# English Fall 2014

## Schedule and Course Descriptions

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Time/Day</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>AENG102Z</td>
<td>Introduction to Creative Writing [Open Only to Freshmen and Sophomores]</td>
<td>TTH 10:15AM-11:35AM</td>
<td>Girigosian, Sarah</td>
</tr>
<tr>
<td>AENG102Z</td>
<td>Introduction to Creative Writing [Open Only to Freshmen and Sophomores]</td>
<td>MW 08:15AM-09:10AM</td>
<td>Hardecker, Justin</td>
</tr>
<tr>
<td>AENG102Z</td>
<td>Introduction to Creative Writing [Open Only to Freshmen and Sophomores]</td>
<td>MW 11:30AM-12:25PM</td>
<td>Poole, Jessy J</td>
</tr>
<tr>
<td>AENG102Z</td>
<td>Introduction to Creative Writing [Open Only to Freshmen and Sophomores]</td>
<td>TTH 10:15AM-11:35AM</td>
<td>Chen, Evan</td>
</tr>
<tr>
<td>AENG102Z</td>
<td>Introduction to Creative Writing [Open Only to Freshmen and Sophomores]</td>
<td>TTH 05:45PM-07:05PM</td>
<td>Massey, Barrett D</td>
</tr>
<tr>
<td>AENG102Z</td>
<td>Introduction to Creative Writing [Open Only to Freshmen and Sophomores]</td>
<td>TTH 10:15AM-11:35AM</td>
<td>Chen, Joshua D</td>
</tr>
<tr>
<td>AENG102Z</td>
<td>Introduction to Creative Writing [Open Only to Freshmen and Sophomores]</td>
<td>MWF 10:25AM-11:20AM</td>
<td>Belflower, James K</td>
</tr>
<tr>
<td>AENG102Z</td>
<td>Introduction to Creative Writing [Open Only to Freshmen and Sophomores]</td>
<td>MWF 12:35PM-01:30PM</td>
<td>Whalen, Brian P</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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<tbody>
<tr>
<td>AENG110Z</td>
<td>Writing and Critical Inquiry in the Humanities [Open to Non-Freshman Only]</td>
<td>MWF 12:35PM-01:30PM</td>
<td>Hofmann, Carolina A</td>
</tr>
<tr>
<td>AENG110Z</td>
<td>Writing and Critical Inquiry in the Humanities [Open to Non-Freshman Only]</td>
<td>MWF 09:20AM-10:15AM</td>
<td>Mullen, Darcy</td>
</tr>
<tr>
<td>AENG110Z</td>
<td>Writing and Critical Inquiry in the Humanities [Open to Non-Freshman Only]</td>
<td>MWF 05:45PM-07:05PM</td>
<td>Richards, Jonah K</td>
</tr>
</tbody>
</table>

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.

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<tbody>
<tr>
<td>AENG121</td>
<td>Reading Literature</td>
<td>MWF 01:40PM-02:35PM</td>
<td>Barrett, Leeann</td>
</tr>
<tr>
<td>AENG121</td>
<td>Reading Literature</td>
<td>TTH 10:15AM-11:35AM</td>
<td>Cove, Katelyn</td>
</tr>
<tr>
<td>AENG121</td>
<td>Reading Literature</td>
<td>MWF 10:25AM-11:20AM</td>
<td>Amiama, Natalie</td>
</tr>
<tr>
<td>AENG121</td>
<td>Reading Literature</td>
<td>TTH 04:15PM-05:35PM</td>
<td>Shelly, Kathyrn L</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.

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<tr>
<th>Course Code</th>
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<th>Instructor</th>
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<tbody>
<tr>
<td>AENG144</td>
<td>Reading Shakespeare</td>
<td>MWF 09:20AM-10:15AM</td>
<td>Schoel, Josie M</td>
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</table>

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.

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<tr>
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<th>Instructor</th>
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<tbody>
<tr>
<td>AENG205Z</td>
<td>Introduction to Writing in English Studies</td>
<td>MWF 11:30AM-12:25PM</td>
<td>Hanifan, Jil E</td>
</tr>
<tr>
<td>AENG205Z</td>
<td>Introduction to Writing in English Studies</td>
<td>MWF 01:40PM-02:35PM</td>
<td>Coller, Jonathan R</td>
</tr>
<tr>
<td>AENG205Z</td>
<td>Introduction to Writing in English Studies</td>
<td>MW 02:45PM-04:05PM</td>
<td>Belflower, James K</td>
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</table>

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.
This writing intensive course is an introduction to the forms and strategies of close reading and writing in English studies. To focus our work, we will explore the representation of monstrosity since the 19th century—whether in the form of nonhuman phenomena such as threatening creatures, human excesses such as unbridled ambition or megalomania, or an ambiguous combination of both. We will practice close reading and analytical skills on a broad range of work, including fiction by Edgar Allen Poe, Mary Shelley, Peter Ackroyd, and Colson Whitehead, and at least one film. While reading a number of critical essays on monstrosity, we will also develop the important skills of assessing the claims of other writers, and effectively and ethically drawing on them for the purpose of generating self-developed arguments for papers. Students should be prepared to engage actively in class discussions, paper revision workshops, and other group activities.

"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.

Writing in the English major is bound up with broader forms of inquiry: asking informed questions; making inferences based on textual evidence; rethinking our initial responses; and coming to terms with ambiguity. This course is an introduction to the practices of writing and close reading in English studies. The two are intimate, if not inextricable: writing thoughtfully about literature requires being an active reader. The goal of writing is to develop (not prove) an argument, to enjoy the intellectual drama of making sense of difficult texts, issues, and ideas, and to integrate new viewpoints as we encounter them – and thereby redirect our inquiry in provocative ways. This course will focus on the concept of genre as one basis for literary study. We will work together to identify differences among, as well as to inhabit, three literary modes that defined nineteenth-century American culture, but still resonate with us today: the slave narrative, the novel of manners, and nature writing. We will examine how writers used generic conventions to authorize themselves, and consider how later writers reshaped and revised those conventions to reflect and engage with their historical moment. Our focus will be primarily how the aesthetic, rhetorical, and cultural dimensions of literary traditions that express dramas of racial difference and class difference, as well as relations among human and environmental beings. Texts will include: Narrative of the Life of Frederick Douglass (Douglass); Incidents in the Life of a Slave Girl (Jacobs); Housekeeping (Robinson); The House of Mirth (Wharton).
nature and scope of English studies. Required of all English majors. Prerequisite(s): open to declared
and intended English majors only.

**AENG222  World Literature**
5340  MW 04:15-PM-05:35PM  Sarker-Hasan AL,Zayed

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**
6311  MWF 12:35PM-01:30PM  Poole,Jessy J

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.

**AENG224  Satire**
6312 MWF 12:35PM-01:30PM  Amrozowicz,Michael C

Exploration of the mode of satire: the view of the human estate which informs it and the characteristic
actions and images by which the 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 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.

**AENG226  The World At War: War Literature of the 20th and 21st Century**
4386  MWF 09:20AM-10:15AM  Amrozowicz,Michael C

The Iliad can be seen as the first example of war literature in the Western world, and the beginning of a
long tradition of relating personal and national exploits, coming to terms with violence and the scars of
war, and writing and storytelling as a process of healing and reconciliation. The opening of the twentieth
century saw the deadliest war in the history of mankind up to that point, totaling 16 million deaths in a little
over four years. Twenty years later, World War II cost the world over 2.5% of its total population,
estimated at over 60 million deaths. The scale of these conflicts cannot even begin to be imagined, and
the paradoxical nature of the utter inability and yet Herculean attempt to comprehend has contributed
countless forms and genres to the world of artistic expression in the effort to represent the
unrepresentable: the horror and experience of war. This course will examine some of the trajectories of
innovation in twentieth-century American and European literatures that were direct results of conflict
and its aftermaths.
The scope of this course will cover the literary production of World War I through that of the American
wars in Iraq and Afghanistan, and may include works by Wilfred Owen, Siegfried Sassoon, Ernest
Hemingway, Ernie Pyle, Norman Mailer, James Jones, Tim O’Brien, Stephen Wright, Brian Turner, and
John Crawford. Through a discussion of war literature, students will problematize literature, writing, and
artistic expression as modes of representation – what happens when a form of representation comes up
against an event that absolutely resists accurate representation? What does it avail to represent an
experience, to construct and reconstruct an experience, to which no other person can relate? What is the
work of literature in cases like this? How can the human be represented amidst the impersonal,
mechanized nature of the modern war of attrition?

**AENG240V  Rewriting America**

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<tr>
<th>Course Code</th>
<th>Days</th>
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<tbody>
<tr>
<td>9921</td>
<td>TTH</td>
<td>01:15PM-02:35PM</td>
<td>Searle,James H</td>
</tr>
<tr>
<td>9922</td>
<td>TTH</td>
<td>10:15AM-11:35AM</td>
<td>Murata-Gomez,Melissa A</td>
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<tr>
<td>9923</td>
<td>MWF</td>
<td>09:20AM-10:15AM</td>
<td>Izumi,Katsuya</td>
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<tr>
<td>9924</td>
<td>MWF</td>
<td>01:40PM-02:35PM</td>
<td>TBA</td>
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<tr>
<td>Code</td>
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<td>9925</td>
<td>TTH</td>
<td>08:45AM-10:05AM</td>
<td>Tankersley, Brandon</td>
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<tr>
<td>9926</td>
<td>TTH</td>
<td>01:15PM-02:35PM</td>
<td>Denberg, Kenneth R</td>
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<td>9927</td>
<td>TTH</td>
<td>07:15PM-08:35PM</td>
<td>Massey, Barrett D</td>
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<tr>
<td>9928</td>
<td>MWF</td>
<td>11:30AM-12:25PM</td>
<td>TBA</td>
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<tr>
<td>9929</td>
<td>MWF</td>
<td>08:15AM-09:10AM</td>
<td>Martin, Luke S</td>
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<tr>
<td>9930</td>
<td>MWF</td>
<td>09:20AM-10:15AM</td>
<td>Martin, Luke S</td>
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<td>9931</td>
<td>TTH</td>
<td>07:15PM-08:35PM</td>
<td>Searle, James H</td>
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<tr>
<td>9934</td>
<td>MWF</td>
<td>10:25AM-11:20AM</td>
<td>Izumi, Katsuya</td>
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<tr>
<td>10200</td>
<td>MWF</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. Formerly "Growing Up in America." Only one version of AENG240/T/V/Z may be taken for credit.

**AENG242 Science Fiction**

<table>
<thead>
<tr>
<th>Code</th>
<th>Days</th>
<th>Start Time - End Time</th>
<th>Name, Last Name</th>
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</thead>
<tbody>
<tr>
<td>6313</td>
<td>MWF</td>
<td>12:35PM-01:30PM</td>
<td>Frulla, Elaina A</td>
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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**

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<th>Code</th>
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<tbody>
<tr>
<td>6427</td>
<td>MWF</td>
<td>01:40PM-02:35PM</td>
<td>Frulla, Elaina A</td>
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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**

<table>
<thead>
<tr>
<th>Code</th>
<th>Days</th>
<th>Start Time - End Time</th>
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<tbody>
<tr>
<td>3914</td>
<td>TTH</td>
<td>02:45PM-04:05PM</td>
<td>Lilley, James D</td>
</tr>
</tbody>
</table>

This course will introduce students to representative works in American literature. We will begin with narratives of first contact on the North American continent (Viking, English, Spanish, and French) and explore the indigenous oral traditions that flourished before and after these European contacts. We'll then look at the ways in which the literature of the colonial and early Republic (including pamphlets, hymns, psalms, captivity and crime narratives, legal documents and treaties—as well as sentimental and gothic novels) helped to create and critique the new American nation. We'll conclude by exploring the ways in which C19th, C20th, and C21st U.S. fiction continues to return to and re-imagine the history of colonial contact and national expansion. Readings to include: Cormac McCarthy, Jefferson, Emerson, Fuller, Silko, Cabeza de Vaca, Henry James, Jonathan Edwards, James Fenimore Cooper.

**AENG261 American Literary Traditions**

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<tr>
<th>Code</th>
<th>Days</th>
<th>Start Time - End Time</th>
<th>Name, Last Name</th>
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<tbody>
<tr>
<td>8505</td>
<td>MWF</td>
<td>10:25AM-11:20AM</td>
<td>Henderson, Joseph C</td>
</tr>
</tbody>
</table>

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**

<table>
<thead>
<tr>
<th>Code</th>
<th>Days</th>
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<tbody>
<tr>
<td>9704</td>
<td>MWF</td>
<td>09:20AM-10:15AM</td>
<td>Thyssen, Christina</td>
</tr>
<tr>
<td>9705</td>
<td>MWF</td>
<td>11:30AM-12:25PM</td>
<td>Thyssen, Christina</td>
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</table>

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: Challenges in the 21st Century**
This course will study “globalization” as a theoretical meme and the ways that it traverses critical ideas, literary and cinematic culture, as well as our interpretive models. It is bound, today, not only to hyper-industrial technologies and digital advances; not only to financialization, mass tourism, and so on, but, a bit unexpectedly, ecologic catastrophe and the calculus of extinction events. The class will explore these issues through a series of case studies and the question of how “globalization” alters (and emanated from) America’s own imaginary. This will NOT be a class sampling sound-bytes of international writings by anthology (“global literature”) but an examination of “globalization” as a problem and in relation to literary, digital, cinematic, and critical forces.

AENG271 Literature & Globalization: Challenges in the 21st Century
9707 MWF 09:20AM-10:15AM Joh, Eunai

Examination of contemporary world literature in the light of the challenges of globalization.

AENG272 Media, Technology and Culture: Challenges in the 21st Century
8856 TTH 02:45PM-04:05PM Sodano, Joel P
8857 TTH 11:45AM-01:05PM Sodano, Joel P

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.

AENG291 British Literary Traditions I
5341 TTH 08:45AM-10:05AM Murakami, Ineke

This course is a survey of major works in the English literary tradition from the Anglo-Saxon period to the late Renaissance. As the word “survey”—from the Latin super (over) and videre (to look at or view)—suggests, this will involve moving swiftly through a select “overview” of a recognized literary tradition extending from Beowulf to Paradise Lost. Surveys like 291 are an opportunity to gain breadth of knowledge to complement the depth obtained in upper level seminar classes. Thus, 291 covers several periods of literary history, and is organized chronologically to give you a sense of changes in styles, forms, and issues developed over time in relation to particular cultures. Exploring some of the artistic, historical, and philosophical issues that preoccupied writers in the British Isles for centuries, we will sample the delights (and challenges) of diverse styles, genres, and characters that continue have influenced writers and filmmakers from Tolkien to Zemeckis. Expect to read selections from epic and lyric poetry, drama, and prose. Beyond an appreciation of works from different time periods and cultures, this course cultivates the analytical tools we need to become well-rounded readers and thinkers. Expect to write five short papers and take two exams.

AENG295 Classics Western Literature
1906 TTH 01:15PM-02:35PM Shelly, Kathryn L

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

AENG302W Creative Writing
5621 MW 02:45PM-04:05PM Whalen, Brian P
5622 MW 05:45PM-07:05PM Ssendawula, Alissa N
8006 TTH 11:45AM-01:05PM Giragosian, Sarah

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 Eng 302 may be taken for credit.
AENG305V  Studies in Writing About Texts
4938      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 a critical essay. Students will be expected to develop their analytical skills in response to the texts and to the critical essays surrounding them. Requirements: weekly responses to readings, three papers (ranging from 3pp to 8 pp), a term paper (12 pp), and intense class participation/presentations. Prerequisite: Eng 205Z.

AENG305V  Studies in Writing About Texts: Literature of the New World
4939     TTH  10:15AM-11:35AM    Roberts,Wendy R

European contact with the "new world" initiated various textual interpretations of people groups and cultures. The very project of defining what it means to be American can be said to begin in the first encounter with the other. In many ways, the rich metaphor of "contact" is helpful for thinking about literary methodologies, which often attempt to make strange, at the same time that they attempt to understand, a given text. This course will introduce English majors to some of the key terms and issues in reading American literature pertaining to first contact. Whether coming face to face with the savage Indian in the wilderness, or conversely, a white ghost, the texts we read will offer compelling narratives of rupture, displacement, and recreation helping us to reflect on the various theoretical issues such texts force us to ask about the nature of literature and history. Through intense weekly writing exercises and composing three essays, we will think about the definition of literature, our status as readers and writers, and the way our encounter, contact, or discovery of a given text becomes literarily, culturally, and personally meaningful. Prerequisite: Eng 205Z.

AENG305V  Studies in Writing About Texts
5032      TTH  01:15PM-02:35PM  Scheck,Helene E

This version of ENG 305 will consider questions of authorship and authority through a range of texts written in the Middle Ages. Students will deepen their understanding of and engagement with these questions and texts through a variety of critical and theoretical writings and in the course of the semester will develop their own critical stance in relation to these texts as they hone their critical thinking, critical writing, and analytical skills. Assignments will include short papers, formal as well as informal, as well as a final research paper of 12-15 pages. In addition to writing and revising their own work, students will review and respond to one another's work and report on their own research progress as they develop their final projects. Prerequisite: Eng 205Z.

AENG309Z  Professional Writing
7682      MWF  11:30AM-12:25PM    Jung,Anne S
8517      MWF  12:35PM-01:30PM    Peters,Michael J
8518      MWF  01:40PM-02:35PM    Jung,Anne S

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.

AENG310  Read and Interpretation in English Studies
4940      MW  11:45AM-01:05PM    Griffith,Glyne A

In this course we will survey the remarkably diverse work representative of contemporary anti-imperialist critique both within and outside the metropolitan centers, and we will do so by engaging literary and other cultural works. Our touchstone text of criticism is The Post-Colonial Studies Reader edited by Bill Ashcroft, Gareth Griffiths and Helen Tiffin. The selection of literary and cultural works we will read, view, and interpret in tandem with this text of criticism includes Annie John by Jamaica Kincaid, Things Fall Apart by Chinua Achebe, The Lonely Londoners by Samuel Selvon, No Telephone To Heaven by
The discipline of English has always been connected to broader questions of social and cultural change. Indeed, the reading practices that have defined literary studies as an intensely private, but also emphatically public-minded affair are seen to be concurrent with the very possibility of democratic thought. Nowhere is the relationship between the public sphere and literary studies, more direct, or more vexed, than in the history of the English novel. Here—for the first time—private reading as such came to be as regarded a fundamentally social practice. The novel helped mediate new conceptions of literary taste while it fostered a sense of social coherence that differed dramatically from the feudal hierarchies of an earlier epoch. English Studies began as a cornerstone of modernity. This course will thus examine: (1) the history of literary reading and writing as comprising a discrete disciplinary field; and (2) to the ways in which changes in the discipline of English Studies are immanent to an apparent epochal shift from modern to post-modern orders of literary knowledge. Prerequisite: C or better in Eng 210, or Permission of Instructor.

AENG315 Civilization and Its Discontents: A Survey of 20th Century and Contemporary Literary Theory
9708      MW 04:15PM-05:35PM      Valentis,Mary B

This course surveys central theories and debates in 20th Century and contemporary literary 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.

AENG338 American Literature after 1900: African American Literature and Paradigms of American Freedom
9709      TTH 08:45AM-10:05AM      Chu,Patricia E

In this course we will examine a series of African American literary texts published between 1900 and 2000 against the background of various political milestones that activists imagined would lead to full participation in “the American Dream” but did not (the end of segregation, Brown v. Board of Education, the Civil Rights Movement, the Black Power Movement, etc.). We will be reading historical, legal and political analysis in addition to literature, and our focus will be on how the social meaning of race in America was creatively represented.

AENG343 Fitzgerald and Hemingway
6173      TTH 02:45PM-04:05PM      Berman,Jeffrey

This course will focus on the art and life of F. Scott Fitzgerald and Ernest Hemingway, emphasizing
psychoanalytic and feminist approaches. We will read Fitzgerald's *This Side of Paradise*, *The Great Gatsby*, *Tender Is the Night*, and Hemingway's *Collected Short Stories*, *The Sun Also Rises*, *A Farewell to Arms*, and *For Whom the Bell Tolls*. 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.

AENG346  Shakespeare's Comedies and History Plays  
4946  TTH  01:15PM-02:35PM  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 I*, *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. Assignments will include short papers, exams (including a final exam) and a performance-based project. May be repeated once for credit when content varies.

AENG350  Contemporary Writers at Work  
1908  TTH  04:15PM-05:35PM  Yalkut, Carolyn

In this course, students read published work in a variety of genres by the authors appearing on campus in the Writers Institute Visiting Writers Series. In addition to attending readings by these authors, students meet the writers in seminars devoted to discussions of the author's own work and, more broadly, issues facing writers today. Course requirements include multiple writing assignments based and a final project. Recent visiting authors have included Pulitzer Prize-winners (Gilbert King), MacArthur Prize-winners (Junot Diaz), and Nobel Prize-winners (J. M. Coetzee). For information on the developing Fall 2014 roster, consult the Writers Institute website at: [http://www.albany.edu/writers-inst/index.html?WTsource=home](http://www.albany.edu/writers-inst/index.html?WTsource=home)

AENG355  Studies in Film  
6070  MW  04:15PM-05:35PM  Kuiken, Kir A

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 and film analysis. Viewing sessions in addition to regular classes may be required. Theoretical texts studied will include Benjamin, Barthes, Deleuze, Ranciere and others. Filmmakers studied will include Lang, Bresson, Kubrick, Hitchcock, Godard, Weerashekathul and others.

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

AENG358  American Modernist Poetry  
5717  TTH  11:45AM-01:05PM  Keenanaghan, Eric C

Modernism was a vibrant and exciting literary and cultural period occurring between the First and Second World Wars (c. 1914 – 1945). In the United States, it coincided with the emergence of new technologies and drastic changes in social ideas and ideals (including notions of race, ethnicity, class, and gender), economics and politics, even understandings of human embodiment and psychology. Artists and writers living and working in this country, as well as American authors who had expatriated, vied for cultural leadership. Whether hoping to fend off modernizing changes so as to cling to “old ways” or desiring to promote revolutionary shifts in attitudes and institutions, most attempted to intervene in this tumultuous period through their art. The very nature of “literature” and its social purpose was changing, and poetry especially became a site of major innovation and change. A largely “genteel” genre in the United States prior to World War I, American modernist poetry witnessed the emergence of formal and stylistic experimentation, as well as the use of poetry for social or political agitprop. Conventions about what was considered “appropriate” poetic subject matter, language, or forms were challenged. Polemical poems
about aesthetic values proliferated, and were often supplemented with artists’ manifestos or quieter craft essays explaining their intentions. Cross-genre innovations became more common, and artists blurred the lines between prose and poetry, poetry and drama, and poetry and the visual arts (in painting and collage). New forms such as the blues, jazz poetry, workers’ anthems, radio broadcast verse-plays, Surrealist lyric film, Dadaist sound-poetry and performance art took poetry off the page. An explosion of “little magazines” made it possible for writers to entertain a variety of styles and objectives, while reaching larger or more widespread readerships. Modernist poetry encompasses work celebrating first wave feminism, proletarian class and labor movements, the Harlem Renaissance and a shifting African American consciousness, “high modernist” aesthetic autonomy, sexual difference and emergent queer communities, antiwar (or pro-war) positions …and many other interests. This class will offer a survey exploring a wide range of works though an anthology of modernist poetry, complemented by a few major modernist long poems and an online archive’s facsimile reproductions of a few important little magazines. All readings will be contextualized through brief historical accounts of the interwar period and relevant social issues. Writers’ manifestos and poetics essays will help us make more sense of their poetic endeavors. Some poets likely to be covered include: T.S. Eliot, Ezra Pound, e.e. cummings, H.D. (Hilda Doolittle), Djuna Barnes, Gertrude Stein, Marianne Moore, Langston Hughes, Countee Cullen, Sterling Brown, Jean Toomer, Mina Loy, William Carlos Williams, Hart Crane, José Garcia Villa, Eugene Jolas, Kay Boyle, Kenneth Patchen, Muriel Rukeyser, Louis Zukofsky, Archibald MacLeish, Ma Rainey and Bessie Smith (blues singers), the Baroness (sound poet and performance artist), and Maya Deren (filmmaker).

Requirements: Class attendance and participation in discussion; two response papers (1½-2 pages each); a midterm essay (6-8 pages) analyzing one poem and using 1-2 assigned secondary sources; and a final paper (10-12 pages) written in the last weeks of class that analyzes one poem using 2-3 secondary sources (1 external source and 1-2 from the syllabus).

NOTE: Even if you have taken a class with me or another instructor bearing this course number but focusing on a different topic, you are allowed to repeat AENG 358 once for credit.

AENG359 American Realism and Naturalism
4949 TTH 11:45AM-01:05PM Chu,Patricia E

REALISM n. The art of depicting nature as it is seen by toads. The charm suffusing a landscape painted by a mole, or a story written by a measuring worm.

Ambrose Bierce, The Devil’s Dictionary (1881-1906)

American literature between the Civil War and the first quarter of the twentieth century varies wildly in style and subject matter. Jack London’s “dog eat dog” world clashes with the drawing rooms of Edith Wharton; Mark Twain’s cutting American colloquialism and humor stands alongside Henry James’ crafted prose. The American realists and naturalists wrote during the time when America became an advanced industrial society with shocking speed. Urban populations, immigration rates and urban poverty increased daily. Class and racial conflicts threatened. The very landscape changed around them as a result of urban development and factory and railroad building. They had also just witnessed a war of unprecedented proportions and technologies. Depicting “simple reality” suddenly required great imaginative leaps. There is no single artistic program to study in this period but we will investigate how some authors turned to social Darwinism, and Marx’s work on the movement of capital to find intellectual and artistic grounds for describing American society. We will also examine the charges of sensationalism leveled at both naturalist novels and investigative journalism.

AENG366 Critical Approaches to Ethnicity in Literature
10201 MW 05:45PM-07:05PM Schalk,Samantha

This course explores how race, disability and ability function in contemporary black literature. We ask the questions: What is the relationship of blackness and disability/ability? How do ableism and anti-black racism relate and interact? What does it mean to be a black disabled person in the contemporary United States? And finally, how are these issues explored and represented in writing by contemporary black authors? The goal of this course is to help students become critical thinkers in regard to the politics of race and disability in literature. Primary authors include Toni Morrison, Octavia Butler, Audre Lorde, Meri Nana-Ama Danquah and Paul Beatty. Students will also be asked to actively engage with a variety of interdisciplinary theoretical sources in order to inform our reading of these texts.
From the jilted bride to the frustrated lesbian lover, from the anorexic poet to the quiet revolutionary challenging a masculine God, from the poet of scatter to the poet who carefully crafted cryptic devotional fascicles, Emily Dickinson has remained the most elusive and challenging of nineteenth-century writers. This seminar will address a complex, yet seemingly simple, question: What is an Emily Dickinson poem? In the first half of the semester, we will read and discuss Dickinson's poems – intensively. We will focus on acquainting ourselves with Dickinson's language, rhythms, moods, as well as read her with her contemporaries. During the second half of the semester, we will consider the stakes of how we as twenty-first-century readers define the nature of Dickinson's poetic project. Because she published only a handful of the nearly 2,000 poems written in her lifetime, Dickinson's poems have appeared in various altered versions from the 1890s forward. The case of Emily Dickinson offers an occasion to examine the battle over how to turn a manuscript poet into a print poet…into a digital poet. Likely assignments: 2 – 3 papers; a presentation; recitation of a Dickinson poem.

Writing about the contemporary, Fredric Jameson argues, “everything in our social life…can be said to have become ‘cultural’.” It is now almost a part of the current commonsense that culture “has to be seen as something primary and constitutive…” (Stuart Hall, “Centrality of Culture”). But is culture really cultural? Is it a (semi-)autonomous sphere that has to be read in “its own terms,” or rather are "its own terms” the terms of political economy? After reading texts by Kant, Hegel, and Nietzsche, we will examine Derrida’s argument that “What is proper to a culture is not to be identical to itself. Not to not have an identity, but not to be able to identify itself, to be able to say, ‘me’ or ‘we’; to be able to take the form of a subject only in the non-identity to itself or,.only in the difference with itself [avec soi]. There is no culture or cultural identity without this difference with itself” (The Other Heading). We will read these texts in relation to Marx’s theory that “In the social production of their existence, men inevitably enter into social…relations of production…. The totality of these relations…constitutes the economic structure of society, the real foundation, on which arises a legal and political superstructure and to which correspond definite forms of social consciousness. The mode of production of material life conditions the general process of social, political and intellectual life. It is not the consciousness of men that determines their existence, but their social existence that determines their consciousness” (“Preface”). At this point, we analyze "critique" and examine its relation to “reading," "interpretation," and “explanation" through a comparative reading of a cultural text. Loïc Wacquant argues that there are two different modes of critique: a Kantian mode which evaluates forms of knowledge as well as a Marxist one which “brings to light the hidden forms of domination and exploitation to reveal the alternatives they thwart and exclude.” The course then reads culture through a critique of the “culture industry”: how under capitalism various forms of culture are produced like commodities. To read culture as grounded in its material base is critiqued by theorists who regard culture to be independent from economics and see it as a zone of "non-directed activity,” a way of talking free from the burden of saying anything, a writerly ecstasy or "loiterature.” We will examine Walter Benjamin’s “dialectics at a standstill” and Marcuse's critique of culture as an “affirmation” of “the realm of authentic values,” and as superior, as “essentially different from the factual world of the daily struggle for existence, yet realizabile by every individual for himself ‘from within’ without any transformation of the state of fact.” How do theories of the "common" and communism put forth by Zizek, Badiou and Negri read culture? Should cultural critique contribute to building a society that "inscribes on its banner: from each according to their ability, to each according to their needs” (Marx, Critique of the Gotha Program)? Why (not)? 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 short paper analyzing 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.
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 weekly journal, an end-of-semester report; and a portfolio. All work is submitted on Blackboard. Interns are required to meet as a group periodically through the semester with the internship director. Open to junior or senior English majors and minors with an overall grade point average of 2.50 and a minimum of 3.0 in English. To apply, contact the English internship director at hmckenna@albany.edu. Prerequisite: Permission of Instructor. S/U graded.

AENG402Z Advanced Writing Workshop [Permission of Instructor]
7695 TTH 04:15PM-05:35PM Schwarzschild, Edward

In this advanced workshop we will study the process of fiction writing. We will devote our time not only to writing and revising short stories, but also to reading and discussing them. Throughout the semester, we will try to answer three deceptively simple questions: What is a story? What makes a story "work”? And what can make a story work better? By the end of the term, students will have hopefully come to appreciate, understand, and experience what a vibrant and varied narrative form the short story is. Students interested in this course should submit a 3-5 page writing sample to the instructor: Edward Schwarzschild at: eschwarzschild@albany.edu Prerequisite: Eng 202Z or Eng 302Z and permission of instructor.

AENG412Y Topics in Film or Drama: Comedy
7697 TH 10:15AM-01:05PM Brown, W. Langdon

This course will consider comedy as a dramatic genre both read and performed, as a contested literary term, as a cognitive, social, and cultural phenomenon, and as a literary mode. Although no previous performance experience is required for the course, students will experiment by performing some of the assigned readings in class. The course will also review recent scientific inquiry into the phenomenon of laughter. Students will write short essays on topics central to discussion, will perform, will write responses to performances and will write one longer research paper as a final project. Students will have the opportunity to attend appropriate local performances. Examples of typical course readings: Shakespeare As You Like It, Wilde The Importance of Being Earnest, Chekhov The Cherry Orchard. Prerequisite: C or better in Eng 210, Eng 305, or permission of instructor.

AENG412Y Film & Psychoanalysis
9721 MW 07:15PM-08:35PM Valentis, Mary B

Complex psychologies merged with cinematic landscapes and languages create multiple and layered meanings in film texts. This course, which explores the relations among psyche, text, and image, encompasses three general areas of study: psychodynamic psychologies, visual culture, and film studies. This course will serve as an exploration of the central theories, practices, and history of film, visual culture, depth psychology, and spectatorship. The aim here is not to impose ways of seeing on anyone, but to equip the student with the fundamental ideas and multi-layered approaches to visual analysis and critical reading that have served the interpreters of the word so well. These modalities and the body of theoretical/critical literature associated with each area of study will inform and enlarge our investigation of the required films. Classes will consist of viewings, lecture, and discussion. Students are expected to produce a film journal at the end of the semester to document their notes and interpretations of each film along with their perceptions of the assigned readings.

The film aspect of the course will introduce the student to film studies in general, the language of film, the reception of film, a brief history of production and the central critical issues and theories in film study. Lectures and discussions will cover Freud and beyond, and include critical readers Lacan, Derrida, Zizek, Mulvey, Gabbard, and Cohen. Our work on visual culture in relation to film will include theorists such as DeBord, Benjamin, Metz, and Baudrillard. The class will focus on but not be limited to the following required films: Spellbound, Fatal Attraction, The Talented Mr. Ripley, Notes on a Scandal, He Loves Me, He Loves Me Not, The Black Swan, Matchpoint, A Dangerous Method, The Great Gatsby.
AENG413Y Romance, Race, and Manifest Destiny in the Emerging U.S. Nation  
9711 TTH 11:45AM-01:05PM Lilley, James D

This course explores the origins of U.S. ideologies of race and manifest destiny and, in particular, looks at the ways in which the literature of American romance works to both sustain and subvert new categories of racial and national difference. We will investigate how new 18th- and 19th-century fields of knowledge—antiquarianism, natural history, philology, phrenology, and geology, to take just a few examples—work together with the romantic literature of the emerging U.S. nation in order to forge a mythic Saxon/Gothic past. And we will investigate how this Saxonism in turn fueled ideologies of national exceptionalism and racial hierarchy as well as energized distinctions between the civilized and the savage. Students will conduct their own research into these literary and historical materials and, over the course of the semester, present their findings to the rest of the class. Readings will include: Jefferson, Apess, Morton, Gliddon, Cooper, Poe, Knox, and Emerson. Prerequisite: C or better in Eng 210, Eng 305, or permission of instructor.

AENG416Y Black Women’s Writing and Rhetoric  
9714 TTH 01:15PM-02:35PM Carey, Tamika L

Despite intersecting systems of racism, sexism, economic exploitation, homophobia, and attacks on their bodies and communities, Black women have consistently used strategic and persuasive forms of writing to make their voices heard within and beyond their communities. This course explores a variety of political speeches, non-fiction essays, literary texts, and blogs ranging from the eighteenth century until the present as written arguments that illustrate how Black women use rhetoric as techne, or art, to meet their needs, and how their rhetoric can be used as an interpretive framework to critique arguments directed towards them and other communities. Tentative course assignments include: several short analytical essays, and a final three-part research project. Course Prerequisite: C or better in Eng 210, Eng 305, or permission of instructor.

AENG449Y Topics in Comparative Literature: Memory and the (lost) object  
9713 TTH 01:15PM-02:35PM Elam, Helen Regueiro

This course will deal with memory and its objects, bookended by two recent texts on loss: Julian Barnes’ *Levels of Life* and Michael Haneke’s film *Amour*. At the core will be a study of theoretical/psychoanalytic readings on the object (Freud, Lacan, Agamben), and surrounding those will be literary readings from Proust (*Swann’s Way*), Anne Carson (*Nox*), Paul Auster (*Invention of Solitude*), Wordsworth. Requirements (beyond absolutely faithful attendance): three papers, layered as initial prospectus, draft, final essay; intense class participation and final presentations. Prerequisite: C or better in Eng 210, Eng 305, or permission of instructor.

AENG485Y Topics in Cultural Studies: War and Society in the Contemporary Age  
8523 MW 05:45PM-07:05PM Hill, Michael K

Military historians, policy strategists, and myriad cultural commentators, have noted that we have entered a revolutionary period regarding the significance and practice of war. Gone we’re told are the days of distant conflicts across clear battle lines: no more clear distinctions between winners and losers, civilians and combatants, violent beginnings and peaceful ends. Instead, the current debate on war insists that we’ve arrived at a unique historical moment where foreign threats permeate the homeland, where friends and foes crossover in shadowy (usually virtual) networks, where machines thus to the key forms of fighting (as with drones), and where the duration of war is either permanent or totally unclear. This course will examine the relationship between war and society, with specific emphasis on the apparent historical shift between war as it was and war as it is. Our discussion will focus on a wide spectrum of texts. These will include classic writing on violence and civilian life (Hobbes, Machiavelli, Kant); famous past and present war strategists (Clausewitz, Galula, Patraeus); contemporary theorists of postmodern warfare (De Landa, Serres, Virilio); literary work (Gibson, Ballard, Suarez); as well as at least one
film. Requirements: attendance, significant class participation, two exams, and two 5-7 page critical papers. Prerequisite: C or better in Eng 210, Eng 305, or permission of instructor.

**AENG498 Thesis Seminar I: Developing a Thesis [Permission of Instructor]**

4854  TTH  11:45AM-01:05PM  Murakami,Ineke

English 498 is the start of a two-semester sequence open exclusively to those accepted into the English honors program. This course focuses on the development, research, and writing of your honors theses. Working closely with a faculty advisor, with each other, and with the honors director, each member of this intensive seminar will begin the process of producing a project that will fall between 40-50 pages by the end of the academic year (May). A short list of common readings will facilitate the invention, development, and focus of your thesis topic, organization of your research, the building of working and annotated bibliographies, the of writing formal proposals, and by the end of the semester, the drafting and polishing of the first section of your thesis. This course breaks down the thesis writing process into a series of smaller tasks, from developing ideas, to finding and engaging sources, to outlining and drafting a section. The semester will culminate in a colloquium open to interested students and faculty in which you will deliver a 10 minute presentation based on the first twenty pages of your project. You will set much of your own reading schedule, refining it with your faculty advisor’s help, and reading from it as you develop your independent project. S/U graded.