Spring 2012
Schedule and Course Descriptions

AENG100Z  Introduction to Analytical Writing [Open to Freshman & Sophomores Only]
5511    TTH  08:45AM-10:05AM   Izumi, Katsuya
5512    TTH  11:45AM-01:05PM   Izumi, Katsuya
5845    MW  02:45PM-04:05PM   Hall, Adam
6783    MWF  09:20AM-10:15AM   Thyssen, Christina
7715    MWF  08:15AM-09:10AM   Kurtz, Kathryn
7797    TTH  10:15AM-11:35AM   Wyant, Jerome L
7949    TTH  10:15AM-11:35AM   Denberg, Kenneth R
8082    MWF  01:40PM-02:35PM   Massey, Barrett D
8083    MWF  12:35PM-01:30PM   Craig, Allison

Introduction to the skills necessary for clear, effective communication of ideas through careful attention to the writing process, critical analysis, and argumentation. The course emphasizes a variety of rhetorical practices. Designed for non-English majors.

AENG102Z  Introduction to Creative Writing [Open to Freshman & Sophomores Only]
2014    TTH  08:45AM-10:05AM   Cook, Thomas P
2015    MWF  09:20AM-10:15AM   Belflower, James K
5115    TTH  07:15PM-08:35PM   Ozga, Jennifer A
8538    MWF  11:30AM-12:25PM   SSendawula, Alissa N
10104   MWF  12:35PM-01:30PM   Hall, Adam
10105   MWF  09:20AM-10:15AM   Kurtz, Kathryn

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
2016    TTH  08:45AM-10:05AM   Searle, James H
2017    MWF  12:35PM-01:30PM   Coller, Jonathan R
2019    TTH  01:15PM-02:35PM   Wyant, Jerome L

Introduction to reading literature, with emphasis on developing critical skills and reading strategies through the study of a variety of genres, themes, historical periods, and national literatures. Recommended for first and second year students.

AENG121  Reading Literature: "Ghost Stories in Literature,"
2018    TTH  02:45PM-04:05PM   Casey, Erin V

This course will investigate a selection of American ghost stories and how those stories represent, challenge and interact with the dominant American culture as well as more marginalized cultures within America. The reading for this course will focus on three primary texts written by women from often marginalized or oppressed ethnic/minority group in America, the ghost stories they tell, and what those stories evince concerning gender, race, and other cultural factors. We will examine these three primary texts—and their ghosts—against a backdrop of traditional and canonically accepted American ghost stories/literatures from writers such as Poe and Hawthorne. Ultimately, we will attempt to confront and come to terms with our own views of American culture and history, and what role ghosts and ghost stories play in that history. In this course, students will be expected to perform a daily heavy reading load, in-class daily quizzes, a presentation, a midterm and a final.

AENG144  Reading Shakespeare
2021    MWF  10:25AM-11:20AM   Amrozowicz, Michael

This course is an introduction to Shakespeare, with emphasis on developing critical skills and reading strategies through detailed study of the plays, from early comedies to later tragedies and romances.
Recommended for first-year students and non-English majors. No prior knowledge of Shakespeare is required.

AENG205Z  Introduction to Writing in English Studies
5196   MWF  11:30AM-12:25PM   Hanifan,Jil E
5731   MWF  09:20AM-10:15AM   Hanifan,Jil E

This course is an introduction to the forms and strategies of writing and close reading in English studies. The course emphasizes the relationship between writing and disciplinary context, and such concepts as genre, audience, and evidence.

AENG205Z  Introduction to Writing in English Studies
5208   MWF  11:30PM-12:25PM   Williams,Karen S

This is a core, required course for the English major. In this course we will focus on conventions and forms particular to the discipline of English Studies. We will study, discuss, and practice ways of reading and writing that are an integral part of the discipline. We will focus on constructing a thesis, developing an argument from that thesis, conversing with scholars, and presenting ideas in the discipline's format, MLA. The course includes three papers, one of which is 12-15 pages, regular exercises, workshops, and substantial revision.

AENG205Z  Introduction to Writing in English Studies
5252  TTH  08:45AM-10:05AM   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.

AENG205Z  Introduction to Writing in English Studies: Monstrosities
5732  TTH  02:45PM-04:05PM   Barney,Richard A

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

AENG210 Introduction to English Studies
2022   MW  05:45PM-07:05PM   Kuiken,Kir A
2023   MW  02:45PM-04:05PM   Kuiken,Kir A

In this introduction to literary study and critical methods, we will discuss the ways in which a work of literature can generate multiple critical readings, as well as questions about the viability of those readings. We will explore basic questions that govern the task of interpretation, focusing jointly on “literary” and “critical” works. We will also consider under what circumstances this distinction (between purely “primary” texts and “secondary” critical texts) becomes difficult to sustain. We will consider works of fiction, critical commentary on those works, as well as works of criticism that consider the limits and scope of literary study. We will end the course with the question of whether or how these interpretive strategies we have studied could be applied more broadly to other media such as film. Since the course is conceived as a seminar, class discussion will be extremely important. Students will write several short papers, and a final essay.
Literary and juridical constructions of personhood:
The class will address major questions in literary studies – what is the fictional, textual, metaphorical, narratological or aesthetic – by juxtaposing literary and juridical ways of constructing personhood. We will look at the distance separating the literary from the factual, novels or romances from Supreme Court opinions, real deaths from imagined ones, and investigate their coincidences. Our comparative approach will be guided by this major question: how does the jurisprudential understanding of a person differ from a literary character, and how is the juridical form of truth telling, or witnessing to an experience different from the truth generated by literature through the processes of imagining or fictionalizing reality. We will discuss a variety of philosophical, juridical and literary theory approaches to those questions that develop from different cultural and juridical traditions. However, our central legal example will be the opinions of Chief Justice Lemuel Shaw, and our major literary examples will be drawn from the works of Herman Melville.

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, and take-home final exam.

A whirlwind tour of major literary works and their effect upon the literature and society that was to follow, with a special emphasis on the English speaking world. The course will include examples from all the principal literary forms: epic, drama, poetry, the novel, and the short story.

This course will survey American short stories. Readings will be organized by story-length, rather than by chronology, genre, or style. Beginning with one-sentence stories and “flash” fictions, moving through medium-length and long stories, and ending with a novel-length collection of interlinked short stories, we will explore the limitations, possibilities, and necessities of story-telling in relation to a story’s “size”. Our main objective will be to understand how authors utilize specific narrative tools and techniques in order to tell their stories within a given length. The stories we will read range from the traditional to the extraordinary, the canonical to the fringe, the sane to the barely comprehensible, with an emphasis on late 20th century and contemporary literature. Some of the authors will include: Donald Barthelme, Ann Carson, Raymond Carver, Lydia Davis, Stephen Dixon, Stuart Dybek, Dave Eggers, Mary Gaitskill, Alexander Hemon, Ernest Hemingway, Jamaica Kincaid, Adam Johnson, Denis Johnson, Lynne Tillman, George Saunders, Mona Simpson, Gertrude Stein, David Foster Wallace, and others. Course assignments will include a mix of critical and creative work.

Exploration of a single common theme, form or mode using varied texts to promote fresh inquiry by unexpected juxtapositions of subject matter and ways of treating it. May be repeated once for credit when content varies. For Spring 2012 we will be presenting the following topics:

A focus on American Social Movements in the Post-Civil Rights Era

This course will be introducing some of the debates and 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, and take-home final exam.
AENG 226 In this course, we examine literary texts that were central in major social movements in American history in the past fifty years. Beginning with texts written in the sixties and seventies, we will read essays, stories, poems, novels and a play that were formative in the articulation and or response of a survey of social movements. With approximately two to three weeks dedicated to each unit (depending on mwf/tth designation), we will read a selection of primary documents pertaining to each movement (from Trodd’s collection, American Protest Literature), as well as a selection to place the literature of our primary focus within the historical and cultural context (various sources). The social movements—and corresponding literature—at the center of this course are likely to include (or may contain selected readings from the following texts): Civil Rights (Richard Wright’s Native Son (1940)), Red Power (Leslie Marmon Silko’s Ceremony (1977)), Second-Wave Feminism (Betty Friedan’s The Feminine Mystique (1963)), Gay Liberation (Allen Ginsberg’s “Howl” (1956) and Tony Kushner Angels in America (1993/2003)), Environmentalism (Edward Abbey The Monkey Wrench Gang (1975)), Transnational American Activism (Patton’s Cry The Beloved Country (1948)), and Anti-Globalization Protest (Kincaid’s A Small Place (1988)). Students will be evaluated with an in-class midterm, a take home final, and a semester-long journal/notebook project.

AENG226 Science Writing and Creative Nonfiction
5284 MWF 10:25AM-11:20AM Adsit,Janelle M

This course will focus on creative nonfiction writing that is informed by scientific investigation. How do science writers, of multiple genres, form their understandings of the world through writing? And how do they work to shape their readers’ worldviews? How does literary science writing compare to the genres published in popular and academic science magazines and journals? Can we usefully revise common dichotomies that separate art from science, the aesthetic from the nonaesthetic? What is the relationship between genres such as the scientific argument, report, lyric essay, and narrative?

With these questions in mind, we’ll survey a range of essays that are informed by science—personal, lyric, meditative, informative, and humorous essays. To better understand creative nonfiction, we’ll also read several critical essays on the history of this “fourth genre” and questions of ethics, believability, truth, memory, rhetoric, narrative, craft, and form. We’ll read nonfiction by Gerald Callahan, Mary Roach, Rebecca Solnit, Linda Hogan, Floyd Skloot, Gretel Ehrlich, David Abram, Jared Diamond, Siddhartha Mukherjee, and Diane Ackerman.

We will take a practitioner’s approach to understanding science writing: As a means of analysis, you will be asked to imitate, parody, compare and contrast, and revise the essays that we’ll read and discuss. Over the course of the semester you will work to refine two essays by employing research techniques and the elements of craft that we will discuss in class. These two essays will be submitted together at the end of the semester, and they will take two different approaches to presenting the same research material. Aiding in your completion of these final essays, class sessions will often include short workshops and revision exercises.

AENG 226 Focus on Ethnic Literature: Survey of Native American Literature
5285 TTH 08:45AM-10:05AM Wittman,Aaron M

This course will examine the varied voices of Native Americans in different literary contexts. We will begin with an examination of oral traditions, move onto 19th century speeches, correspondence, and biographical sketches, and conclude by tracing the contributions of Native Americans to the development of the novel in the 20th and 21st centuries. Readings may include: oral folktlores, William Apess, Black Elk, Gertrude Bonnan (Zitkala Sa), N. Scott Momaday, Sherman Alexie, Standing Bear, Leslie Marmon Silko, Tecumseh, and more.

AENG240 Growing Up in America
2027 TTH 02:45PM-04:05PM Mullen,Darcy
5846 TTH 08:45AM-10:05AM Mason,John T
5910 MWF 12:35PM-01:30PM Whalen,William J
5927 MWF 10:25AM-11:20AM Skebe,Alifair A
6163 MWF 11:30AM-12:25PM Thyssen,Christina
6676 MW 02:45PM-04:05PM Obodiac,Erin
6703 TTH 10:15AM-11:35AM Mason,John T
8878 MWF 09:20AM-10:15AM Ssendawula,Alissa N
8879 MW 04:15PM-05:35PM Anderson,Eric M
8880 TTH 08:45AM-10:05AM Hardy,Lucas D
8881 TTH 05:45PM-07:05PM Peters,Michael J
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 [Writing Intensive, Informative Literacy & Oral]
5567 MWF 11:30 AM-12:25PM Clerico, Bethany Aery

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 [Writing Intensive, Informative Literacy & Oral]
5568 MWF 01:40PM-02:35PM Skebe, Alifair

The English course catalog describes this course as an “Introduction to problems of social significance related to growing up in a multi-ethnic society through the study of American literature and culture.” We will be looking at a variety of texts this semester in order to unpack this definition. For example, what is America? And what does it mean to “grow up” in it—or even with it? What are the problems? And how, why, and to whom are they socially significant? Moreover, what counts as American literature, or American culture? Why study it in an English course in college? While these questions may seem to have obvious and easy answers, we are going to interrogate their seeming simplicity and look more closely to unpack what often remains hidden and/or unquestioned.

The category of “America” begins long before Columbus or the Declaration of Independence, and what “America” means—at home and abroad—has changed with the development of its national identity, expanding national borders, and trade with varying nations of the world. The various changes and development of “America” have not and do not always comfortably coexist with beloved notions of American freedom and opportunity. Throughout the term we will examine discrepancies between and breaks with what was expected and what is in social life. The goal of the course is to challenge you to look deeper into issues that we most likely don’t need a course to introduce us to, but by the same token, that collective inquiry can help us understand more fully.

Required texts include Morrison’s *The Bluest Eye*, Glassner’s *The Culture of Fear*, Scholosser’s *Fast Food Nation*, Hogan’s *Solar Storms*, and O’Brien’s *The Things They Carried*. Students will also watch a selection of documentary films and read theoretical essays. Assignments include projects, papers, presentations, and quizzes.

AENG240Z Growing Up in America: Contemporary Religious and Spiritual Cultures [WI]
9468 TTH 11:45AM-01:05PM Hardy, Lucas D
9469 MW 05:45PM-07:05PM Obodiac, Erin

This course will explore a variety of contemporary, uniquely American religious practices and spiritual cultures through literary fiction, non-fiction, and film. Many different “popular” and “fringe” religious movements will be discussed, along with what might be called “secular spiritualisms,” ranging from ecotheology to technophilia to the cult of capitalism. Students will be introduced to basic concepts of literary, cultural, and socio-political analysis; questions concerning racialized groups, class-based communities, and gender/sexual politics will be formulated around our exploration of this theme. As a “Writing Intensive” course, we will also discuss good practices of academic writing and produce a substantial body of written work. Primary authors will include Michael Muhammad Knight, James Baldwin, Flannery O’Connor, Leslie Marmon Silko, Ishmael Reed, Philip Roth, and Dennis Covington.


AENG240Z Growing Up in America: Cultural Mythologies [Writing Intensive]
5748 MWF 01:40PM-02:35PM Rizzo, Christopher B

Generally speaking, this course introduces students to problems of social significance related to growing
up in a multi-ethnic society through the study of American literature and culture. More particularly, this course focuses on the myths that dominate American culture, investigating topics such as race, class, and gender. We will also investigate notions such as individualism, empowerment, and freedom, all of which form a nexus of culturally shaped assumptions that we do not often question. While this course is designed as an introduction to diversity in contemporary culture, we will not only read relevantly current literature and essays that directly address given issues, but also historical documents that underwrite those issues. At bottom, this course is designed to help students critically engage the social and economic forces that work to constitute identity in modern America.

**AENG240Z  Growing Up in America [Writing Intensive]**
5749  MWF  09:20AM-10:15AM  Mallory-Kani, Amy

This course will seek to fulfill the U.S. Diversity and Pluralism requirement by focusing specifically on themes such as eccentricity, marginalization, and otherness in visual narratives (graphic novels and films), and how those themes relate to issues of age, gender, class, and sexual orientation in the contemporary and near-contemporary US. Texts will include: Pekar, *The Best of American Splendor* and *The Quitter*, Bechdel, *Fun Home*; McCloud, *Understanding Comics*; and a book about film analysis. Films will include: *American Splendor*, *Grey Gardens*, *In the Realms of the Unreal*, and *The Devil and Daniel Johnston*. As a writing intensive course, this section of 240z will ask students to complete a number of diverse, yet related writing assignments focusing on the close reading of films and graphic narratives. Assignments will include: reading responses, quizzes, film worksheets, a final paper, and participation in writing workshops.

**AENG240Z  Growing Up in America [Writing Intensive]**
8910  MW  02:45PM-04:05PM  Jung, Anne S

Through class discussion and close readings of a wide range of fiction, non-fiction, and films, students will be asked to examine some of the prevalent cultural myths and the problems of social significance related to those myths experienced by youth growing up in a ethnically diverse society. One of the goals of this course is to help students develop strategies for reading various representations of culture in critical and analytical ways that can then assist them in the challenge of understanding and negotiating social values as they relate to individual identities. This course will examine the historical, ideological, and the personal aspects of some of the cultural phenomena (classism, racism, sexism) with which we live and the impact that their institutional manifestations have on us as members of society. This course offers us a unique opportunity to explore the ways that our experiences of growing up in America are similar to or different from the experiences of others. We will explore various constructions of identity, individuality, equality, and gender through self-reflection of our own experiences and then question the ways in which the cultural texts of the course insist that we challenge our assumptions about what it means to grow up in America. Possible authors include Philip Roth, Leslie Marmon Silko, Richard Wright, Toni Morrison, Carson McCullers, Dorothy Allison, Ann Patchett, J.D. Salinger, Mona Simpson, Mark Twain, Jeffrey Eugenides, and selections from a main text *Rereading America* (Colombo, Gary. 8th ed.)

**AENG242  Science Fiction : Transgressive Gender in Science Fiction**
7717  MWF  10:25AM-11:20AM  Craig, Allison V

Speculative Fiction has long been terrain rich for envisioning realities different than our own, so it should be no surprise that representations of gender frequently fall outside of, question, and resist the status quo. Authors like Octavia Butler, Ursula K. LeGuin, Joanna Russ, and Samuel Delany have created alternate worlds where sex, sexuality, and gender are directly interrogated, often putting in stark relief questions about our own world. Transgressive Gender in Science Fiction examines a broad spectrum of literature where gender is a primary focus and includes texts written by women and men, classic and contemporary, the world over. Assessment will be based on homework assignments, daily quizzes, a midterm exam, and a final term project.

**AENG243  Literature and Film: Epic / Mythic Movies**
9472  MWF  10:25AM-11:20AM  Garrott, Harry D

Perhaps the primary way in which Western audiences now come to understand classic epics and myths
(and even history) is through film, and specifically the much-maligned genre of the Epic Movie. This course will examine prime examples of contemporary, mythically-inspired action film, with the intent of interrogating these films in themselves, in regards to their epic, mythic and filmic forebears, and as representative of larger processes of adaptation, remakes / sequels, and cultural change. While we will be actively pursuing our collective distress at why and how so much has been 'lost', the looming problem will be how to account for that which still remains: How much of epic is left in the Epic Movie? Films will include *300*, *Epic Movie*, *Troy*, *Clash of the Titans* (1981 & 2010), *Hercules*, *Beowulf* and *The Matrix Trilogy*, among others. Texts will include works by Homer, Hesiod, William Gibson and others, as well as readings on mythology, film theory, adaptation theory, and more. Evaluation will consist of reading responses, in-class presentations, brief quizzes, participation and a final paper.

AENG261  American Literary Traditions
5354  MWF  12:35PM-01:30PM  Frulla,Elaina A

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 20th centuries, but also consider the impact of these works on contemporary society. Discussions, therefore, will not be limited to simply situating a text within its literary movement, but 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’s written? How is a text received within its time and how does this reception chance 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; and representative writers may include: Irving, Stowe, Whitman, Melville, Twain, O’Neill, Hurston, Steinbeck, Wright, O’Connor, Walker, Pynchon.

AENG291  British Literary Traditions I:From the Anglo-Saxon Period through Milton
5118  TTH  05:45PM-07:05PM  Sodano,Joel P

In covering a broad swath of British literary history, this course will hit the “biggies” of the early English canon: *Beowulf*, *Sir Gawain and the Green Knight*, Chaucer, Shakespeare, and Milton. Along that literary timeline we will also interweave information from the historical record. In so doing, we will be able to challenge the traditional literary-historical approaches which have tended to leave women out of the discussion of canonicity. In addition to including in the syllabus works by women writers published prior to Milton’s death in 1674 (authors may include Elizabeth I, Anne Sutcliffe, Margaret Tyler and Margaret Cavendish), students will be required to do a group project where they “discover” a female author and present their findings in order to add her to the canon of the course.

AENG295  Classics of Western Literature
5119  MWF  12:35PM-01:30PM  Matturro,Richard

Beginning with Greek mythology, the course will follow representative themes through various literary manifestations in different ages, taking note of how each culture reinterprets the existing stories and motifs to fit its own changing needs. Included will be major representative works in drama, poetry, and prose fiction.

AENG300W  Expository Writing
2028  TTH  05:45PM-07:05PM  McGrath,Darryl

This course will hone your writing ability and will build confidence about situations in an internship or a career in which you will need to demonstrate not only strong, clear written narrative, but also skills in description, analysis and summarization of written materials. The course will include examination and discussion of, as well as graded assignments in, the kinds of writing you can expect to do in the future, including reviews (books; movies); food writing; personal essays; op-ed pieces and letters to the editor; book proposals; “white papers” that present a position or policy; and summaries of reports. The course will also stress the elements of good writing, including syntax, punctuation, grammar, style, organization, transitions and narrative flow. There will be quizzes and a series of graded in-class exercises on these elements. Discussions of readings and student work will be a part of the class, and you should feel comfortable reading and discussing your own writing. Your will be allowed to select from a range of options for your final project, including a presentation; a research paper; a comparative essay; or an in-
depth written analysis, review or opinion piece. Final projects will afford an opportunity to include multimedia presentations, but no matter what the format, the final project will require a substantial example of strong, clear writing. Readings will include some standard and contemporary guides on good style and syntax, as well as published examples of good nonfiction narrative.

AENG300W  Expository Writing
2029  MWF  08:15AM-09:10AM  Clerico,Bethany Aery

This section of 300w will focus on writing creative nonfiction. Students will study expository and imaginative writing techniques to tell true stories. While a portion of our time will be spent exploring this “fourth genre,” our primary task will be on improving our overall writing skills—with attention to all phases of the writing process. From development to drafting, revising, and editing, students will hone their skills to create concise, lively, and significant works that is stylistically and technically proficient. We’ll draft in total four nonfiction pieces, and students will submit two portfolios in which they showcase their progress throughout the semester and present their best possible writing.

AENG300W  Expository Writing: (Writing about Food and Drink)
2030  TTH  10:15AM-11:35AM  Bartlett,Joshua C
9473  TTH  08:45AM-10:05AM  Bartlett,Joshua C

This section of expository writing will focus on the question (and the experience) of writing about all things food and drink. We will begin the semester by considering a number of ways that food and drink have been featured in literature, television, film, and song. Texts may include excerpts from Diane DiPrima’s *Dinners and Nightmares*, James Joyce’s short story “The Dead,” poems by Beth Ann Fennelly, Allen Ginsberg, and Pablo Neruda, song lyrics by Jimmy Buffett, and the 2009 film *Julie & Julia*. We will then shift our attention to essay and excerpts dealing with a variety of aspects, perspectives, and approaches related to the broader subject of food and drink. Authors may include: Heidi Julavits, Elizabeth Gilbert, Jonathan Safran Foer, Brad Kessler, and Sarah DiGregorio. Additionally, we will read and discuss Diane Ackerman’s *A Natural History of the Senses* and Alex Kapranos’ *Sound Bites: Eating on Tour with Franz Ferdinand*.

Classes will be devoted to discussion of readings as well as to critique and revision of student writing; writers will be encourages to explore a variety of written forms over the course of the semester. Course requirements will include: completion of a number of writing exercises, including a reading response journal, regular class attendance and participation, two class presentations, and the submission of a final portfolio.

AENG300W  Expository Writing
6657  MWF  11:30AM-12:25PM  Ratiu,Iuliu E

This section of expository writing will address the nature of the written word/world in the context of the digital age. The goal of this course is to bridge the gap between what we want to write and what we must write. Ideally, we will create a series of teaching moments in order to enforce, contradict or dismiss individual apprehensions, certitudes, and anxieties about writing; practically, we will use reading assignments, each other’s expertise (and ignorance), and personal texts to produce and publicize our best pieces of writing, so that the assignments for this class will favor quality over quantity and process over product. Writing portfolio: two longer papers, short reader responses, Blackboard posts, and a writing statement.

AENG302W  Creative Writing
6090  TTH  04:15PM-05:45PM  Peters,Michael J

It will be assumed that students are interested in writing for literary publication. The course will introduce students particularly to literary practice as a form of design and formal adventure. (No attention will be given to genre forms—romance, thriller, fantasy, etc.). Such questions as the impact on electronic media on writing practice will be discussed. There will be required reading and writing assignments weekly. The readings will focus on texts published in this century.

AENG302W  Creative Writing
6091  MWF  11:30AM-12:25PM  Rizzo,Christopher B
This course focuses on the ways in which contemporary postwar poetries write across genres, modes, and periods to question traditional approaches to the poem, the short story, the essay, and so forth. Each week we will explore different writing practices through a series of exercises designed to interrogate a range of poetic imaginaries. We will also discuss different writing technologies and the creative ways that we, as writers, can use these technologies not only produce work, but to publish that work as well. By the end of the course, each student will have developed a critical statement on writing and a slim but substantive portfolio.

AENG305Z  Studies in Writing About Texts  [Reserved for English Majors]
5355   MWF  11:30AM-12:25PM   Rozett, Martha T

This section of English 305Z will include readings in three literary genres along with various kinds of criticism and literary scholarship. Camille Paglia’s anthology, Break, Blow, Burn, contains readings, or explications, of British and American poems from the 17th to the 20th centuries. The Norton Critical Edition (3rd edition) of Shakespeare’s Henry IV Part 1 brings together historical sources, accounts of scholarly debates, and examples of critical and theoretical approaches to Shakespeare’s drama. The third unit of the course will be based on excerpts from Richard Altick’s The Scholar Adventurers and several of Francis Bacon’s essays.

Requirements: Three five page papers, one of which will be extensively revised, expanded, and resubmitted as an eight page paper. Also, group activities, quizzes, short research assignments, and different kinds of writing exercises. Prerequisite: Eng 205Z.

AENG305Z  Studies in Writing: “Modernist Fiction and WWII” [Reserved for English Majors]
5356   TTH  02:45PM-04:05PM   Keenaghan, Eric C

Compelled during the Second World War to outwardly break its supposedly “isolationist” political philosophy for both the idealistic democratic reason of fighting fascism and totalitarianism as well as for opportunistic imperialist ones related to growing wealth and global influence, the United States found itself in the center of world affairs. After the war’s end and the seeming promise of new democratic horizons, attitudes about differences in race, gender, sexuality, class, and political ideologies at home and abroad underwent incredible backsliding. Kay Boyle remarked in the introduction to her short story collection The Smoking Mountain, “by 1949 a change had come into the faces of Europeans when they spoke of America, and my [American] forebears seemed to feel uneasy in their revolutionary roles.” That “uneasy” attitude actually predated the war’s end, as Boyle herself knew all too well. This section of 305Z will read some key—though some of them are now largely forgotten—fictions about the war and/or its aftereffects, written by American writers just prior to, during, and following World War II. These late modernist and postwar works examine the wartime and postwar psychology of individuals and social conditions in a rapidly changing national culture. Note: This class is not for the faint of heart or the slacker. Some texts are long; others are stylistically difficult. Some are both. Possible texts include: Kay Boyle, Death of a Man (1936); Chester Himes, If He Hollers Let Him Go (1945); Kenneth Patchen, Sleepers Awake (1946); John Hawkes, The Cannibal (1949); Paul Bowles, The Sheltering Sky (1949); Carson McCullers, The Ballad of the Sad Café (1951); Gertrude Stein, Mrs. Reynolds (posthumously published, 1952); Christopher Isherwood, The World In the Evening (1954); William Faulkner, The Mansion (1955); John Okada, No-No Boy (1957); Richard Wright, The Long Dream (1958). In addition, we will read literary criticism, essays by the novelists, and excerpts from literary and social histories.

As a required advanced writing course, you will be held to the highest standards of basic writing (grammar and syntax) as well as of argumentation (complexity and sophistication of critical thought, development of an original critical thesis, close reading skills). You will be required to write about each text we read in a variety of ways: informally but critically (short response papers posted about each novel on Blackboard), formally at an intermediate level (one of two opportunities for a 5- to 8-page critical paper with some sources, workshopped), and at an advanced level (a 15- to 20-page researched critical paper with several sources, workshopped and “drafted”/written in stages). In addition to exploring the period and authors, we also will address such writing issues as: How does one write in a focused way about a novel or any longer literary work? How do you develop and argue a strong thesis that intervenes in an ongoing critical discussion? How do you conduct research at an advanced level—both finding and engaging critical and historical and theoretic sources—as is expected of English majors? How do you conduct research and engage in a critical dialogue if a particular text or author has received little—or even no—critical attention? How do you write an original critical reading about texts that have received a lot of attention?
Open only to English majors and second majors, who have completed Eng 205Z. The instructor will deregister students who have not had ENG 205Z. Once the section is full, the instructor will not distribute any CPNs. Prerequisite: Eng 205Z.

AENG305Z  Studies in Writing About Texts/Writing About Race [Reserved for English Majors]
5357  TTH  08:45AM-10:05AM  Thompson,Lisa B

This course will focus on critical writing about race in American culture. During the semester we will read a variety of scholarly and creative explorations of race. The tone of the texts will vary. Some of texts will be humorous while others will be melancholy. Some texts will be informative while others will be provocative. Besides discussing the reading, this class will also operate as a writing workshop. During the term participants will have several opportunities to share and critique each other’s work. Students will keep a journal to record responses to the reading, write short and long essays, take a midterm examination and produce a final written project. Prerequisite: Eng 205Z.

AENG305Z  Studies in Writing About Texts [Reserved for English Majors]
5358  TTH  04:15PM-05:35PM  Valentis,Mary B

This course considers various literary, cinematic, cultural, and aesthetic texts including fashion and architecture to develop the 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 writing. Texts include James’ The Turn of the Screw, Campion's Portrait of a Lady, Fitzgerald's Tender is the Night, Lyne's Lolita, The Tiger's Wife, the film Elegy, and The Reader. Fashion designer Alexander McQueen's show, "Savage Beauty" for the Met and architect Frank Gehry's student union at MIT will also be studied. Prerequisite: Eng 205Z.

AENG305Z  Studies in Writing About Texts: Critique and the Sonnet [Res. for English Majors]
5572  TTH  10:15AM-11:35AM  Cable,Lana

Through study of sonnets written from the Renaissance to the present day, this course explores sonnet form as a poetic practice and also as a critical idea. Our focus is on the many ways poets use sonnet form: as a tool for intellectual analysis or problem solving; as an aid to moral insight or spiritual inquiry; as an instrument of aesthetic expression or philosophical speculation; as a means of defining relationships or fashioning individual identity. By studying the sonnet’s infinitely varied uses, we learn why poets find the form so compelling. We examine from its Italian roots the history of sonnet form in English, and we explore critical perspectives on multiple sonnets and established sonneteers as well as trying our hand at our own sonnet writing. By the end of the course, students should have gained proficiency in reading and writing about sonnets with the appreciation, critical confidence, and self-awareness that comes of composing, revising and reflecting on both ‘academic’ and ‘creative’ writing. REQUIRED WRITING: Frequent short papers and presentations; an extended sonnet analysis; an original sonnet accompanied by a critical analysis; a final critical study of 10-12 pages. (NB: This course fulfills the General Education Critical Thinking Category by satisfying the following Objectives: identify, analyze, and evaluate arguments as they occur in the student’s own and others’ work; develop well-reasoned arguments. Prerequisite: Eng 205Z.)

AENG305Z  Studies in Writing About Texts [Reserved for English Majors]
5735  TTH  01:15PM-02:35PM  Brown,W. Langdon

This course will employ modern drama and critical responses to modern drama as a pretext for discussing the nature of criticism and critical writing. Students will read plays (examples: “Master Harold” . . . and the Boys, Waiting for Godot, and Three Sisters), critical responses to these plays, and theoretical essays on contemporary drama. The class will be conducted as a workshop with frequent in-class writing exercises including composition, editing, peer review, and multiple revisions of student essays. Formal submissions will include short essays and one twelve-page research paper. Prerequisite: Eng 205Z.

AENG310  How to Do Things With History
5359  MW  02:45PM-04:05PM  Stasi,Paul

One of the dominant narratives English Studies tells about itself concerns the place of history in literary
analysis. After a half-century of New Criticism, so the story goes, critics re-discovered politics, returning the literary work to the context from which it had been forcefully torn. In this course we will examine the various methods by which scholars have sought to analyze the relationship between work and world. Our aim will be to understand the theoretical underpinnings of each critical model as well as the substantive disagreements among competing forms of historical analysis. Prerequisite: C or better in Eng 210.

**ENG310 Cross-Examination: Law and Literature**  
5736 TTH 01:15PM-02:35PM Craig, Randall T

This course has two broad topics, the law in literature and the law as literature. Under the first rubric, we will consider literary works that take up various issues related to law, justice, and ethics. Under the second rubric, we will be interested in function of art in the legal world. What role do elements typically thought of as literary—such as narrative, drama and performance, rhetoric, poetry, and so on—have in the law. Students can expect to read literature by wide range of authors (Aeschylus, Sophocles, Shakespeare, Melville, Dickens, Tolstoy, and Kafka, among others) as well legal and narrative theory by numerous contemporary scholars. Prerequisite: C or better in Eng 210.

**AENG310 On Translation**  
7914 TTH 11:45AM-01:05PM Elam, Helen Regueiro

This course deals with “translation” not in its ordinary sense of ferrying meaning from one language to another but as a problem within language. The term becomes a nickname for the problem of “meaning” at the heart of literature. Readings from a broad range of texts, philosophical and literary—some as follows: Proust, Nietzsche, Benjamin, de Man, Carson. Two papers, the first one a project statement, the last one a term paper; midterm, in-class essay; intense class participation. Prerequisite: C or better in Eng 210.

**AENG331 Literature of the Earlier Renaissance**  
7959 MWF 09:20AM-10:15AM Williams, Karen S

This course will focus on literature of the Tudor period in England, the “long” Sixteenth Century (1485-1603). This was a particularly tumultuous and vital time in British and world history. Literature interacts with the society in which it is written and we can see much of early modern English society in its literature, both aspects the literature upholds and aspects it undermines. Consequently, we will read these works with an eye toward what they tell us about various aspects of their society. The writings we will read include works from Sir Thomas More, Wyatt and Surrey, Edmund Spenser, Elizabeth I, Isabella Whitney, and Christopher Marlowe, among others. We will develop an overview of the period, its works, and the socio-historical context in which these works were written. Coursework includes two shorter essays, a longer critical essay, and either a final paper or exam.

**AENG335 British and Irish Fiction: From Modern to Post Modern**  
9474 TTH 02:45PM-04:05PM Craig, Randall T

A study of the evolving form of the novel through the twentieth century. A loosely chronological approach will take us from the early moderns (such as Woolf and Joyce) to writers labeled “contemporary” by Stephen Spender (such as Huxley and Orwell). We will move from the fiction of protest following the Second World War (such as Sillitoe and Lessing) to the metafictional experiments of the latter part of the century (such as Fowles and Barnes). The course will conclude with a sampling of the diverse forms and writers that mark the turn of the twentieth century.

**AENG336 American Literature to 1800**  
9475 TTH 01:15PM-02:35PM Greiman, Jennifer

This course will examine literature produced in North America from the 17th century to the turn of the 19th century in a necessarily transcultural and transnational context. With a focus on the relationship between literary production and cross-cultural encounter, we will explore the discordant, agonistic formation of a “national” American literature from its hybrid roots. We will pay particular attention to the genres of early North American writing, as we study: oral histories of Native Americans; narratives of exploration and captivity; spiritual autobiography from the Puritan era through the first Great Awakening; declarations and compacts that found political communities; as well as poetry, autobiography, plays, and
novels. Books will include: *The Heath Anthology of American Literature* (Volume A); Olaudah Equiano's *Narrative*; Benjamin Franklin's *Autobiography*; Susannah Rowson's *Charlotte Temple*; and Charles Brockden Brown's *Edgar Huntly*.

**AENG337 19th Century American Literature: The Contract of/on “America”**

5738  
MW  
05:45PM-07:05PM  
Cohen, Thomas D

The course will trace the allegorical forms that “America” seems to take in 19th century poetics and whether these, rather than tracing an identity we inhabit, contest the brand we call America today. We will ask this by moving through a series of now “classic” styles—from Poe through James—and put these in contact with the ideologies and self-images of America as we encounter that today (pragmatism, American “exceptionalism”). To do so, we will supplement our readings with various media representations of select texts, and examine the relation of originary “texts” to the mutations of cultural translation.

**AENG342 Study of an Author or Authors Before Mid-18th Century: Mary Sidney Wroth**

6418  
TTH  
11:45AM-1:05PM  
Casey, Erin V

This course will be an in-depth overview of the writings of one of the first women in England to publish her own writing—both prose and poetry—during her own lifetime: Mary Wroth. In this course we will study Wroth’s sonnet sequence Pamphilia to Amphilanthus, which includes the first Crown of Sonnets written by a woman in English. We will also read poetry that influenced her, Philip Sidney’s Astrophil to Stella. In the later part of the course we will focus on a selection from the epic romance The Countess of Montgomery’s Urania, the first prose romance written and published by a woman. We will also touch on material that influenced this text, including Sidney’s The Countess of Pembroke’s Arcadia and Book III of Edmund Spenser’s The Faerie Queene. As we study Wroth’s writings we will think about how she appropriates and challenges the genres, characters, and story arcs established by her male predecessors, writing back to the literary geniuses of her time and interrogating the gender conventions they instituted. We will think about how she goes about responding to the political and religious events in her time through her work, and how writing for her is always a political act. Students in this course will be expected to complete in class daily quizzes and two papers. They may also be required to present on the material we are studying at some point during the semester.

Examination of a single major author in depth, (e.g., Chaucer or Milton), or of two or more authors whose works illuminate each other in terms of style, theme, and/or relationship to a particular historical era. May be repeated once for credit when content varies.

**AENG343 George Bernard Shaw’s Plays and Prose**

6092  
MW  
02:45PM-04:05PM  
Rozett, Martha T

The plays of George Bernard Shaw (1856-1950) are performed more frequently than those of any British
playwright except Shakespeare. Shaw employs the conventions of drawing room comedy mixed with witty, caustic social satire to explore topical issues such as class prejudice, war profiteering, prostitution, and religious hypocrisy. The men and women who populate his plays provide a fascinating window into British culture of the late nineteenth and early twentieth centuries. During Shaw’s long career, he was also a novelist, a journalist, a theatre critic, and a political philosopher who espoused socialism. The readings for this course will include excerpts from Shaw’s prose and the following plays: Mrs. Warren’s Profession, Arms and the Man, Major Barbara, Candida, Pygmalion, Heartbreak House, The Philanderer, and Saint Joan.

AENG346 Studies in Shakespeare : Two Richards and Other History Plays
5360 MWF 01:40PM-02:35PM Jung, Anne S

This course will examine the ways in which Shakespeare’s plays ask us to consider the high-risk dramatic strategy of writing about history. After all, the audience is likely to know the plot. Nevertheless, Shakespeare has been able to create compelling and popular plays from periods of history that were well known to his original audiences which still engage modern viewers and readers. Using the vastly different styles and dramatic devices used within Shakespeare’s history plays as our focus, we will begin by looking at perhaps the most unlikely of comparisons: Richard II and Richard III. We will explore the ways in which the source materials are used to create new narratives, consider the ways in which language, both non-verbal and verbal are used to compel us to look and listen, and we will conclude by looking at the most recent strategies used to make the plays work on stage and in film. Other plays we will study may include Henry IV Part One; Henry V and King Henry VIII.

AENG350 Contemporary Writers at Work
2031 TTH 04:15PM-05:35PM Brown, W. Langdon

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

AENG351 Mass Culture, Media and Performance
6093 TTH 07:15PM-08:35PM Valentis, Mary B

This course provides the theoretical bases and visual skills for reading and viewing the collective psyche as manifested in mass culture, media, performance and hypermodern culture in general. Cultural productions and phenomena such as global terrorism, crime, climate change, gender psychology, spectacle, reality shows, architecture, technology, postmodern bodies, and video will be studied. Emphasis will also be placed on the substantial psychoanalytic approaches that came after Freud to read culture, including the theories of Melanie Klein, Alice Miller, Hans Kohut, and Jacques Lacan, to name a few. These theorists and others will provide ways to talk about culture as repetition compulsion, borderlinity, narcissism, psychopathology and the hyper-real.

AENG355 Representing Race in Popular American Cinema
6094 TTH 11:45AM-01:05PM Smith, Derik J

This course is a historical survey of the representation of African Americans in popular American cinema. It will begin with D.W. Griffith’s brutal vision of race in The Birth of a Nation, and it will end with the smiling Hollywood ascendancy of Will Smith. Considering a hundred years of American movie-making, the course will chart and analyze evolving representations of blackness through historicization. In other words, we will spend a lot of time thinking about how Hollywood depictions of “African-Americana” have both reflected and informed American culture in the past century. The approach will require students to read a variety of critical and theoretical writings that will suggest a “subversive” (and usefully portable) method of textual analysis. So, rather than searching for the intended meaning of films, we will be more interested in their unintended meanings—in the cultural anxieties and repressions that show up in these texts when they are considered closely. As we work our way through a series of films—some quite influential and others merely representative—we will get a chance to explore a wide array of questions; for example: What can we say about the relation between blackness and the film career of Clark Gable?
Why has the figure of King Kong aroused American movie audiences for so long? How did Will Smith become so popular? Piecing together answers to these types of inquiries, students will come away from the course with a significantly developed appreciation for film, history and the discourse of race in American culture.

AENG356  Studies in Non-Fiction Prose  
9476  MWF  10:25AM-11:20AM  Ratiu,Iuliu E

In line with its catalog description, this class offers an examination of nonfiction prose as a medium of discourse with an emphasis on captivity narratives, salve narratives, and nature writing. Analyzed together and independent of one another, these three forms not only inform the development of the literary genre of American nonfiction prose but also accompany the historical development of American identity. Possible readings by Mary Rowlandson, Frederick Douglass, Henry D. Thoreau, Rachel Carson, and others.

AENG358  Studies in Poetry: “The Beats, Black Mountain, and Cold War America”  
8698  TTH  11:45AM-01:05PM  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 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 texts we’ll concentrate on: Bob Kaufman, Solitudes Crowded with Loneliness; Allen Ginsberg, Howl on Trial (ed. Morgan); Gregory Corso, Happy Birthday of Death; Jack Kerouac, Mexican City Blues; Diane DiPrima, Pieces of a Song: Selected Poems; Ted Joans, Teducation: Selected Poems; Michael McClure, Dark Brown or Huge Dreams; short “poetic” Beat films such as Robert Frank’s Pull My Daisy and others by Stan Brakhage and Ron Rice. Black Mountain texts we’ll concentrate on may include: Charles Olson, Selected Writings; Robert Creeley, Selected Poems; Robert Duncan, Selected Poems; Denise Levertov, Selected Poems; Larry Eigner, Windows/Walls/Yard/Ways; Jonathan Williams, An Ear in Bartram’s Tree; John Dorn, Gunslinger; Paul Blackburn, Selected Poems; Hilda Morley, To Hold in My Hand: Selected Poems. 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; two short critical responses posted on Blackboard (2-3 pages each); take-home midterm essay exam (5-6 pages); final paper (10-12 pages, with secondary sources from the syllabus and from a recommended research list).

AENG359  American Realism and Naturalism  
7721  MW  02:45PM-04:05PM  Chu,Patricia E

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

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

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

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<td>AENG373</td>
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<td>AENG390</td>
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<td>Yalkut, Carolyn</td>
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<td>AENG399Z</td>
<td>Honors Seminar: Literature &amp; Community in 19th-Century America</td>
<td>Greiman, Jennifer</td>
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From religious revivals to alternative communities, to experiments in solitude and spiritualism, the middle decades of the 19th century were marked by a mania in America for what Alexis de Tocqueville termed “association.” What made Americans so anxious to re-imagine ways of living in common during these decades, and how does the literature of that moment continue to invite new kinds of association and community? In this first course in the English Department Honors Program, we will approach these questions through the study of several archives simultaneously: a literary archive of antebellum American writing, a historical archive of the movements that spawned new thinking on community (antislavery, women’s rights, labor, temperance, etc.), and a philosophical archive that theorizes questions of political association and problems of community. Over the course of the semester, you will learn to develop questions and problems, and to conduct research on them using both published and unpublished sources; you will also learn how to incorporate historical, theoretical, and scholarly materials into a sustained, close analysis of a literary text. Since many of the movements that gave rise to new thinking on community and association — and many of the authors whose work pursued this thinking — were based in upstate New York and Western Massachusetts, we will explore some of the nearby sites and archival resources available to us, such as the New York State Archives. Authors will include: R.W. Emerson, H.D. Thoreau, N. Hawthorne, F. Douglass, L.M. Child; M. Fuller, M. Delany, H. Melville. Requirements: in addition to attendance and preparation for class, you will be expected to complete short weekly writing assignments and a midterm paper, and you will develop and complete a research paper of approximately 20 pages. Prerequisites: permission of the instructor OR acceptance into the English Honors Program. Send inquiries to: jgreiman@albany.edu

AENG402Z  Advanced Writing Workshop  [Permission of Instructor]
5361      W 02:45PM-05:35PM   Tillman,Lynne M

This course is an advanced, intensive writing workshop. In order to be considered, each student will be expected to have already taken one writing course. Each student will write three pieces during the semester. These will be read and discussed, constructively and thoroughly, by the workshop. The goal of our writing and reading is to make each student more sensitive to and aware of issues in writing — as readers and writers — and to make our efforts in writing more effective. To this end, in addition to writing stories and reading colleagues’ work, students will read fictions by various authors -- Denis Johnson, Delmore Schwartz, Grace Paley, Anton Chekhov, Flannery O’Connor, Jean Rhys, Ernest Hemingway, Franz Kafka, George Saunders, Lydia Davis. Their stories will enable us to investigate fictional devices and all of the elements involved in writing stories. We will discuss the complexity of narrative; character; point(s) of view; time in narrative; word choice; order, and structure. Participation in the workshop is extremely important. This is a permission by instructor only course. To apply for entry, each student must submit a writing sample – prose fiction – of no more than three pages (750 words). Please email to: Tillwhen@aol.com. In addition, please indicate the writing courses you have taken; your year and major; and why you want to take this workshop. Prerequisite: Eng 202Z or Eng 302Z; and permission of instructor.

AENG410Y  Contemporary Literary and Critical Theory: Biopolitics
7723  TTH 11:45AM-01:05PM   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, Hannah Arendt, Giorgio Agamben, and Roberto Esposito, we will consider these and other questions in the context of poetry, fiction and some recent films. We will examine texts such as: Edmund Burke’s Reflections on the Revolution in France, Ann Radcliffe’s The Italian, Mary Shelley’s Frankenstein, George Romero’s Land of the Dead, and Edgar Wright’s Shaun of the Dead. Students interested in this course should be ready to read substantial theoretical material, while also concentrating on careful readings of literary and cinematic works. This course stresses the ability to write cogent papers that analyze texts by drawing on concepts from philosophy and/or critical theory. Prerequisite: C or better in Eng 210.
This course will focus on Sophocles’s *Antigone* and a variety of contemporary theoretical approaches to this play and to Greek tragedy in general, from the perspective of anthropology, gender studies, intellectual history, art and politics, the history of consciousness, psychoanalysis, and classics. Students will produce a substantial research paper. Prerequisite: C or better in Eng 210 or permission of the instructor. Prerequisite: C or better in Eng 210.

**AENG411Y** The Politics of *Paradise Lost*
Canceled.

**AENG411Y** British Literature and Culture: Imagining Renaissance
8554 MW 02:45PM-04:05PM Murakami, Ineke

The English Renaissance is one of the marvels of virtual reality. Defined in no small measure by nineteenth- and early twentieth-century scholars like E.M.W. Tillyard and T.S. Eliot, this golden age actually began in the minds of fifteenth-century artists and thinkers who, in striving to fashion ideal identities, turned away from their immediate past to embrace an ancient one imagined as superior. The resulting surprises, violent changes, disappointments, and thrilling flashes of insight are what the Renaissance—or “rebirth” of a supposedly ancient commitment to the arts, sciences, world-exploration, and social programming—was all about. We now know that the tidy “Elizabethan World Picture,” once accepted by historians without question, was less of a historically accurate reflection of the period than one of its finest fictions. This course considers the constructedness of history, the unevenness of cultural development, and the power of imaginative work to engender reality. Over the semester, as we examine some of the key imaginative texts of what is now called “early modernity”—from poetry by Donne and de la Cruz, to paintings by Holbein, Gentileschi, Peak, and dramatic works by Shakespeare and Jonson, to discoveries in astronomy and abroad that called the entire universe into question—we will consider early versions of issues we have yet to resolve: gender, class, race, religion, and other terms of identity. We will also ask how recent fantasies of the “Renaissance”—from films like *Artemisia*, and *V for Vendetta*, to Renaissance fairs and blogs—inherit or expand upon a tradition of self-reflexive analysis and utopian dream work. In what ways does continuing to imagine a Renaissance enable or critique particular world views? Course requirements include: heavy participation to fulfill the “oral discourse” requirement (including weekly electronic Discussion Board entries, and debate), midterm and final exams, and two research papers. Prerequisite: C or better in Eng 210.

**AENG412** Topics in Film or Drama: Strindberg and Beckett
9937 MW 02:45PM-04:05PM Szalczer, Eszter

This class explores the work of two leading figures of modern drama, Swedish playwright August Strindberg (1849-1912) and Irish playwright Samuel Beckett (1906-1989). We will read their plays against the cultural background of their time and trace significant influences that informed their vision. We will also explore points of connection between them, looking at how Strindberg’s dramatic experiments impacted the ways Beckett conceived of drama and, by turn, how both of their contributions helped shape the theatre of today internationally. Prerequisite: C of better in Eng 210.

**AENG412Y** Cinema, Mnemonics, and the Visible.
6095 MW 07:15PM-08:35PM Cohen, Thomas D

This course will inquire into to the role of cinematic logics in contemporary thought and praxis through an interrogation of select media theory as applied to classic and current world cinema. Prerequisite: C or better in Eng 210

**AENG449Y** The Double Edge of Memory
7724 TTH 01:15PM-02:35PM Elam, Helen Regueiro

Ours is in part an era of the memoir: some of the best sellers on the market tell stories about dramatic childhoods, historical catastrophes, survivals. Personally or collectively, the force that fuels these narratives is memory in a variety of complicated registers. This course will focus on “memory” in some of
AENG450Y  Writing the Memoir and Other Forms of Creative Non-Fiction
7725  TTH  02:45PM-04:05PM  Valentis, Mary B

Creative non-fiction is a relatively young genre (the term was coined in the early 1980's) that blends reality or fact based narratives, the techniques of literature and cinema, and journalistic writing skills to capture real people and real life situations in ways that transform the writer and her world. While adhering to the basic principles of reporting and transcription of people's lives and historical events, the creative nonfiction writer has the freedom to express the full range of narrative strategies, to engage the reader in a compelling story, and to become part of the essay or narrative as a "character," anthropological observer, and full participant. In other words, this is a "best of both worlds" kind of writing that includes memoirs, non-fiction novels, essays, so-called New Journalism, end of life stories, occupational or profession-based writing, travel and tourism, medical and crime narratives, scientific exploration, creative self-help books, coming of age and family narratives.

This course introduces the advanced writing student to the texts, scripts, research techniques, and narrative strategies employed by creative non-fiction. Prerequisite: C or better in Eng 210.

AENG450Y  Writing About Love & Loss
9480  TTH  02:45PM-04:05PM  Berman, Jeffrey

In this course we will focus on how writers use language to convey love and loss and the ways in which they seek consolation and hope through religion, nature, art, deeds, or memory. We will explore different kinds of love--love of God, family or friends, romantic partner, or self; we will also explore different kinds of loss--loss of religious faith, family or friends, romantic partner, health, or self-respect. Plan on writing an essay each week: the minimum writing requirement is forty pages, typed, double-spaced. (Please use Times New Roman 12 font.) In addition, you'll write a weekly diary entry exploring your feelings about the course. The only required text in the course is my book *Death Education in the Writing Classroom* (Baywood, 2012) available in the university bookstore. I will not grade you on the content of your essays or on the degree of self-disclosure but only on the quality of your writing. We'll run the course as a writing workshop: expect to bring 26 copies of your essay about once every three weeks.

Please note that this will be an emotionally charged course, and there may be times when some of us cry in class. How can one not cry when confronting the loss of a loved one? Tears indicate that we are responding emotionally as well as intellectually to loss; tears are usually a more accurate reflection of how we feel than are words. I'll try not to make the course morbid or depressing--indeed, I believe there will be more smiles than tears in the course. The only requirement for the course is empathy: the ability to listen respectfully and nonjudgmentally to your classmates' writings. The class will not be a "support group," but we will be supportive of each other's writing. Our aim is to write about the most important people in our lives while at the same time improving the quality of our writing. Prerequisite: C or better in Eng 210.

AENG460Y  Topics in Transcultural Study: Globalization & Culture
9481  TTH  01:15PM-02:35PM  Ebert, Teresa

Are we all global now? "One listens to reggae, watches a western, eats McDonald's food for lunch and local cuisine for dinner, wears Paris perfume in Tokyo and 'retro' clothes in Hong Kong...." (Lyotard). From the other end of the political spectrum, Marx and Engels argue that the world is becoming global because "the bourgeoisie has through its exploitation of the world-market given a cosmopolitan character to production and consumption in every country." "Globalization" has become part of everyday conversations, newspaper editorials, TV shows and documentaries as well as serious theoretical and scholarly debates. Although most people locate themselves within a global context (for example, when thinking about their future, their careers, or education for themselves or their children), the meaning of globalization is not always clear. The course opens with a critical examination of the concept of globalization and its representations and ideological construction in the cultural imaginary. We will examine economic and political theories of globalization and analyze the global economic order (The World Bank, IMF...) along with theories that argue that the nation state is replaced by a new form of global sovereignty—what such critics as Antonio Negri call "empire."
The main analytical focus of the course is on globalization and culture. We will analyze the claims of theorists who argue that globalization as a cultural process is not only undermining the political order (the nation-state) but is also transforming the economic by writing desire into production. We will therefore closely analyze the relation of globalization and consumption in which the cultural and the economic collide. In the global world, people's identities, it is often assumed, are no longer determined by the economic (production, work and especially class) or politics (nationality) but by consumption (lifestyle). What are the relations between consumption, class and culture in the global world? Is consumption the culture of the emerging global? In this section of the course, we will examine the consuming of food and study its various aspects—from global hunger and the global food industry to transcultural foodways, and matters of taste, pleasures, and sensualities. In relation to issues of production and consumption, we will ask about global inequalities and discuss anti-globalization movements.

The course consists of lecture-discussions and collective work in small theory groups. Attendance in ALL class sessions is required: students who miss a class will write a paper analyzing the texts discussed in that session. Students will have three (3) major projects: two analytical papers and one oral presentation and will also have the opportunity to participate in a theory conference at the end of the semester. Prerequisite: C or better in Eng 210.

AENG460Y From Fascism to the Divided City: 20th Century German Literature in Translation
9482 MW 04:15PM-05:35PM Stasi, Paul

In this course we will examine Germany's centrality to the defining conflicts of the European 20th century through a series of literary texts. Beginning with Thomas Mann's Buddenbrooks and ending with two novels written in East Germany, we will try to understand how a country considered one of the most sophisticated in Europe – the home of Bach, Beethoven, Kant and Hegel – fell to fascism and then how the traumas of WWII continued to make themselves felt in the Cold War period. Prerequisite: C or better in Eng 210.