## Fall 2011

### Schedule and Course Descriptions

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Location</th>
<th>Time</th>
<th>Instructor</th>
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</thead>
<tbody>
<tr>
<td><strong>AENG100Z</strong></td>
<td>Introduction to Analytical Writing [Open to Freshman and Sophomores Only]</td>
<td>6138</td>
<td>MWF 11:30AM-12:25PM</td>
<td>Dewdney, Tristan J</td>
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<td>6139</td>
<td>MWF 10:25AM-11:20AM</td>
<td>Coller, Johnathan R</td>
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<td>6988</td>
<td>MWF 12:35PM-01:30PM</td>
<td>Coller, Johnathan R</td>
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<td>6989</td>
<td>MWF 12:35PM-01:30PM</td>
<td>Sodano, Joel P</td>
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<td>6990</td>
<td>MWF 01:40PM-02:35PM</td>
<td>Peters, Michael J</td>
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<td>7094</td>
<td>MWF 08:15AM-09:10AM</td>
<td>Massey, Barrett D</td>
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<td>7724</td>
<td>TTH 08:45AM-10:05AM</td>
<td>Alotaibi, Sara M</td>
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<td>7725</td>
<td>MWF 10:25AM-11:20AM</td>
<td>Peters, Michael J</td>
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<td>7726</td>
<td>TTH 05:45PM-07:05PM</td>
<td>TBA</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.

| **AENG102Z** | Introduction to Creative Writing [Open to Freshman and Sophomores Only] | 1959     | MWF 12:35PM-01:30PM | Ssendawula, Alissa N |
|              |                                                                | 4362     | TTH 08:45AM-10:05AM  | Denberg, Kenneth R |
|              |                                                                | 4521     | MWF 01:40PM-02:35PM  | Belflower, James K |
|              |                                                                | 4935     | MWF 11:30AM-12:25PM  | Belflower, James K |
|              |                                                                | 6176     | TTH 02:45PM-04:05PM  | Cook, Thomas P |
|              |                                                                | 6549     | TTH 05:45PM-07:05PM  | Rizzo, Christopher B |
|              |                                                                | 6554     | MWF 09:20AM-10:15AM  | Knight, Natalie R |
|              |                                                                | 7727     | MWF 10:25AM-11:20AM  | Ssendawula, Alissa N |
|              |                                                                | 7728     | MW 02:45PM-04:05PM   | Whalen, Brian D |
|              |                                                                | 7729     | MW 07:15PM-08:35PM   | Hill, Jennifer A |

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.

| **AENG121** | Reading Literature | 1963     | TTH 08:45AM-10:05AM  | Jacques, Christopher |
|             |                    | 1964     | MWF 12:35PM-01:30PM  | Vrabel, Megan L |
|             |                    | 1965     | MWF 12:35PM-01:30PM  | Vrabel, Megan L |
|             |                    | 5485     | TTH 02:45PM-04:05PM  | Bale, Rebekah R |
|             |                    | 6191     | TTH 04:15PM-05:35PM  | Bale, Rebekah R |

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 students.

| **AENG144** | Reading Shakespeare | 1969     | MWF 10:25AM-11:20AM  | Amrozowicz, Michael C |

This course is an 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. Recommended for first-year students and non-English majors. No prior knowledge of Shakespeare is required.

| **AENG205Z** | Introduction to Writing in English Studies | 1960     | MWF 11:30AM-12:25PM  | Hanifan, Jil E |
|             |                                                | 5161     | MW 05:45PM-07:05PM   | Jung, Anne |
This course is an 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.

**AENG205Z  Introduction to Writing in English Studies**

This course is an 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. This course is required of all English majors. In this section we will investigate the writing practices of literary scholars in order to practice them in projects exploring a sampling of American short stories, poems, plays, and films. Our focus will be on strategies for: developing paper topics, informing an argument with close re-reading and literary theory, revising, editing, and giving and using feedback on works-in-progress.

**AENG205Z  Introduction to Writing in English Studies: Monsters and Their Makers**

This writing intensive course offers English majors an introduction to the conventions and expectations of scholarly writing in English studies. To focus our work—from course readings to individual research projects—we will ponder the uncanny relationship between monsters and their makers as it operates in a diversity of cultural texts over time. We will practice close reading and analytical skills on a broad range of works, from Anglo-Saxon poetry to a Hollywood blockbuster, and consider what a number of thinkers, from Jeffrey Cohen to Jasbir Puar and Amit Rai, have had to say about monstrosity. Most importantly, we will learn to formulate and situate our own ideas in relation to other, more established voices, marshalling evidence to support our case. Expect to work carefully through each paper, from prewriting to revision. Relying on the tools of experienced writers—library databases, writer’s handbooks, peer feedback, and monstrous perseverance—we will develop strategies for hunting down, assessing, and documenting sources ethically and effectively.

**AENG210  Introduction to English Studies**

A survey of key texts (literary, philosophical, historical) within the discipline of English studies, specifically those that trace its history and signal its changing place in the Humanities. The course introduces the nature and scope of English studies. Required of all English majors.
The course is an analytical inquiry into the (post)humanities by way of “reading.” Why read and what is reading anyway? How (should) we read? What (should) reading do? Or does the act of “reading” unfold the difference within “should” and exceed all laws of reading? We will engage these questions within the conditions of reading—there are always conditions within which reading takes place. How, for instance, the institution of modernist humanities conditions reading by placing the sovereign subject at the center of all social practices, and how this reading is itself read within new conditions—(post)humanities. How, within these conditions, new formations of literary and cultural studies rearticulate reading. One of the conditions of reading is what has come to be known as “theory”: we examine some of the genealogies of “theories” and ask whether a text provides its own theory of reading (immanence) or is its relation to theory dialectical? Throughout the course, we will analyze the class conditions of reading as well as the arguments that reading is the difference within these conditions. These inquiries will allow us to raise other questions that are now part of the commonsense: should “reading always be fun”? Is an “open mind” all one needs for “good” reading? Is an “uncritical” reading an authentic reading that overcomes the intellectual aloofness of critique-al reading with joy and affective attachment? Do such views use the alibi of originality and the singularity of reading (subject) to legitimate existing social relations? The course will examine the idea that spontaneity is never spontaneous—Althusser’s view that ‘lived’ experience is not given, given by a pure ‘reality,’ but the spontaneous ‘lived experience’ of ideology in its peculiar relationship to the real (“A Letter on Art”)—and consider whether reading is always a theoretical project. We start by asking the question “why” read, and as the course progresses, we will attempt to engage that question: is reading the “pleasure of the text; is it an act of ethical imagination and an honoring of the singular; is it an “interpretation” of cultural representations and their linguistic exuberance, or is it an “explanation” of the underlying abstract structures and material social conditions in order to change them? The course approaches reading as critique: a breaking through the congealed national-cultural-humanist commonsense to enable students to become critique-ally aware of the complex and the difficult, to develop a root understanding of the issues, to cultivate a tolerance of ambiguity and an honoring of the “other” in a culture that daily grows more and more impatient with difference and demands self-securing certainties. Readings will range from canonic narratives to nanotechnology, from DNA research to films and everyday videos, from cyberwritings to performance and video games.

The course consists of lecture-discussions and collective work in small theory groups. Attendance in ALL class sessions is required: students who miss a class will write a paper analyzing the issues and texts discussed in that session. There will be three (3) major projects: two analytical papers and one oral presentation. Students will also have the opportunity to participate in a theory conference at the end of the semester.

This course is a survey of theoretical movements in twentieth-century literary criticism, including canonical texts in structuralism, anthropology, linguistics, psychoanalysis, post-structuralism, and feminism. Students will write a series of short papers during the semester, and there will be both a mid-term and a final exam.

A survey of key texts (literary,philosophical,historical) within the discipline of English studies, specifically those that trace its history and signal its changing place in the Humanities. The course introduces the nature and scope of English studies. Required of all English majors.

This course will not presume to “go” anywhere fast, on the premise that “literature” forestalls 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. Midterm, in-class essay (with questions given in advance), final paper.

**AENG222  World Literature**  
6041  MWF  09:20AM-10:15AM  Mullen,Darcy

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**  
7397  TTH  08:45AM-10:05AM  Adsit,Janelle

Analysis and interpretation of the short story as it occurs in one or more periods or places. Only one version of A Eng 223 may be taken for credit.

**AENG224  Satire**  
7398  MWF  01:40PM-02:35PM  Sodano,Joel P

Exploration of the mode of satire: the view of the human estate which informs it and the characteristic actions and images by which this view is realized in prose fiction, drama and poetry and in the visual arts. Studies Roman, medieval, 17th and 18th century, modern and contemporary works.

**AENG226  Focus on 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 Fall 2011 we will be presenting the following topics:

- **Voices of the American Revolution**  
  4922  TTH  11:45AM-01:05PM  Frulla,Elaina

  “Americans repeatedly seek to understand their wars as a moral struggle between tyranny and liberty, between an evil empire and a young but bold republic, so every national struggle may acquire the purity, selflessness, and idealism that we often attribute to the American Revolution.”
  -Bill Warner (2010)
  Today, the American Revolution is highly idealized as Warner suggests, and many of the key players involved in this struggle-- “the founding father” -have attained mythic/heroic status as the creators of a nation. How exactly did this idealistic vision emerge and what are the consequences of idealizing it to the extent that Warner describes? This course will examine how this early American mythology was created via the "popular" voices of the American Revolution, and will also hear out the lesser heard voices of women, Native Americans, and African Americans. Additionally, the course will consider a number of retrospective interpretations of the American Revolution ranging from the Nineteenth century through the present day. In addition to assigned readings, course work will include a number of short response papers, and an in-class presentation based on critical research reaching beyond class texts, and a longer final research paper based on the presentation project.

- **The West and Westerns**  
  5557  MWF  12:35PM-01:30PM  Wittman,Aaron M

  The prolific genre of the “Western” has evolved from texts of exploration, through the stereotypical tales of cowboys and outlaws, and into to new frontiers, both spatially and racially. This course explores the Western as a both a genre and a conceptual framework that is endlessly adaptable to creative explorations of space, inclusion and exclusion, and new frontiers. To lay a foundation, we will consider seminal literature in the Western genre, but will expand our explorations to include a myriad of texts and contexts, interrogating both the definition and boundaries of the genre, and its cultural staying power.
Possible texts and authors include: Washington Irving’s *Astoria*; Francis Parkman’s *The Oregon Trail*; Ambrose Bierce; Western journalism (Mark Twain and Stephen Crane); Whitman’s Poems; Zane Grey; Larry McMurty’s *Lonesome Dove* (selections); Robinson Jeffers; Ricardo Guiraldes’ *Don Segundo Sombra*; selections from *Imagining the African American West*; Gerald Haslam; Cormac McCarthy. Possible media includes: Akira Kurosawa’s *Seven Samurai*; Sergio Leone’s *The Good, The Bad and The Ugly; High Noon; The Coen Brother’s True Grit; John Sturges’ The Magnificent Seven; Mel Brooks’ Blazing Saddles*; Josh Whedon’s *Firefly*; David Milch’s *Deadwood*; country-western music; etc.

**AENG240  Growing Up in America**

1973   MWF  12:35PM-01:30PM         Thyssen,Christina
1974   MWF  01:40PM-02:35PM         Whalen,William J
4945   MWF  10:25AM-11:20AM         Thyssen,Christina
5450   TTH  11:45AM-01:05PM         Hardy,Lucas D
5453   TTH  08:45AM-10:05AM         Hardy,Lucas D
6140   MWF  09:20AM-10:15AM         TBA

Introduction to problems of social significance related to growing up in a multi-ethnic society through the study of American literature and culture.

**AENG240  Growing Up in America**

4527   TTH  05:45PM-07:05PM         Weber,Stephen J

Post-WWII America saw various groups make very strong demands for equal rights, which were also demands for respect, and for fair and equitable treatment. The denial of these rights is based on the differences perceived along the lines of gender, sexuality, ethnicity, and class. In this course, we will read literature that explores the nature of the problems caused by various forms of inequitable and unfair treatment, along with the resulting human cost (this cost is perhaps the best argument for equal rights for any subjugated group). Authors may include Toni Morrison, Ishmael Reed, Tennessee Williams, and Jack Kerouac, among others.

**AENG240  Growing Up in America**

9405   MWF  11:30AM-12:25PM        Williams, Karen

Through class discussion and close readings of a wide range of fiction, non-fiction, and films, students will be asked to examine some of the prevalent cultural myths and the problems of social significance related to those myths experienced by youth growing up in an ethnically diverse society. One of the goals of this course is to help students develop strategies for reading various representations of culture in critical and analytical ways that can then assist them in the challenge of understanding and negotiating social values as they relate to individual identities. This course will examine the historical, ideological, and the personal aspects of some of the cultural phenomena (classism, racism, sexism) with which we live and the impact that their institutional manifestations have on us as members of society. This course offers us a unique opportunity to explore the ways that our experiences of growing up in America are similar to or different from the experiences of others. We will explore various constructions of identity, individuality, equality, and gender through self-reflection of our own experiences and then question the ways in which the cultural texts of the course insist that we challenge our assumptions about what it means to grow up in America.

Possible authors include Philip Roth, Leslie Marmon Silko, Richard Wright, Toni Morrison, Carson McCullers, Dorothy Allison, Ann Patchett, J.D. Salinger, Mona Simpson, Mark Twain, Jeffrey Eugenides, and selections from a main text *Rereading America* (Colombo, Gary. 8th ed.)

The Courses listed below are the writing-intensive version of AENG 240:

**AENG240Z  Growing Up in America [Writing Intensive]**

6178   MW  02:45PM-04:05PM          Casto,William J
6547   TTH  08:45AM-10:05AM         Martin,Luke S
Introduction to problems of social significance related to growing up in a multi-ethnic society through the study of American literature and culture.

AENG240Z  Growing Up in America : Performing Representation
6177  TTH  10:15AM-11:35AM    Eyre,Anna E

What is American cultural identity? Is it one of pluralism that consists of exceptions wherein the decision to include the singular is collapsed into an explanation of obliquely defined uniqueness or is it a representation of multiculturalism in which a public voice is given to the actualized unique individual? We will explore the ways in which social representation grants the American citizen access to notions of the American Dream including equal opportunity, life, liberty and the pursuit of happiness. We will question whether these rights are guaranteed to an individual because of their ability to perform a type of American identity that celebrates an authentic uniqueness or a uniqueness of exception. How and in what ways do Americans necessitate a performance of representation in order to gain access to citizenry? In what ways are these performances oppressive, subversive or liberatory? We will read texts whose characters question the performance of representation as well as texts in which the author’s depiction is a questionable performance of representation.

AENG240Z  Growing Up in America
7201  TTH  07:15PM-08:35PM    Weber,Steven J

Post-WWII America saw various groups make very strong demands for equal rights, which were also demands for respect, and for fair and equitable treatment. The denial of these rights is based on the differences perceived along the lines of gender, sexuality, ethnicity, and class. In this course, we will read literature that explores the nature of the problems caused by various forms of inequitable and unfair treatment, along with the resulting human cost (this cost is perhaps the best argument for equal rights for any subjugated group). Authors may include Toni Morrison, Ishmael Reed, Tennessee Williams, and Jack Kerouac, among others.

AENG242  Science Fiction
7399  MWF  09:20AM-10:15AM    Dwedney,Tristan J

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 : Adapting the Romantics
7570  TTH  10:15AM-11:35AM    Mallory-Kani,Amy

Adaptations abound in the film world; many reinvent a literary classic, focus on the biography of an artist, or even update a forgotten film. The appeal of a film adaptation lies in its ability to successfully revive a form, theme, or story for new audiences. In this course, we will consider how contemporary and near-contemporary films re-imagine the Romantic period (roughly 1770-1830). We will examine Romantic-era literary texts and biographical materials along with a series of films that have attempted to bring alive an historical and literary milieu that, though separated from us by time, nonetheless remains a source of imaginative possibility for filmmakers and filmgoers. The course will be structured by a series of units that tackle specific issues related to cultural and literary studies of the period: 1) Early Celebrity Culture (films on Marie Antoinette, Beau Brummell, and Lord Byron); 2) Regency Sensibilities (one novel by Jane Austen, its film adaptation, and recent “spoofs” on contemporary Austen culture, i.e. Lost in Austen); 3) The Gothic (Mary Shelley’s *Frankenstein*, its most recent film adaptation, as well films that fictionalize the composition of the novel); and 4) Literary Composition and the Romantic Poet (poetry by
Wordsworth/Coleridge and Keats with the biopics Pandemonium and Bright Star. In the process, we will also discuss general issues and controversies relating to film adaptation (types of adaptation, literary adaptations vs. biopics, etc.). Assignments will likely include reading responses, the completion of film worksheets, and exams.

AENG261 American Literary Traditions
4365 MW 02:45PM-04:05PM Anderson, Eric

In “The Tradition and the Individual Talent,” T. S. Eliot argues that the critic, like the artist, must acquire the historical sense. “No poet, no artist of any art,” writes Eliot, “has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must see him, for contrast and comparison, among the dead.” This course will assume, in accordance with Eliot’s aesthetic principle, that the critic cannot measure a work of art without understanding the piece’s relation to its tradition(s). But rather than explore a particular tradition in depth, it will expose students to representative works from various American literary traditions between 1850 and 1973. Readings will include a wide variety of texts from authors such as Ralph Ellison, Walt Whitman, Toni Morrison, William Faulkner, Nathaniel Hawthorne, and Willa Cather. In addition to developing skills in analytical writing, students will learn to pay careful attention to the subtle operations of language and structure within each work.

AENG291 British Literary Traditions I
6043 TTH 08:45AM-10:05AM Murakami, Ineke

This course surveys British literature from the Anglo-Saxon period to the Eighteenth Century. Exploring some of the artistic, historical, and philosophical issues that preoccupied ten centuries’ worth of British writers, we will sample the delights (and challenges) of styles, genres, and characters that continue to influence writers and filmmakers today. Reading selections from epic and lyric poetry, drama, and prose, students will learn to recognize particular literary techniques, and grow familiar with the culture-building functions of conventions and innovation. To aid conceptualization, the course is divided into four rough historical periods: the Middle Ages, the early modern period, the Restoration, and the Eighteenth Century. As literature is never isolated from its particular world(s), we will also explore some of the historical and social contexts in which these works were produced. Beyond an appreciation of works from different time periods and genres, the course will encourage the cultivation of analytical tools we need to become well-rounded readers and thinkers. Students will write a 5-7 page paper, and two short response papers, as well as completing a short reading quiz for each section, and a final comprehensive exam.

AENG292 British Literary Traditions: Lone Wanderers, Wandering Empires
7571 MWF 11:30AM-12:25PM Casey, Erin V

This course will be a broad survey of British literature—from the medieval period to the end of the twentieth century. However, we will approach the body of English literature keeping in mind the particular trope of the wanderer as (usually) he is portrayed at different points in history. Our examination of the wanderer will elucidate what issues—historically, politically, and ideologically—are at stake in certain periods of British history and how past artists have used literature to think through, challenge, and argue about public concerns of their time. The objective of this course is for students to gain a sense of the different periods that occur within the British literary canon and what characteristics distinguish these periods from each other. They will also become familiar with some of the landmark texts in British literary history. In this course students will be expected to complete a daily heavy reading load, in-class daily quizzes, and at least two papers. We will be using primarily the Norton Anthology of English Literature, Major Authors Edition, 8th edition.

AENG295 Classics of Western Literature
1975 MWF 10:25AM-11:20AM Garrott, Harry D
Introduction to classics of western literature, emphasizing foundational works for literary study by tracing the evolution of Anglophone modern literary genres from Homeric epics. May be repeated once for credit when content varies.

AENG300W Expository Writing
1977 MWF 08:15AM-09:10AM Ratiu, Iuliu E
8429 MWF 10:25AM-11:20AM Mullen, Darcy
9388 MWF 01:40PM-02:35PM Wittman, Aaron M
9389 TTH 08:45AM-10:05AM 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.

AENG300W Expository Writing
1976 TTH 01:15PM-02:35PM Wilder, Laura A

In this section of “Expository Writing” we will work with the theme of “documenting experience” to practice writing in several genres (such as film reviews and personal narratives). Remove the lens cap, turn the microphone on, place pen to the page… What follows each of these actions is a series of choices. What to record? What to overlook? What to hide? What to highlight? In this course we will explore the implications of these questions through the process of crafting essays that strive to capture several facets of our perceptions as both “insiders” and “outsiders” to life experiences. We will also experiment with the methods of documenting reality available to writers of narrative nonfiction: ethnographic observation, interview, retrospective account, and archival research. A final project will ask students to use these methods to investigate and document an issue important to them.

We will also read, view, and listen to a variety of media purporting to record actual experience as models for our work, especially in the ways they exemplify the kinds of rhetorical and ethical choices recorders of experience routinely face. What effects do these choices have on their audience? On their subjects? What arguments, whether implicit or explicit, do these choices make? Such models will include selections from Joe Kane’s account in Savages of his increasingly complex relationship with several Huaorani Indians of Ecuador as they respond to the “savagery” of oil companies, Bill Buford’s Among the Thugs in which he traces his initial curiosity with the hooligans among British football fans to his disturbing participation in their violence, and poems by Carolyn Forche, Ted Hughes, Sylvia Plath, Seamus Heaney, and Marianne Boruch. We will also review a documentary film such as Michael Moore’s Roger and Me and listen to segments from Public Radio International’s This American Life.

This course aims to promote the development of strong writing skills and habits. It requires a willingness to try a variety of writing process strategies, respond constructively to the writing of others, and participate in discussions.

AENG300W Expository Writing: Writing about Food and Drink
6134 TTH 02:45PM-04:05PM Bartlett, Joshua C
6546 TTH 05:45PM-07:05PM Bartlett, Joshua C

This section of expository writing will focus on the question (and the experience) of writing about all things food and drink. We will begin the semester by considering a number of ways that food and drink have been featured in literature, television, film, and song; texts may include the “Dinners” section of Diane DiPrima’s Dinners and Nightmares, Joanne Harris’s novel Chocolat, poems by Beth Ann Fennelly, television shows such as Man v. Food, song lyrics by Jimmy Buffett, and the 2009 film Julie & Julia. We will then shift our attentions to essays and excerpts dealing with a variety of aspects and perspectives related to the broader subject of food and drink. Authors may include: Heidi Julavits, Anthony Bourdain, Brad Kessler, Jonathan Safran Foer, Laurie Colvin, George Saunders, Ann Patchett, Julia Child, and Koren Zailckas. Classes will be devoted to discussion of readings as well as to critique and revision of student writing; writers will be encouraged to explore a variety of written forms over the course of the semester. Requirements will include: completion of a number of writing exercises, including a semester-length journal project, regular class attendance and participation (including participation in in-class
workshop sessions), two class presentations (one individual, one group), and the submission of a final portfolio of revised work.

**AENG300W  Expository Writing**
8765  TTH  04:15PM-05:35PM  Slade Jr, Leonard A

Form, structure, style, and organization of the essay studied, as well as techniques of prewriting, outlining, and editing. Idea development and support, peer criticism, and the fundamentals of the research paper are also featured.

**AENG302W  Creative Writing**
6423  TTH  02:45PM-04:05PM  Rizzo, Christopher B.

For the student who wishes to read about and experiment with a variety of kinds of writing. Admission is by permission, and those seeking to enroll should submit a sample of their work to the instructor. Intended primarily for juniors and seniors. Only one version of A Eng 302 may be taken for credit.

**AENG302W  Creative Writing**
6424  MWF  01:40PM-02:35PM  Hill, Jennifer A

This course will focus solely on fiction writing, particularly the short story. Reading assignments will include fiction by published authors, and essays by writers on writing, but the bulk of your coursework will be split between writing drafts of original stories and critiques of peer writing, and reading and discussing peer writing in a workshop setting.

**AENG302W  Creative Writing**
8604  TTH  01:15PM-02:35PM  Schwarzschild, Edward

This intensive fiction writing workshop will explore in depth the structure of the short story. We will read contemporary and classic short stories. Students will be required to complete brief creative writing exercises and critical analyses. Most importantly, each student will be required to write and revise two new short stories that will be shared with the entire class in the course of the semester.

**AENG305Z  Studies in Writing About Texts: Styles of Critical Thought**
[Reserved for English Majors]
5561  MW  04:15PM-05:35PM  Cohen, Thomas D

This course will explore the interface between reading and critical writing, with particular attention to the relation between primary works and styles of thought that arise in discussions of literary, cinematic, and social "texts." We will choose a series of case studies in which primary texts (from American modernism primarily) will be read in relation to exemplary critical and philosophic extensions. In doing so, we will put these engagements in active dialog with the student's development of their own critical styles.
Prerequisite: Eng 205Z.

**AENG305Z  Studies in Writing About Illness, Injury, and Infirmity**
5562  TTH  01:15PM-02:35PM  Berman, Jeffrey

"Illness is the night-side of life, a more onerous citizenship," remarks Susan Sontag in *Illness as Metaphor*. "Everyone who is born holds dual citizenship, in the kingdom of the well and in the kingdom of the sick." In this course we will explore our dual citizenship. I will ask you to write a short essay every week on the role of illness, injury, and infirmity in your own and your loved ones' lives. We will also discuss grief theory, posttraumatic growth, resiliency, and transformative learning. I will usually give you specific assignments on which to write, but there will be considerable freedom in the way you handle each assignment. We'll run the course as a workshop. I will not grade on content or on the degree of self-disclosure but only on the quality of your writing. Prerequisite: Eng 205Z.
This class immerses students in Hamlet: Shakespeare's play, its sources, perspectives of contending criticism, contemporary plays the original has inspired, and film adaptations. Films we will watch include those by Laurence Olivier, Kenneth Branagh, Miguel Almereyda, Peter Brook, Grigori Kozintsev (Gamlet, the Russian Hamlet), and the filmed version of the Broadway production starring Richard Burton. Other readings will include Tom Stoppard's Rosencrantz and Guildenstern Are Dead, Paul Rudnick's I Hate Hamlet, and poems (and parodies) inspired by the play. Expect to read a lot and to write a lot: numerous short essays and exercises throughout the semester, and a final project. Prerequisite: Eng 205Z.

In this section of 305 we will read, discuss, and write about contemporary fiction with special attention given to critical and theoretical ways of responding to the novel. Our central texts will be drawn from the work of some of the authors appearing on campus in the New York State Writers Institute Visiting Writers Series. Requirements: weekly responses to readings, three short papers, a term paper (12 pp), and class presentations that highlight students' developing analytical work. 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.

A survey of contemporary theories of interpretation and criticism. The course emphasizes current modes of analysis within the discipline and includes both literary and cultural texts. Prerequisite: C or better in Eng 210.

In this English department core course students will become familiar with many of the major debates and themes in African American literary theory and cultural criticism as well as discuss the discipline's emergent trends. In order to give participants broad exposure to the field we will assess the contributions and influences of selected critics, scholars and cultural producers. By reading key critical and theoretical essays we will map the development and formalization of African American literary and cultural studies. We will analyze such issues as the role of the black author, the race for theory, black feminism, literary aesthetics, black cultural studies, and black queer studies. Also our discussion of primary texts as “case studies” will allow us to engage the issues, ideas and questions the scholarship raises as a way to examine how theories are used in praxis. Authors under consideration include: W. E. B. Du Bois, Nella
Larsen, Ralph Ellison, Ann Petry, Amiri Baraka, Barbara Christian, Trey Ellis, Henry Louis Gates, Jr., Valerie Smith and Dwight McBride. Besides participating in a group presentation students will write critical essays and take a midterm examination. Prerequisite: C or better in Eng 210.

AENG310  Reading and Interpretation in English Studies: From Blanchot to Deleuze
6058  MW  05:45PM-07:05PM    Joris,Pierre

Core to what came to be known as poststructuralist thought, the work of Maurice Blanchot — both the theoretical essays and the fiction — is essential to an understanding of the theoretical advances in interpretation and criticism of such different and even diverging figures as Jacques Derrida, Helène Cixous and Gilles Deleuze. This course will begin therefore with an in-depth reading of Blanchot’s work and then proceed to the modes of engagement with literature proposed by Derridian deconstruction, Cixous’s feminist writing/reading, & Deleuze’s concepts of a minor literature & a rhizomatic poetics. Besides relevant essays by those three core figures and the fiction & essays of Blanchot, we will read works by Kafka & Paul Celan and, if there is time, other authors our theorists have engaged in their different ways. Prerequisite: C or better in Eng 210.

AENG332  Poetry of The Later Renaissance
9375  MW  02:45PM-04:05PM    Cable,Lana

The period of the Later Renaissance in England dates roughly from 1603, with the death of Queen Elizabeth I, to 1660, with the restoration to the throne of the Stuart monarch Charles II. This era of dramatic cultural, political and economic change included the trial and execution of a divine right monarch, social upheaval sparked by economic and religious conflict, international exchange of ideas and goods, political debate over gender relations, and conceptions of individual freedom that undermined old notions of class privilege in order to strive toward a polity grounded in rationalist principles. Our 17th century poetry readings will enable us to explore the English Early Modern cultural experience. We will draw upon a variety of 17th century poets, some more familiar than others, as well as relevant 17th century and modern criticism. Our object throughout the semester will be to develop an understanding and appreciation of later renaissance poetry, to become more discerning readers and critical thinkers in response to poetry, and to gain insight into what it meant over three centuries ago for people not unlike ourselves to confront changing circumstances at every level of private and public life. As we will discover, the situation of early modern English writers bore sometimes striking resemblance to that faced by citizens of a postmodern world.

Course Requirements: Frequent S/U graded exercises; a midterm paper (approximately 5 pages); a final paper (10 pages).

AENG333  Biology, Aesthetics, and Terror in 18th-Century Britain
9376  MW  04:15PM-05:35PM    Barney , Richard A

Since the Greeks, exploring ecstatic experience has been a recurring theme in Western philosophy, aesthetics, and literature, especially regarding the dynamics of how and why people can be traumatically moved but also dramatically improved by an experience that eludes rational description. This experience, often called the sublime, received new attention during the Enlightenment, when writers drew on new theories of sensory stimulus, nervous response, and other physiological reflexes in order to explain how the sublime affected those who encountered it. In this course we will consider the 18th-century scientific context for understanding the sublime in the period’s philosophy, poetry, fiction, and literary criticism, and we will also track its evolution until the early 19th century with the advent of Romanticism. We will also study the emergence of gothic fiction as a darker outgrowth of the period’s enthusiastic for sublime themes. Students should be prepared to engage the challenge of abstract philosophical and aesthetic concepts in their historical context. This course stresses the ability to write cogent papers that analyze literary texts by drawing on concepts from philosophy or critical theory.
AENG337  19th Century-American Literature  
6083  MW  05:45PM-07:05PM  
Arsic, Branka  

The class will investigate the variety of antebellum literary genres and how they came to be influenced by 
the current philosophical, theological and political environment. Specifically, we will want to know how 
philosophical ideas of enacting selflessness resonated with the form of the essay, how the widespread 
critique of religion influenced authorship, how slavery shaped the genre of autobiography, or how civil war 
caused agrammaticality and changed our understanding of the lyric. Readings will include: Emerson, 
Thoreau, Frederick Douglass, Margaret Fuller, Emily Dickinson.

AENG342  Chaucer  
8811  TTH  10:15AM-11:35AM  
Scheck, Helene E  

This course will focus on Chaucer’s major poetry, including The Canterbury Tales and Troilus 
and Criseyde. Students need not have experience with Middle English. We will work through the basics 
of reading Middle English together. Chaucer wrote during a time of great cultural flux and tremendous 
literary and artistic productivity; relevant visual, musical, and historical texts and background will be 
troduced in order for students to more fully appreciate the ways in which these poems connect to that 
cultural context. Main assignments will include midterm, final, short paper. In-class writing and language 
quizzes, as well as some short homework assignments will be implemented, particularly at the beginning 
of the semester, to facilitate language proficiency. Queries can be addressed to Helene Scheck at 
HScheck@albany.edu.

AENG342  Cervantes: Exemplary Novels [cross listed with ASPN333]  
9377  W  04:15PM-07:05PM  
De Colombi Monguio, Alicia  

Examination of a single major author in depth (Cervantes). The course will deal with several of 
Cervantes's Exemplary Novels, studied in the light of contemporary literary theory.

AENG343  Williams and Stein  
5569  TTH  05:45PM-07:05PM  
Noel, Tomas U  

In this course we will examine the work of two major twentieth-century American writers: William Carlos 
Williams and Gertrude Stein. Beginning with William's In the American Grain and Stein's The Making of 
Americans, we will situate both writers within American modernism, and we will explore how each writer 
addresses what it means to be modern and American. We will read fiction, poetry, nonfiction, and hybrid 
works by both authors and we will examine some contemporary responses to their work, from criticism to 
poems to music to performances to multimedia works. Assignments will include a creative/critical project 
and a final paper.

AENG343  Austen and Eliot  
7155  TTH  02:45PM-04:05PM  
Craig, Randall T  

A comparative study of two of the nineteenth century's greatest writers. Our primary focus will be upon 
the development of the realistic novel between the early to the mid-nineteenth century. Questions of 
literary history cannot be fully answered without some understanding of the changes in British society and 
culture from the Regency to the celebration of Queen Victoria's Golden Jubilee. Students, therefore, will 
also examine the writers' lives and times.

AENG346  Shakespeare's Comedies and English History Plays  
5570  TTH  01:15PM-02:35PM  
Rozett, Martha T  

This course focuses on the comedies and English history plays Shakespeare wrote during the first half of 
his career. We will read The Comedy of Errors, The Merchant of Venice, Much Ado About 
Nothing, Twelfth Night, Richard II, The First Part of Henry IV, and Henry V. Assignments include short
papers and tests, a performance-based project, and a final exam.

AENG350  Contemporary Writers at Work
1978  TTH  04:15PM-05:35PM    Brown,W. Langdon

Students in this course read and discuss published work by selected authors appearing on campus in the New York State Writers Institute Visiting Writers Series. They meet, hear, and speak with the visiting writers in colloquia devoted to in-depth conversations not only about the authors' works, but also about issues facing writers today. By considering a variety of genres, styles and approaches to writing process students in the course will better understand the craft of writing, the issues the writers engage and what it means to work as a writer in our world.

AENG351  Mass Culture, Media and Performance
9378  MW  04:15PM-05:15PM    Valentis,Mary B

This course provides the theoretical bases and visual skills for reading and viewing the collective psyche as manifested in mass culture, media, performance and hypermodern culture in general. Cultural productions and phenomena such as global terrorism, crime, climate change, gender psychology, spectacle, reality shows, architecture, technology, postmodern bodies, and video will be studied. Students will read theorists Jameson, Butler, Baudrillard, Zizek and Virilio as well as do independent on site work at a mall and on the internet. Emphasis will also be placed on the substantial psychoanalytic approaches that came after Freud to read culture and personality including the theories of Melanie Klein, Alice Miller, Hans Kohut, and Otto Kernberg.

AENG355  Introduction to Anime
7000  TTH  11:45AM-01:05PM    Chu,Patricia E

This course is an introduction to some of the major genres of Japanese animation: sci-fi/cyberpunk/mecha, apocalypse, gothic/noir, romantic comedy, and epic. We will discuss anime's distinctive paradigms and its narrative and visual styles with attention to anime’s development and circulation in postwar Japanese culture and to its contemporary commercial and cultural globalization. Students will be required to view all the films before we discuss them in class (generally a 2-hour feature a week) and to watch one entire TV series on their own over the course of the semester. In addition to films, there is a heavy reading load for this class. If you are not interested in film theory, you will not like this class. Because anime is a new field of film studies, relatively speaking, some readings are in early film theory, from a time when critics and theorists were trying to articulate what was significant about film as a new medium for art and experience. Though we are not seeing photographs animated for the first time, the advent of anime is something like a new medium and a new aesthetic. Other readings are critical analyses of particular works. We read these both for the writer’s particular insights into the film and for ideas about what it might be important to notice about anime in general or specific genres of anime or about animation. We may also read about the history of producing animation in general to help us understand the production of anime in particular. There are short writing assignments about the films during the semester and a final exam that covers the films and the readings.

AENG356  Studies in Non-Fiction Prose
7576  MWF  12:35PM-01:30PM    Clerico,Bethany Aery

Examination of nonfiction prose as a medium of discourse, ranging from literary criticism, biography, and autobiography to journalism, science, philosophy, and history. Topics to be discussed may include, among others: forms of nonfiction; theories of nonfiction prose; historical development; cultural texts. May be repeated once for credit when content varies.

AENG357  Studies in Drama
6426  MW  05:45PM-07:05PM    Yalkut,Carolyn
Through close textual analysis and class readings, this course will examine some of the major concerns and dramatic techniques in plays by a variety of American playwrights.

**AENG358  “Batter my heart, three person’d God”: Devotional Poetry/Erotic Poetry of the Early Modern Period**

6548  MWF  01:40PM-02:35PM  Casey, Erin V

In the early modern period, poetry seemed to fall into two categories: devotional or erotic. In the 17th century, with the crumbling of the political state and the religious war that raged through England, devotional poetry began to take on aspects of the erotic, and erotic poetry began to take on characteristics of the devotional. In this class we will examine the early modern poetic phenomenon that lead to religious devotion being expressed in erotic terms. We will also examine how such poetry allowed writers to comment on the political and ideological moment in which they found themselves. Texts we might read include poetry by Sir Thomas Wyatt, selections from Edmund Spenser’s *Amoretti and Epithalamion*, poetry by Sir Walter Ralegh, Philip Sidney’s *Astrophil and Stella*, Mary Sidney’s *Psalms*, John Donne’s *Songs and Sonnets*, Aemilia Lanyer’s *Sale Deus Rex Judaeorum*, George Herbert’s *The Temple*, selections from Henry Vaughan’s *Silex Scintillans*, Amelius Lanyer’s *Silex Scintillans*, Richard Crashaw’s *Steps to the Temple*, and Robert Herrick’s *Hesperides*, selections from Richard Lovelace’s *Lucasta*, poems of Katherine Phillips, Andrew Marvell’s *Poems*, and the poems of John Milton. In this course students will be expected to complete a daily heavy reading load, in-class daily quizzes, and at least two formal papers. In class participation will also be a substantial part of this discussion-based course.

**AENG359  Studies in Narrative**

5574  MWF  11:30AM-12:25PM  Clerico, Bethany Aery

Examination of narrative forms with an emphasis upon prose fiction. Topics to be discussed may include, among others: forms of fiction, theories of narrative; narrative in the fine arts, including film; cultural narratives. May be repeated once for credit when content varies.

**AENG368  Margaret Fuller and Antebellum American Women Writers**

[Cross Listed With A Wss 368]

1979  MW  02:45PM-04:05PM  Arsic, Branka

While Margaret Fuller acquired fame as an American “transcendentalist,” the major emphasis of our class will be to recover other aspects of Fuller’s work that owed less to the transcendental atmosphere of New England and were more affected by political events she witnessed while travelling through Europe in the late 1840s. The class will thus be divided into three sections: First, we will investigate Fuller’s “early” thinking on dreams, visions, and transports in order to ask how these early experiences come to model her understanding of writing and translating in the later years of her life. Second, we will research her political theories about the 19th century, not only through the prism of her more famous writings on women but also through her *New York Tribune* journalism and her analysis of European revolutions from the late 1840s. Thirdly, keeping Fuller in mind, we will look at a younger generation of Antebellum women writers: Helen Jackson, Julia Ward Howe, Emma Lazarus and, most importantly, Emily Dickinson.

**AENG369  African-American Literature**

9379  TTH  11:45AM-01:05PM  Smith, Derik

Selected works of African-American writers in their cultural, literary, and historical contexts. The course focuses on the development of an African-American tradition and on the artistic forms essential to it. May be repeated once for credit when content varies.

**AENG373  Literature of the Americas**

9380  TTH  11:45AM-01:05PM  Griffith, Glyne A

This course will engage a comparative analysis of selected prose fiction and non-fiction produced by Caribbean, African American and Latin American writers on topics such as bondage and freedom, national belonging and un-belonging, and alienation and self determination in the Americas. Our critical
examination of narrative structure and strategy, and the historical and ideological concerns revealed by
the subject matter will be contextualized by additional reading of selected critical and theoretical texts.

AENG373   Transnational Literature: Transatlantic Romance
           To make us love our country, our country ought to be lovely.
           —Edmund Burke, Reflections on the Revolution in France
9381    TTH    04:15PM-05:35PM             Lilley, James D

But how is country made lovely? What is the relationship between romance and the nation? How does
romance provide the glue that holds lovers, citizens, narrative, and history together? This course
encourages both a transhistorical, transnational assessment of the genre of romance and, at the same
time, insists on attending to the historical and cultural particularities of romantic registration. In order to
more fully examine the particular ways in which romance is woven into the fabric of our cultural, our
political, and our national enterprises, we will be focusing our attentions on a specific historical moment—
from 1765 to 1838—during which the romance helped both the British and the U.S. nations to establish
their own self-identities. By exploring the ways in which romance imagines and registers the ties that bind
human subjects together, the course will ask students to take this genre seriously as a social system with
its own particular ways of understanding and ordering the world. Our readings will challenge the notion
that romance is a genre of mere fantasy and wish-fulfillment by offering instead a critical and historical
perspective that investigates its involvement in the day-to-day work of the modern nation. Viewed from
this perspective, romance never simply describes a supramundane realm of fantasy and pure
imagination; on the contrary, we will see how the romance intervenes in debates on slavery, colonial
politics, national history, commodity exchange, intellectual history, and print culture. Readings to include:
Walpole, Poe, Irving, Burke, and Montgomery Bird.

AENG390   Internship in English
           English Department internships are the equivalent of fieldwork in the diverse professions and graduate
           studies for which the major prepares students. Our program places students in a wide variety of on- and
           off-campus positions in professions such as law, publishing, print and broadcast journalism, social
           service, government, and education. Students meet with other interns, study the issues involved, and
           write about their experiences. Course requirements include working 10 to 15 hours a week at the
           internship and fulfilling an academic component (weekly interactive reports, research project, final essay).
           Open to English majors and minors (junior or senior status) with 3.0 GPA in English, 2.5 overall. See the
           English Department website link to the Program for a roster of internship sites.
           Application deadline: rolling throughout Advance Registration.

AENG402Z  Advanced Writing Workshop [permission of instructor]
           Workshop for experienced writers in various genres and media. Prerequisites: Eng 202Z or Eng 302Z,
           and permission of instructor.

AENG410Y  Close Reading
           “Close reading” is commonly understood as reading a text “textually”—as a verbal event—foregrounding
           its language, tropes, “tensions,” autonomy from referential determinacy, textual irreducibility and
           (un)decidability. It is both a part of and a resistance to modernity. Explication of sacred texts (the
           Upanishads, the Qur’an, the Bible, the Avesta) is an early (power) practice. In the humanities close
           reading is part of modernity’s valorization of singularity which reproduces on the cultural level capitalism’s
           economic values of “individuality” (“entrepreneurship”) and “difference” (competition in the market
           for the new and dissimilar). We begin by reading Eliot’s “The Waste Land” as a performative close
           reading and the writings of such “New Critics” as I.A. Richards, William Empson, Ransom, Brooks, and
Wimsatt through their main concepts (irony, intentional fallacy, tensions, paradox, ambiguity, affective fallacy, paraphrase). After reading Paul de Man’s “Form and Intent in the American New Criticism,” we will focus on de Man’s and Derrida’s close readings (e.g. “Ulysses Gramophone”). New Critical close reading is grounded in the difference between the literary and non-literary and emphasizes the specificity of “literary” language (with metaphor as the basis of its aesthetic). Poststructuralist close reading marks the difference within language itself and produces a textual in-between-ness where the literary is no longer self-same and the literal is at odds with itself. It breaks away from the aesthetic to the linguistic and from “spiritualizing metaphor” to hermeneutic allegory. After the waning of post-structuralism, “radical aesthetics” theorizes close reading by asking “how close is close,” to which it replies, “not close enough!” Isobel Armstrong’s reading of “of” in Wordsworth’s “Tintern Abbey” is an example of reading “closer than close.”

We will then read “close reading” closely by reading Marx’s reading of Hegel’s Grundlinien der Philosophie des Rechts—paragraphs 261-313—in his “Contribution to the Critique of Hegel’s Philosophy of Law,” Lenin’s reading of Tolstoy, and Althusser’s reading of Capital. We will also examine some of the questions raised about close reading: is close reading a mere tautology (the meaning of a text is what the text says as text); a resistance of literariness (rhetoric) against totalization (grammar); an alienated reading that normalizes estranged labor under capitalism through the aesthetics of the singular; a marking of a democratic self-determination; the reproduction of self-enclosed bourgeois life (“a poem should not mean but be”), or the unmasking of (aesthetic) ideology? Close reading is a theory of language. We will examine materialism and the materiality of language by reading Kant’s Critique of Judgement, (section 29) and de Man’s close reading of it (“Phenomenality and Materiality in Kant”) as well as Warminski’s reading of de Man’s reading of Kant (“As the Poets Do it’: On the Material Sublime”). Is materiality, as de Man argues, a resistance to conceptuality, or is such a view a version of objective idealism? Materiality, as we will examine, is not an assertion of the primacy of matter but, as Fredric Jameson puts it, the “ultimate determination by the mode of production.” The main part of the course will focus on close readings of such texts as Plato’s Phaedrus, Conrad’s, The Secret Sharer, Sedgwick’s “Jane Austen and the Masturbating Girl,” James Bond films, architecture of the Bonaventure Hotel, Ellison’s Invisible Man, and electronic texts. The course consists of lecture-discussions and collective work in small theory groups. Attendance in all class sessions is required: students who miss a class will write a paper analyzing the issues and texts discussed in that session. There will be three (3) major projects: two analytical papers and one oral presentation. Students will also have the opportunity to participate in a theory conference at the end of the semester. Prerequisite: C or better in Eng 210.

AENG410Y Tragedy and Theory
9382 TTH 10:15AM-11:35AM Shepherdson,Charles

This course will focus on Sophocles’s Antigone and a variety of contemporary theoretical approaches to this play and to Greek tragedy in general, from the perspective of anthropology, gender studies, intellectual history, art and politics, the history of consciousness, psychoanalysis, and classics. Students will produce a substantial research paper. Prerequisite: C or better in Eng 210 or permission of the instructor.

AENG412Y Film & Psychoanalysis
9383 MW 07:15PM-08:35PM Valentis, Mary B

Complex psychologies mixed with cinematic landscapes and languages create multiple and layered meanings in filmic 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 will inform and enlarge our investigation of the following required films: Spellbound, Dangerous Liaisons (Cruel Intentions, Valmont), The Talented Mr. Ripley, Notes on a Scandal, He Loves Me, He Loves Me Not, Breakback Mountain, Black Swan, Inception, Mulholland Drive, Marnie In Treatment. Prerequisite: C or better in Eng 210.
AENG 413Y  Topics in American Literature and Culture
7594  TTH  08:45AM-10:05AM    Smith,Derik

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. May be repeated once for credit when content varies. Prerequisite: C or better in A ENG 210.

AENG416Y  The Making of the Working Class
9384  TTH  02:45PM-04:05PM    Stasi,Paul

Class, E. P. Thompson has famously argued is a "historical relationship." "Class happens," Thompson continues, "when some men, as a result of their common experiences . . . feel and articulate the identity of their interests . . . as against other men whose interests are different from (and usually opposed to) theirs." In this course we will try to understand how class happens in a variety of contexts. What are the interests that bind humans together? How can we think of class in America, a country that describes itself as classless. Our story begins in Victorian England, where the industrial revolution created the modern working class. We will then turn to the early twentieth century to look at a series of class narratives in both the United States and England. And our course will conclude with an examination of the contemporary world, where the working class has been, in part, exported to the so-called "developing" world. Our texts will include novels and theoretical works, all of which will be read with an eye to what they might tell us about the contemporary experience of class in America. Prerequisite: C or better in Eng 210.

AENG449Y  Topics in Comparativity
8474  TTH  01:15PM-02:35PM    Elam,Helen Regueiro

This course will focus on the ways the function of poetry is perceived, primarily in the 19th and 20th Centuries, in different linguistic traditions. Readings may be drawn from Emerson/Whitman/Dickinson; Wordsworth/Keats/Browning; Hölderlin/Rilke; Baudelaire/Mallarmé, and others. Poems, and essays by poets, will be accompanied by critical writings on the subject of poetry and its function in culture and history. Students will be encouraged to come up with their own projects on poets and critics who address these perennial issues. Requirements: three short essays (ranging from 3pp to 6 pp), a term paper (12-15pp) and ongoing class presentations. Prerequisite: C or better in Eng 210.

AENG460Y  New Literature from North Africa
9385  MW  02:45PM-04:05PM    Joris,Pierre

This course will deal with the literature (novels, poetry, essays) of the post-colonial moment, with specific reference to the areas of North Africa. We will investigate how the problems of the struggle for independence from the colonizing Western powers and the ensuing questioning of social and political models for the newly independent countries played themselves out at the levels of both content and form on the literary works of that period. Given the current world situation, and especially the popular uprisings of these last 18 months, we will look predominantly at the ways this has shaped the literatures of the Arab & Berber world. Among the authors we will study are Kateb Yacine, Paul Bowles, Assia Djebar, Fatima Mernissi, Ibrahim Al-Koni, Abdelkebir Khatibi, Mohammed Bennis, Réda Bensmaïa & others. Prerequisite: C or better in Eng 210.

AENG485Y  War and Society
9386  TTH  04:15PM-05:35PM    Hill,Michael K

Military historians, policy strategist, 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, 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: classic writing on violence and civilian life (Machiavelli, Hobbes, Kant); famous war strategists (Clausewitz, Napoleon, Patraeus); and contemporary theorists of twenty-first century style intra-state violence (De Landa, Butler, Virilio). We will also include our share of more overtly "cultural" texts, an array of film and literature (Barker, Doyle, Hymes, Sheckley) that work on—or within—the conditions of war. Requirements: attendance, significant class participation, two exams, and two 5-7 page critical papers. Prerequisite: C or better in Eng 210.