama by many authors, including excerpts from four major works: Beowulf, Chaucer’s Canterbury Tales, Spenser’s The Faerie Queene, and Milton’s Paradise Lost. The texts for the course will be The Norton Anthology of British Literature, Volumes A and B. Grades will be based upon frequent quizzes and homework assignments, two short papers, and a final exam.

AENG295    Classics of Western Literature
1889  TTH  01:15PM-02:35PM  Richards, Jonah
Introduction to classics of western literature from Antiquity through the Renaissance, with attention to necessary historical and intellectual background information.

AENG297    Postcolonial Literary Traditions
9888  TTH  11:45AM-01:05PM  Griffith, Glyne A
In this course we will read representative works of prose fiction from three regions of the formerly colonized world, three regions of the globe beyond Europe that are yet bound up with Europe, even as Europe, too, remains bound up in the realm of ideas with these three regions of the world. The geographical and cultural areas of critical focus are West Africa, specifically Nigeria, Martinique and Haiti in the French Caribbean, and Cuba in the Spanish Caribbean. Our strategy will be first to read the fiction published by male authors in the period before postcolonial theory and criticism gained the relative ascendancy that it now enjoys in the academy, and then to read the fiction published by female authors in that period after post-colonial critique was well enough established in the academy as to be almost taken for granted. We will examine the intersections and divergences between Chinua Achebe’s Things Fall Apart (1959) and Chimamanda Ngozi Adichie’s Purple Hibiscus (2003), between Joseph Zobel’s Black Shack Alley (originally published in 1974 as La Rue Cases-Negres) and Edwidge Danticat’s Breath, Eyes, Memory (1994), and between Alejo Carpentier’s The Lost Steps (originally published in 1953 as Los Pasos Perdidos) and Cristina García’s Dreaming In Cuban (1992). Our scholarly examination of these texts will be facilitated by our reading of The Empire Writes Back: Theory and Practice in Post-Colonial Literatures (eds. Ascroft, Griffiths, and Tiffin), as well as by additional critical material that I will provide during the course of the semester.
AENG302W  Creative Writing
5468  MW  02:45PM-04:05PM  Whalen, Brian
5469  MW  05:45PM-07:05PM  Belflower, James
7645  TTH  11:45AM-01:05PM  Poole, Jessy
For the student who wishes to read about and experiment with a variety of kinds of writing. Admission is by permission, and those seeking to enroll should submit a sample of their work to the instructor. Intended primarily for juniors and seniors. Only one version of A ENG 302 may be taken for credit.

AENG305V  Studies in Writing About Texts
4811  TTH  11:45AM-01:05PM  Elam,Helen Regueiro
The aim of this course is a study of the forms and strategies of writing in English studies, with emphasis on the students’ own analytical writing. This section will address readings in different genres, each reading paired with critical essays. Students will be expected to develop their analytical skills in response to the texts and to the critical essays surrounding them. Readings for this course will focus on three writers: Franz Kafka, Emily Dickinson, Marcel Proust. Requirements: weekly responses to readings, midterm, three papers (5 pp., 8 pp., 12 pp. term paper), intense class participation. Prerequisite(s): A ENG 205Z. Open to declared English majors only.

AENG305V  Studies in Writing About Texts
4812  MW  05:45PM-07:05PM  Valentis,Mary B
This course considers various literary, cinematic, cultural, and aesthetic texts, (including fashion and architecture) to develop the writing skills of critique and the critical voice. Students will discover how to find entry into the textual environment, how to structure and position an argument, and how to define and lay out the problematics of critical reading and thinking. Classes will consist of lecture, discussions, and workshop in which we will explore various critical styles and practical approaches to working with complex texts.

Texts include Henry James, Turn of the Screw, Jane Campion’s film of the James novel, Portrait of a Lady, Edith Wharton’s The Mother’s Recompense, the film Elegy from Philip Roth’s novel The Dying Animal, The Reader, Barthe’s A Lover’s Discourse, and various architectural landmarks and fashion sites. The aim here is to develop proficiency in critical thinking and interpretative skills and to translate those on paper. Prerequisite(s): A ENG 205Z. Open to declared English majors only.

AENG305V  Studies in Writing about Texts
4905  TTH  01:15PM-02:35PM  Yalkut,Carolyn
This section will be devoted to Shakespeare's Hamlet on stage and screen. After intensive study of the play, we will discuss its sources, perspectives of contending criticism, contemporary plays the original has inspired, and compare film adaptations. Readings will include Tom Stoppard’s Rosencrantz and Guildenstern Are Dead, Paul Rudnick’s I Hate Hamlet!, and poems in English and in translation by Zbigniew Herbert, Bertold Brecht, Constantin Cavafy, Artur Rimbaud, D. H. Lawerence, and Delmore Schwartz, among others. Films we will watch include those by Laurence Olivier, Kenneth Branagh, Miguel Almereyda, Grigory Kozintsev (the Russian Gamlet), the filmed version of the Broadway production starring Richard Burton, the 1921 silent film starring Asta Nielsen as a female Hamlet, and the so-called Schizophrenic Naked Hamlet directed in 1976 by Celestino Coronado. Multiple short writing assignments, two seminar essays, and a final project. Prerequisite: ENG 205Z. Open to declared English majors only.

AENG309Z  Professional Writing
7371  MWF  11:30AM-12:25PM  Peters, Michael
7998  MWF  12:35PM-01:30PM  Peters, Michael
7999  TTH  08:45AM-10:05AM  Thyszen, Christina
Practice in the kinds of writing particularly useful to students in business and in the natural and social
AENG310  Read and Interpret English Studies: Allegorical Reading: From Poe to South Park
4813  MW  04:15PM-05:35PM  Cohen,Thomas D
This course is designed to advance the students’s critical skills as close readers of different types of “text” (literary, pop cultural, imagist), skills which we will apply from the changing perspectives of today’s horizons. If the 20th century ended with a soft progressivism and multi-cultural mission, the 21st century seemed to interrupt these political imaginaries. It did so with the abrupt implications of climate change, of financial meltdowns, of the rise of neo-feudal mediacracies, of digital swarmings, of mass extinction events. The class will examine how such contemporary motifs alter and inform our reading of a series of literary, cinematic, and pop cultural texts. Prerequisite(s): C or better in A ENG 210. Open to declared English majors only.

AENG310  Read and Interpret English Studies
4914  TTH  10:15AM-11:35AM  Shepherdson,Charles
A more focused examination of one or more of the critical approaches to literary and cultural study introduced in English 210. Students will gain in-depth exposure to specific critical debates within a particular theoretical tradition, learning to see the critical stakes of different perspectives, and to position their own ideas in relation to this unfolding critical conversation. Prerequisite(s): C or better in A ENG 210. Open to declared English majors only.

AENG315  Intro to Literary Theory
8882  MW  02:45PM-04:05PM  Valentis, Mary B
Civilization and Its Discontents: A Survey of 20th Century and Contemporary Literary Theory:
This course surveys central theories and debates in 20th Century and contemporary theory against the backdrops of cultural and historical contexts. Beginning with psychoanalysis and ranging up to ecocriticism, visual culture, and media theory, readings and analyses will focus on particular literary/cinematic, visual, and theoretical works, following the shifts among structuralism, poststructuralism, cultural theory, feminism, and Marxism. Texts include Literary Theory, An Introduction, and Literary Theory: An Anthology. Films include The reader and the Day After Tomorrow.

AENG342  Studies in an Author before Mid-18th Century: Chaucer
9890  TTH  02:45PM-04:05PM  Scheck, Helene E
Chaucer has riveted audiences for centuries, and with good reason: some call him the Father of English Poetry and consider his work essential reading; others seek in his writing a return to an idyllic past, as the socialists of the 19th and early 20th centuries did; some enjoy his ribald humor, while others respect his moral certitude; others admire his tendency to push aesthetic, linguistic, social, and political boundaries. The vibrancy of his texts and characters continue to enthrall readers, even in the early 21st century.

This course will explore some of those fascinating texts and characters and the tumultuous fourteenth century that produced both the poet and his imagination. We will read his most popular text, the compilation of short stories collectively known as The Canterbury Tales. Grappling with Chaucer’s language and poetics on their own terms, you will acquire proficiency in Chaucer’s Middle English, become able to identify and appreciate various social, political, religious, and historical references embedded in his texts, and come to your own critical understanding of those texts, Chaucer as an author, and some idea of writing and texts in the Middle Ages. And you will get the jokes. By the end of the semester, you will see even more clearly what Chaucer has to offer a postmodern, postindustrial, digital world. Assignments will include regular quizzes, two short papers, and a final exam.
AENG346  Studies in Shakespeare: Comedies and History Plays
4819  TTH  02:45PM-04:05PM  Rozett, Martha T
This course focuses on the comedies and history plays Shakespeare wrote during the first half of his career. We will read *The Taming of the Shrew, Much Ado About Nothing, Richard III, Richard II, Henry IV Part 1, Twelfth Night,* and *As You Like It.* The texts we will be using are the Folger paperbacks, which contain critical essays that we will read and discuss, so please plan to buy these inexpensive editions. May be repeated once for credit when content varies.

AENG350  Contemporary Writers
1890  TTH  04:15PM-05:35PM  North, Stephen M
In this course we will read and discuss works by the authors appearing on campus in the New York State Writers Institute Visiting Writers Series. We will likely be reading in a variety of genres--novels, short stories, poetry, and so on--and we will also meet the visiting writers in colloquia devoted to in-depth conversations not only about their work, but about issues facing writers today. The course is designed to give students an exciting entree to the world of contemporary literature, and to help them develop a richer understanding of what it means to work as a writer. Evaluation will be based on both examinations and papers.

AENG355  Studies in Film – Chaplin and the Poets
5904  MW  02:45PM-04:05PM  Belflower, James
No other comedian has had such a widespread influence on writers than Charlie Chaplin. His treatment of subversive themes, critical frameworks and meticulously satirical commentaries on current events provided a formal and contextual model for writers from Gertrude Stein to Gilles Deleuze. This course will examine those diverse relationships from the early 20th century to the present day for the purpose of understanding the political and aesthetic innovations of Chaplin’s films and how writers translated them into writing. In this pursuit, Chaplin and the poets we will examine are guided by similar preoccupations and questions: What is a word in relation to a moving picture? How do intersections of film and poetry, amplify meaning making potential? What types of commentary do these often humorous interventions make possible in our image-centric culture? How has the role of laughter changed? What role can humor play in drawing attention to and reconsidering repressed elements of society? Our readings of these films and texts will be informed by a diversity of theoretical perspectives, including visual culture studies, film studies, and aesthetic theory. Possible writers and films include: Jack Spicer, Gertrude Stein, Hart Crane, Allen Ginsberg, Hannah Arendt, Frank O’Hara, Peter Orlovsky, *Modern Times, The Great Dictator, City Lights, Limelight, Chaplin* and *Monsieur Verdoux.* May be repeated once for credit when content varies.

AENG358  Studies in Poetry
9889  TTH  02:45PM-04:05PM  Searle, James
Examination of poetry, with an emphasis on study of poetic forms and modes. Topics to be discussed may include, among others: major developments in themes, language, forms and modes of poetry; poetics; poetry in the arts, including theatre and song. May be repeated once for credit when content varies. **NOTE:** English 358 may be repeated for credit when the topics differ.

AENG367  The Jewish Literary Imagination
9891  MW  02:45PM-04:05PM  Trachtenberg, Barry
This course examines Jewish literary responses to the profound changes that have occurred in the Jewish world from the late 19th century to present. We will discuss the development of modernist forms of Hebrew and Yiddish literature, the mass exodus from the Russian empire, the horror of the Nazi Holocaust, the consequences of founding of a Jewish national homeland, and the encounter with
the United States. Authors will include S. Y. Abramovitch, Anzia Yezierska, Isaac Bashevis Singer, Irène Némirovsky, Stefan Zweig, S. Yizhar, Philip Roth, and Shalom Auslander. Only one version of A ENG 367 may be taken for credit.

AENG369 African-American Literature: Neo-Slave Narratives
9893 MW 02:45PM-04:05PM Schalk, Samantha D
The neo-slave narrative is central to twentieth century and contemporary African American literature. In this course, we will first learn about traditional slave narratives and their pragmatic purpose in antebellum America. We will then explore how African American writers have taken up fictional stories of slavery in order to challenge histories of racism, illiteracy, erasure and abuse as well as other popular representations of slavery. We will pay particular attention to questions of gender, intersectionality, and the creation of historical knowledge. AENG369 may be repeated once for credit when content varies.

AENG369 African-American Literature
9895 TTH 11:45AM-01:05PM Smith, Derik J
Through reading, writing and discussion this course will introduce students to some of the most influential literary and vernacular texts emerging from the African American cultural context. For the most part, these literary and vernacular works will be considered in relation to the historical moments in which they were produced. This historicized approach will enable class discussions to focus on the way in which black literary production both chronicled and contributed to the African American struggle for full inclusion within the American democracy. Attention to history will also lead students into considerations of the intimate connection between the aesthetic choices of African American writers and the evolving legal, social and even biological status of black people in America. AENG369 may be repeated once for credit when content varies.

AENG374 Cultural Studies: Ideology Critique
7381 TTH 01:15PM-02:35PM Ebert, Teresa
Is there an outside to ideology? If as Althusser argues, “Human societies secrete ideology as the very element and atmosphere indispensable to their historical respiration and life” and, therefore, “Only an ideological world outlook could have imagined societies without ideology,” then the reading and interpretation of texts (the main tasks of "English Studies") are ultimately ideological. What a text "means," in other words, is determined more by class interests than by the text (which is itself seen as a tissue of ideology). In this view, whether we read Wuthering Heights as a narrative of “eternal love,” or as a contradictory and complex class struggle and class accommodation (e.g. as the triumph of the capitalist industrial bourgeoisie over the landed gentry as Eagleton argues), or a text in which language undoes any unifying theme or meaning, "The secret truth about Wuthering Heights ...is that there is no secret truth" (J. Hillis Miller). We always read in ideology. On the other hand, is literature "an assemblage" that "has nothing to do with ideology" (Deleuze and Guattari, A Thousand Plateaus)? To engage these contested issues we turn to another contested question—ideology as "false consciousness," namely the explanation of material practices (e.g. economic exploitation) by immaterial causes (such as "values"). In his popular book, What's the Matter with Kansas?, Thomas Frank describes how "the cause of poverty" is represented in some social circles as being "spiritual" rather than "material," thus denying "the economic basis of social class." Consequently, "liberals" are represented as "elite" by obscuring "the existence of the corporate world—the power that creates...the real elite that dominates its class system" (68, 128). "Ideology Critique" is seen here as offering a materialist analysis of the material causes. Social crime, it demonstrates, is not caused by rap music or violent TV shows but by unequal economic relations. In this sense, "ideology" is the other of Truth. However, thinkers such as Jacques Derrida critique the concept of ideology as a binary analysis that is part of a "logocentric metaphysics”—the suspension of the play of language in constructing truth without (self-)difference. But are binaries discursive or are they a discursive surfacing of the material binaries of the two-tier economy which structures all class societies? Ideology is not a discourse, a set of ideas or, as Zizek contends, "a fantasy-construction which serves as a support for our 'reality' itself"; rather, it is a social
relation through which the relations of labor and capital are normalized (e.g. the wages of workers are represented as a fair exchange for their labor power). Ideology, in other words, is grounded in "The silent compulsion of economic relations" between labor and capital and the need for capital to "educate" people to look "upon the requirements" of capitalism as "self-evident natural laws" (Marx, Capital 1: 899). To analyze these contesting issues, we will examine "critique" and its main Kantian and Marxist modes. Kantian critique, as Wacquant argues, is an examination of concepts of knowledge in order to" determine their cognitive validity," while Marxist critique "sets itself the task of bringing to light the hidden forms of domination and exploitation...so as to reveal, by contrast, the alternatives they thwart and exclude." We will also examine “New Materialism” and its view of ideology, and read the critique of (ideology) critique by such thinkers as Bruno Latour and the critique of the critique of critique (Noys, "Bye, Bye, Mr Critique?"). Throughout the course we will discuss various cultural texts (literary, filmic, digital...) in relation to ideology critique. The course consists of lecture-discussions and collective work in small theory groups. Attendance in ALL class sessions is required: students who miss a class will write a paper analyzing the issues and texts discussed in that session. There will be three (3) major projects: two analytical papers and one oral presentation. Students will also have the opportunity to participate in a theory conference at the end of the semester. AENG374 may be repeated once for credit when content varies.

AENG374 Cultural Studies: Science Fiction & the Writing of Disaster
9896 TTH 05:45PM-07:05PM Hill, Michael K
Many scholars, political strategists, and myriad cultural commentators are speculating today that the world may be entering a period of widespread disaster: endless war, technological dominance, and the inevitability, it now seems, of catastrophic climate change. With these considerations in mind, no wonder we hear the oft-repeated phrase that life is increasingly becoming something out of science fiction. In this course, we'll take that phrase seriously. How does speculative writing (not only sci-fi, but fantasy, futurism, horror) help us process contemporary disruptions of ordinary life? Not only what fears does such writing reveal about our dystopian future but also what utopian hopes might lie dormant in the writing of disaster? Our discussion will focus on a wide spectrum of texts. In addition to several novels and short stories; we will US social policy, media studies; and scientific work on climate change. AENG374 may be repeated once for credit when content varies.

AENG390 Internship in English
1892 F 01:40PM-02:35PM McKenna, Holly J.
Supervised practical apprenticeship of 10-15 hours of work per week in a position requiring the use of skills pertaining to the discipline of English, such as reading and critical analysis, writing, research, tutoring, etc., with an academic component consisting of the internship colloquium. Written work and report required. Selection is competitive and based on early application, recommendations, interviews and placement with an appropriate internship sponsor. Open only to junior or senior English majors with a minimum overall grade point average of 2.50 and a minimum 3.00 average in English. S/U graded.

AENG410Y Topics in Contemporary Lit & Crit. Theory: Reading Antigone
10066 TTH 01:15PM-02:35PM Shepherdson, Charles
Focused examination of the theoretical questions, presuppositions, and debates pertinent to a specific perspective or issue in contemporary thought and theory. Individual semesters may focus on, among other areas: a particular discourse (e.g., ecocriticism, ideology critique, queer theory, language theory, psychoanalysis, or cultural problem). 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.
AENG410Y  Topics in Contemporary Lit & Critical Theory: Biopolitics Early and Late for the Fall
10084  TTH  01:15PM-02:35PM  Barney, Richard
This course will study the intersection of biology and politics as a philosophical, literary, and cultural
phenomenon whose origins in the early modern period (specifically, the 17th to early 19th century) are
central to understanding what is now termed “biopolitics” in the 21st century. How did early scientific
developments regarding human physiology or philosophical descriptions of human socialization
contribute to new concepts of “life,” which in turn contributed to new 18th-century proposals for
political revolution or reform? How have those fundamental ideas evolved more recently in the
definition of biological rights, state controlled health, or bioterrorism? While drawing on theorists
including Michel Foucault, Giorgio Agamben, and Roberto Esposito, we will consider these and other
questions in the context of poetry, fiction and some recent films. The texts we will study include Daniel
Defoe’s Journal of the Plague Year, Edmund Burke’s Reflections on the Revolution in France, Mary
Shelley’s The Last Man, Colson Whitehead’s Zone One, and Edgar Wright’s Shaun of the Dead. Toward
the end of the course, we will explore the topic of zombies in relation to a recurring biopolitical theme
regarding the ways that life and death have become intricately intertwined in modernity. This course
stresses the ability to write cogent papers that draw on theoretical concepts in analyzing literary and
cinematic texts. 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.

AENG411Y  Topics in British Literature & Culture: What is/was the Enlightenment?
10067  TTH  02:45PM-04:05PM  Hill, Michael K
This course explores key themes associated with a period self-described in the eighteenth century as the
“Enlightenment,” a time during with such mainstays of modern life like the individual, scientific method,
the institutionalization of literary studies, and “society” itself put into place. The period considered will
range from the lapsing of the Licensing Act in late seventeenth-century England, through the reading
revolutions of the politically turbulent eighteenth century. By the close reading of eighteenth-century
fiction and non-fiction prose, poetry, various critical and archival materials, topics of discussion will
include: the relation between literature and civil society, the modern divisions of knowledge we now call
“disciplines,” the new legal and aesthetic emphases placed upon authorship, citizen rights, the new
middle class, and the division of races in the context of British imperial rule. Prerequisite(s): C or better
in A ENG 210, A ENG 305, or permission of instructor.

AENG413Y Topics in American Lit & Culture: Calvinism & American Culture
8884  M  04:15PM-07:05PM  Bosco, Ronald A
Distant and more modern assessments such as this one of seventeenth-century Puritan Calvinistic
influences on the shape of later American culture have hardly made contemporary readers eager to
learn more about either the thought and ways of America’s earliest English settlers or how their thought
exerted an influence on American culture into the early nineteenth century—and beyond. This course
explores the influence of American colonial intellectual, religious, and cultural life on the shaping of later
American life and letters. The particular emphasis of readings and discussion will be on the positions of
selected writers from the late eighteenth century through the mid-nineteenth century who assimilate
the Calvinist and democratic impulses of colonial and revolutionary America in order to either extend or
resist those impulses in their own aesthetic, political, and religious practices, in a framework where, for
the purpose of this course, “practice” will be broadly construed.

Readings for the course will be drawn from a variety of genres (poetry, fiction, and non-fiction prose
[including autobiography, history, and homiletics]) as our discussion progresses through two of the
several periods into which American literature and history are traditionally divided: Colonial (roughly
1620 to 1770) and Early National and Romantic (roughly 1770 to 1865) American Life and Letters. Some
of the writers featured may already be known to participants (Bradstreet, Franklin, Emerson,
Hawthorne, Douglass, Thoreau, and Dickinson, for example), while others (Puritan historian William
Bradford and poets Michael Wigglesworth and Edward Taylor, and Transcendentalist Margaret Fuller,
for example) will likely be less familiar.

Requirements for all participants include their completion of a substantial body of reading and active participation in the intellectual life of the course; in addition, there will be two half-period in-class cumulative examinations, a weekly writing assignment and/or quiz, and one formal presentation (on an assigned topic) to the class by each person in it in satisfaction of the course’s “Oral Discourse” requirement. Because this course meets once per week, the instructor follows a strict attendance policy (only one absence permitted for the entire semester, non-negotiable). Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

AENG416Y  Topics in Gender, Sexuality, Race or Class: How Sex Tells, How Sex Sells
8886  TTH  11:45AM-01:05PM  Keenaghan, Eric C

Sexually explicit representations not only open moral controversies, but they also introduce aesthetic problems. Sex is a part of life, so it should go without saying (but often needs to be argued) that it belongs in art. Yet, how does one artistically represent sex? What is the line between the aesthetic and the obscene? Is there—or should there be—such a line? (After all, censorious agents have claimed in the past that texts are “obscene” because they are so stylized that they are difficult to understand!) What about the representations of non-normative forms of sex? Standards of sexual normativity do change over time, so now liberal-minded and progressive readers might consider what once was deemed taboo (interracial relations, same-sex relations, relations out of wedlock, masturbation, phone sex, virtual sex) permissible as “literary” subjects. But what about sexual forms that still are generally less socially acceptable or even criminal, such as: public sex, prostitution and other sex work, rape, incest, sadomasochism, fetishism, pedophilia, childhood sexuality, bestiality, necrophilia? In literature, should sexual representations, of whatever sort, provide intellectual pleasure, or should we regard them as essential for delivering what theorist Roland Barthes once called “the pleasure of the text ... that moment when my body pursues its own ideas—for my body does not have the same ideas as I do”? Can such a pleasure of the text serve as a means for aesthetic works to effect political transformation? How much can aesthetic texts pleasure audiences’ bodies before those fictions, poems, plays, or films become mere pornography? Must there be a strong distinction between the pornographic and literary and filmic? The idea of pornography not only is linked to the issue of censorship and the juridical category of “obscenity,” but it also draws our attention to the fact that literature and film—like porn—is not just a market commodity, the consumption of which is not always within artists’ control or according to their aesthetic or political intentions. If a book or film is going to make its mark, though, it has to find an audience. Sometimes sex will help a work sell, but at other times finding an audience entails compromising the erotic or sexual dimensions of one’s vision by collaborating with censorial editors, publishers, and social or political authorities. Some artists have misgivings and give up altogether on finding an audience, and so suppress the publication of their own potentially controversial work.

This seminar will explore how artists’ literary approaches to the material facts of sex and physical intimacy work to tell audiences something about life, including but not limited to sexual matters. At the same time, they must negotiate the legal, market, and social matters related to sex’s ability to help sell (or end up causing the shelving of) the work itself. Our literary readings will be framed by theories about sex and representation (Bataille, Barthes, Sontag, P. Tyler, Foucault, L. Williams, Dollimore, Warner, Berlant with Edelman, Bersani with Phillips, Huffer, Dean), the artists’ own poetics statements about art and sex, as well as literary criticism about the assigned literary texts and histories about modern censorship and these texts’ distribution and reception. We will begin by studying influential key predecessor and European texts that met with controversy in this country, but our emphasis through most of the semester will be on poetry, fiction, theater, graphic novels, and film from three moments and categories of twentieth- and twenty-first American texts and markets (interwar modernist literature, c.1910-1945; cold war literature and underground film, c.1945-1980; postmodern, homocore/punk, and new queer literature and film, c.1980-today).
Authors and directors might include figures such as: Walt Whitman; Oscar Wilde and Aubrey Beardsley; James Joyce; Radclyffe Hall; D.H. Lawrence; Jean Genet; Pauline Réage; Anaïs Nin; Henry Miller; Kenneth Anger; Chester Himes; Paul Goodman; Allen Ginsberg; Lenore Kandel; William S. Burroughs; John Hawkes; Alfred Chester; Vladimir Nabokov; The Living Theatre (Julian Beck and Judith Malina); Tennessee Williams; Jack Smith; Andy Warhol and Paul Morrissey; William Gass; John Rechy; John Waters; Hen h Darger; Kathy Acker; Samuel R. Delany; Edmund White; Nicholson Baker; Rikki Ducornet; Mary Gaitskill; Dennis Cooper; Bruce LaBruce; Richard Kern; Alan Moore; Chester Brown; Chris Kraus; Peter Sotos; Kevin Killian; Dodie Bellamy; Eileen Myles; Michelle Tea; Hanya Yanagihari.

Requirements: Class participation and attendance (only 4 absences permitted); class leader presentation (10 minutes; oral discourse); midterm essay (5-6 pages); final paper (12-15 pages; researched with 6-10 sources, developed in stages, and workshopped at end of semester).

Disclaimer (but it should go without saying): Although all of the assignments are “literary,” much of the material contains sexually explicit language, situations, and/or images, and some might find the assigned texts offensive or objectionable. Registration for this course signals your ipso facto acceptance of these facts and your contractual obligation to complete and intellectually engage all of the reading assignments. Sometimes it will prove difficult or awkward to converse or write about such texts; but throughout the semester we will tackle those difficulties by discussing, as a class, the intellectual limits of introducing sexual content into academic and public discourse.

Prerequisites for AENG 416Y: English major and completion of ENG 305 & ENG 210 with a “C” or better.

Prerequisites for AWSS 416Y: Declared Women’s, Gender, and Sexuality major or minor; or declared LGBT minor.

AENG498 Thesis Seminar I
4733 TTH 02:45PM-04:05PM Keenaghan, Eric
Independent honors thesis individually formulated and written under the direction of the coordinator. Students writing theses will meet occasionally in colloquia to become acquainted with each other's work in progress. Prerequisite(s): permission of instructor. S/U graded.