### FALL 2013

#### Schedule and Course Descriptions

**AENG100Z**  
**Introduction to Analytical Writing**  
Open to Freshman and Sophomores Only

<table>
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<tr>
<th>CRN</th>
<th>Days</th>
<th>Time</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>5665</td>
<td>MWF</td>
<td>11:30AM-12:25PM</td>
<td>Mallory-Kani,Amy</td>
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<td>5666</td>
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<td>Casey-Williams,Erin V</td>
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<td>Mullen,Darcy</td>
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<td>TTH</td>
<td>05:45PM-07:05PM</td>
<td>Cove,Katelyn</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**  
**Intro to Creative Writing**  
Open Only to Freshmen and Sophomores

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<th>CRN</th>
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<td>4090</td>
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<td>Joh,Eunai</td>
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<td>Peters,Michael J</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.

**AENG121**  
**Reading Literature**

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<td>Thyssen,Christina</td>
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<td>Jacques,Christopher</td>
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<td>1916</td>
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<td>Thyssen,Christina</td>
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<td>Needham,Tara</td>
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<td>5715</td>
<td>TTH</td>
<td>04:15PM-05:35PM</td>
<td>Barrett,Leeann</td>
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Introduction to reading literature, with emphasis on developing critical skills and reading strategies through the study of a variety of genres, themes, historical periods, and national literatures. Recommended for first and second year non-English majors.

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

**AENG205Z  Introduction to Writing in English Studies**

**1911  TTH  08:45AM-10:05AM  Fretwell, Erica**

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.

**AENG205Z  Introduction to Writing in English Studies**

**4814  MWF  10:25AM-11:20AM  Hanifan, Jil E**

This writing intensive course introduces English majors to conventions, expectations and strategies in argumentation, writing and close reading in English studies. The course will employ novels, short stories and examples of critical writing as pretexts for discussing the nature of criticism and critical writing. The class will be conducted as a workshop with frequent in-class writing exercises including composition, editing, peer review, documentation, abstracting, and multiple revisions of student essays. Formal submissions will include short (3-5 page) essays and longer (5-8 page) research papers. Examples of proposed texts: Francine Prose, *Reading Like a Writer*; Tom Perrotta, *Election*; Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*; short stories by John Cheever, Grace Paley and Raymond Chandler.

**AENG205Z  Introduction to Writing in English Studies**

**5306  TTH  10:15AM-11:35AM  Smith, Derik J**

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

**AENG210  Introduction to English Studies: Critical Reading of Cultural Texts**

**1918  MW  02:45PM-04:05PM  Cohen, Thomas D**

This course will explore with students the interpretive skills and strategies that inform textual and studies today—and link these to broader shifts in global culture. One aim will be to sharpen students’ skills in reading and critical writing, another will be to examine different ways in which these skills operate in extended cultural domains. We will use an array of genres in this pursuit, including novels, media, and theoretical essays.
AENG210   Introduction to English Studies
1919  TTH  02:45PM-04:05PM    Lilley,James D
This course introduces some of the debates and the key concepts that have helped to shape the field of English studies. Beginning with the problem of language and signification, we will explore the history of what has come to be called "literary theory," paying careful attention to the ways in which this discourse both exercises but also problematizes distinctions between the theoretical and the properly literary. As such, we will draw on a variety of different materials—from Hollywood films to CIA training manuals—in order to engage some of the most influential concepts in the development of English studies: ideology, desire, race, hybridity, capital, and empire. Assessment via weekly quizzes, midterm exam, presentations, and final exam.

AENG210   Introduction to English Studies
1920  TTH  08:45AM-10:05AM    North,Stephen M
4091  TTH  11:45AM-01:05PM    North,Stephen M
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. Prerequisite(s): open to declared and intended English majors only.

AENG222   World Literature
5587  MWF  09:20AM-10:15AM    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
6666  MWF  12:35PM-01:30PM    Manry,Jessica
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
6667  TTH  01:15PM-02:35PM    Amrozowicz,Michael
Exploration of the mode of satire: the view of the human estate which informs it and the characteristic actions and images by which 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. For Fall 2013 we will be presenting the following 2 topics:

AENG226   20th Century American Female Poets
4590  MWF  09:20AM-10:15AM    Giragosian,Sarah
This course is designed to provide an introduction to 20th c. American women poets who played an active role in challenging and re-writing a patriarchal canon of male writers. We will be examining the interplay between gender and authority in 20th c. poetics and considering how gender relates to the creation, reception, and interpretation of poetic texts. In this class, we will be drawing from feminist literary criticism, as well as poems and poetics essays authored by male and female poets. We will examine the careers of modernist poets, such as Marianne Moore, Djuna Barnes, Elizabeth Bishop, and Gwendolyn Brooks, as well as case studies of second wave and third wave feminist poets, including Adrienne Rich and Audre Lorde, respectively.

**AENG226    In Search of Terror**
5162  MW 02:45PM-04:05PM  Poole, Jessy J
This course will study America’s relationship to its borders, and how the presence/absence of a border inflects our understanding of where the terrible lies. It will begin by examining early American writings that deal with an advancing border, continue through 20th century writings that felt well-assured of boundary lines, and culminate in post-9/11 writings that attempt to cope with the breach of that border. In all cases we will examine the rhetoric of terror. Where is terror located: outside or in? In whom is terror personified, and how? What does it mean that the suggestion of terror drives us out in search of it? How can we explain our impulse to hunt it down? All of these questions are of course fraught by the reality that terror is actually not located outside the self. This is a reality that I plan to illustrate by selecting texts that depict a “terroized” character striking out to the limits of the known world in order to verify that yes, terror is lurking somewhere.

**AENG240T    Growing Up in America**  [Writing-Intensive, Information Literacy, Oral Discourse]
9421  MW 05:45PM-07:05PM  Eyre, Anna E
9422  MWF 01:40PM-02:35PM  Izumi, Katsuya
9423  TTH 05:45PM-07:05PM  Anderson, Eric M
9424  MW 04:15PM-05:35PM  Eyre, Anna E
9425  MWF 01:40PM-02:35PM  Whalen, William J
9428  MWF 12:35PM-01:30PM  Clerico, Bethany Aery
9429  TTH 07:15PM-08:35PM  Anderson, Eric M
9430  MWF 11:30AM-12:25PM  Whalen, William J
9466  MWF 08:15AM-09:10AM  Martin, Luke S
9467  MWF 09:20AM-10:35AM  Martin, Luke S
9468  TTH 07:15PM-08:35PM  Massy, Barrett D
9469  MWF 08:15AM-09:20AM  Izumi, Katsuya
Introduction to problems of social significance related to growing up in a multi-ethnic society through the study of American literature and culture.

**AENG240T    Growing Up in America: The American Short Story**  [Writing-Intensive, Information Literacy, Oral Discourse]
9426  TTH 08:45AM-10:05AM  Murata-Gomez, Melissa
The American Short Story has been a staple of American literature since its inception and has been explicitly used as a platform for crafting ideas about America and American identity. Certainly we cannot escape the impact that the presence of Hawthorne, Poe, and London’s shorter work has had on the conception and perception of America, American literature, and the American literary canon. Reading both canonical and less "official" works makes us more sophisticated students of literature, history, and culture; and forces us to reexamine concepts about national and individual identities. Starting with Hawthorne, this course will survey a broad cross-section of American short stories in search of answers to the fundamental question: what does it mean to be an American? In addition to reading a number of short stories, we will also consider different perspectives from which to approach the short story and ask ourselves how our approach changes our understanding(s) of the text. This course aims to develop habits of close reading and writing in English studies. We will collaborate together as a learning community and, therefore, everyone is encouraged to take an active role in articulating what issues they would like addressed as well as teaching and learning from each other.

AENG242  Science Fiction
6668   MWF  09:20AM-10:15AM  Henderson, Joseph C
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: Form and Content
6796   MWF  08:15AM-09:20AM  Chen, Evan
This course will take seriously the idea that contemporary media like the television sitcom can be read as closely as any written text. Students will be asked to close-read both written and visual texts, elucidating their formal and narrative construction while building towards defining a “syntax” for film-reading built on analysis of camera work (shot movement, shot length, shot angle, etc.) and film editing (crosscutting, fades, use of close-up). Literary texts will be used to contrast with visual texts and to draw parallels between formal techniques used by film directors and written authors. Texts will be evenly split between the written and the visual. This course is meant to encourage students to develop close-reading skills that interrelate the formal characteristics of film with the formal characteristics of written texts, improving their ability to analyze both. Texts will include, but not be limited to: Timothy Corrigan's *Short Guide to Writing about Film*, episodes of *Seinfeld* and *Curb your Enthusiasm* read alongside Samuel Beckett's *Waiting for Godot*, Richard Kelly's bizarre contemporary epic *Southland Tales* read alongside Claudia Rankine's lyric essay *Don't Let Me Be Lonely*, and the poetry of John Ashbery read alongside Luis Bunuel's *Un Chien Andalou*. Evaluation will be based upon a midterm paper, a final paper, and weekly journals (one page single-spaced).

AENG261  American Literary Traditions
4092   TTH  10:15AM-11:35AM  Chu, Patricia E
Introduction to representative works in the American literary tradition, emphasizing major developments in American literature. In this course we will focus on changes in the way American writers understood and expressed their relationships to their co-habitants, to their fellow citizens and to the nation. We will explore the way American literature has developed in style and genre from the pre-Revolutionary period
into 20th century. Students should expect exams, quizzes and short writing assignments and to purchase both a large anthology and a course packet.

**AENG261 American Literary Traditions**
9459  MWF  10:25AM-11:20AM  Clerico,Bethany Aery
Introduction to representative works in the American literary tradition, emphasizing major developments in American literature.

**AENG272 Media Technology & Culture: Challenges of the 21st Century**
9886  MWF  12:35PM-01:30PM  Sodano,Joel P
9887  TTH  08:45AM-10:05AM  Vincent,Aimee Elizabeth
Through the analysis of film, television and digital culture, alongside more traditional literary materials, students are encouraged to think about how science and technology have transformed the way we experience our social world. As such the course address both the historical results of a mass media society – in its late 19th and early 20th century manifestation – as well as the contemporary challenges this society presents.

**AENG291 British Literary Traditions I**
5588  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” suggests, from the Latin super (over) and videre (to look or to view), this will involve moving swiftly through a select “overview” of a recognized literary tradition that extends from *Beowulf* to *Paradise Lost*. While we will try not to entirely “overlook” some of the writers who tend to slip from such surveys—women, and writers of different English dialects—students should regard this as an introduction to what is, in fact, a much richer, more heterogeneous field than we can possibly cover in the space of fifteen weeks.
Exploring some of the artistic, historical, and philosophical issues that preoccupied centuries’ worth of writers in the British Isles, we will sample the delights (and challenges) of diverse styles, genres, and characters that continue to influence writers and filmmakers today. Expect to read selections from epic and lyric poetry, drama, and prose. Beyond an appreciation of works from different time periods and cultures, the course will encourage the cultivation of analytical tools we need to become well-rounded readers and thinkers. Students will write five short papers and take two exams.

**AENG292 British Literary Traditions II**
9707  MWF  09:20AM-10:15AM  Sodano,Joel P
Representative works by major authors from the Restoration through the Modern period with some attention to necessary historical, biographical, and intellectual background information. Provides a sense of continuity and change in the British literary tradition, offering broad overviews of extended chronological periods.

**AENG295 Epic Myth-making and Nationalism**
1923  TTH  01:15PM-02:35PM  Schoel,Marta Josie
This course will explore the relationship between the Western epic tradition and notions of personal and national identity. We will examine and question how epics such as *The Aeneid*, *Beowulf*, and Spenser’s
Faerie Queene engage in a form of poetic myth-making about the distant past to represent emerging nations. Our exploration will consider heroism, gender, and class and how traditional and transformed epic conventions and methods of allegory are used to both reinforce and resist authority. We will also look at textual production to augment our understanding of social and economic context. Turning to America, we will look at the reformed genre of lyric-epic to assess the role of the individual and Walt Whitman’s vision of democracy in Leaves of Grass.

AENG300W  Expository Writing
1924  TTH  02:45PM-04:05PM  Denberg,Kenneth R
5661  MWF  12:35PM-01:30PM  Peters,Michael J
7748  TTH  04:15PM-05:35PM  Whalen,Brian P

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

AENG302W  Creative Writing
5899  MW  02:45PM-04:05PM  Valentis,Mary B

This creative writing workshop focuses on the craft and practice of writing fiction, and, through exemplary works, provides the intellectual ballast that informs and deepens the work of the creative writing student. Close examination of literary techniques such as plot, point of view, tone, suspense, and narrative voice will be studied along with creative exercises. Students will produce short stories or a novella and engage in round-table discussions about the artistic attributes of the texts and each other’s work.

AENG302W  Poetry as Walking
5900  MWF  10:25AM-11:20AM  Belflower,James K

In 1958 Guy Debord argued for a model of urban experience called the dérive, a technique of passing through varied spaces and ambiences that involves playful, constructive interaction. Taking this as a model for writing, this course will use physical constraints of place as generative guides for creative writing. By exploring and composing poetry through interaction with various environments we can notice its capacity to uniquely witness and respond to intersections of the body, its worlds and the word. Part of this practice will also focus on somatic writing, using the limitations of the body as inspiration for our work. In this pursuit these questions and many others will guide us: How does the relationship of poetry to place suggest new formal structures able to mobilize meaning making? How does somatic poetry suggest models for rethinking cultural repression? How might psychogeographic techniques reorient the spectator? How can forms combining poetry and place better address an ethos of multiplicity? How might a poetry of place inspire innovative ecological practices? Possible authors include: Guy Debord, Virginia Woolf, William Wordsworth, Henry David Thoreau, Frank O’Hara, CA Conrad, Lisa Robertson, Charles Reznikoff, Ian Hamilton Finlay, Walter Benjamin, Michel DeCerteau, Ronald Johnson and George Perec.

AENG302W  Creative Writing
8846  TTH  08:45AM-10:05AM  Cruz,Conchitina R
This course focuses on writing and reading poetry. We will explore a range of conceptions of what poetry is and what it does through studying poems of varying styles and sensibilities. We will examine how poems are crafted by paying attention to word choice and syntax, as well as the interplay of the visual (the poem’s appearance on the page) and the auditory (the poem as read aloud) in calibrating the semantic registers of a poem. Writing exercises will focus on formal techniques discussed in class. In this course, we will treat poetry not only as a genre but also as an interpretive lens, a mindset, and a permeable category, one that accommodates hybrid texts, be it flash fiction, or the lyric essay, or poetry combined with other art forms, such as photography and comics. Student work will be read and discussed in class.

**AENG305V  Studies in Writing About Texts**
5166  TTH  01:15PM-02:35PM  Roberts, Wendy
Intensive study of the forms and strategies of writing in English studies. Students will engage with a variety of literary, critical, and theoretical texts. The course emphasized students’ own analytical writing.
Prerequisite: A Eng 205Z

**AENG305V  Studies in Writing About Texts**
5167  TTH  10:15AM-11:35AM  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.

**AENG305V  Studies in Writing About Texts: *Hamlet* on Stage and in Film**
5263  MW  05:45PM-07:05PM  Yalkut, Carolyn
Unrelenting engagement with the Tragedie of the Prince of Denmark, and its numerous offshoots. After intensive study of Shakespeare’s play, we will discuss its sources, perspectives of contending criticism, contemporary plays the original has inspired, and compare film adaptations. Readings will include Tom Stoppard’s *Rosencrantz and Guildenstern Are Dead*, Paul Rudnick’s *I Hate Hamlet*, and poems in English and in translation by Zbigniew Herbert, Bertold Brecht, Constantin Cavafy, Artur Rimbaud, D. H. Lawrence, and Delmore Schwartz, among others. Films we will watch include those by Laurence Olivier, Kenneth Branagh, Grigory Kozintsev (the Russian *Gamlet*), Miguel Almeryda, as well as the filmed version of the Broadway production starring Richard Burton, and the so-called Schizophrenic Naked *Hamlet* directed in 1976 by Celestino Coronado. Prerequisite: A Eng 205Z

**AENG309Z  Professional Writing [Formerly "Practical Writing"]**
8355  MW  11:30AM-12:25PM  Jung, Anne S
9472  TTH  12:35PM-01:30PM  Mallory-Kani, Amy
9473  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  Reading and Interpretation in English Studies
5168  MW  02:45PM-04:05PM  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 Michelle Cliff, *Heart of Darkness* by Joseph Conrad, *A Passage To India* by E. M. Forster, and the films/documentaries *The Mystic Masseur*, *Life and Debt*, and *The Art Of Darkness*.

AENG310  Reading and Interpretation in English Studies: Democracy and Disciplinary Change: English Studies, Public Culture, and the Novel
5273  TTH  01:15PM-02:35PM  Hill,Michael K
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 this relationship more direct, or more vexed, than in the history of the English novel. Here, for the first time, literary writing as such goes massively public: a new media culture emerges in the unprecedented form of widely available print technologies that play directly into the ways in which new classes of people defined themselves against the political hierarchies of an earlier epoch. This course will examine the claims of democracy, specifically, of social and economic equality, and individual rights, as related: (1) to 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.

AENG310  Read and Interpretation in English Studies: Text and Image
5601  MW  04:15PM-05:35PM  Kuiken,Kir A
This course explores the development, in literary and critical theory, of the complex interrelationship between theories of text and textuality, and theories of the visual or the image. After the so-called "linguistic turn" of the 20th century that expanded how we normally think a "text" is defined, recent authors have suggested that we are undergoing a "visual turn," a focus on the specificity of visual culture, implying that our notions of text and of image remain distinct. This course will explore the long history and development, in literary theory, of the relationship between text and image. Do these forms require entirely different modes of interpretation? Since texts are filled with "images" created by figurative language, what relationship to these have to more conventionally "visual" images? To explore this relationship, we will turn to a variety of authors, theorists, and artists who have explored some of the most basic questions about literary and visual studies: what is an image? What is a text? What is the relationship between reading and seeing? What conceptions of subjectivity, aesthetics and politics are implied by the
answers to these questions? We will consider not only ancient theories of the image (Plato), but also modern conceptions of the imagination, and “postmodern” explorations of text and image. Authors studied will include Barthes, Baudrillard, Blake, Derrida, Freud, Kant, Nancy and others. Assignments will include a mid-term paper and a final paper. Prerequisite: C or better in Eng 210.

AENG334 19th Century British Literature
8362  MW  02:45PM-04:05PM Shepherdson, Charles
This course is a survey of the "long" 19th century in English literature, and will focus on poetry. We will begin with a few exemplary 18th-century works, and cover a number of literary movements in Romantic and Victorian literature, together with some developments in early Modernism, especially the Symbolist and Imagist movements. A major emphasis will be on the relation between particular literary movements, poetic form, and the historical formation of subjectivity. Grades will be based on three in-class exams.

AENG337 19th Century American Literature
9474  TTH  11:45AM-01:05PM Frulla, Elaina A
Examination of American literature of the 19th century. Topics to be discussed may include, among others: the development of literary genres and themes; romanticism, realism, regionalism, and naturalism; literature in relation to historical and political contexts. Cannot be taken by students who have received credit for A ENG 433 or 434.

AENG342 Chaucer
9475  TTH  01:15PM-02:35PM 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 introduced 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.

ENG 342 Milton and his Revolutionary World
9717  MW  02:45PM-04:05PM Cable, Lana
The poetry and prose of John Milton had an impact on the creative activity of nearly every major figure writing in English since his time. This course will help you to understand the causes of that creative impact, as well introduce you to major critical issues that surround Milton’s works. Close reading will give you insight into the man himself: a radical thinker and iconoclast as well as classically trained epic poet, who made a public commitment to fulfill his artistic promise by devoting his talents not only to literature but to political and religious reform. By the end of the semester you should be a competent reader of Milton, able to think and write about his work with confidence and critical intelligence. You should also have gained a general sense of the political, religious, social and philosophical issues with which Milton was concerned, issues whose relevance remains vital to this day.
Readings will include, but not be limited to, *L'Allegro and Il Penseroso; Lycidas; A Mask Presented at Ludlow Castle (Comus)*; the Sonnets; *Areopagitica; Paradise Lost; Paradise Regained* and *Samson Agonistes*. Course requirements include, in addition to reading and participation in all class activities, at least one paraphrase; homework study questions; and three exams.

**AENG343   Poe and Melville**
6481  TTH  05:45PM-07:05PM  Lilley, James
This course will provide an introduction to the work of Poe and Melville by focusing on two of their most important works: *The Narrative of Arthur Gordon Pym* and *Moby Dick*. We will contextualize these novels by reading some of the representative shorter fiction that their authors composed, paying particular attention to the ways that Poe and Melville participate in key nineteenth-century debates concerning exploration, race, and empire—and by exploring how their ideas engage emerging scientific areas of study such as demography, mesmerism, phrenology, thermodynamics, and geology. Assessment to include: quizzes, midterm, presentations, and final research paper.

**AENG346   Shakespeare’s Comedies and English History Plays**
5174  TTH  02:45PM-04:05PM  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, Much Ado About Nothing, Twelfth Night, Richard II, The First Part of Henry IV*, and *Henry V, The Taming of the Shrew* and *As You Like It*. Assignments include short papers and tests, a performance-based project, and a final exam.

**AENG350   Contemporary Writers**
1926  TTH  04:15PM-05:35PM  Yalkut, Carolyn
In this course we will read and discuss published work by the authors appearing on campus in the New York State Writers Institute Visiting Writers Series. We will meet, hear, and speak with the visiting writers in colloquia devoted to in-depth conversations not only about the authors’ works, but also about the issues facing writers today. Some recent visitors have included John Sayles, Colson Whitehead, Tom Perrotta, Julie Orringer, Shalom Auslander, Nicole Krauss, William Kennedy, and many others. We will read from a wide variety of genres and, by the end of the semester, after a great deal of reading and writing and discussion, students will hopefully have a deeper, richer appreciation and understanding of what it means to work as a writer in our world. There will be frequent short papers, a midterm exam, and a final project.

**AENG355   Introduction to Anime**
6372  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, quizzes, and exams that cover the films and the readings.

AENG355   Studies in Film
9476   TTH 02:45PM-04:05PM   Wittman,Aaron
Examination of themes and issues in the history and/or interpretation of American and British film. Topics to be discussed may include, among others: the themes, structures, and/or style of a director or directors; genres of film; theories of film; film and other arts, including literature. May be repeated once for credit when content varies.

AENG358  Studies in Poetry: “The Beats, Black Mountain, and Cold War America”
6003   TTH 10:15AM-11:35AM   Keenaghan,Eric C
Between 1950 and 1975, following World War II, the American mainstream was characterized by a socially, politically, and culturally conservative climate. As suburbia and consumerism expanded, conformity was on the rise. As a result, many people grew increasingly intolerant of political, racial, ethnic, gender, and sexual differences. Much American poetry challenged that cold war culture of consensus. This class will focus on to two such groups of poets, who often were in dialogue with one another: the “hip” and “countercultural” Beats and the “postmodern” poets associated with Black Mountain College and Black Mountain Review. We will examine how first and second generation Beat and Black Mountain poets offered exciting, revolutionary visions of a new national and global future. Invoking jazz and blues, race relations, sex, drugs, death and apocalypse, unconventional gender and sexual roles, metaphysics and Eastern religions, challenges to the State (war, censorship), experimental language practices, communist and anarchist politics, they imagined new forms of community based on love, freedom, and historical consciousness. And they also gave us new understandings of how poetry is an embodied practice and a living form that can act and breathe or incite (or inspire) readers to act. We will concentrate on four or five poets from each group, and read a few poems by other associates. Possible Beat poets we’ll concentrate on: Bob Kaufman, Allen Ginsberg, Gregory Corso, Jack Kerouac, Diane DiPrima, LeRoi Jones (aka Amiri Baraka), Ted Joans, Michael McClure, Elise Cowen, Lenore Kandel; as well as short “poetic” Beat films by Robert Frank, Stan Brakhage, Ron Rice. Black Mountain authors we’ll concentrate on may include: Charles Olson, Robert Creeley, Robert Duncan, Denise Levertov, Larry Eigner, Jonathan Williams, John Dorn, Paul Blackburn, Hilda Morley. In addition, we will read these poets’ essays, literary histories and literary criticism about both the Beats and Black Mountain, and cultural histories about the cold war. We will also view or listen to primary cultural texts ranging from jazz recordings to avant-garde art and dance and music associated with Black Mountain College (John Cage, Merce Cunningham, Robert Rauschenberg), from advertisements in popular magazines such as Look and Life to short films about sanitation and health and Beat-ploitation movies.
Requirements: Class attendance and frequent participation in discussion; a short essay about writing about poetry (2-3 pages); a midterm essay (6-8 pages); and a final paper (10-12 pages, with secondary sources from the syllabus and from a recommended research list).
AENG359  Studies in Narrative
5178  TTH  01:15PM-02:35PM  Elam,Helen Regueiro
Part of this course will be aimed at a study of brevity: how short can a short story be and what effect does brevity have on narrative form. Some of the readings will be by authors best known for long novels (Thomas Mann, Fyodor Dostoevsky, Gustave Flaubert); others by well known short story writers (Guy de Maupassant, Anton Chekhov); some by writers (Franz Kafka, Lydia Davis) who have turned brevity into a new art form.
A segment of the course may be devoted to the narrative movement between literature and music, e.g. Schubert’s Goethe in lieder, Verdi’s Shakespeare (Macbeth, Othello, Falstaff). Two papers, midterm, in-class essay, quizzes.

AENG368  Women Writing the Critical Memoir  [Cross Listed With A WSS 368]
1927  MW  04:15PM-05:35PM  Carey,Tamika L
Autobiographies and memoirs originate out of a similar impulse to narrate one’s own experience. However, while autobiographies focus on creating historical or factual accounts, memoirs contain a writer’s careful and creative selection of key dialogues, events, and forms of new knowledge that, at best, can push these texts into the realm of social intervention. In this course, we will examine a corpus of essay and book-length critical memoirs written by a diverse group of women writers as a genre that reveals how these texts explore, theorize, and question the “truths” of women’s lives. In doing so, we will identify what women’s critical memoirs reveal about the role of gender, race, and craft in this form of life writing. Course assignments may include several short reading reflections, a short craft essay, and an essay-length personal memoir.

AENG369  African American Literature
7746  TTH  01:15PM-02:35PM  Smith,Derik J
Through reading, writing and discussion this course will introduce students to some of the most influential literary and vernacular texts emerging from the African American cultural context. For the most part, these literary and vernacular works will be considered in relation to the historical moments in which they were produced. This historicized approach will enable class discussions to focus on the way in which black literary production both chronicled and contributed to the African American struggle for full inclusion within the American democracy. Attention to history will also lead students into considerations of the intimate connection between the aesthetic choices of African American writers and the evolving legal, social and even biological status of black people in America.

AENG372  Transnational Literature: Postcolonial Novel
9478  TTH  04:15PM-05:35PM  Needham,Tara
This class will read a selection of post-colonial fiction from regions including Asia, Africa, the Middle East, the Caribbean, and/or Latin America. Possible topics include imperialism, the nation state, race, gender, language, and resistance,
AENG374   Look Closer: Re-Seeing the Visual World in Film, New Media, Art, & Architecture
8372   MW  05:45PM-07:05PM   Valentis, Mary B
This course will serve as an introduction to the central theories, practices, and history of the new field, visual cultural studies, the built environment, and spectatorship. Visual culture studies draws on contemporary literary theory and the work of cultural theorists in a variety of disciplines that contest the distinction between “fine” and popular forms. Analysis of contemporary culture, and particularly visual culture, calls for the skills and practices of visual literacy: that is, the ability to discern and analyze how meaning is made and transmitted in the visual world through images. That visual world includes painting, sculpture, opera, graphic novels, photography, architecture, film, new media, television, advertisement, museums, and such spectacles as Las Vegas, rock concerts, wrestling matches, music videos, trials, mass funerals, fashion, food competitions, dog shows, digital technologies, and so on. The shift from so-called print to visual culture is in fact a return to the iconographic practices and the visually literate populace of past centuries. There will be several field trips to architectural and museum sites on and off campus, film viewings, and a trip to the Crossgates Mall and Empire State Plaza and will operate as a collaborative partnership with The Albany Institute of History and Art.

AENG390   Internship in English   [Permission of Instructor]
1928   Arranged   McGrath, Darryl
Supervised practical apprenticeship of 10-15 hours of work per week in a position requiring the use of skills pertaining to the discipline of English, such as reading and critical analysis, writing, research, tutoring, etc., with an academic component consisting of the internship colloquium. Written work and report required. Selection is competitive and based on early application, recommendations, interviews and placement with an appropriate internship sponsor. Open only to junior or senior English majors with a minimum overall grade point average of 2.50 and a minimum 3.00 average in English. S/U graded.

AENG402Z   Advanced Writing Workshop   [Permission of Instructor]
8374   TTH  01:15PM-02:35PM   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.

AENG410Y   Topics in Contemporary Theory: Biopolitics
6805   TTH  04:15PM-05:35PM   Barney, Richard A
This course will study the intersection of biology and politics as a philosophical, literary, and cultural phenomenon whose origins in the early modern period (specifically, the 17th to early 19th century) are
central to understanding what is now termed “biopolitics” in the 21st century. How did early scientific developments regarding human physiology or philosophical descriptions of human socialization contribute to new concepts of “life,” which in turn contributed to new 18th-century proposals for political revolution or reform? How have those fundamental ideas evolved more recently in the definition of biological rights, state controlled health, or bioterrorism? While drawing on theorists including Michel Foucault, Giorgio Agamben, and Roberto Esposito, we will consider these and other questions in the context of poetry, fiction and some recent films. The texts we will study include Daniel Defoe’s *Journal of the Plague Year*, Edmund Burke’s *Reflections on the Revolution in France*, Mary Shelley’s *Frankenstein*, Colson Whitehead’s *Zone One*, and Edgar Wright’s *Shaun of the Dead*. Toward the end of the course, we will explore the topic of zombies in relation to a recurring biopolitical theme regarding the ways that life and death have become intricately intertwined in modernity. This course stresses the ability to write cogent papers that draw on theoretical concepts in analyzing literary and cinematic texts.

Prerequisite: C or better in Eng 210.

AENG411Y 20th Century Irish Literature
8375 TTH 02:45PM-04:05PM Stasi, Paul
In this course, we will look at major writers of 20th Century Irish Literature (W.B. Yeats, James Joyce, Samuel Beckett, Edna O’Brien, Flann O’Brien) with a particular eye to the cultural and political context in which they wrote. Prerequisite: C or better in Eng 210.

AENG411Y Twelve Plays: Mostly British, Mostly Comic
9480 TTH 11:45AM-01:05PM Rozett, Martha T
This course is devoted to masterworks of British drama, plus a recent American play, David Ives’s Broadway hit *Venus in Fur*, which will be performed at Capital Repertory Theatre in Albany beginning September 27th. Although they do not all end happily, the plays include elements of the comic tradition in Western drama: romance, disguise, and trickery; and confusion or conflict leading to unmaskings, forgiveness, reconciliations, and restoration of order. Readings include: *Doctor Faustus* and *The Jew of Malta* by Christopher Marlowe, *The Merchant of Venice* by Shakespeare, and *Volpone* by Ben Jonson from the late sixteenth and early seventeenth centuries; *The Beggars’ Opera* by John Gay and *The School for Scandal* by Richard Sheridan from the eighteenth century; and *The Importance of Being Earnest* by Oscar Wilde and *Arms and the Man* and *Mrs. Warren’s Profession*, both by George Bernard Shaw, from the 1890s. Also, we will read a twentieth-century historical drama set in the sixteenth century, Robert Bolt’s *A Man for all Seasons*, and *Master Harold and the Boys*, a play from the 1980s by Athol Fugard, South Africa’s most distinguished playwright. The way performances constitute interpretation will be central to the course. We will watch film clips that illustrate the actors’ and directors’ choices, and throughout the semester we will stage impromptu and rehearsed staged readings of scenes. Assignments include a staged reading collaborative project, a performance review of *Venus in Fur*, and an end-of-semester 8-10 pp. paper to be accompanied by a brief presentation to the class. There will be some short tests but no final exam. Prerequisite: C or better in Eng 210.

AENG412Y Transnational Cinema: Itinerant Cinema
8376 MW 04:15PM-05:35PM Cohen, Thomas D
This course will examine ways in which cinema functions globally through a sampling of American and international cinema. It will involve critical discussion of the cinematic image, cultural memory, and
technology in the context of interpreting Anglo and transnational cinema—and the cinematic image as a site of transport and translation in the tele-medial era. In addition to the Anglo-American tradition, we will sample European, Asian, and Latin-American works. Prerequisite: C or better in Eng 210.

**AENG450Y “Expertise” in Reading and Writing**

8377  TTH  11:45AM-01:05PM   Wilder, Laura A

This course seeks to demystify activities we tend to perform in isolation and seldom discuss—reading and writing. Specifically, this course investigates how “experts” in a variety of fields go about reading and writing the texts their work demands and how they came to develop these skills and habits. For instance, how much time do scientists spend away from the lab and at the computer revising? Is there an element of persuasion in their lab reports? What about their audience’s values do literary critics likely know? Is it typical for successful poets to compose at 3:00 a.m. when half-drunk and half-mad? What does a philosophy graduate student know about writing that a philosophy undergraduate typically does not? And what about her textbooks does a biology student come to learn by graduation?

We will read studies of the composing and reading processes of professionals working in fields across the arts and sciences and of students preparing to enter these fields, and we will learn to read these studies critically and understand their methods and limitations. Students will also conduct a bit of their own field research into the frequently hidden-from-view reading, writing, and rhetorical lives of professions they are interested in. Along the way, we will reflect on the development of our own reading and writing habits. This course will provide students with a solid introduction to empirical research conducted in rhetoric and composition, but it should be of interest to anyone curious to know more about reading and writing practices or in exploring the uses of texts in various professions. Prerequisite: C or better in AENG 210.

**AENG485Y War and Society**

9479  TTH  04:15PM-05:35PM   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, 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 (Gibson, Ballard) 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.

**AENG 498: Honors Seminar I: Developing a Thesis [Permission of Instructor]**

5072  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 50-80 pages by the end of the academic year. This fall, we will focus on invention, development, and focus of your thesis topic, organization your research, the building of working and annotated bibliographies, the writing formal proposals, and by the end of the semester, the drafting and polishing of the first section of your thesis. To this end, we will break down the process into a series of smaller tasks, from developing your ideas into more focused topics and questions, to finding and engaging sources, to outlining and drafting a chapter. The semester will culminate in a colloquium open to interested students and faculty in which you will deliver a 10 minute presentation or reading based on the first twenty-five 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.

Plagiarism

We take very seriously the issue of plagiarism, but we also understand that students may not understand exactly what plagiarism is. We suggest, therefore, that all students go to the very useful online tutorial session the University Library has put together. It only takes a few minutes and covers all the basics, including specific scenarios, internet and other electronic resources. Some English Department faculty are already requiring that students complete the session.

The URL for the plagiarism tutorial is:
http://library.albany.edu/usered/plagiarism/