## Spring 2013
### Schedule and Course Descriptions

**AENG100Z**  
Introduction to Analytical Writing [Open To Freshmen and Sophomores Only]  
- **5356** TTH 08:45AM-10:05AM  
  - Mullen, Darcy  
- **5357** TTH 07:15PM-08:35PM  
  - Adsit, Janelle M  
- **5645** MW 02:45PM-04:05PM  
  - Vrabel, Megan  
- **6508** MWF 09:20AM-10:15AM  
  - Peters, Michael J  
- **7330** MWF 08:15AM-09:10AM  
  - Ssendawula, Alissa N  
- **7408** TTH 10:15AM-11:35AM  
  - Mullen, Darcy  
- **7536** MWF 12:35PM-01:30PM  
  - Izumi, Katsuya  
- **7537** MWF 09:20AM-10:15AM  
  - Thyssen, Christina  
- **7654** MWF 01:40PM-02:35PM  
  - Izumi, Katsuya  
- **7655** MWF 01:40PM-02:35PM  
  - Frulla, Elaina A

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 Freshmen and Sophomores Only]  
- **1994** MWF 01:40PM-02:35PM  
  - Eyre, Anna E  
- **1995** MWF 09:20AM-10:15AM  
  - Cruz, Conchitina R  
- **5009** TTH 08:45AM-10:05AM  
  - Poole, Jessy J  
- **7915** MWF 11:30AM-12:25PM  
  - Ssendawula, Alissa N  
- **9822** TTH 04:15PM-05:35PM  
  - Giragosian, Sarah

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  
- **1996** TTH 08:45AM-10:05AM  
  - Barrett, Leeann  
- **1997** MWF 12:35PM-01:30PM  
  - Zhou, Xiaojin  
- **1998** TTH 02:45PM-04:05PM  
  - Rizzo, Christopher B  
- **1999** TTH 01:15PM-02:35PM  
  - Cove, Katelyn

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  
- **2000** MWF 10:25AM-11:20AM  
  - Shelly, Kathryn L

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: Monstrosities  
- **5076** MW 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 fiction by Edgar Allen Poe, Mary Shelley, Peter Ackroyd, and Colson Whitehead, and at least one film. While reading a number of critical essays on monstrosity, we will also develop the important skills of assessing the claims of other writers, and effectively and ethically drawing on them for the purpose of generating self-developed arguments for papers. Students should be prepared to engage actively in class discussions, paper revision workshops, and other group activities.

AENG205Z Introduction to Writing in English Studies
5088 TTH 01:15PM-02:35PM 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. This course is required of all English majors. In this section we will investigate the writing practices of literary scholars in order to practice them in projects exploring a sampling of short stories, poems, plays, and films. Our focus will be on strategies for: developing paper topics, informing an argument with close re-reading and literary theory, revising, editing, and giving and using feedback on works-in-progress.

AENG205Z Introduction to Writing in English Studies
5129 TTH 11:45AM-01:05PM Carey, Tamika L

This course cultivates research and writing practices within English studies through a thematic examination of issues pertaining to gender and race within hip-hop culture. Because hip-hop culture (i.e. fashion, linguistic forms, musical performance, visual imagery) has a global influence, we will interrogate a variety of texts including song lyrics, documentaries, and critical works to identify the implications of how gender and race are represented and challenged in this culture. In doing so, we will practice forms of critical reading, research, analysis, and written argumentation.

AENG205Z Introduction to Writing in English Studies
5545 MWF 09:20AM-10:15AM Mallory-Kani, Amy
5546 MWF 11:30AM-12:25PM Jung, Anne S

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.

AENG210 Introduction to English Studies
2001 TTH 11:45AM-01:05PM Valentis, Mary B
2003 TTH 01:15PM-02:35PM Valentis, Mary B

“R Theory” has revolutionized literary studies over the past two decades, changing how we read and what we read in English studies. Some would say theory has liberated the discipline, pushing its boundaries, its methods and critiques into the other disciplines and enriching those fields and literary studies as well. Others contend that theory has destroyed English and undermined centuries of “truths.” For those, theory is a disease that needs to be eradicated with an inoculation of good old-fashioned literature and textual practices that befit the long tradition. The theory debate has ripped apart departments, caused traditionalists to leave the profession, and factionalized English studies into armed camps. That’s the bad news. The good news is that as disciplinary boundaries started to fade, new areas of study have emerged. English students are reading and incorporating technology, science, and cybertecture, postmodern culture, film, architecture, media, philosophy, and psychology into their papers and projects. English professors are analyzing the Phish phenomenon along with the philosophy of Nietzsche or they are reading buildings such as fallen World Trade Center Towers along with the fall of Troy’s towers—even the Brad Pitt version. Every aspect of experience and culture is there to be read, interpreted, speculated on, and contested. Literacy and interpretative acts are no longer connected merely with the printed word (the book) but they have expanded to all aspects and artifacts of culture and contemporary life. This class introduces the student to literary theory in general and its specific concepts, movements, practices, and
texts: you will learn what it is, how to do it, and how to recognize the various schools and figures within
the contemporary debate. Classes will consist of lecture, discussion, theory group work, and oral
presentations. We will read theory, films, traditional texts, buildings, new media, music, and culture in
general.

AENG210  “Author, Code, Context, Reader: Introduction to English Studies”
2002  TTH  08:45AM-10:05AM  Murakami, Ineke

Octavio Paz wrote that "literature is an answer to the questions that society asks itself about itself." If this
is so, then one way to think of English studies is as a series of conversations we have about the most
provocative answers (in the form of books, films, advertising, poems, graphic novels, etc.) to the most
pressing questions we have asked and continue to ask ourselves about ourselves. As students of
literature, we are expected to understand this “conversation,” and even contribute to it. In any
conversation, our comments are most effective when we recognize the other speakers, signal our
familiarity with their language and manner of speaking, show our knowledge (and its limits) of various
points of view that give rise to their observations, and recognize the relationship of our own ideas to
history and to the culture in which we live. To improve our ability to contribute to the conversation of
English studies, for the next few years and possibly beyond, we will examine a variety of texts and media
over the semester—poetry, prose, and drama (textual and filmic)—with the aim of sharpening our
analytical and rhetorical skills. At the same time, we will survey several important “schools” of critical
theory (Marxism, psychoanalysis, gender and sexuality studies, cultural studies, etc.) that continue to
inflect some of the most stimulating dialogue today. Expect to write four short essays, four quizzes, and a
number of short response papers.

AENG210  Introduction to English Studies
2004  MW  04:15PM-05:35PM  Noel, Tomás Urayoán

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

AENG222  World Literature
5010  MWF  10:25AM-11:20AM  Zhou, Xiaojin

The purpose of this course is not to give a comprehensive survey of all world literature in the space of a
single semester, but rather to choose from among the many varied examples of literature available in
different cultures and different historical periods a few significant and representative works that have had
a lasting effect on all that was to come afterward. Beginning with Greek epic and the saga of the Trojan
War, the course then passes to the invention of theater in Greek tragedy, then to the shift of influence to
Rome, and on to the spread of culture into northern Europe and Asia, and finally across the sea to the
Americas, taking in along the way models of all three of the principal literary forms: poetry, drama, and
prose fiction. The emphasis will not be so much on analysis of the various works as on an appreciation for
their significance in human history, their influence on thinking and understanding, and most important, the
aesthetic pleasure to be gained from them.

AENG223  “The Long and Short of It”
7331  MWF  12:35PM-01:30PM  Whalen, Brian P

“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 inter-textual resonances of story-telling with an emphasis on
story “size” (length based on word count). Bottom line: size matters. Our goal in the course is to figure
out exactly in what ways an author makes size matter: that is, how he or she utilizes certain narrative
techniques to render the story into a definite size and shape. An analysis of content, scope,
characterization, tone, action, dialogue, description, temporality, point of view, and other narrative
elements in the course readings will help us to better understand what is technically possible in stories of
certain lengths that may not be possible in stories of lesser or greater length.  Course readings will range
from the traditional to the extraordinary, the canonical to the fringe, the sane to the near-
incomprehensible.  A sample of authors we will read: Donald Barthelme, Ann Carson, Raymond Carver,
Anton Chekhov, 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.

AENG226  **Focus on a Literary Theme, Form or Mode**
Exploration of a single common theme, form or mode using varied texts to promote fresh inquiry by
unexpected juxtapositions of subject matter and ways of treating it.  May be repeated once for credit
when content varies.  For Spring 2013 we will be presenting the following 2 topics:

**AENG226  Reading Moby Dick**
2005  MWF  09:20AM-10:15PM  Searle,James H

This course will be a focused reading of Herman Melville's *Moby Dick*. This 'novel' is infamous for its
ambition and its difficulty and has been returned to time and time again as a 'classic' of American
literature. In addition to Melville's *Moby Dick* students will read numerous critical accounts of the text and
its meanings. Such an approach will allow us not only to understand the historical context in which the
text was written but also the challenges it poses to various forms and modes of literary criticism and
theory. Students will work in groups to test out various critical 'methods' and then write short papers
reflecting on the limits of those methods in relation to Melville's text. This then should prepare students to
develop their own methods for reading Melville's text and allow them to write a short paper that applies
that method to a few chapters of the book.

**AENG226  The Signifyin(g) Tradition**
5158  MWF  10:25AM-11:20AM  Anderson,Eric M

"It should be clear," writes Henry Louis Gates, Jr., "even from a cursory familiarity with the texts of the
Afro-American tradition, that black writers read and critique the texts of other black writers as an act of
rhetorical self-definition.  Our literary tradition exists because of these chartable formal relationships,
relationships of Signifyin(g)."  For Gates the African-American literary tradition consists of a series of
Signifyin(g) revisions whereby texts riff on—adapt, echo, reinterpret, and critique—the tropes, subject
matter, and rhetorical strategies of preceding works.  Through exploration of the works of Ralph Ellison,
Zora Neale Hurston, Richard Wright, Percival Everett, and Alice Walker, this course will provide
introduction to the rich, call and response African-American literary tradition, and ask students to make
use of Gates' theory of the unmistakable relationships of Signifyin(g) in challenging ways.
Potential Texts: *Invisible Man* and select essays from *Shadow and Act* by Ralph Ellison, *Their Eyes Were
Watching God* by Zora Neale Hurston, *Black Boy* and *Native Son* by Richard Wright, *Cane* by Jean
Toomer, *The Color Purple* by Alice Walker, *Erasure* by Percival Everett, and select essays from *The
Signifying Monkey* by Henry Louis Gates, Jr.

**AENG242  Future Past, Future Now:  Science Fiction Icons and Iconoclasts**
7332  TTH  01:15PM-02:35PM  Craig,Allison V

English 242 is a historical survey of science fiction that delves into the origins and future of the complex,
constantly evolving genre.  We will read books by Le Guin (*Left Hand of Darkness*), Atwood (*Handmaid's
Tale*), Adams (*Hitchhiker's Guide*), and Collins (*Hunger Games*).  We will read short stories by Campbell,
Heinlein, Asimov, Delany, Tiptree, Gibson, Butler, and others.  We will watch television episodes and
films such as *The Twilight Zone*, *Logan's Run*, *Alien*, and *12 Monkeys*.  “Future Past, Future Now:
Science Fiction Icons and Iconoclasts” examines the breadth and depth of SF texts, from core concepts
like alternate realities and alien invasion to unique developments like cyberpunk to Afrofuturism and
beyond, to better understand the relevance of science fiction now.  Assessment may include quizzes,
analytical and creative projects, individual and group work, and formal exams.
Theodore Adorno has suggested that art by definition is an antithesis to what is. Part of that antithetical posture is the artistic practice of subversion. Taking this idea as our guiding principle this course examines “rulebreakers” in poetry and film that take subversion as an artistic operating energy for the purposes of interrogating an audience’s social taboos, genre expectations, aesthetic forms and cultural assumptions. Following these figures, this course will survey a wide variety of subversive filmmakers from Quentin Tarantino to Yoko Ono and poets from Rimbaud to Carolee Schneeman. Since the activity of subversion necessarily calls into question the efficacy of both the tactics used and the processes they oppose, these examples will be used as springboards to ask such questions as: “Is violence necessarily subversive?”; “How does subversion reify, reinforce or otherwise reconfigure its subject?”; “What are the politics of subversion?”; “Why are poetry and film particularly rich forms in which to practice subversion?” and “Is transgression necessarily subversive?” Possible films include The Crying Game, Brazil, Lost Highway, Alphaville, Mothlight, Fuse, Kill Bill, Ray Gun Virus, Boys Don’t Cry and Burn After Reading.
Introduction to problems of social significance related to growing up in a multi-ethnic society through the study of American literature and culture.

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<th>Course Code</th>
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<tbody>
<tr>
<td>AENG240T</td>
<td>MWF</td>
<td>11:30AM-12:25PM</td>
<td>Thompson,Aidan P</td>
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<td>5401</td>
<td>MWF</td>
<td>01:40PM-02:35PM</td>
<td>Garrott,Harry D</td>
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<td>9512</td>
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<td>McGrath,Darryl L</td>
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<td>9513</td>
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<td>09:20AM-10:15AM</td>
<td>Martin,Luke S</td>
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Introduction to problems of social significance related to growing up in a multi-ethnic society through the study of American literature and culture.

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<td>AENG240T</td>
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<td>Mason,John T</td>
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<td>5561</td>
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<td>Vrabel,Megan</td>
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<td>5562</td>
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<td>8113</td>
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<td>Denberg,Kenneth R</td>
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<td>8573</td>
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<td>Whalen,William J</td>
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<td>8574</td>
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<td>Madore,Steven J</td>
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Introduction to problems of social significance related to growing up in a multi-ethnic society through the study of American literature and culture.

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<th>Course Code</th>
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<tr>
<td>AENG295</td>
<td>MWF</td>
<td>12:35PM-01:30PM</td>
<td>Garrott,Harry D</td>
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Over the semester we will follow the bold path of epic poetry through the canon of Western Literature: beginning with Homer’s *Iliad* and *Odyssey*, traveling through Virgil’s *Aeneid*, descending into Dante’s *Inferno*, rising with Milton’s *Paradise Lost*, and concluding (!) with Walcott’s *Omeros*. In addition to our close engagement with these of texts, we will take occasional forays into other genres and media in order to provide context and counterpoint for our primary works. Select works of drama (*Agamemnon*, *Medea*, *Troilus & Cressida*), epic film (*300*, *Troy*), video games (*Dante’s Inferno*) and modern poetry (*Yeats*, *Tennyson*, *Hughes*) will help us to explore and question the development of the epic, as well as bear witness to the genre’s lasting cultural echoes. While the course will raise an array of concerns—the place of the hero, the problem of peace, etc— we will need to confront the larger question of epic’s afterlife: What, if anything, does it mean to say epic *now*?

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<th>Course Code</th>
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<tr>
<td>AENG300W</td>
<td>TTH</td>
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<td>Slade,Jr,Leonard A</td>
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<td>2007</td>
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<td>Skebe,Carolyn Alfair</td>
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<td>2009</td>
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<td>Craig,Allison V</td>
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<td>6387</td>
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<td>8578</td>
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<td>02:45PM-04:05PM</td>
<td>Jung,Anne S</td>
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For experienced writers who wish to work on such skills as style, organization, logic, and tone. Practice in a variety of forms: editorials, letters, travel accounts, film reviews, position papers, and autobiographical narrative. Classes devoted to discussions of the composing process and to critiques of student essays. Intended primarily for junior and senior English minors and non-majors.

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<tr>
<td>AENG302W</td>
<td>MWF</td>
<td>10:25AM-11:20AM</td>
<td>Peters,Michael J</td>
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For the student who wishes to read about and experiment with a variety of kinds of writing. Admission is by permission, and those seeking to enroll should submit a sample of their work to the instructor. Intended primarily for juniors and seniors. Only one version of A ENG 302 may be taken for credit.

**AENG302W  Creative Writing**
5874  MWF  12:35PM-01:30PM  
Eyre,Anna E

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

**AENG305Z  Writing about Illness, Injury and Infirmity  [Reserved for English Majors]**
5227  TTH  01:15PM-02:35PM  
Berman,Jeffrey

"Illness is the night-side of life, a more onerous citizenship," remarks Susan Sontag in *Illness as Metaphor*. "Everyone who is born holds dual citizenship, in the kingdom of the well and in the kingdom of the sick." In this course we will explore our dual citizenship. I will ask you to write a short essay every week on the role of illness, injury, and infirmity in your own and your loved ones’ lives. We will also discuss grief theory, posttraumatic growth, resiliency, and transformative learning. I will usually give you specific assignments on which to write, but there will be considerable freedom in the way you handle each assignment. We'll run the course as a workshop. I will not grade on content or on the degree of self-disclosure but only on the quality of your writing. 
Prerequisite: Eng 205Z.

**AENG305Z  The Supernatural Century  [Reserved for English Majors]**
5228  MWF  01:40PM-02:35PM  
Clerico,Bethany Aery
5549  MWF  09:20AM-10:15AM  
Clerico,Bethany Aery

As early as the first decade of the twentieth century, scholars of American literature began to look back on the previous century and generalize about its literature’s distinctive features. According to Arthur Hobson Quinn’s 1910 essay, while supernatural elements have long been present in early American literature, nineteenth-century writers such as Charles Brockden Brown and Edgar Allan Poe were particularly preoccupied with ghosts, madness, spirits, and nightmares. The prevalence of the gothic and the macabre in their oeuvres led Quinn to proclaim that “the supernatural in American literature belongs, then, mainly to the nineteenth century.” In this sense, early attempts to periodize, canonize, and animate a national literary tradition occurred around discussions of the supernatural. This nineteenth-century literature also emerged alongside the ebbs and flows of a developing US nationalism, from the early nation’s efforts to distinguish itself after the Revolutionary War, to its ideals breaking down during the Civil War, and then to the nation attempts to re-assemble itself during the Reconstruction era. Respondents to nineteenth-century American literature, from Quinn to more contemporary critics such as Teresa Goddu, have long been interested in this concurrent rise of the supernatural century and the century of radically conceived, contested, and reconstructed nationalism. Students in 305z will study these supernatural representations as critical sites of cultural conflict over the shape, function, and meaning of an American nation.

This course is reading and writing intensive. In addition to studying our primary sources, these supernatural literatures from writers like Brown and Poe, 305z students will read and respond to the critical conversation occurring around them. We’ll study critical, theoretical, and historical materials that parse out the distinctions and similarities between longstanding categories like Gothicism and newer critical vocabularies that have emerged from the transnational turn in American studies (such as fugitivity, phantoms, and spectrality). Students will learn to characterize and analyze the critical materials, as well as learn to enter into and contribute to a rich and complicated conversation. Readings may include: Charles Brockden Brown, Edgar Allen Poe, Nathaniel Hawthorne, Martin R. Delany, Harriet Beecher
Stowe, Harriet Jacobs, and Charles Chesnutt. Course pack to include critical essays and contextual materials. Written assignments may include weekly reading responses posted to Blackboard, two critical essays that highlight students’ observations and interpretations, as well as their ability to converse with critical and contextual materials (5-8 pages). In the form of a final essay (10-15 pages), students will demonstrate their mastery of these skills and their ability to conduct research as appropriate to literary studies. Prerequisite: A Eng 205Z

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<tr>
<td>AENG305Z</td>
<td>Studies in Writing About Texts</td>
<td>Reserved for English Majors</td>
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<td>5229</td>
<td>MWF 09:20AM-10:15AM</td>
<td>Hanifan, Jil E</td>
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<tr>
<td>5230</td>
<td>MWF 10:25AM-11:20AM</td>
<td>Hanifan, Jil E</td>
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This section of Eng 305 will trace the fairy tale as a literary genre and cultural motif through multiple perspectives and disciplinary approaches. Readings will include several versions of familiar fairy tales as well as selected critical and creative writing by literary critics, cultural theorists, social historians, and contemporary poets and fiction writers. Students will write and revise their own critical essays, including a long research paper, and will be asked to deepen their understanding of critical reading, rhetorical strategies and disciplinary conventions by analyzing and responding to the course materials in a rhetorical journal. Finally, students will be active as peer readers and editors, and will be asked to respond thoughtfully and in detail to the writing of their classmates. Required Texts: The Classic Fairy Tales, Maria Tatar; Transformations, Anne Sexton; Briar Rose, Jane Yolen. Prerequisite: Eng 205Z.

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<td>AENG305Z</td>
<td>Studies in Writing About Texts</td>
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<td>5403</td>
<td>MW 04:15PM-05:35PM</td>
<td>Scheck, Helene E</td>
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This version of ENG 305 will consider questions of authorship and authority through a range of texts written in the Middle Ages, including texts by Chaucer and Dante, but also some by less well known writers. Students will deepen their understanding of and engagement with these questions and texts through a variety of critical and theoretical writings and in the course of the semester will develop their own critical stance in relation to these texts as they hone their critical thinking, critical writing, and analytical skills. Assignments will include short papers, formal as well as informal, as well as a final research paper of 12-15 pages. In addition to writing and revising their own work, students will review and respond to one another’s work and report on their own research progress as they develop their final projects. Prerequisite: Eng 205Z.

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<tr>
<td>AENG310</td>
<td>Reading and Interpretation in English Studies: Why</td>
<td>Shepherdson, Charles</td>
<td>10:15AM-11:35AM</td>
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In this course, we will approach the question of how “literature” functions in culture by focusing on the kinds of texts that are designated “popular”—as opposed, say, to “canonical” or “serious.” Where do such designations come from, who makes them, and why? What purposes do they serve? By way of answering these questions, we will read a range of critical analyses on such concepts as cultural capital and canon formation. At the same time, however, we will also examine—as a kind of case study, or exemplar, of the “popular”—various texts in what might be called the Sherlock Holmes tradition, ranging from the writings of Arthur Conan Doyle to their contemporary re-workings for television and feature films. Prerequisite: C or better in Eng 210.

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<th>Course Code</th>
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<tr>
<td>AENG310</td>
<td>Reading and Interpretation in English Studies: The</td>
<td>Shepherdson, Charles</td>
<td>10:15AM-11:35AM</td>
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This course will explore the question of pity in the context of literary and cultural theory. “Pity” is an emotion that is closely connected with a number of other concepts, and the Western tradition includes a series of famous pairings: pity and fear, pity and shame, pity and law, pity and suffering, pity and trauma or atrocity, pity and witnessing, etc. This course will explore these dynamics, starting in the ancient world.
and moving through the nineteenth century to contemporary cultural theory. Students will produce an annotated bibliography and a 20-page research paper. Prerequisite: C or better in Eng 210.

AENG310      Text and Image
7509      MW      05:45PM-07:05PM      Kuiken,Kir A

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

AENG 333      Literature of the Restoration and the 18th C. Enlightenment
9823      MW      02:45PM-04:05PM      Sodano,Joel  P

The general focus of this course will be British literature between the years 1660 and 1780. Students will read representative philosophical, literary, and popular works from the period and they will be asked to think about the historical and critical relationships between them. More specifically, they will be encouraged to engage the texts through the lens of what Restoration and eighteenth-century writers would have called "the passions." A team based learning approach will challenge students to consider how eighteenth-century authors presented emotional experience on the page and to seek out intersections between the concept of the passions and aesthetic expressions of feelings. Philosophers such as Locke, Hume, and Kames will help us contextualize "the passions" while writers like Dryden, Behn, Pope, Addison and Steele, Richardson, and Sterne will help us think about the different ways literature put them into action.

AENG334      Romanticism, Imagination and Revolution
9515      MW      02:45PM-04:05PM      Kuiken,Kir A

In this course we will examine the rise of the cultural movement known as Romanticism by focusing on responses (primarily British) to the French Revolution. Following its initial outbreak, impelled by the cultural transformations promised by the revolution, British Romantic writers articulated and engaged with ideas concerning the rights of both men and women, the roles of government and religion, the role and nature of the imagination, and the social circumstances of poverty, war and slavery. After the period known as "the Terror", many British writers turned to the imagination as a way to continue the revolution's project of emancipation by other means. We will examine the historical and political significance of this turn, focusing not just on the prose and poetry of canonical writers such as Wordsworth and Shelley, but also on non-canonical writers such as Barbauld and More. We will begin our discussion by looking at the "revolution debates" (about the meaning and significance of the revolution) that began in England as it entered a counter-revolutionary war with France. Moving from these prose texts, we will then explore major artistic and poetic responses to the revolution, and will consider how Romantic writers conceived the "task of the poet" in relation to historical and political events. Assignments will include a mid-term paper and a final paper.

AENG335      British and Irish Fiction: From Modern to Post Modern
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.

AENG338  20th Century Literature American Literature and Culture
9516   TTH  05:45PM-07:05PM  Valentis, Mary B

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, 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 texts will include Wharton's *Age of Innocence*, Fitzgerald's *Tender is the Night*, Hurston's *Their Eyes Were Watching God*, Faulkner’s *The Sound and the Fury*, Nabokov’s *Lolita*, Roth’s *The Human Stain*, and Woody Allen’s film *Midnight in Paris*. Films, videos, and critical essays will supplement our readings.

AENG342  John Milton and his Revolutionary World
6166   TTH  11:45AM-01:05PM  Cable, Lana

The poetry and prose of John Milton had an impact on the political and creative thinking of nearly every major writer in the western world since his time. This course will help you to understand the causes of that impact, as well as introduce you to significant critical issues that surround Milton’s works. Close reading of his poetry and a selection from his extensive body of polemical prose will give you insight into the man himself: a radical thinker and iconoclast as well as a classically disciplined poet, who made a public commitment to fulfill his artistic promise by devoting his talents not only to literature but to political and religious reform. By the end of the semester you should be a competent reader of Milton with significant insight into his creative and political thought, able to analyze his language and write about his ideas with confidence and critical intelligence. You should also have gained a general sense of the major political, religious, social and philosophical issues with which Milton concerned himself, issues that helped to define the modern world and that remain subject to debate in the present day. Readings will include, but not be limited to Milton's *Sonnets; L’Allegro and Il Penseroso; Lycidas; A Mask Presented at Ludlow Castle (Comus); Areopagitica; Paradise Lost; Paradise Regained* and *Samson Agonistes*. Required book: Merritt Hughes, ed., *COMPLETE POEMS AND MAJOR PROSE OF JOHN MILTON* (Hackett) ISBN 0872206785

AENG346  Studies in Shakespeare: Comedies
5232   TTH  01:15PM-02:35PM  Brown, W. Langdon

This course focuses on Shakespeare’s comedies, including *Twelfth Night, As You Like It, Much Ado About Nothing, Comedy of Errors* and *A Midsummer Night’s Dream*. While considering the plays in their cultural and performance context, we will probe their language, ideas, and structure. Students will be required to complete a short staged-reading project and two short papers, one concerning the experience involved in the performance project and the other a critical response to the plays. The final project will be a ten page critical paper focusing on one of the plays assigned.

AENG350  Contemporary Writers at Work
2010   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. (In fall, 2012 the visiting writers included J.M Coetzee, Junot Diaz and Alison Lurie). 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. Response papers, a final written project (which may be critical or creative,) class discussions, group exercises, and a midterm exam are examples of the work of the course.

AENG351  Studies In Technology and Media or Performance: Digital Culture  
5876  TTH  01:15PM-02:35PM  Ebert,Teresa  
We begin with a bold statement and a question. "The essence of technology is by no means anything technological" (Heidegger, "The Question Concerning Technology"). What is the essence of technology and how does it (not) affect digital culture? In its essence, technology for Heidegger is not an effect of science; it is a revealing (of Being) that precedes "making" (techne), and therefore it is not instrumental—that is, it is not deployed to increase efficiency or in terms of entertainment, commerce, politics. Rather, it "sets upon" everything and does not allow anything to appear as it is in itself. In its essence, technology is an "enframing" (Ge-stell) of the world that blocks other modes of revealing and commandeers everything for use as a "standing-reserve (Bestand)." Heidegger also observes that technology is not the only techne: "the poïësis of the fine arts was also called technē." Thus, "essential reflection upon technology...must happen in a realm that is...akin to the essence of technology and...fundamentally different from it. Such a realm is art." Techne is at odds with itself. Here we begin a discussion of "originary technicity" (Stiegler, Technics and Time) and analyze the theories of technology in such writers as Leibniz, Hegel, Marx, Heidegger, Wittgenstein, Benjamin, Derrida, Deleuze, Agamben, Negri and open up discussion on the emergence of "digital cultures" (there is no "culture" in the singular). Commonly, digital cultures are regarded to be produced or mediated by (information) technologies. They are seen as cognitive rather than geographical and in the "timeless time" of the "space of flows" on the "edge of forever" (Castells, The Rise of Network Society) but as fragile and contingent. Digital cultures are the production of meaning through social media, virtual communities, blogs, Twitter, cyberpunk, hacktivism, digital narratives (games), online shopping, texting, dating..... Are digital culture autonomous from the dominant material relations and free from social exploitation and repressions—a cyber exceptionalism? "Apparatgeist"? Or is this a techno-euphoria, and digital cultures are versions of what Deleuze calls a "society of control"? Are digital cultures then extensions—by technologies—of cultures fashioned by the dominant social relations of production? Does capitalism displace freedom (from necessity) through the proliferation of information in the digital space? Is freedom reducible to information? "Even in the face of dramatic technological transformation, social relations remain largely unaltered." In analyzing various aspects of digital cultures, we will raise other questions about the digital ordering of knowledge, digital memories and archives, and whether digital culture is a "textualization of sociality"; how is identity formed on the internet; what are online sex and gender relations? We will examine whether the "digital divide" (e.g. owning a PC, an iPad, iphone....) is an alibi for obscuring class (owning the means of production) and discuss how class struggles are technologically mediated which will lead us to an analysis of such issues as finance capital, economic crisis, surplus labor, immaterial labor, exploitation, exchange relations, and digital colonialism. We will remember Heidegger and continue our discussion that "technology is not technological" and examine whether or not it is ontological. The course will propose that it is social, and will situate this argument in Marx's theory of the "general intellect" (Grundrisse). In a section of the course on posthumanism, we will discuss posthumanism (the critique of anthropomorphism), digital Cartesianism, and transhumanism ("leaving currently constituted humanity behind, changing the biological, neurological, as well as psychological and physiological limits of the human"), and analyze the cyborgization of the human(body). Throughout the semester we will come back to the question of the role of critical theory in relation to digital cultures and examine a materialist "net critique"—a new digital dialectical critique of technological rationality.

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

AENG358  Studies in Poetry: Poets and Writers  
7984  TTH  04:15PM-05:35PM  Keenaghan,Eric C
Very often, poets work in other genres—novels, short fiction, creative essays, translation, journalism, drama, biography, memoirs and autobiography, screenwriting (and sometimes even starring in feature length films), children’s literature, jazz poetry performances, picture-poems. Yet, they still identify themselves primarily as “poets.” Their other work, though, can shed light on the verse and their poetics—that is, their ideas about how poetry should be composed so as to better articulate the author’s cultural, social, or even political interests. This course will examine four major modernist poets who published between the First and Second World Wars, and often years afterward: William Carlos Williams, H.D. (Hilda Doolittle), Muriel Rukeyser, and Kenneth Patchen. By reading key poetic projects alongside some of their other work, as well as a limited amount of literary criticism about the authors and the period, we will get a fuller understanding each writer’s career-long “poetic” project and its evolution. Requirements: Class attendance and participation; short midterm essay (5-6 pages); final paper on a poet not examined in the midterm essay and incorporating a small amount of research (8-10 pages, 2-3 academic sources about the author, primary texts, and/or issue analyzed).

AENG359  Studies in Narrative
7334  TTH  10:15AM-11:35AM  Elam,Helen Regueiro

Part of this course will be aimed at a study of brevity: how short can a short story be and what effect does brevity have on narrative form. Some of the readings will be by authors best known for long novels (Thomas Mann, Fyodor Dostoevsky, Gustave Flaubert); others by well known short story writers (Guy de Maupassant, Anton Chekhov); some by writers (Franz Kafka, Lydia Davis) who have turned brevity into a new art form.

A segment of the course may be devoted to the narrative movement between literature and music, e.g. Schubert’s Goethe in lieder, Verdi’s Shakespeare (Macbeth, Othello, Falstaff). Three papers, midterm, in-class essay.

AENG359  The Graphic Narrative
9824  MW  04:15PM-05:35PM  Belflower,James K

This course will critically examine both the historical but relatively recent interest and growing literary phenomenon of the American graphic narrative and its unique capacity for artistically responding to our past and current culture. Its beginnings, as a popular art form, will direct our explorations of historical and literary culture, the graphic novel, and comic books. We will explore the way in which graphic narratives assemble meaning and represent time, which make them an excellent medium for historical subjects. We will also focus on the graphic narratives various intersections and expressions in film, popular cultural studies and historical events. Our explorations will be further guided by two main questions: (1) What commentary about culture can graphic narrative make possible? (2) Why is it important to examine the graphic narrative as both cultural artifact and cultural critique? Our readings of these texts will be informed by a diversity of theoretical perspectives, including visual culture studies, postmodernism, comic theory and aesthetic theory. Through in-depth studies of several primary texts, we will learn how graphic novelists use and manipulate historical and contemporary social issues as the building blocks for their art.

AENG360Y  Tutoring & Writing  [Permission of Instructor]
7917  MWF  11:30AM-12:25PM  Coller,Jonathan R

Course Description and Objectives: This course is primarily designed to train tutors to work in the University’s Writing Center, though those interested in exploring writing instruction, writing processes from brainstorming to revision, or rhetorical concerns of audience and purpose may also find this course of value. We will investigate our own and others’ writing processes, styles and purposes for writing in various academic disciplines, and the dynamics of giving and receiving useful feedback on writing as well as the role of a Writing Center on campus. (This course fulfills the University at Albany General Education Oral Discourse requirement.)

Please Note: In order to enroll in this course you must provide the instructor, Jon Coller, with a reference (name/position/contact information) from a full-time faculty member employed at the University at Albany. References may be submitted via email (jcoller@albany.edu). Once the instructor has received your reference, he will reply with a confirmation and the CPN needed to officially enroll in the course.
AENG369  African American Literature
9517      TTH    08:45AM-10:05AM        Smith, Derik J

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

AENG372  Transnational Literature: Transatlantic Romance
9518      MW     05:45PM-07:05PM      Lilley, James

“To make us love our country, our country ought to be lovely.”
—Edmund Burke, Reflections on the Revolution in France

But how is country made lovely? What is the relationship between romance and the nation? How does romance provide the glue that holds lovers, citizens, narrative, and history together? This course encourages both a transhistorical, transnational assessment of the genre of romance and, at the same time, insists on attending to the historical and cultural particularities of romantic registration. We begin with tales of passion and adultery from the earliest, Greek novels and with the unswervingly chivalrous knights of medieval romance. However, in order to more fully examine the particular ways in which romance is woven into the fabric of our cultural, our political, and our national enterprises, we will be focusing our attentions on a specific historical moment—from 1765 to 1835—during which the romance helped both the British and the U.S. nations to establish their own self-identities. By exploring the ways in which romance imagines and registers the ties that bind human subjects together, the course will ask students to take this genre seriously as a social system with its own particular ways of understanding and ordering the world. Our readings will challenge the notion that romance is a genre of mere fantasy and wish-fulfillment by offering instead a critical and historical perspective that investigates its involvement in the day-to-day work of the modern nation. Viewed from this perspective, romance never simply describes a supramundane realm of fantasy and pure imagination; on the contrary, we will see how the romance intervenes in debates on slavery, colonial politics, national history, commodity exchange, intellectual history, and print culture.

AENG373  Haiti and the Americas
7335      MWF    10:25AM-11:20AM        Clerico, Bethany Aery

Students will examine literatures produced across the hemisphere that engage in questions about and representations of Haiti, the world’s first black republic and the second independent nation in the Americas. Our approach takes as its starting point the Haitian Revolution (1791-1804), an event that sent shock waves throughout the rest of the slave-holding territories in the Americas; the slaves’ ability to organize and rebel flew in the face of ontological and epistemological assumptions that shaped hierarchical thinking about race across the hemisphere. Because the event fundamentally challenged social order in the Americas, it was systematically excised from history, becoming what historians have called the revolution that the world forgot. Our course seeks to reexamine literary, cultural, and political developments occurring across the Americas from the vantage point of this site of historical neglect. Our course will be divided into three units. First, students will study existing literary, historical, and oral responses to the Revolution in texts that were produced in the late 18th and early 19th centuries. Second, we will study the influence that Haitian writing, activism, and history had on other radical developments in political thought, social forms, and national cultures throughout the hemisphere during the second half of the 19th century. Third, we will study 20th century imaginative writings about Haiti, both those that have continued to romanticize and/or demonize the country and thus facilitate the process of historical
forgetting, as well as those that engage more critically with Haiti and its history as central to how we might reconceive of a history of the Americas that can address areas of deep silence. Throughout the course, we will read supplemental critical materials on archival power and the construction of history. To encourage students to think about the archive, students will conduct research in two archives—DLOC (Digital Library of the Caribbean) and the New York State archives—and present to the class new texts that can contribute to our knowledge about Haiti’s relationship to the rest of the Americas. Thus, in addition to gaining practice in research techniques and literary scholarship, students will be contributing to the work of restoring Haiti to a more significant and critical place in our understanding of the history of the Americas. Readings may include: Toussaint L’Ouverture (Haiti), Marcus Rainsford (British West Indies), Leonora Sansay (US), Simón Bolívar (Venezuela), José Martí (Cuba), Jacques Roumain (Haiti), C.L.R. James (Trinidad), Alejo Carpentier (Cuba), Manuel Olivella (Colombia), and Myriam Chancy (Haiti & Canada). Other assignments include daily reading responses posted to Blackboard, three short essays (4-6 pages), one final, researched essay (8-10 pages), informal presentations to the class on archival work and research findings, and a formal presentation of final research projects.

AENG374 Media and Cultural Studies
9519 MW 07:15PM-08:35PM Noel, Tomás Urayoán

This course will seek to introduce students to a variety of debates, concepts, and traditions within the field of cultural studies through an examination of key critical texts. We will engage with cultural studies through the lens of media, following Durham and Kellner's anthology Media and Cultural Studies: Keyworks (2nd edition). We will also consider a range of popular genres, forms, and aesthetics, from hip-hop to reality television, and we will explore contemporary debates surrounding new media, social networking, and globalization. In addition to a final paper, there will be creative projects, such as an annotated playlist and a new media writing assignment.

AENG390 Internship in English [Permission of Instructor]
2012 F 01:40PM-02:35PM Yalkut, Carolyn

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

AENG399Z “Honors Seminar: Imagining Renaissance” [Permission of Instructor]
4869 TTH 11:45AM-01:05PM 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 at face value, was less an 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. In this inaugural course in the English Department honors program, as we examine some of the key imaginative texts of what is now called “early modernity”—from poetry by Donne and de la Cruz, paintings by Holbein and Gentileschi, dramatic works by Shakespeare and Ford, to discoveries in astronomy and overseas encounters that
called the entire universe into question—we will consider early versions of issues we have yet to resolve: issues of gender, class, race, religion, and sovereignty. We will also ask how recent fantasies of the “Renaissance”—from films like *Artemisia*, 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? Over the course of the semester, you will develop your proficiency in finding a topic and researching it, using both published and unpublished sources. You will also practice incorporating historical, theoretical, and scholarly materials into a sustained, close argument about a literary text—key abilities in the development of your future thesis project.

**AENG402Z**  **Advanced Writing Workshop**  **[Permission of Instructor]**

5233  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: Theories of Reading**

7336  TTH  10:15AM-11:35AM  Ebert, Teresa

We take "reading" as both reading texts (print, visual, cyber...) and also as the means by which society—through its various apparatuses (education, church, state, films, videos, popular music, social media...)—produces an "interpretive unconscious." (Most) people "intuitively" make sense of the world through this cultural interpretive unconscious. Reading is a discursive part of the social relations of production; it is rooted in productive practices. A proficient workforce is required to not only have technical expertise but also to "instinctively" recognize ("read") that the way things are is the way they ought to be and to look "upon the requirements" of capitalism "as self-evident natural laws" (Marx, *Capital*). In response to the changing material social conditions, new strategies of reading are developed in order to constantly update the "interpretive unconscious."  Modes reading which are no longer historically relevant to legitimate the dominant material relations are dismissed as "out-dated." Cognitive capitalism needs different modes of reading that legitimate what it represents as a new "immaterial labor." Reading teaches people how to *spontaneously* grasp the everyday through meanings that naturalize the dominant productive relations. The interpretive unconscious, in other words, is consciously taught. We begin by reading Heidegger's reading of Vincent van Gogh's painting "Shoes"; Meyer Schapiro's reading of Heidegger's reading, and Derrida's reading of Schapiro's reading of Heidegger's reading, and also Jameson's reading of van Gogh's "Shoes" and Andy Warhol's "Diamond Dust Shoes." Within our discussions of these readings, we analyze such modes of reading as New Criticism and deconstruction. New Criticism is grounded in the difference *between* the literary and non-literary and emphasizes the specificity of "literary" language (metaphor as the basis of its aesthetic). Deconstructionist reading marks the difference *within* language itself and produces textual hybridity—an in-between-ness where the literary is no longer self-same and the literal is at odds with itself; it breaks away from the aesthetic to the linguistic, and from "spiritualizing metaphor" to hermeneutic allegory. Against this horizon of difference, we will examine different modes of
reading—such as feminist, materialist race theory, vitalist, ethical, reparative, Marxist (and marxist), transversal, and un-critical—in relation to their differences from others and with themselves. At the center of all our inquiries is "close reading" (reading a text, "textually"—as a verbal event—foregrounding its language, tropes, "tensions," autonomy from referential determinacy, textual irreducibility, and undecidability) since all modes of reading claim to be "close reading" and that they, more than other forms of reading, activate the "true" meaning of the text. But "how close is close?" Each mode seems to dismiss other forms of "close" as "not close enough!" We read Isobel Armstrong's reading of the "of" in Wordsworth's "Tintern Abbey" as an example of reading "closer than close." Close reading is a theory of language and its materiality. We will examine theories of the materiality of language broadly derived from Saussure's concept of the "signifier" and argue that these theories are "matterist" not materialist. Materialism is not a theory of the priority of matter (of the signifier or….). It is, as Fredric Jameson puts it, the "ultimate determination by the mode of production." Here we will read readings of "language" in Melville's "Bartleby" by Deleuze, Agamben, J. Hillis Miller, and Jacques Derrida, as well as Marxist interpretations of "Bartleby" One of the questions that will be discussed throughout the semester is the relation of reading and social change. In "Theses on Feuerbach", Marx writes, "The philosophers have only interpreted the world, in various ways; the point, however, is to change it." In their Hermeneutic Communism, Gianni Vattimo and Santiago Zabala argue that "the philosophers have only described the world in various ways; the moment now has arrived to interpret it." How do these two maxims read each other and what do their readings say about reading and its place in the social?

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

AENG410Y  Tragedy and Theory
8582  TTH  01:15PM-02:35PM  Shepherdson,Charles

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

AENG411Y  Drama of Empire
7924  TTH  02:45PM-04:05PM  Cable,Lana

The British Empire lasted for more than three centuries and at its height (from the late 19th century through WWI) ruled one quarter of the world’s population and land mass. Although the legal relationships between ruler and ruled were set out in various constitutions, the contradiction between cherished notions of Britons as liberty-loving people and the actual practices whereby Britons undermined the liberties of others could lead to popular ambivalence about empire. This ambivalence is reflected in a variety of plays performed from the late 16th through 20th centuries. We will explore a selection of these plays through questions attuned to the public debate over empire: What immediate cultural and political conditions inform each play, and what questions does each play raise in response to those conditions? Do playwrights intervene in the public debate over empire in order to influence it, or do they merely display recognized contours of the debate? In what ways do specific plays either reflect or alter how English audiences feared, aspired to, participated in, gained, or lost from the march toward empire? To what extent were public perceptions about empire influenced by race, class, gender or partisan politics? In what ways did ideas about empire affect long-held popular notions of what it meant to be English? In what ways did audiences think about the moral, ethical, and social as well as economic consequences that might result from imperial dominion? What evidence is there that stage plays contributed to popular understanding of the instrumentalities of empire and how such instrumentalities could alter the course of
human civilization? Although a substantial number of our readings come from the English Augustan era (1660-1714), which consciously drew on models of philosophy, politics, art, and literature inherited from classical Rome, we will also examine the broad sweep of British empire drama, with perspectives from playwrights like Christopher Marlowe and William Shakespeare to modern playwrights like Harley Granville Barker and Brian Friel.

AENG413Y American Literature and the “Indian Problem”  
9520 MW 02:45PM-04:05PM Lilley, James D

What is the relationship between the history of American literature and the colonization of indigenous peoples in the Americas? From Viking Sagas detailing the Norse settlement of “Vinland” to Cabeza de Vaca’s journey across the American southwest; and from best-selling narratives of Puritan settlers held captive by “vile Indians” to James Fenimore Cooper’s romance of the noble savage; the history of American literature is always intimately involved with the history of Native American peoples. In this class we will read important texts in the history of American and Native American literature, beginning with colonial narratives of contact and confrontation and moving forward to the period of forced relocations in the early Nineteenth Century—a period in American literary history often associated with the golden age of the romance novel. Here we will explore the relationship between the rise of the romance and the removal of the Native American, paying particular attention to the impact of the so-called “Cherokee cases” of the 1830s on the aesthetic practices of the emerging U.S. nation. In addition to several writing assignments, students will conduct original research projects and present their findings to the class. Readings to include: Haklyut, Freneau, Apess, Boudinot, Irving, Cabeza de Vaca, Jefferson, Cooper, Franklin, Locke, Emerson, Brockden Brown.

AENG416Y Black Women’s Writing and Rhetoric  
9521 TTH 08:45AM-10:05AM Carey, Tamika L

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

AENG460Y Postcolonial Novel  
8584 TTH 11:45AM-01:05PM Stasi, Paul

What exactly do we mean by the term “postcolonial?” Does it designate a historical period? If so, does that period encompass all the time since the initial colonial encounter, or only those years after the end of formal political rule? Or is the term, rather, an ontological one, describing the culture(s) produced by colonialism? And if this is the case, how is it possible to construct a single story out of the disparate histories of colonial countries? Finally, how is this story influenced by the (Western, metropolitan) context within which these works are generally read? In this course we will attempt to answer these questions by reading texts from India, Africa, the Caribbean and the Pacific Rim as well as some contemporary essays in postcolonial theory. Our aim will be to understand both what such texts have in common with each other, but also to attend to the different situations out of which they emerge. Prerequisite: C or better in Eng 210.

AENG465Y Political Writing/Writing Politics  
9522 MW 02:45PM-04:05PM Chu, Patricia E

In this course we will read Asian American novels, plays and poetry from the 1950s to the present to track the different ways authors have understood their “mission” as minority authors over these decades. We
will begin with the literature of the Asian American movement, then focus on contemporary novels. We will consider issues of masculinity/femininity, the idea of the “model minority,” class differences, relations with other American minority groups, participation in politics and changing Asian American demographics. Prerequisite: C or better in Eng 210.

9523 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: C or better in Eng 210.