AENG102Z Introduction to Creative Writing

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<th>Code</th>
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<tr>
<td>1842</td>
<td>MWF</td>
<td>09:20AM-10:15AM</td>
<td>Hanifan, Jill E</td>
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<td>3717</td>
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<td>Anicca, Skye</td>
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<td>3832</td>
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<td>Tankersley, Brandon</td>
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<td>Christmas, Mari</td>
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<td>5367</td>
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<td>Belflower, James</td>
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Introductory course in creative writing. Practice in the writing of poetry, fiction, autobiography, and other literary forms. Open to freshmen and sophomores only.

AENG110Z Writing & Critical Inquiry in the Humanities

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

AENG121 Reading Literature

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<td>1844</td>
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<td>5133</td>
<td>MWF</td>
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<td>Jamaly, Pooya</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
7735  MWF  11:30AM-12:25PM  Richards, Jonah
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
1843  TTH  04:15PM-05:35PM  Carey,Tamika L
This course explores the universal yet complicated concept of home to cultivate the writing and reading conventions central to English Studies. Our primary texts include short stories, novels, and memoirs by Alice Walker, Kate Chopin, Tillie Olsen, Chinua Achebe, Sandra Cisneros and others, writers whose work propel us to think more about how home spaces shape our identities. More importantly, we will develop analytical reading practices, invention and argumentation techniques, style features, processes for offering and negotiating peer and instructor feedback, and principles for revision throughout the semester.

AENG205Z  Introduction to Writing in English Studies
4362  MWF  11:30AM-12:25PM  Hanifan,Jill E
Introduction to the forms and strategies of writing and close reading in English studies. The course emphasizes the relationship between writing and disciplinary context, and such concepts as genre, audience, and evidence. Required of all English majors. Prerequisite(s): open only to declared and intended English majors and and to minors.

AENG205Z  Introduction to Writing in English Studies
4363  TTH  10:15AM-11:35AM  Schalk,Samantha D
205Z “Contemporary Disabled Writers” Course Description: In 1990, the Americans with Disabilities Act was passed thanks to the tireless effort of the disability rights movement. In addition to being part of a political movement, individuals involved in disability rights have also created an artistic and cultural community which celebrates and explores the meanings and possibilities of being disabled in America. In this course we will use literature written by contemporary writers with disabilities as an entry point for reading, analyzing, and writing about literary texts. This course will help students to develop the language and skills to write analytically about a variety of literary forms generally and to become familiar with the themes, issues and concerns of contemporary disability literature more specifically. This course, when taken with AENG 305, fulfills part of the University’s general education “Advanced Writing” & “Information Literacy” competency requirements. Required of all English majors. Prerequisite(s): open only to declared and intended English majors and to minors.

AENG205Z  Introduction to Writing in English Studies
4790  MW  02:45PM-04:05PM  Wilder,Laura A
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. We will explore strategies for developing paper topics, revising, editing, and giving and using feedback on works-in-progress. We will also practice producing analytic arguments informed by close re-reading, historical context, and literary theory. This course is required of all English majors and minors. Prerequisite(s): open only to declared and intended English majors and to minors.

AENG205Z Introduction to Writing in English Studies
5026 MWF 10:25AM-11:20AM Sodano, Joel
The purpose of this course is to give students an introduction to the discipline of English studies. Not only will it provide exercise in reading texts that have had staying power as relevant to the English literary canon, it will also challenge students to look at a handful of texts through multiple lenses. Students will be rewarded for patience and diligence as they write and rewrite essays that will ask them to focus on the fundamentals of English studies—close reading and attentive analysis. By the end of the semester, students will have mastered the skill of asking questions “like an English major” and have become novices in the practice of answering such questions. Authors for the class could include Spenser, Shakespeare, Milton, DeFoe, Richardson, Austen, Beckett, Orwell, etc. Prerequisite(s): open only to declared and intended English majors and to minors.

AENG210 Introduction to English Studies
1846 TTH 11:45AM-01:05PM Elam, Helen Regueiro
This course will focus on the motions of “slow reading,” on the premise that faced with the difficulty of understanding we come close to the heart of “literature”: we read, and read again, because we are not “reading”—yet. If you are a common-sense-bound, express-lane type, be prepared for something very different. Readings from a range of literary (and some critical) texts—Beckett, Kafka, Nabokov, Lydia Davis, Dickinson, Keats, Browning, Nietzsche, Derrida, Freud, Agamben, et al. Short paper, midterm, in-class essay (with questions given in advance), final paper. Prerequisite(s): open to declared and intended English majors only.

AENG210 Introduction to English Studies
1847 MW 02:45PM-04:05PM Cohen, Thomas D
This class with introduce students to critical approaches to literary and cultural studies through particular focus on evolving ecological criticism. What is called the ecological crisis of the 21st century presents a particular challenge to the humanities, since it appears to involve science, data reports, energy transfers, carbon emissions, and so on, to which the order of texts would seem irrelevant. But a strong surge in critical attention to the ecological crisis, climate change, and bio-mutation that puts societies at risk has made a different argument: that much of the cultural and cognitive behavior of hyper-industrial civilization inhabits literary imaginaries. Some, like Roy Scranton, argue that a return to the Humanities is required now, or in the future, to rebalance the technological rush and re-set what reading will become. Indeed, every projection of a “future,” today, positive or negative, is a fable of sorts (as Derrida once noted was the idea of a nuclear holocaust that determined, nonetheless, the realities of the cold war). And yet, ecological thought, as it has developed through and beyond the idea of “environmental humanities,” interrupts the great critical legacies of humanist, historical, post-colonial, and even social justice narratives that we still turn to—since the possibility of extinction overrides each category. What we will find is that Western literature and philosophic legacies are particularly entangled with the prospect of hyper-industrial ecocide, much as they were with the colonial era.
of extractivism that preceded it. Today’s preoccupation with “Cli-fi” genres of various sorts is one manifestation, but another is that the era of climate change and mass extinction events alters how we read texts of the past (which, suddenly, always seem to have been thinking about this too). The recent cinematicization of *Macbeth* [2015], with Michael Fassbinder delivers an eco-catastrophic Shakespeare, for instance. We will review some representative critical approaches to build vocabulary, then proceed to examine how ecological thought and literature intertwine (and not). Typically, the class will pair a critical article with a particular text for discussion, texts drawn from the classics, from modernist writing, and from near contemporaries. The course assignments themselves will be intensive rather than extensive in nature, and students choosing this section should be committed to careful readings of assignments. Each student will be asked to shape her own final paper topic out of the different approaches and discussions we will have engaged. The focus of this class will be to enhance students’ critical reading and writing skills while exploring the relationship or roles of literature to ecological thought. Prerequisite(s): open to declared and intended English majors only.

**AENG210 Introduction to English Studies**

1848  
MW  
05:45PM-07:05PM  
Hill, Michael K

This course is designed to introduce the English major to a range of critical approaches to the study of literature and culture. We will spend the initial part of the semester addressing issues within formalist literary criticism. Then we will move to discuss the distinction between this mode of analysis and the more recent developments within English studies known generally as critical theory. During the remainder of the semester, we will sample a representative array of theoretical approaches to literary and textual studies. As we move through this reading and in direct relation to it, a series of novels spanning the eighteenth and twentieth centuries will be read. Prerequisite(s): open to declared and intended English majors only.

**AENG222 World Literature**

5027  
MW  
04:15PM-05:35PM  
Jamaly, Pooya

This course is a study of a selection of literary works from various parts of the world beginning with 19th century realism and naturalism to early modern and high modernist literary works, and from there, to postmodern texts. Readings will include a selection of poetry, drama, short stories, novellas and novels. While the focus of the course is on literature and literary studies, we will nevertheless incorporate ideas from cultural studies, philosophy and other disciplines of humanities in our study and interpretation of texts taking into account the impact of various factors such as class, race, gender and so on. Further, we will be analyzing and interpreting works in their socio-historical contexts thus joining Fredric Jameson in the recognition that “there is nothing that is not social and historical,” and that everything is ‘in the last analysis’ political.” The students’ critical engagement with the course material and literary works will be further enhanced by the historical and literary backgrounds provided by lectures and secondary sources. Some of the authors will include: Flaubert, Dostoevsky, Baudelaire, Tolstoy, Ibsen, Chekhov, Yeats, Joyce, Woolf, Mann, Stevens, Hemingway, Stein, Kafka, Eliot, Faulkner, Brecht, Lorca, Beckett, Borges, Carver, Barthelme, Plath, Lahiri, Satrapi, DeLillo, Walcott, Fugard, Pamuk. Students should come away from the course with a deeper understanding of narrative structure and its relationship to the History, author, society, and appreciate the role of the reader in literature.
AENG223  **Short Story**  
5901  TTH  10:15AM-11:35AM  Zahed, Sarah  
Franz Kafka plays a major role in the construction of the modern and postmodern literary canon of the twentieth century. The main focus of this course is to read Kafka in the contexts of his biography, the Prague German and Jewish minority communities, and European culture and politics. This course will help us gain insight into cultural, historic and aesthetic contexts of Kafka’s prose, enabling us to expand our critique on modern society.

AENG224  **Satire**  
5902  MWF  12:35PM-01:30PM  Amrozowicz, Michael  
This course will approach the literary mode of satire from a number of different vantage points and track its uses from the Roman satirists Horace and Juvenal through the eighteenth-century neoclassical period (Swift, Pope, Gay, et. al.) and into the present day. Satire generally holds a mirror up to individuals and society and attempts to shame them into improvement and “proper” behavior through ridicule. Oftentimes satire becomes a conservative genre, as an author has to support and uphold certain institutions in order to effectively satirize his or her target(s); or at the very least, the author must acknowledge the power a social structure or institution holds in society. This relation to power structures, then, will be a major focus of the course. How do authors of satire conceive of political, economic, religious, and cultural power, and how do they negotiate theirs and their society’s relation to these structures? What are the common literary characteristics of the genre and how are they used to effect change in society? Is there even such a thing as a mode or genre called “satire,” or are there merely only satirical texts? Who is the satirist and what does he/she do? What is the satirist trying to accomplish in his/her satire? These are some of the interrogations we will be making of the hard-to-define genre, mode, or style called satire.

AENG226  **Introduction to the Bible as Literature**  
4150  TTH  04:15PM-05:35PM  Roberts, Wendy R  
The Bible has influenced literature in English more than any other text. Because of this, basic knowledge of the stories can be helpful for reading centuries of literature and culture. This course gives students the opportunity to read the Bible as a piece of English literature rather than as a religious guide. Students will become acquainted with the many literary forms that make up the Bible and discuss the characters, literary devices, and rhetorical strategies. While we will not have time to read the entire Bible, students will read portions of both the Old and New Testaments as well as scholarly introductions to the material. Assessments: mid-term and final exams and two short papers.

AENG226  **Masterpieces of 20th Century Russian Literature**  
10083  TTH  10:15AM-11:35AM  Sergay, Timothy D  
Survey of the development of Russian literature, particularly prose fiction, from about the turn of the century to the death of Stalin (1953). Readings will be chosen from the stories, dramas, and novels of such writers as Chekhov, Gorky, Olesha, Bulgakov, Babel, Pasternak, Zamyatin, and others. Conducted in English. No prerequisites. This course does not presume prior knowledge of Russian language or literature. The format for class sessions is a workshop or seminar in which we will discuss each book together. These discussions will focus on immanent (“textual”) matters of content, style, characterization, and narrative technique, but will also refer to social,
political, religious, aesthetic and philosophical contexts. Since all readings are in English translations, an important secondary concern will be the special problems of understanding literature ("reception") posed by translation itself.

**AENG240Z Rewriting America**

10084 TTH 01:15PM-02:35PM  Bradley, Kate

Using selected contemporary American fiction and non-fiction, this class will explore issues of gender, race, citizenship, and authorship. Readings will be paired with writing assignments such as personal narratives and academic arguments. Our readings of course texts will also be supplemented by critical material and the development of a community-engaged learning project. Required texts may include *Between the World and Me* by Ta-Nehisi Coates, *The Immortal Life of Henrietta Lacks* by Rebecca Skloot, *Dept. of Speculation* by Jenny Offill, *Native Guard* by Natasha Trethewey, *Kapitoil* by Teddy Wayne and *Fortune Smiles* by Adam Johnson.

**AENG240Z Rewriting America**

10085 TTH 10:15AM-11:35AM  Bartlett, Joshua

This course will explore the challenges of living in 21st century America with a focus, in particular, on issues of diversity and pluralism including race, class, gender, sexuality, disability, and citizenship. Texts will include Suzan-Lori Parks’ *Topdog/Underdog*, winner of the 2002 Pulitzer Prize for Drama, Jesmyn Ward’s *Salvage the Bones*, winner of the 2011 National Book Award for Fiction, Natalie Diaz’s poetry collection *When My Brother Was an Aztec*, which received an American Book Award in 2013, and Imbolo Mbue’s 2016 novel *Behold the Dreamers* – as well as a variety of song lyrics and music videos, television and film excerpts, short stories, and critical essays. Assignments will include reading quizzes, take-home exams, critical essays, and a final paper/creative project.

**AENG240Z Rewriting America**

10086 MWF 09:20AM-10:15AM  Reyes, Victorio

The Poetics of Hip Hop: This course will survey the manners in which Hip Hop as a poetic form rewrites contemporary culture, literature, and language. We will examine how viewing Hip Hop, as poetry, diversifies our notions of contemporary literature. We will also investigate how Hip Hop diversifies language and how this linguistic transformation impacts our culture(s). Finally, we will analyze how controversial aspects of Hip Hop inform our collective understanding of race, gender, and sexuality. Viewing Hip Hop as literature, we will always be conscious of its literary elements as we navigate our discussions, paying particular attention to form, craft, and narratology. The coursework includes short responses, quizzes, critical essays, and a group project.

**AENG240Z Rewriting America**

10087 MWF 01:40PM-02:35PM  Keller, Joshua

Working from a selection of texts that will provide both context and models, students will learn to write about the challenges of living in 21st century America. The course will focus, in particular, on issues of diversity and pluralism including race, class, gender, sexuality, disability and citizenship.
From the Undergraduate Bulletin: Working from a selection of texts that will provide both context and models, students will learn to write about the challenges of living in 21st century America. The course will focus, in particular, on issues of diversity and pluralism including race, class, gender, sexuality, disability, and citizenship.

Individual Course Description: Humans are naturally social beings, but this fact, of course, comes with certain anxieties, tensions, and conflicts. While America is often celebrated for its diversity, this course will explore some consequences of difference, particularly feelings of isolation and alienation that all people experience to varying degrees and to varying lengths of time. Such feelings become especially pressing as a result of rapid advancements in social technology. Questions under consideration include: How does an individual construct identity in relation to any number of sociological circumstances? In relation to family? In relation to community? In relation to nation? Historically speaking, how have these relationships changed over time? How does an individual navigate the movement among various social circumstances? What drives an individual to want to “fit in” and feel “acceptance” socially? How does an individual cope with and overcome feelings of isolation and alienation? In order to investigate such questions, this course will engage with literature ranging from the eighteenth century to the present day which address issues ranging from immigration and loss of cultural identity to social ostracism. Also, the course will utilize other popular artistic forms such as film and television to name a few.
on issues of diversity and pluralism including race, class, gender, sexuality, disability and citizenship.

AENG240Z Rewriting America
10095 MWF 09:20AM-10:15AM Henderson, Joseph
In this course, we will explore the ways writers from the American South use the mediums of poetry and prose to analyze, criticize, and exemplify problems of race, gender, and class in light of the history and politics of the American South after the Civil War and Reconstruction. Our primary challenge will be learning to read and think with the work of a diverse group of American writers; such reading and thinking will include a variety of in-class writing assignments, short papers, and two final projects: a podcast and a research paper.

AENG240Z Rewriting America
10096 TTH 11:45AM-01:05PM Bartlett, Joshua
This course will explore the challenges of living in 21st century America with a focus, in particular, on issues of diversity and pluralism including race, class, gender, sexuality, disability, and citizenship. Texts will include Suzan-Lori Parks’ Topdog/Underdog, winner of the 2002 Pulitzer Prize for Drama, Jesmyn Ward’s Salvage the Bones, winner of the 2011 National Book Award for Fiction, Natalie Diaz’s poetry collection When My Brother Was an Aztec, which received an American Book Award in 2013, and Imbolo Mbue’s 2016 novel Behold the Dreamers – as well as a variety of song lyrics and music videos, television and film excerpts, short stories, and critical essays. Assignments will include reading quizzes, take-home exams, critical essays, and a final paper/creative project.

AENG240Z Rewriting America
10097 MWF 12:35PM-01:30PM Henderson, Joseph
In this course, we will explore the ways writers from the American South use the mediums of poetry and prose to analyze, criticize, and exemplify problems of race, gender, and class in light of the history and politics of the American South after the Civil War and Reconstruction. Our primary challenge will be learning to read and think with the work of a diverse group of American writers; such reading and thinking will include a variety of in-class writing assignments, short papers, and two final projects: a podcast and a research paper.

AENG240Z Rewriting America
10098 MWF 10:25AM-11:20AM Delmagori, Steven
Referred to by President Roosevelt as the “arsenal of democracy” during World War II, Detroit became the center of American capitalism and industry following the war. However, approximately 75 years later, Detroit is best known for blight: abandoned industries, dilapidated houses, and the ignominy of being the largest city in history to declare bankruptcy. This course will therefore examine the micro space of Detroit as representative of the macro space of America, particularly as America has moved into the 21st century. Issues such as class, race, gender, and labor will be analyzed and assessed through a variety of media: novels, films, articles, monographs, and even music. How have these issues changed as Detroit has changed over time? What are the reasons behind the “decline” of Detroit? How is Detroit representative of America at large? Our semester will chart Detroit from the middle of the 20th century up to our present moment as we search for new ways through which to think about Detroit as an American city in the 21st century. This course is writing intensive and fulfills the general
education requirement for challenges in the 21st century. Note: Only one version of AEng 240/T/V/Z may be taken for credit.

**AENG242 Science Fiction**
5903 MWF 12:35PM-01:30PM Amiama, Natalie
This course will study negative utopias to see how literature has treated the 'future' human condition. To that end, we will explore dystopias in Yevgeny Zamyatin's *We* (a prose poem suppressed for over sixty years), Aldous Huxley's *Brave New World*, Anthony Burgess’ *A Clockwork Orange* and Ursula K. Leguin’s *The Lathe of Heaven* Course themes include the ideological and biological modes of control, the author as seer, and the consequences for the character-citizen and reader-citizen of the modern state. In addition, we will read a selection of short sci-fi pieces, analyze theoretical texts by Michel Foucault on biopolitics, Hannah Arendt on totalitarianism.

**AENG243 Literature and Film: Shakespeare on Film**
6013 MW 02:45PM-04:05PM Richards, Jonah
While theatre remains the preeminent performance medium of Shakespeare's plays, some of the most exciting and influential performances of the plays of the twentieth century have taken place on the cinema screen. But, what are the effects of “adapting” Elizabethan stage plays into films? During the course of the semester, we will tackle this very question. We will read four of Shakespeare’s plays (Much Ado About Nothing, Richard III, Romeo and Juliet, and The Tempest) and then watch two film adaptations of each play (Kenneth Branagh’s 1993 Much Ado About Nothing, Joss Whedon’s 2013 Much Ado About Nothing, Laurence Olivier’s 1955 Richard III, Richard Loncraine’s 1989 Henry V, Baz Luhrmann’s 1996 William Shakespeare’s Romeo + Juliet, Carlo Carlei’s 2013 Romeo and Juliet, Derek Jarman’s 1979 The Tempest, and Julie Taymor’s 2010 The Tempest). As we view each film, we will examine what elements from Shakespeare’s original text that the director chose to include, cut, and alter.

We will learn about the term adaptation and what it means to adapt a play into a film and for a film to be an adaptation. We will supplement our analysis of the plays and films with readings from Shakespeare: A Norton Guide by Samuel Crowl. I will also teach you basic film terminology so you will have the vocabulary to properly articulate your observations and analyses. Coursework will consist of a combination of interactive lectures, scene analysis, group presentations, and tests. Students will also have to complete a midterm paper on one of the films and a final paper on two separate films. By the end of the session, you will appreciate the role that these films have played in shaping our current understanding of Shakespeare’s plays. While a background in Shakespeare is helpful, it is not required for this course.

**AENG261 American Literary Traditions**
3718 TTH 10:15AM-11:35AM Frulla, Elaina
*From the Undergraduate Bulletin:* Representative works from the Colonial through Modern period, with attention to necessary historical and intellectual background information as well as reflection upon the concept of literary history, periods, and canons.

Additionally: A literary work is not only influenced by its historical context, but also can leave lasting impressions generations after its appearance. This course will not only track the major movements in American literature spanning from the 18th through 21st centuries, but also will
consider the impact of these works on contemporary society. Discussions, therefore, will not only situate a text within its literary movement, but also will consider how a work remains in dialogue with contemporary readers. This course will address questions such as: What does a work say about the society in which it was written? How is a text received within its time and how does this reception change over time? How does a literary work speak to the present and how might it speak to the future? The course will consider works in the genres of poetry, drama, novel, and short fiction.

**AENG261 American Literary Traditions**

7585 MWF 10:25AM-11:20AM Hofmann, Alice

This class will survey American literature through the topic of violence and resistance. From native writings of the colonial period to 20th century literature, we will trace the ways in which literature attests to uneven power relations and forms of subjection, dependency, and subversion. As we study narratives of colonization, slavery, and war, as well as racial and gender violence, we will not only track major movements in literary history but also pay attention to the audience, the culture, and political debates individual texts respond to. Apart from considering the historical situatedness of a literary work, we will reflect on our own reading in the contemporary moment: How is the text relevant in the here and now, and how might it speak to the future?

**AENG270 Living Literature: Challenges in the 21st Century**

8311 MWF 09:20AM-10:15AM Amrozowicz, Michael

The Iliad can be seen as the first example of war literature in the Western world, and the beginning of a long tradition of relating personal and national exploits, coming to terms with violence and the scars of war, and writing and storytelling as a process of healing and reconciliation. The opening of the twentieth century saw the deadliest war in the history of mankind up to that point, totaling 16 million deaths in a little over four years. Twenty years later, World War II cost the world over 2.5% of its total population, estimated at over 60 million deaths. The scale of these conflicts cannot even begin to be imagined, and the paradoxical nature of the utter inability and yet Herculean attempt to comprehend has contributed countless forms and genres to the world of artistic expression in the effort to represent the unrepresentable: the horror and experience of war. This course will examine some of the trajectories of innovation in twentieth-century American and European literatures that were direct results of conflict and its aftermaths.

The scope of this course will cover the literary production of World War I through that of the American wars in Iraq and Afghanistan, and may include works by Wilfred Owen, Siegfried Sassoon, Ernest Hemingway, Ernie Pyle, Norman Mailer, James Jones, Tim O'Brien, Stephen Wright, Brian Turner, and John Crawford. Through a discussion of war literature, students will problematize literature, writing, and artistic expression as modes of representation – what happens when a form of representation comes up against an event that absolutely resists accurate representation? What does it avail to represent an experience, to construct and reconstruct an experience, to which no other person can relate? What is the work of literature in cases like this? How can the human be represented amidst the impersonal, mechanized nature of the modern war of attrition?
Ask the average person on the street to name one eighteenth-century novel and he/she will most likely reply: “heck if I know.” Truth be told, a 21st-century American could live his/her entire life without reading Robinson Crusoe or Tom Jones and it would probably make little difference. So, why should we care about eighteenth-century literature? For starters, historians widely recognize this period (often called the Enlightenment) as a time when modern ideas about the self, society, science, government, and economics—just to name a few—first started to emerge. In fact, it could be said that the Enlightenment played a major role in forming not only what we think today, but also how we think it. And literature, specifically the eighteenth-century novel, is a great place to find evidence of how Enlightenment ideas shaped modern understanding. However, if we have little sense of what it was like live during that time, those novels often seem more like incomprehensible door-stops than pathways to learning. That’s where this class comes in. Students will start with a collaborative research project where they write profiles for a cast of characters, representing figures from across the eighteenth-century social spectrum. This hands-on approach prepares students for the second part of the class—reading and interacting with eighteenth-century novels. The novels will change from semester to semester but will be representative of the major novelists of the period: Defoe, Fielding, Richardson, Sterne, Austen, etc.

In her introduction to An Aesthetic Education in the Era of Globalization, Gayatri Spivak says that “Globalization takes place only in capital and data.” If so, what can be said about the relationship between the process of globalization and the way we, as human beings, experience it? In this course, we will work toward an account of this relationship as it relates to literary representations and/or discourses of globalization. In doing so, we will explore a range of theoretical texts alongside several novels, seeking both to define globalization and assess its usefulness as a theoretical construct. Furthermore, we will attempt to discover both the possibilities and limitations of representing globalization aesthetically. By the end of this course, you should be able to engage thoughtfully with the discourse of globalization. This means that you should be able to offer a definition of globalization which you can defend with real-world and textual examples and theoretical insights. For instance, what do we mean when we say we are in “the era of globalization” and what distinguishes it from other eras? Also, what connections can we make between this historical moment and the novels we are reading? These questions will be the focus of your final project, in which you will use one of the theoretical perspectives discussed in class to analyze a relevant portion of one of the assigned novels.

Technology (broadly conceived) stands at once as a means of liberation, discovery, and enslavement. Since new technologies are constantly being introduced and heralded under the aegis of progress, advocates of caution often go unheard and labelled retrograde while authors struggle to gauge the effects of technology on a quickly evolving society. This course will explore the positive and negative effects of technology on the culture of the 21st century.

**AENG272 Media, Technology & Culture: Challenges in the 21st Century**

7764 TTH 11:45AM-01:05PM Peters, Michael

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

**AENG291 British Literary Traditions I: From the Anglo-Saxon Period through Milton**

5028 TTH 11:45AM-01:05PM Rozett, Martha T

This course is a survey of British literature from the Anglo-Saxon period to the Late Renaissance. We will read poetry, prose and drama by many authors, including excerpts from four major works: *Beowulf*, Chaucer's *The Canterbury Tales*, Spenser's *The Faerie Queene*, and Milton's *Paradise Lost*. The text for the course will be *The Norton Anthology of British Literature*, Volumes A and B. Grades will be based upon class participation and quizzes, in-class exams and a final exam, and one short paper.

**AENG295 Classics of Western Literature**

1849 TTH 01:15PM-02:35PM Elam, Helen Regueiro

This course, originally part of a two-semester sequence on the transformation of forms, will focus on the movement from epic to drama. Starting with the epic (Homer, *The Iliad*) we will read classical drama (Aeschylus, Sophocles, Euripides), 17th century drama (Shakespeare, Molière, Racine), and three modern dramatists (Ibsen, Chekhov, Beckett). To the extent that it addresses the development of genre (plot, narrative forms, figurative language), this course offers a foundation for literary study. Short paper, midterm, in-class essay (with questions in advance), term paper.

**AENG297 Postcolonial Literary Traditions**

9017 TTH 01:15PM-02:35PM Cosentino, Nikki

Representative works of the formerly colonized world, with attention to necessary historical and intellectual background information. Works to be chosen from at least three regions beyond Europe.

**AENG302W Creative Writing**

5278 TTH 01:15PM-02:35PM Belflower, James

**Poetry by Design:** In the 1930s the Objectivist poet Louis Zukofsky wrote proto-white papers for the Index of American Design. He later claimed that the poem was an object, “a product more of dealing with specific tasks, than of poetic sentiment.” This course will creatively and critically explore the implications of his statement by uncovering the formative influences between Modern industrial design and Modernist poetry. Zukofsky's development of an Objectivist poetics will guide our exploration into poetry and the object world as we locate intersections between concrete poetry, found or “recycled” poetry, utilitarian poetry, and Language poetry, and Modernist and contemporary design movements such as Functionalism, Beaux Arts, and the Maker Movement. Special attention will be paid to poets such as Gertrude Stein, Francis Ponge, Stefan Mallarme, and Jena Osman, and theorists such as Jacques Rancière, Gilles Deleuze, Michel DeCerteau, and Elizabeth Grosz.
This section of intermediate creative writing will focus on poetry and verse. We will write new poems every week and spend a significant amount of class time talking about those poems in a supportive group setting. We will read each other’s work carefully and offer constructive feedback and suggestions about how to make our writing stronger. One of the best ways to become a better writer is to become a better reader so we will also spend a portion of the class studying assigned readings. Through our analysis of an eclectic mix of examples from modern and contemporary poets, we will explore crucial elements of poetry and verse such as metaphor, image, diction, syntax, line breaks, and rhythm. Requirements include regular attendance, active participation, and midterm and final portfolios that collect revised examples of your writing. Intended primarily for juniors and seniors. Only one version of A ENG 302 may be taken for credit.

This is an upper-level creative writing course and it is devoted to fostering a mature approach to reading discussions literature, artistry and craft, and of course writing. To write well you must read—a lot. Throughout the semester nearly every class session will feature a substantial reading assignment and a significant portion of your grade will depend on you being well prepared to discuss course texts. These texts will be geared toward presenting an array of creative writing forms including non-fiction, poetry, fiction, and mixed-media. Because this is at its heart a writing course you will be given the opportunity to explore each of these forms, and regularly discuss your efforts with your peers in workshops which will occur approximately once a month. Last but not least, you will be required to revise your work, and we will periodically devote time to understanding how to treat revision as something beyond mere editing and augmenting.

Texts will include a recent short story collection by a single author, recent poetry book by a single author, 20th Century short story and poetry anthologies, and a mixed genre publication. Most recently this included Emporium by Adam Johnson, Fast Animal by Tim Seibles, Don’t Let Me be Lonely by Claudia Rankine, Best American Stories 2014, and an anthology of contemporary American Poetry. Intended primarily for juniors and seniors. Only one version of A ENG 302 may be taken for credit.

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 emphasizes students’ own analytical writing. Prerequisite(s): C or better in A ENG 205Z. Open to declared English majors only.

This course considers various literary, cinematic, cultural, and aesthetic texts, (including fashion and architecture) to develop the writing skills of critique and the critical voice. Students will
discover how to find entry into the textual environment, how to structure and position an argument, and how to define and lay out the problematic of critical reading and thinking. Classes will consist of lecture, discussions, and workshop in which we will explore various critical styles and practical approaches to working with complex texts. Texts include Henry James, Turn of the Screw, Jane Campion’s film of the James novel, Portrait of a Lady, Edith Wharton’s The Mother’s Recompense, the film Elegy from Philip Roth’s novel The Dying Animal, The Reader, Barthe’s A Lover’s Discourse, and various architectural landmarks and fashion sites. The aim here is to develop proficiency in critical thinking and interpretative skills and to translate those on paper. Prerequisite(s): C or better in A ENG 205Z. Open to declared English majors only.

AENG309Z  Professional Writing
7048  MW  04:15PM-05:35PM  Fitzpatrick, KellyAnn
This course focuses on the kinds of writing particularly useful to students in business and in the natural and social sciences with emphasis on clear, accurate, informative writing about complex subjects. Both writing and research-intensive, this course will start by exploring the rhetorical differences between academic and professional writing with a focus on purpose, audience, argument, organization, and tone. In order to emulate a professional writing environment and accommodate a variety of discipline-specific writing conventions, early in the semester students will be organized into functional groups according to actual or targeted discipline; these groups will be imagined as different functional teams within a technology company. Teams will initially function as workshopping groups; throughout the semester team members work more closely with each other with an eye towards a final collaborative writing/presentation project developed within our imagined company environment. Intended primarily for juniors and seniors.

AENG309Z  Professional Writing
7589  TTH  05:45PM-07:05PM  Whalen, Brian
7590  TTH  10:15AM-11:35AM  Rizzo, Christopher
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 & Interpretation in English Studies
4673  TTH  10:15AM-11:35AM  Griffith, Glyne A
In this course we will survey the remarkably diverse body of work representative of contemporary anti-imperialist and post-colonial fiction produced within and outside the metropole. We will read these texts against a background of relevant critical and historical analysis. Our touchstone text of criticism will be *The Post-Colonial Studies Reader* edited by Bill Ashcroft, Gareth Griffiths and Helen Tiffin. The fictional works we will read in concert with this critical text will be chosen from among the following: *The Tempest* by William Shakespeare, *Things Fall Apart* by Chinua Achebe, *Cambridge* by Caryl Phillips, *Heart of Darkness* by Joseph Conrad, *The Mystic Masseur* by V.S. Naipaul, *A Passage to India* by E. M. Forster, *The Wine of Astonishment* by Earl Lovelace. Supplemental material will be chosen from among the following selection of text and film excerpts: *The Battle of Algiers* – Gillo Pontecorvo; *Discourse on the Origin of Inequality Among Men* – Jean Jacques Rousseau; *Notes on the State of Virginia* – Thomas Jefferson; *500 Nations: A Clash of Cultures, The Africans: A Triple Heritage, “Tools of Exploitation”* - Ali Mazrui; *Frantz Fanon: Black Skin, White Masks* - Isaac Julien; *Race: The Floating
**AENG310**  **Reading & Interpretation in English Studies**  
4765  TTH  01:15PM-02:35PM  Shepherdson,Charles  
This class is a focused examination of one or more of the critical approaches to literary and cultural study introduced in English 210. Students will gain in-depth exposure to specific critical debates within a particular theoretical tradition, learning to see the critical stakes of different perspectives, and to position their own ideas in relation to this unfolding critical conversation. This particular class will focus on the question of “pity” as an “ethical emotion” tracing the history of this idea from Aristotle's Poetics through Adam Smith's *Theory of Moral Sentiment*, Rousseau's philosophy, and on to contemporary debates in trauma theory, photography, and some animal behavior studies. Throughout, we will consider how images and language, especially in art forms, deal with the emotion of pity. Prerequisite(s): C or better in A ENG 210. Open to declared English majors only.

**AENG315**  **Introduction to Literary Theory**  
8314  MW  02:45PM-04:05PM  Diaz, Carolina A  
Survey of the major theorists that have been influential in the field of English Studies.

**AENG338**  **American Literature after 1900**  
10099  TTH  04:15PM-05:35PM  Valentis, Mary B  
American Literature from 1920 to the Present is, in one sense, a line of flight through Modernism and its “Shock of the New” to Postmodernism and its self-conscious, performative expressions. Some have called The Present After Culture or the era of the Post Human, the transgendered, the age of the catastrophic. This course studies these and other lines of flight, their cultural and theoretical contexts mainly through fiction but also in theory, poetry, art, film, music, architecture, media, and technology studies. Looking back, this period could be called The American Century and after, a time that spans the robber barons through the Silicon Valley scions, a sweep of history from World War One through World War Two, Korea, Vietnam, the Kennedy assassination up through The Iraq War, 911, Bushes 41 and 43, and Barack Obama.

This course looks at selected 20th and 21st Century american authors to trace major discursive shifts and cultural moments of that period including modernism, psychoanalysis, postmodernism, and trauma and media culture. The 20th century in America is a diverse and rich mixture of transformations in Race And class formations, sexual and gender relations, biopolitics, as well as revolutions in style, climate, technology, war, language, and culture.

Our reading will be framed by Edith Wharton’s *Age of Innocence*, a novel that encapsulates the class structures and codes of early century New York City in an intriguing love triangle, and conclude with John Irving’s *In the Same Person*, a narrative about 21st century bi-sexuality. In between, we will read such classic American texts as Faulkner’s *The Sound and the Fury*, Fitzgerald’s *Tender Is the Night*, Zora Neale Hurston’s *Their Eyes Were Watching God*, Nabokov’s *Lolita*. Films, videos, and critical essays will supplement our readings.
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 astonishing 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. Please note: Students will need to read difficult and challenging texts, but we will learn to do so methodically and with care. (For example, this course offers you the rare opportunity to spend a month reading *Moby-Dick* with friends and fellow literature lovers!) Assessment will include: a Midterm Exam, reading response assignments, and a take-home Final Exam.

“Revenge is a kind of wild justice,” wrote the prominent jurist, Sir Francis Bacon. By the time he wrote this, in 1625, people throughout England were already weighing the costs and benefits of vengeance in a form of popular entertainment: the revenge tragedy. What made plays about vindictive ghosts, corrupt courtiers, rape, murder, and mutilation so captivating? After all, aristocratic codes of “civilized” conduct reached their zenith in this period. Yet, neither church nor state seemed able to control the private duels and factional plots that threatened the peace of the realm. Commoners had gained unprecedented access to legal protection for property, yet the spectacular punishment of ‘criminals’ cast doubt on a system visibly stacked against the poor, the marginalized, and the vulnerable. This course considers how the language of revenge drama reveals the ethical conundrums at the core of retributive justice. Analyzing work by Shakespeare, and contemporaries like Kyd, Middleton and Webster, we will put early modern playwrights in conversation with some of the most powerful religious and philosophical thinkers on the topic of revenge (and its alternatives), from the writer of Leviticus to Judith Butler. We will explore causes and effects of retributive violence, and consider which conditions make punishment seem “just,” and which render it personally vindictive. Ultimately, we will ask what role, if any, the wild justice performed by early modern revengers continues to play in the current discourse of just war and capital punishment. Expect one short paper, a team teaching presentation, and a longer researched seminar paper, broken down into steps.

In this course, students read published work in a variety of genres by the authors appearing on campus with the Writer’s Institute Visiting Writers Series. Students also meet these artists in seminars devoted to discussions not only of the author’s work but broader issues facing writers today. In preparation for these encounters, we will consider intellectual and historical contexts as well as the aesthetic and literary issues at play in each author’s work. Course requirements include reading, writing, conducting independent research, and attending Visiting Writer events.
Derrida, in *Spectres of Marx (1993)*, uses the term *spectrology* to identify the way consciousness is haunted by the technologies that give rise to it (and the relation between “materiality” and history). Yet the working model of *spectrology* is *cinema*. For Derrida, “the future belongs to ghosts.” The class will selectively explore the relation of *cinema* (and media) both to shaping globalization and to the 21st century ecological crises—as well as the video streaming culture and inter-active smartphone screens of today. Was modernist cinema, however, already haunted by this future, or is the acceleration of climate change and ecocide haunted by *cinema*? The class will first examine several films of Alfred Hitchcock to develop a shared critical vocabulary and to trace how and where modernist cinema is haunted in advance by techno-ecological problems. In some respects, theorists have argued that classic “cinema” died in passing into the digital (and inter-active screen) era, where the idea of public space become the smartphone screen. We will extend our discussion of from classical into some of 21st cinema’s pre-occupation with “ Cli-Fi,” post-apocalypts, narrative extinction, and the perspectives of non-human life. The class is primary designed for students with an already active interest in film or media studies, some knowledge of the 20th century film canon, and an interest in ecological critical thinking in relation to media. The student should have the time and be committed to immersive readings of the assigned films and critical articles. The course assignments will be intensive rather than extensive, which means students should be committed to immersive attention to the films and critical assignments—without which course credit would be compromised. The course is also designed for students interested in the relationship between writing and image culture, literature and cinema, or those with particular interest in the ecological crisis.
writers to entertain a variety of styles and objectives, while reaching larger or more widespread readerships. Modernist poetry encompasses work celebrating first wave feminism, proletarian class and labor movements, the Harlem Renaissance and a shifting African American consciousness, “high modernist” aesthetic autonomy, sexual difference and emergent queer communities, antiwar (or pro-war) positions ...and many other interests. This class will offer a survey exploring a wide range of works though an anthology of modernist poetry, complemented by a few major modernist long poems, key poetic collections, and an online archive’s facsimile reproductions of a few important little magazines. All readings will be contextualized with readings that supply brief historical accounts of the period and relevant social issues. Writers’ manifestos and poetics essays will help us make more sense of their poetic endeavors. Some poets likely to be covered include: T.S. Eliot, Ezra Pound, E.E. Cummings, H.D. (Hilda Doolittle), Gertrude Stein, Marianne Moore, Lola Ridge, Wallace Stevens, Langston Hughes, Countee Cullen, Sterling Brown, Jean Toomer, Mina Loy, William Carlos Williams, Hart Crane, José García Villa, Eugene Jolas, Kenneth Patchen, Muriel Rukeyser, Louis Zukofsky, Archibald MacLeish, Ma Rainey and Bessie Smith (blues singers), the Baroness (sound poet and performance artist), and Maya Deren (filmmaker).

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

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

AENG359 Theory of the Novel
10101 TTH 01:15PM-02:35PM Stasi, Paul

What makes a novel a novel? How do novels develop character? What means do authors use to represent the world and draw us in to those representations? What kinds of knowledge do novels give us about ourselves and our place in the world? In this course we will look at some of the major theories of the novel which have attempted to answer these questions, alongside four canonical novels: Emma, Jane Eyre, Middlemarch and Mrs. Dalloway. Our goal will be both to see how the novels do (and don’t) match up with the theories, but also to read them on their own terms, all with the aim of understanding what this curious object the novel might be.

AENG368 Adaptations of Black Women Writers
10102 TTH 01:15PM-02:35PM Schalk, Samantha D

368 “Film Adaptations of Black Women Writers” Description: What is gained and what is lost when a novel is adapted for film? How does the change in medium change the way we understand the story and characters? What liberties do film directors and producers take in adapting a novel for film? In this class, students will read five novels by black women and watch contemporary film adaptations of these books. Students will be asked to consider what elements of the novel are enhanced, altered, obscured or erased when adapted to film, especially regarding the politics of race, class, gender and sexuality. This course fulfills part of the University’s general education “Critical Thinking” competency requirement.
AENG369 Introduction to African American Poetry
9022 TTH 08:45AM-10:05AM Smith, Derik J
Through reading, writing, discussion and performance 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 chronicled, reflected and contributed to African America’s varied, vexed relation to the American “democratic project.” 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 and social statuses of black people in America.

AENG374 Science Fiction & Climate Change
7058 MW 02:45PM-04:05PM Hill, Michael K
A study of cultural forms and practices in relation to the historical conditions in which they are shaped. The course considers theoretical and the practical dimensions of meaning in a wide range of cultural texts. May be repeated once for credit when content varies.

AENG390 Internship in English
1851 F 01:40PM-02:35PM McKenna, Holly
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 and minors (who have taken AENG205z) with a minimum overall grade point average of 2.50 and a minimum 3.00 average in English. S/U graded.

AENG410Y Reading Antigone
9164 TTH 10:15AM-11:35AM Shepherdson, Charles
This class is a focused examination of the theoretical questions, presuppositions, and debates pertinent to a specific issue in contemporary thought and theory. Individual semesters may focus on, among other areas: a particular discourse (e.g., ecocriticism, ideology critique, queer theory, language theory, psychoanalysis, or cultural problem). In this particular class, we will explore Greek tragedy through the play Antigone, reading both the play and multiple interpretations from various critical perspectives. Students will write a bibliography and final paper. May be repeated once for credit when content varies. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

AENG411Y 12 Plays: Mostly British, Mostly Comic
9165 TTH 02:45PM-04:05PM Rozett, Martha T
This course is devoted to masterworks of British drama and a recent play entitled Outside Mullingar by the American playwright John Patrick Shanley, which will be performed at Capital Repertory Theatre in Albany, beginning on September 23rd. Although they do not all end happily, the plays include elements of the comic tradition in Western drama: romance, disguise, trickery, confusion or conflict leading to unmaskings, forgiveness, reconciliations, and restoration of order. Readings will include Doctor Faustus and The Jew of Malta by Christopher
Marlowe, *The Merchant of Venice* by Shakespeare, *Volpone* by Ben Jonson, *The Beggar’s Opera* by John Gay, *The School for Scandal* by Richard Sheridan, *The Importance of Being Earnest* by Oscar Wilde, and two plays by George Bernard Shaw. We will also read a twentieth-century historical drama set in the 16th century, and a play from the 1980s by Athol Fugard, South Africa’s most distinguished playwright. Students will write several short papers, a performance review, and an end-of-semester 8-10 pp. paper. There will be no exams. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

**AENG412Y  Shakescenes: Theater & Performance**
10103  TTH  08:45AM-10:05AM  Murakami, Ineke

What does the well-worn phrase, “Shakespeare wrote for the stage” actually mean? Does it refer to how the practical concerns of a working playwright—from professional rivalry, to censorship, to fashionable genres—shaped Shakespeare’s plays? Does it allude to his process—to plays that capture, like snapshots, the intense negotiation between actors, playwrights, texts, props, and audiences that was ever a feature of early modern English theater? Perhaps it simply means that Shakespeare’s plays need to be put on their feet, spoken aloud, worked out through the body as well as in the mind. These questions will guide our work over the semester as we tackle six Shakespearean plays (plus *Hamlet* very briefly) from each of four traditionally recognized genres. By contextualizing each play within the historical conditions of its original early modern production (and a couple of later ones) we will gain a clearer understanding of how Shakespeare, like his contemporaries, manipulated conventions of language and character to get audiences to question the orthodoxies of their world. While the course’s performance component may be challenging to English majors at first, its aim is to enable all upper-level students to engage with the materials, leading to an improved understanding of the complex but rewarding early modern languages of page and stage. Course texts include historical, critical and theoretical readings in addition to the plays. Assignments include a group teaching presentation, a midterm research paper, two exams, and a final performance project. This is not a Shakespeare and film class; expect to be active in every class, working to fulfill your oral discourse component. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

**AENG413Y  Sentimentality**
8315  TTH  01:15PM-02:35PM  Fretwell, Erica N

The rise of the sentimental novel marks one of the most powerful developments in American fiction. Beginning with Hanna Foster’s *The Coquette* (1797) and reaching its apotheosis with Harriet Beecher Stowe’s *Uncle Tom’s Cabin* (1852), women writers focused simultaneously on sentiment (the tender emotions of their fictional heroines) and the status quo (the harsh realities of life for women). We will explore how sentimentality mediated divisions marked by gender, race, and social class, as well as how it constructed emotion as not simply personal and individual, but also social, historical, and ideological. One thread involves compassion, sympathy, and related emotional responses to forms of violence endemic in nineteenth-century American life. The idea of sympathy or “fellow feeling”—our ability to respond emotionally to the experiences of others, particularly their suffering—became especially important in American culture during the nineteenth century, providing a culturally privileged framework for understanding our relation to other people. We will explore the language of “the heart,” of sympathy and compassion, within various contexts, including slavery, conflict between European Americans and American Indians, and the Civil War. We will consider how sympathy was
imagined to prevent or mitigate violence, to defuse aggression, or to incite political action. We will also look at writers who challenged the cultural value accorded to sympathy, who questioned the belief that sympathy is selfless love, or that compassion is what makes us human. Might sympathy itself be experienced as a form of violence? Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

AENG465Y  Literature of the Black Power Era
10104  TTH  11:45AM-01:05PM  Smith, Derik J
In the mid-1960s, as America was wracked by domestic social upheaval and by disastrous military adventures abroad, many African American artists and intellectuals began to consider seriously the question posed by James Baldwin in 1963, “Do I really want to be integrated into a burning house?” By the later 1960s much black art was itself burning with a wholesale rejection of Western Civilization and a radicalism that imagined a Black Nation existing within and apart from America. Yet the momentum toward integration and the pull of capital and democratic opportunity eventually drew black arts deeper into the American house. In the early 1970s Hollywood’s Blaxploitation genre profitably commodified the revolutionary impulse that found earlier expression in black literature and music; not long after that, academic institutions folded black nationalist artists into curricula, and black activists became successful black politicians. This fascinating moment of insurgency, negotiation and compromise gave rise to the wide range of cultural production that will be explored in the course. Through engagement with poetry, drama, fiction, journalism, scholarship, music and cinema students will interrogate the politics and aesthetics of America’s Black Power Era (1965-1975), and necessarily deepen their consideration of contemporary American and African American culture. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

AENG498  Thesis Seminar I
4597  TTH  10:15AM-11:35AM  Keenaghan, Eric C
The English Honors Program concludes with a 2-course sequence, in which students individually research, write, and revise an Honors thesis. The thesis is a long-form, researched critical project or hybrid creative-and-critical writing project of 40 to 50 pages. It is independently developed in stages and under the supervision of a faculty member from the English Department. In the Spring, a second faculty member (who most usually—but not always—will be from the English Department, too) is available for consultation and reads the finished product as the committee’s second reader. Writing an Honors thesis truly is an independent process: Successful projects are those developed by students who are self-starters, self-motivated and creative thinkers, and strong writers, yet who are willing to take the notes and recommendations of the faculty members with whom they are working.

In this Fall course, you will begin to experience an independent study with a safety net. You will start the process of developing and proposing your individual projects with me, working as the Director of the Honors Program. Working together, I will help you find a faculty advisor and a second reader with whom you are comfortable and excited to work and who also are best suited for your own project’s subject matter or your methodological or creative approach. For much of the Fall, you will be working independently but sharing your discoveries, challenges, and questions with the other members of this community of student researchers. Often, we will convene once a week as a group during our scheduled class time to discuss research strategies, frustrations, and breakthroughs and to workshop your in-progress writing. If we don’t meet as a
whole class, that particular scheduled class session will be reserved for set one-on-one conferences with me or will be designated as “research and writing days” when you might also drop in for an impromptu conference with me.

You will be required to attend the English Department’s Pre-Registration Open House and/or the University’s Undergraduate Research Fair (both events usually are held in early October) to share your experience thus far in the program with fellow majors who might be considering applying to the Honors Program. Before Thanksgiving, you will share a brief presentation of your in-progress research or creative writing at a semi-public event that will include the incoming cohort of English Honors students (who will be writing their own theses next year) and other students who are interested in the program. By the end of the Fall semester, you will have developed an initial proposal for your project (called an “abstract”), a preliminary research program with an annotated bibliography and a revised abstract, a provisional outline for your entire project (called a “prospectus”), a strong revised draft of your first chapter (workshopped along the way), and a provisional schedule (worked out with and approved by your advisor) of the work that you will do in the Spring to complete your thesis, all tailored to your individual project.

**Prerequisites:** English 498 is reserved exclusively for students who have been accepted into the English Honors Program. English 399Z (the Honors Seminar, usually taken during the Spring of junior year) is required for the Program and is strongly recommended as a prerequisite to English 498. However, if you were accepted into the Honors Program in the Spring of your junior year or if you studied abroad during the semester it was offered, consult with me to learn of your substitution options for that required course.