### Spring 2014

**Schedule and Course Descriptions**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Open To</th>
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<tbody>
<tr>
<td>AENG102Z</td>
<td>Introduction to Creative Writing</td>
<td>Freshmen and Sophomores Only</td>
</tr>
<tr>
<td>1927</td>
<td>MWF 01:40PM-02:35PM</td>
<td>TBA</td>
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<tr>
<td>1928</td>
<td>MWF 09:20AM-10:15AM</td>
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<td>4594</td>
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<td>7190</td>
<td>MWF 11:30AM-12:25PM</td>
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<td>8515</td>
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<td>8952</td>
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Introductory course in creative writing. Practice in the writing of poetry, fiction autobiography, and other literary forms. May be taken only by freshman and sophomores.

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<tr>
<td>AENG110Z</td>
<td>Introduction to Analytical Writing</td>
<td>Non-Freshmen Only</td>
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<td>4908</td>
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<td>6871</td>
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<td>6968</td>
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Introduction to the skills necessary for clear, effective communication of ideas through careful attention to the writing process, critical analysis, and argumentation. The course emphasizes a variety of rhetorical practices. Designed for non-English majors.

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<tr>
<td>6761</td>
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<td>6872</td>
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<td>6969</td>
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Introduction to the skills necessary for clear, effective communication of ideas through careful attention to the writing process, critical analysis, and argumentation. The course emphasizes a variety of rhetorical practices. Designed for non-English majors.
### AENG121  Reading Literature

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<td>1931</td>
<td>TTH</td>
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<td>1932</td>
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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

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<th>CRN</th>
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<td>1933</td>
<td>MWF</td>
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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  Introduction to Writing in English Studies

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<tr>
<td>4656</td>
<td>TTH</td>
<td>10:15AM-11:35AM</td>
<td>Carey, Tamika L</td>
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This course examines intersections of race, gender, and popular culture to introduce writing conventions for English majors. We will read a variety of primary and critical texts. In doing so, we will cultivate analytical reading techniques, invention and composing practices, processes for offering and negotiating peer review and instructor feedback, and strategies for revision.

### AENG205Z  Introduction to Writing in English Studies: "Debts and Gifts of Gratitude: The Art of Writing Thank you"

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<th>CRN</th>
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<tr>
<td>4667</td>
<td>TTH</td>
<td>04:15PM-05:35PM</td>
<td>Berman, Jeffrey</td>
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"Gratitude is one of the most neglected emotions and one of the most underestimated of the virtues," the late philosopher Robert Solomon observed. Gratitude also tends to be ignored in literature—though ingratitude rears its ugly head everywhere! In this course we will focus on reading and writing about gratitude, along with the many educational and psychological benefits of gratitude. We'll be running the course as a workshop, with an essay and diary due every week.
AENG205Z  Introduction to Writing in English Studies
4704  MW  05:45PM-07:05PM  TBA
5065  MWF  09:20AM-10:15AM  TBA
5066  MWF  11:30AM-12:25PM  TBA

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.

AENG210  Introduction to Writing in English Studies
1934  TTH  11:45AM-01:05PM  Elam,Helen Regueiro
1935  TTH  01:15PM-02:35PM  Elam,Helen Regueiro

This course will not presume to “go” anywhere fast, on the premise that “literature” overwrites critical “approaches.” The course will deal with literature as a “problem” that criticism cannot fully address. If you are a common-sense-bound, express-lane type, be prepared for something very different. Some readings will be difficult, others fun, all connected to a problem the nickname for which is “literature.” Short paper, midterm, in-class essay (with questions given in advance), presentations, final paper.

AENG210  Introduction to Writing in English Studies
1936  TTH  02:45PM-04:05PM  Valentis, Mary B
8696  TTH  05:45PM-07:05PM  Valentis, Mary B

“Theory” has revolutionized literary studies over the past two decades, changing how we read and what we read in English studies. Some would say theory has liberated the discipline, pushing its boundaries, its methods and critiques into the other disciplines and enriching those fields and literary studies as well. Others contend that theory has destroyed English and undermined centuries of “truths.” For those, theory is a disease that needs to be eradicated with an inoculation of good old-fashioned literature and textual practices that befit the long tradition. The theory debate has ripped apart departments, caused traditionalists to leave the profession, and factionalized English studies into armed camps. That’s the bad news. The good news is that as disciplinary boundaries started to fade, new areas of study have emerged. English students are reading and incorporating technology, science, and cybertext into their papers and projects. English professors are analyzing the Phish phenomenon along with the philosophy of Nietzsche or they are reading buildings such as fallen World Trade Center Towers along with the fall of Troy’s towers—even the Brad Pitt version. Every aspect of experience and culture is there to be read, interpreted, speculated on, and contested. Literacy and interpretative acts are no longer connected merely with the printed word (the book) but they have expanded to all aspects and artifacts of culture and con-
temporary life. This class introduces the student to literary theory in general and its specific concepts, movements, practices, and texts: you will learn what it is, how to do it, and how to recognize the various schools and figures within the contemporary debate. Classes will consist of lecture, discussion, theory group work, and oral presentations. We will read theory, films, traditional texts, buildings, new media, music, and culture in general.

**AENG222 World Literature**
4595  MWF  10:25AM-11:20AM  TBA

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**
6689  MWF  10:25AM-11:20AM  TBA

Analysis and interpretation of the short story as it occurs in one or more periods or places. Only one version of A ENG223 may be taken for credit.

**AENG226 Focus on a Literary Theme, Form or Mode**

Exploration of a single common theme, form or mode using varied texts to promote fresh inquiry by unexpected juxtapositions of subject matter and ways of treating it. May be repeated once for credit when content varies. For Spring 2014 we will be presenting the following 2 topics TBA:

**AENG226 Focus-Lit Theme, Form or Mode**
1937  MWF  09:20AM-10:15AM  TBA
8725  TTH  01:15PM-02:35PM  TBA

**AENG 240V Rewriting America**

<table>
<thead>
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<th>Writing-Intensive, Information Literacy</th>
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<td>9554  TTH  02:45PM-04:05PM  TBA</td>
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<td>9555  MWF  12:35PM-01:30PM  TBA</td>
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<td>9556  MW  02:45PM-04:05PM  TBA</td>
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<td>9562  MWF  01:40PM-02:35PM  TBA</td>
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<td>9563  MWF  11:30AM-12:25PM  TBA</td>
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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
6690 TTH 04:15PM-05:35PM TBA
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
7679 MWF 12:35PM-01:30PM TBA
Both films and literary works as outgrowths of their culture. From term to term the course focuses on different periods or themes. May be repeated once for credit when content varies.

AENG261 American Literary Traditions
4793 MWF 12:35PM-01:30PM TBA
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
9705 TTH 11:45AM-01:05PM TBA
9706 TTH 08:45AM-10:05AM TBA
Thinking critically about the relationship between the past and the present through literary texts. This course explores the persistence of the past in contemporary literature or the relevance of literary traditions to contemporary challenges.

AENG271 Literature & Globalization
9707 TTH 04:15PM-05:35PM TBA
9708 MWF 11:30AM-12:25PM TBA
Examination of contemporary world literature in the light of the challenges of globalization.
AENG272  Media, Technology and Culture
9709  MWF  09:20AM-10:15AM  TBA
9710  MWF  10:25AM-11:20AM  TBA

Examination of how technology and media shape our experiences in the 21st century, through analysis of a range or texts including film, television and digital media alongside more traditional literary materials.

AENG292  British Literary Traditions II: The Restoration through The Modern Period
4597  TTH  04:15PM-05:35PM  Hill,Michael K

This course will survey representative works from the Restoration 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.

AENG295  Classics of Western Literature
4598  MWF  12:35PM-01:30PM  TBA

Introduction to classics of western literature from Antiquity through the Renaissance, with attention to necessary historical and intellectual background information.

AENG300W  Expository Writing
1939  MWF  11:30AM-12:25PM  TBA
1940  MWF  12:35PM-01:30PM  TBA

For experienced writers who wish to work on such skills as style, organization, logic, and tone. Practice in a variety of forms: editorials, letters, travel accounts, film reviews, position papers, and autobiographical narrative. Classes devoted to discussions of the composing process and to critiques of student essays. Intended primarily for junior and senior English minors and non-majors.

AENG302W  Creative Writing: Playwriting
5362  TTH  01:15PM-02:35PM  Yalkut,Carolyn

A workshop that introduces students to the techniques of dramatic writing. Each student functions primarily as a dramatist, but also as audience and actor. Students give onstage readings of and discuss each other’s work, revise scenes and, for the final project, finish a short one-act play.
AENG302W  Creative Writing
5363  MWF  12:35PM-01:30PM  TBA

For experienced writers who wish to work on such skills as style, organization, logic, and tone. Practice in a variety of forms: editorials, letters, travel accounts, film reviews, position papers, and autobiographical narrative. Classes devoted to discussions of the composing process and to critiques of student essays. Intended primarily for junior and senior English minors and non-majors.

AENG305V  Studies in Writing About Texts
4794  MW  02:45PM-04:05PM  Chu,Patricia E

Intensive study to the forms of the forms and strategies of writing in English studies. Students will engage with a variety of literary, critical, and theoretical texts. The course emphasizes students' own analytical writing. Prerequisite: Eng 205Z.

AENG305V  Studies in Writing About Texts: Critique and the Sonnet
4795  TTH  11:45AM-01:05PM  Cable,Lana

Through study of sonnets written from the Renaissance to the present day, this course explores sonnet form as a poetic practice and also as a critical idea. Our focus is on the many ways poets use sonnet form: as a tool for intellectual analysis or problem solving; as an aid to moral insight or spiritual inquiry; as an instrument of aesthetic expression or philosophical speculation; as a means of defining relationships or fashioning individual identity. By studying the sonnet's infinitely varied uses, we learn why poets find the form so compelling. We examine from its Italian roots the history of sonnet form in English, and we explore critical perspectives on multiple sonnets and established sonneteers as well as trying our hand at our own sonnet writing. By the end of the course, students should have gained proficiency in reading and writing about sonnets with the appreciation, critical confidence, and self-awareness that comes of composing, revising and reflecting on both 'academic' and 'creative' writing. REQUIRED WRITING: Frequent short papers and presentations; an extended sonnet analysis; an original sonnet accompanied by a critical analysis; a final critical study of 10-12 pages. (NB: This course fulfills the General Education Critical Thinking Category by satisfying the following Objectives: identify, analyze, and evaluate arguments as they occur in the student's own and others' work; develop well-reasoned arguments.) Prerequisite: Eng 205Z.
This section will focus on three genres that emerged on the literary scene in late sixteenth and early seventeenth-century England: the sonnet, the informal essay, and secular drama based on English history. Readings will include sonnets by William Shakespeare and John Donne; Donne’s love poetry; essays by Sir Francis Bacon; and Part 1 of *Henry IV*, one of Shakespeare’s best-known plays. We will also read several kinds of criticism and literary scholarship, and each of the three units will have a research component. Assignments will include two major papers, each of which will be revised, occasional quizzes, and some shorter pieces of writing, including an in-class collaborative creative assignment. Students should expect to have some of their work read by classmates during writing workshops.

Prerequisite: Eng 205Z.

This section of Eng 305 will trace the fairy tale as a literary genre and cultural motif through multiple perspectives and disciplinary approaches. Readings will include several versions of familiar fairy tales as well as selected critical and creative writing by literary critics, cultural theorists, social historians, and contemporary poets and fiction writers. Students will write and revise their own critical essays, including a long research paper, and will be asked to deepen their understanding of critical reading, rhetorical strategies and disciplinary conventions by analyzing and responding to the course materials in a rhetorical journal. Finally, students will be active as peer readers and editors, and will be asked to respond thoughtfully and in detail to the writing of their classmates. Required Texts: *The Classic Fairy Tales*, Maria Tatar; *Transformations*, Anne Sexton; *Briar Rose*, Jane Yolen. Prerequisite: Eng 205Z.

Practice in the kinds of writing particularly useful to students in business and in the natural and social sciences. Emphasis on clear, accurate, informative writing about complex subjects. Intended primarily for juniors and seniors.
This course will examine fear or terror as one of the most contemplated emotional responses to literature since the Greeks. The arc of the course will consider both the theory and practice of terror in three phases. It will begin with Aristotle’s formulation of tragedy, before turning to study Sophocles’s *Oedipus Rex* and Euripides’s *Electra*. Next, it will consider the Enlightenment fascination with the aesthetics of terror, particularly the concept of the sublime as articulated by Edmund Burke, before focusing on texts such as William Collin’s “Ode to Fear” and Anne Radcliffe’s gothic novel *Romance of the Forest*. From there, students will consider 20th- and 21st-century contexts by reading psychoanalytic theories of fear (including those by Freud and Slavoj Zizek) and by exploring their relevance to fiction and film, including Don DeLillo’s *White Noise*, David Cronenberg’s *Videodrome*, and David Lynch’s *Mulholland Drive*. Students will explore the similarities and differences among these various accounts of terror, while concentrating on writing effective analytical essays about literary or cinematic texts. Prerequisite: C or better in Eng 210.

Passion, feeling, affect. Pain, pleasure, longing, connection. How we feel when we engage art objects and texts is very much a part of our experience of aesthetic and literary encounter, yet very often we believe that a language of affect has no place in criticism. Supposedly, criticism—like citizenry and the body politic—is rational and depersonalized, even disembodied, engaging an emotionally and physically “neutral” language. However, such presumptions have been challenged by queer and feminist criticism, disability studies, race and ethnic studies, social ecology, and even political theory. Thinkers in such fields draw on longstanding traditions in philosophy and the arts that have asserted art communicates, acts, and even transforms because it affects readers and spectators as both thinking and feeling beings. This class will explore how the passions have been discussed in theory and criticism in relationship to art and literature, as well as society and politics. We will examine select theoretical and philosophical essays ranging from nineteenth-century Transcendentalism to early twentieth-century pragmatism and psychoanalysis to French post-structuralism of the 1960s and 1970s to contemporary affect theory, political theory, and queer and gender theory. Each week, we will read such essays alongside texts from a variety of genres (fiction, poetry, manifestoes, performance art, text-based visual art, film, stage and radio drama) by
American authors and artists from the years of interwar and postwar modernism (1914-1950). These artists, like the theorists and philosophers we’ll study, were concerned with how language interfaces with bodies, gesture, emotion, and experience in the production and reception of texts. Often stylistically challenging or topically inflammatory (or both), modernist art set often sets out to rub audiences the wrong way. For some of these artists, irritation and shock were great motivators, and affect was important to how they conceived of their work as changing others’ attitudes about and perceptions of identity groups (such as racial, gender, and sexual minorities, as well as the working classes). Some believed affect was critical for making their work politically effective. Emotional qualities might enable audiences to connect to literary and other aesthetic texts, thus permitting those texts to be better able to change audiences’ political or social consciousness, even prompt them to take action toward changing the world. How might we engage, adopt, and extend both the artists’ and the theorists’ critical vocabularies to generate our own original critical accounts about our encounters with the verbal and visual texts we read? How do we account for those texts’ continuing ability to affect us now, while respecting and accounting for our historical distance from the period when, and circumstances in which, they were originally created? How can we use that historical difference to develop a critical vocabulary about affect and feeling that is not overly personalized, not just based on taste (what we “like” or “don’t like”), and not based on the expression of our individual emotions in a way that disregards what is singular and specific about the text?

Possible literary and aesthetic texts for study: Gertrude Stein’s long poem Patriarchal Poetry and her poetic opera (scored by Virgil Thomson) Four Saints in Three Acts; Dadaist performance poetry and sculpture by the Baroness Elsa Freytag von Loringhoven, read alongside the readymade sculptures of French Dadaist exile Marcel Duchamp; William Carlos Williams’ poetry-and-manifesto volume Spring and All; short stories by Kay Boyle, William Faulkner, and/or Sherwood Anderson; Archibald MacLeish’s Depression-era radio play The Fall of the City; Charlie Chaplin’s classic film Modern Times; James Agee and Walker Evans’s documentarian account of the Great Depression, Now We Praise Famous Men; Mina Loy’s feminist experimental poems and manifestos; Caribbean transplant Eric Walrond’s stories about racism, imperialism, and the Panama Canal in Tropic Death; the blues and jazz of Ma Rainey and Bessie Smith, read alongside Harlem Renaissance poetry by Langston Hughes and Sterling Brown; Jean Toomer’s Cane, a hybrid text representing the Great Migration of the 1920s; Popular Front-era leftist poems by Kenneth Fearing, Muriel Rukeyser, Sol Funaroff, and others; the “Revolution of the Word” and poetics of “verticality” and “the language of the night” in the writings and editorship of Alsatian immigrant (and later emigrant) Eugene Jolas; the body-centered expressionism of Italian immigrant and disabled poet Emanuel Carnevali; Kenneth Patchen’s anarchist prose poetry and picture-poems from In Quest of Candlelighters; Djuna Barnes’s novel
Nightwood, about lesbianism and transvestism in Paris’s bohemian Left Bank; a novel by John Horne Burns (The Gallery) or Christopher Isherwood (The World in the Evening) about pacifism, soldiery, homosexuality, and artists’ social responsibility; Paul Bowles’s The Sheltering Sky, a novel about postwar alienation and postcolonial resistance in North Africa; Maya Deren’s short surrealist films that challenge constructs of femininity and the male gaze; the postwar sexual dystopia of Tennessee Williams’s play A Streetcar Named Desire. (Authors and titles are subject to change.)

Requirements: Attendance and participation in class discussion and group work (only four absences allowed for the entire semester, non-negotiable); Critical summary of a theory essay (2-3 pages); Analysis of a text in dialogue with theory (5-6 pages); In-class mid-term exam; Final paper reading one aesthetic text in dialogue with theory essay (10-12 pages).

Prerequisite: C or better in Eng 210.

AENG310 Reading and Interpreting in English Studies
6855 TTH 10:15AM-11:35AM Shepherdson, Charles

This course will explore the question of pity in the context of literary and cultural theory, including texts from Greek antiquity to the present. "Pity" is an emotion that is closely connected with a number of other concepts (justice, mercy, affect theory, the theory of moral sentiment, genocide, witnessing), and the Western tradition includes a series of famous pairings: pity and fear, pity and shame, pity and law, pity and suffering, pity and trauma or atrocity, etc. This course will explore these dynamics, starting in the ancient world and moving through the nineteenth century to contemporary cultural theory. Students will produce an annotated bibliography and a 20-page research paper.

Prerequisite: C or better in Eng 210.

AENG334 19th Century British American Literature
TBA TTH 01:15PM-2:35PM Mallory-Kani, Amy

This course will survey American literature from pre-contact and Viking, Spanish, and British exploration and colonization through the establishment of the United States. Discussion will focus on the cultural, political, and aesthetic concerns of individual texts and on broader literary and historical trends. Students will be introduced to a variety of genres (including oral stories, histories, autobiographies, essays, political documents, sermons, novels, and poems) and to the multiple concerns of race, gender, class, and religion. In particular, this class will focus on what it means to be “American” from multiple points of view and encourage students to reflect on the ways these competing ideas persist into the present. Graded requirements will include participation, short responses, two small papers, and a final project in which students will be asked to create and edit their own anthology of early American literature.
This course traces the history of American romance from the early Republic to the Civil War. By examining how gothic tales, the sentimental novel, and the historical and frontier romance imagine the relationship between the singular and the common, we will explore how both the form and the content of these texts redefine what it means to belong in the emerging U.S. nation. With community and the common as our theme for the semester, the course will investigate how the literature of romance addresses such interconnected and interdisciplinary topics as dispossession, removal, representation, exclusion, and the state of exception. We will thus be interested in the ways that these texts work to both sustain and subvert the rules of membership governing specific racial, sexual, and national systems of community. Drawing on an assortment of cultural documents, we will study texts by authors such as Brockden Brown, Sansay, Neal, Irving, and Melville in a variety of contexts—from Andrew Jackson’s Indian Removal Act to the science of phrenology, and from the Haitian revolution to the Amistad case. In addition to short response papers and a take home exam, students will prepare a final paper in which they identify and research a specific cultural context that informs one of the texts and its aesthetic strategies.

This course will focus on the art and life of Thomas Hardy and D. H. Lawrence, emphasizing psychoanalytic and feminist approaches. We will read Hardy’s The Return of the Native, The Mayor of Casterbridge, Tess of the D’Urbervilles, and Jude the Obscure, and Lawrence’s Sons and Lovers, Women in Love, and Lady Chatterley’s Lover. There will be four five-page essays, constituting two-thirds of the final grade, and several reader-response diaries, constituting the remaining one-third of the final grade.

This course is devoted to plays Shakespeare wrote after 1600, with an emphasis on character, language, theme, and performance. We will begin with Measure for Measure, although it is neither a tragedy or a romance. Other readings include Hamlet, Othello, King Lear, Antony and Cleopatra, Cymbeline, and The Tempest. Assignments include short papers, exams, and a performance-based project. May be repeated once for credit when content varies.
AENG350       Contemporary Writers at Work
1942     TTH     04:15PM-05:35PM     Schwarzschild, Edward

In this course we will read and discuss published work by the authors appearing on campus in the New York State Writers Institute Visiting Writers Series. We will meet, hear, and speak with the visiting writers in colloquia devoted to in-depth conversations not only about the authors’ works, but also about the issues facing writers today. Some recent visitors have included Jonathan Lethem, Junot Díaz, George Saunders, Ayana Mathis, Marie Howe, Joy Harjo, J.M. Coetzee, Paul Auster, and many others. We will read from a wide variety of genres and, by the end of the semester, after a great deal of reading and writing and discussion, students will hopefully have a deeper, richer appreciation and understanding of what it means to work as a writer in our world. There will be frequent short papers, a midterm exam, and a final project.

AENG355       Plays into Film
9733     TTH     10:15AM-11:35AM     Yalkut, Carolyn

This course will study Western drama as it has been transformed from Biblical, folkloric, and mythological antecedents into live theatre and from thence into cinema. Considering the multiple perspectives of playwright, performer, director, audience, and reader, we will read plays and then watch movies (or scenes from movies) based on those plays, often in competing versions. The plays we study will be considered as literary texts, performance scripts, historical and cultural artifacts and – when revised and reinterpreted on film – as vehicles of popular culture.

AENG355       Studies in Film
9734     MW     05:45PM-07:05PM     Kuiken, Kir

This class is a wide-ranging introduction to the film medium designed to expose students to both the history of cinema and to recent currents in filmmaking around the world. The main question that will guide the course is whether or not cinema might be said to develop its own language, and if so, how this development impacts the way film relates to other forms of art, to politics, and to the construction of subjectivity. The course will chart the development of the language of film from the early silent period to the contemporary avant-garde. Students will be introduced to central critical and theoretical concepts in film discourse, and will develop techniques to write in a sophisticated and informed way about the cinema they watch. Readings will be in electronic form, but will also include philosophical and theoretical texts that will develop and contextualize some of the issues addressed by film theory.
AENG358 Early American Poetry
7244 TTH 11:45AM-01:05PM Roberts,Wendy R

The most familiar narratives of American poetry begin with Puritan poets (Anne Bradstreet, Edward Taylor) and then move to the iconic poets of the nineteenth century, Walt Whitman and Emily Dickinson. One would think that either eighteenth-century people living in British North America did not write poetry, that it was largely irrelevant to the culture, or that the period saw no significant aesthetic developments. All of these assumptions could not be farther from the truth. We will read, recite, perform, and experience poetry from the sixteenth to the early nineteenth centuries to discover the rich variety of early American poetry, its various uses and interventions in the culture, and its relationship to tradition and innovation. We will consider the possible reasons for its exclusion from the usual accounts of American poetry and analyze the ways that these early poetic forms, practices, and traditions influenced nineteenth-century poets. Students can expect to write two analytic papers (one shorter, one longer) and complete a group project (creative, performance, or traditional).

AENG359 The Fiction of Disaster
6692 TTH 10:15AM-11:35AM Barney,Richard A

This course will examine the theme of widespread disaster in British and American fiction from the 18th to the 21st century. We will begin by examining how the idea of being "modern," a concept that emerges during the European Enlightenment, serves as context for fearing—while also fantasizing about—a complete breakdown of civilized life. We will begin with Daniel Defoe's *Journal of the Plague Year* (1720), before turning then to Mary Shelley's *The Last Man* (1824), Edgar Allen Poe's "The Masque of the Red Death" (1842), Albert Camus's *The Plague* (1947), Frank Herbert's *The White Plague* (1982), David Palmer's *Emergence* (1984), Jose Saramago's *Blindness* (1995), Margaret Atwood's *Oryx and Crake* (2003), and Colson Whitehead's *Zone One* (2011). Students will focus on ways to improve their ability to write analytical essays on fiction, while studying critical and theoreti-
as an identifiable set of formal conventions, rhetorical poses, and political strategies from the mid-nineteenth century onward. We will pay particular attention to how sentimental literature, in its various guises, seeks to enable identification across boundaries of race, gender, sexuality, and ability. What kinds of politics do spectacles of emotion enable? What kinds of politics do they foreclose? Other topics of concern will include sympathy, mourning, nostalgia, melodrama, the cultural logic of separate spheres, religion, protest, and historical memory. Prerequisite: C or better in Eng 210, Eng 305, or permission of instructor.

AENG413Y Topics in American Literature and Culture
TBA TTh 08:45AM-10:05AM Roberts, Wendy

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. Prerequisite: C or better in Eng 210, Eng 305, or permission of instructor.

AENG359 Studies in Narrative: Hard Boiled Detective
8517 TTH 01:15PM-02:35PM North, Stephen M

The form of detective fiction usually referred to as “hard-boiled” emerged in the United States in the early decades of the 20th century. Appearing first in pulp magazines that targeted working class men, it moved fairly quickly into the mainstream, and eventually went on to become one of the most durable and, arguably, influential narrative forms in American literature. Our approach to it will consist of three units. In the first, we will sample work from the form’s early years: stories from Black Mask, and novels by such writers as Dashiell Hammett and Raymond Chandler. In the second unit, we will consider some of the excellent scholarship on those writings, exploring such issues as what gave rise to the form and what cultural functions it served. In the third and final unit, we will read contemporary descendants of the form by writers like Sara Paretsky, Walter Mosley, Jonathan Lethem, and Ron Maclean, and—building on the work of the scholars from Unit II—assess what it might be doing in our time, how, and for whom.

AENG360Y Tutoring & Writing
[Permission of Instructor]
7191 MWF 11:30AM-12:25PM TBA

This course is primarily designed to train tutors to work in the University’s Writing Center, though those interested in exploring writing instruction, writing processes from brainstorming to revision, or rhetorical concerns of audience and purpose may also find this course of value. We will investigate our own and others’ writing processes, styles, and purposes for writing in various academic disciplines, and the dynamics of giving and receiving useful feedback on writing as well as the role of a Writing Center on campus. Extensive practice and observation of tutorials will be central to the course, as will discussion of these experiences and published theoretical perspectives on the role of the writing tutor. This course is intended for sophomores and juniors who will be eligible to apply for positions as tutors in the University Writing Center upon successful completion of this course. Open to both English majors and non-majors. Prerequisite: Permission of instructor.
This course examines the distinct communication and argumentative strategies African Americans have created and modified in pursuit of full humanity since the enslavement era. We will read a collection of speeches, essays, book-length primary sources, and critical works from such figures as Ida B. Wells-Barnett, Booker T. Washington, Carter G. Woodson, Fannie Lou Hamer, and others. Through this work, we will determine how African Americans use rhetoric as a techne, or art, to meet their needs and how rhetoric functions as an analytical tool to critique and evaluate arguments.

In the late nineteenth- and early-twentieth century, American culture produced a variety of literary forms called “realism.” Traditionally, the genre has been associated with efforts by middle- and upper-class white men to preserve privilege (James, Howells). But more than any other preceding time in U.S. literary production, the period was far more various and contested by communities traditionally denied access to publication. We will approach realism less as a coherent movement, and more as a series of responses to the historical, technological, political, and intellectual conditions that shaped the traumatic experience of war. Spanning the Civil War to the Great War, our readings will help us to consider the relationship between key historical events (Reconstruction; the closing of the frontier; the Spanish-American War) and distinctly stylized spaces and movements focused on “the real thing.” This course emphasizes the presence of social and aesthetic diversity, conflict, and turbulence—as well as exuberance, idealism, and celebration. If American realism means anything, then it means attention to multiple realities.

Supervised practical apprenticeship of 10 - 15 hours a week in positions requiring skills relevant to English studies, including reading and critical analysis, research, writing, tutoring, curating and archiving. Interns are placed in a variety of positions based on their skills, interests and a consultation with the English internship director. The academic component includes a mid-term analysis of the internship; a self-review; an end-of-semester report; and a
tions that Romanticism raised include “What does it mean to have a historical consciousness?”, “What happens to subjectivity when history is no longer synonymous with progress?” and “What does it mean to perform or create a truly historical act?” We will explore not only specific Romantic-era constructions of history, but also Romantic responses to historical events, and the appeal and dangers of ahistorical thinking, with an eye towards the political stakes of these various attitudes towards history. We will then turn to the legacy of these notions in some post-Kantian philosophy of history. Readings will include poetic and prose texts by key Romantic poets such as Blake, Wordsworth, Coleridge, Byron, Keats, Shelley, a novel by Scott, and philosophical/theoretical texts by Kant, Hegel and Nancy. Prerequisite: C or better in Eng 210, Eng 305, or permission of instructor.

AENG411Y Drama of Empire
9749 TTH 02:45PM-04:05PM Cable,Lana

The British Empire lasted for more than three centuries and at its height (from the late 19th century through WWI) ruled one quarter of the world’s population and land mass. Although the legal relationships between ruler and ruled were set out in various constitutions, the contradiction between cherished notions of Britons as liberty-loving people and the actual practices whereby Britons undermined the liberties of others could lead to popular ambivalence about empire. This ambivalence is reflected in a variety of plays performed from the late 16th through 20th centuries. We will explore a selection of these plays through questions attuned to the public debate over empire: What immediate cultural and political conditions inform each play, and what questions does each play raise in response to those conditions? Do playwrights intervene in the public debate over empire in order to influence it, or do they merely display recognized contours of the debate? In what ways do specific plays either reflect or alter how English audiences feared, aspired to, participated in, gained, or lost from the march toward empire? To what extent were public perceptions about empire influenced by race, class, gender or partisan politics? In what ways did ideas about empire affect long-held popular notions of what it meant to be English? In what ways did audiences think about the moral, ethical, and social as well as economic consequences that might result from imperial dominion? What evidence is there that stage plays contributed to popular understanding of the instrumentalities of empire and how such instrumentalities could alter the course of human civilization? Although a substantial number of our readings come from the English Augustan era (1660-1714), which consciously drew on models of philosophy, politics, art, and literature inherited from classical Rome, we will also examine the broad sweep of British empire drama, with perspectives from playwrights like Christopher Marlowe and William Shakespeare to modern playwrights like Harley Granville Barker and Brian Friel. Prerequisite: C or better in Eng 210, Eng 305, or permission of instructor.

AENG399Z “Honors Seminar: Imagining Renaissance”
[Permission of Instructor]
4475 TTH 02:45PM-04:05PM Murakami,Ineke

The English Renaissance is a marvel of virtual reality. Defined in no small measure by nineteenth- and early twentieth-century scholars like E.M.W. Tillyard and T.S. Eliot, this golden age actually began in the minds of fifteenth-century artists and thinkers who, in striving to fashion ideal identities, turned away from their immediate past to embrace an ancient one imagined as superior. The resulting surprises, violent changes, disappointments, and thrilling glimpses of insight are what the Renaissance—or “rebirth” of a supposedly ancient commitment to the arts, sciences, world-exploration, and social programming—was all about. We now know that the tidy “Elizabethan World Picture,” once accepted by historians at face value, was less an historically accurate reflection of the period than one of its finest fictions. This course considers the constructedness of history, the unevenness of cultural development, and the power of imaginative work to engender reality. In this inaugural course of the English Department honors program, we shall examine some of the key imaginative texts of what is now called “early modernity” from poetry by Donne and de la Cruz, paintings by Holbein and Gentileschi, dramatic works by Shakespeare and Ford, to discoveries in astronomy and overseas encounters that called the entire universe into question. As we explore our own archival projects, we shall encounter early versions of issues our current culture has yet to resolve: issues of gender, class, race, religion, and sovereignty. We will also ask what recent fantasies of the “Renaissance”—from films like Artemisia, to Renaissance fairs and blogs—inherit or expand upon a tradition of self-reflexive analysis and utopian dream work. In what ways does continuing to imagine a Renaissance enable or critique particular world views? Over the course of the semester, you will develop your proficiency in finding a topic and researching it, using advanced research strategies. You will also practice incorporating historical, theoretical, and scholarly materials into a sustained argument based on the close reading of a text, key abilities in the development of your future thesis project. Prerequisite: Permission of Instructor.
This course is designed to explore the various manifestations of Arthurian legend—medieval and modern. We will find the early seeds of Arthurian tales in ancient historical texts and from there survey the appropriations and adaptations of the legend in Welsh, English, and French texts and traditions, remaining mostly in the Middle Ages for our course readings. Visual representations will be used wherever possible to broaden the area and types of inquiry. Some of the literature will be quite enjoyable and can certainly be read for pleasure; other pieces may challenge the modern reader’s patience. Reading carefully and thinking critically about Arthurian texts from magical to mundane, students will develop competence and confidence in moving between history and legend, early texts and late, and between different cultural constructions of the legend. Students should also come away from the course with a heightened awareness of transformations of fiction and fact in cultural, historical, literary, and visual media and, of course, a heightened appreciation for Arthurian legend—then and now. Students will demonstrate an advanced level of critical engagement with the course texts. Since this course fills the oral discourse requirement, students will also develop and improve communication and presentation skills, particularly the ability to state an argument clearly and persuasively and to share ideas effectively. Assignments include active participation, midterm and final examinations, presentations, and a substantial seminar paper.

Prerequisite: C or better in Eng 210, Eng 305, or permission of the instructor.