## AENG102Z  Introduction to Creative Writing

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<td>1863</td>
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<td>1864</td>
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<td>Bradley, Kate</td>
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<td>4041</td>
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<td>Joh, Eunai</td>
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<td>8177</td>
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<td>Hardecker, Justin</td>
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Introductory course in creative writing. Practice in the writing of poetry, fiction, autobiography, and other literary forms. Open to freshmen and sophomores only.

## AENG110Z  Writing & Critical Inquiry in the Humanities

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<td>7904</td>
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<td>10263</td>
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<td>Massey, Barrett</td>
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Introduction to the practice and study of writing as the vehicle for academic inquiry in the Humanities at the college level. Students will learn the skills necessary for clear, effective communication of ideas through careful attention to the writing process and the examination of a variety of rhetorical and critical practices. Only one of T UNI 110, U UNI 110, or A ENG 110 may be taken for credit. Must be completed with a grade of C or better or S to meet the Writing and Critical Inquiry or Writing Intensive requirements.
AENG121  Reading Literature
1865  MWF  12:35PM-01:30PM  Jamaly, Pooya
1866  TTH  10:15AM-11:35AM  Henderson, Joseph
1867  TTH  01:15PM-02:35PM  Zahed, Sarah
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
1868  MWF  10:25AM-11:20AM  Schoel, Josie
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
4091  TTH  11:45AM-01:05PM  Smith, Derik J
Introduction to the forms and strategies of writing and close reading in English studies. The course emphasizes the relationship between writing and disciplinary context, and such concepts as genre, audience, and evidence. Required of all English majors. Prerequisite(s): open only to declared and intended English majors and to minors.

AENG205Z  Introduction to Writing in English Studies
4100  MW  05:45PM-07:05PM  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, and Colson Whitehead, 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. Required of all English majors. Prerequisite(s): open only to declared and intended English majors and to minors.

AENG205Z  Introduction to Writing in English Studies
4406  MWF  09:20AM-10:15AM  Hanifan, Jill E
Introduction to the forms and strategies of writing and close reading in English studies. The course emphasizes the relationship between writing and disciplinary context, and such concepts as genre, audience, and evidence. Required of all English majors. Prerequisite(s): open only to declared and intended English majors and to minors.
AENG205Z  Introduction to Writing in English Studies
8941   TTH  08:45AM-10:05AM       Bartlett, Joshua
Introduction to the forms and strategies of writing and close reading in English studies. The course emphasizes the relationship between writing and disciplinary context, and such concepts as genre, audience, and evidence. Required of all English majors. Prerequisite(s): open only to declared and intended English majors and to minors.

AENG205Z  Introduction to Writing in English Studies
9764   MWF  10:25AM-11:20AM       Richards, Jonah
Introduction to the forms and strategies of writing and close reading in English studies. The course emphasizes the relationship between writing and disciplinary context, and such concepts as genre, audience, and evidence. Required of all English majors. Prerequisite(s): open only to declared and intended English majors and to minors.

AENG210  Introduction to English Studies
1869   MW  04:15PM-05:35PM       Keenaghan, Eric C
In most facets of English Studies, “theory” is a tool used to deepen our readings of and engagements with literary, cultural, and other kinds of texts. There are four objectives for this course: (1) To cultivate a sense of self-reflexivity about your reading practices and to generate a shared conversation amongst all the class members about our reading experiences, strategies, insights, and even frustrations; (2) To facilitate your reading comprehension of, and level of comfort with, a variety of theoretic texts by introducing you to various reading strategies for this sometimes difficult or daunting discourse; (3) To introduce you to a range of kinds of theories and related critical methodologies (such as New Criticism, structuralism, psychoanalytic studies, deconstruction, New Historicism, critical race studies, gender and queer studies, postcolonial studies); and (4) To help you develop and hone your ability to use theory in your own original oral and written interpretations of literary texts, a key skill set for all English majors and minors. Throughout the semester, we will be reading excerpts from theoretic texts and putting them into conversation with literary narrative forms (stories, novellas, full-length novels, hybrid memoir/fiction/poetry, microfictions) thematically concerned with how consciousness of oneself, others, and a shared world forms through literally reading texts or figuratively reading contexts.


[Note: All texts and authors are subject to change before the syllabus is finalized.]

Requirements: Class attendance and participation (only 4 absences permitted); three Critical Summaries of Theory (2 pages each); Applying Theory essay (4-6 pages, midterm); Final Essay (8-10 pages, developed and workshopped at end of semester). Prerequisite(s): open to declared and intended English majors only.
Octavio Paz wrote: “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 about our most provocative answers, which take the form of artifacts like books, films, poems, graphic novels, and plays. As students of English studies, we are expected to understand these “conversations” and even contribute to them. As in any conversation, our comments are most effective when we acknowledge the other speakers, signal our familiarity with their language, and demonstrate our knowledge (and its limits) of the perspectives that give rise to their observations. To improve our ability to contribute to the conversation of English studies at the university, and possibly beyond, we will examine a variety of texts and media over the semester with the aim of sharpening our analytical and rhetorical skills. At the same time, we will survey several important “schools” of critical thought (Marxism, psychoanalysis, gender and sexuality studies, cultural studies, etc.) that have shaped, and continue to inflect, some of the most stimulating conversations in English studies today. Expect to produce two short papers, and take three quizzes in preparation for the final exam. Required of all English majors.

Prerequisite(s): open to declared and intended English majors only.

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. In this class, 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. Since the course is conceived as a seminar, class discussion will be very important (see “Participation” below). Students are required to write short papers, and a final essay that integrates secondary criticism into a sustained interpretation of a literary text. Prerequisite(s): open to declared and intended English majors only.

Introduction to classics of world literature exploring national, historical and linguistic boundaries. Texts chosen will introduce students to literary traditions and provide a foundation for English literary studies.

Analysis and interpretation of the short story as it occurs in one or more periods or places. Only one version of A ENG 223 may be taken for credit.
AENG226  Focus on a Literary Theme, Form, or Mode: Bible as Literature
9765  TTH  10:15AM-11:35AM  Roberts, Wendy R

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

AENG240V  Rewriting America
7476  MWF  12:35PM-01:30PM  Madore, Steven
7480  TTH  04:15PM-05:35PM  Delmagori, Steven
7484  TTH  11:45AM-01:05PM  Amrozowicz, Michael

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

AENG240V  Rewriting America
7475  MWF  09:20AM-10:15AM  Sperry, Eileen
7482  MWF  08:15AM-09:10AM  Sperry, Eileen

How does who we are determine our experience of the world in the 21st century? How do factors like our family, our culture, our gender, our sexuality, our race, and our health affect the way that we perceive America? This course will look at a range of recent texts—novels, essays, poetry, graphic novels, and memoirs—written to explore that very question. We will examine the ways that authors like Alison Bechdel, Ta-Nehisi Coates, Chuck Klosterman, and even Justice Sonia Sotomayor (who we'll have the opportunity to hear speak in person about her experience as the first Latina Supreme Court justice) use writing as a means of exploring their own identities. The culminating final project will allow you the opportunity to answer these questions for yourself, using the models we've read over the course of the semester to write your own narrative about your own experience in American culture.

AENG240V  Rewriting America
7477  MW  02:45PM-04:05PM  Needham, Tara
7485  MW  05:45PM-07:05PM  Needham, Tara

Literature and Culture after 9/11: In this course, we will read short stories, poems, essays and novels—as well as watch films—that attempt to represent and reckon with the events of September 11, 2001 from a variety of perspectives. We will consider the important role that writing and literature played in the immediate aftermath of the events, as a form of mourning, sense-making, community building and reflection. We will also read a selection of novels and short stories written in the fifteen years since that offer readers a way to consider both individual narratives and larger themes of political and historical relevance, such as terrorism, globalization, security, race, citizenship and religion. Finally, we will ask what role literature plays in memory and memorialization of the events of 9/11 and also consider issues of censorship around artistic and intellectual responses to 9/11. Texts may include Falling Man, by Don DeLillo; The
Submission by Amy Waldman, Open City by Teju Cole, Poetry After 9/11 (eds. Dennis Loy Johnson, Valerie Merians), and The Reluctant Fundamentalist by Mohsin Hamid.

**AENG240V Rewriting America**

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America is a country where all men being equal was proclaimed as “self-evident” though at the same time such notions of rights and citizenship excluded enslaved persons, women, poor folk, non-Christians, immigrants, and indigenous populations. For that reason, America is always in a state of being “re-written” on both the level of the individual and society. In this course we will explore literary and critical texts that reveal larger social constructions that frame the experience of living in America; such narratives both ask and answer the question: what does it mean to be “American?” The act of re-writing America calls for narratives that speak a different history and imagine a diverse future. We will explore silenced experiences in the larger narrative of America in these readings from authors who live outside the boundaries of privileged identity. We will discuss the individual, the community, and the country in narratives that question the fixed nature and empirical meaning of “borders.” We will see the body rendered as both the site of self-exploration as well as a surface that is continually policed and written upon. Readings will include novels by Claudia Rankine, Leslie Marmon Silko, Toni Morrison and Cormac McCarthy as well as a selection of critical texts and topical newspaper articles that will help frame our conversation.

**AENG240V Rewriting America**

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<td>7481</td>
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**Money and Other Modern Fictions:** After the 2008 financial crisis, it was widely assumed that the economy had become too “complex” or “abstract” for non-specialists to understand. At the same time, the fictitiousness of the economy--paper money, we may recall, has no inherent value--suggested that literary scholars might be especially well-equipped to understand our economic system and the many beliefs and conventions that keep it more or less running. The premise of this course is that, in an age dominated by economic fictions--an age when "you are your brand" and fake news makes big profits--English students might just have a unique ability, as one critic puts it, to "read the world," i.e. to think critically about the various value systems that shape our everyday lives.

This course will examine a wide range of literary and cultural texts, from 19th-century stories of gold-bugs and Wall Street by Poe and Melville to Beyoncé’s promise that your “best revenge is your paper.” Throughout the course, we will be especially attuned to the way that economic ideas shape representations of race, ethnicity, gender, sexuality, class, and nationality. How, for example, do economic concepts of authenticity, counterfeiting, trust, credibility, progress, and property inform the way writers tackle issues of identity, diversity, desire, and power? In what ways is the so-called American dream--a dream not simply of individual success but also of equal opportunity--a particularly economic dream?

Writing assignments will include both critical essays, shorter, possibly creative pieces, and occasional Blackboard posts. All students will be expected to participate regularly in class discussion and give one presentation. We will read three novels--F. Scott Fitzgerald's The Great Gatsby (1925), Nella Larsen's Passing (1929), and Moshin Hamid's The Reluctant
Fundamentalist (2007)—as well as shorter readings by Poe, Melville, Zora Neale Hurston, David Foster Wallace, Barack Obama, Kathleen Collins, and Ta-Nehisi Coates, among others.

AENG242 Science Fiction
5741 TTH 02:45-04:05 Belflower, James
The development of science fiction and the issues raised by it. Authors include such writers as Asimov, Clarke, Heinlein, Huxley, and LeGuin.

AENG243 Literature and Film: Filming Novels
6467 MWF 11:30AM-12:25PM Tankersley, Brandon
This course will look at novels made into films. While each iteration of these narratives share plotline and character, in what sense can we compare (for instance) the experience of viewing Ang Lee’s 1995 Sense and Sensibility to reading Jane Austen’s novel? Can the rich poetic metaphors in George Eliot’s masterpiece Middlemarch really translate to the silver screen? Can a film narrative present us with Clarissa Dalloway’s ‘stream-of-consciousness’ quite the way Virginia Woolf’s novel does? In this class we’ll read classic and contemporary theories of adaptation, and ask in what ways studying film adaptation may allow us to have a better understanding of what literature is and does. AENG243 may be repeated once for credit when content varies.

AENG243 Literature and Film: Devils in the Details: The Faust Legend, Modernity, and Transactional Encounters with Evil
9257 TTH 02:45PM-04:05PM Keller, Joshua
This course tracks the ways in which film texts, stories, and folklore consider the Faustian theme across adaptation. Its logic will be to consider the transactional moments in narratives (beginning with the German volksbuch on Doctor Faustus) that often include a devilish, inhuman, or negative encounter that dictates and defines the story going forward. We will consider how these moments of rupture serve as analogues for historical oppression, modernization, cultural transgression, and even the breaking with aesthetic traditions. As the Faustian tradition includes multiple perspectives on the same pseudo-historical figure, we will likewise consider how various authors throughout literary history have adapted the figure of Faust to their own ends and within their own historical contexts. What does it mean, across history and traditions, to sell one’s soul? AENG243 may be repeated once for credit when content varies.

AENG261 American Literary Traditions
4194 MWF 10:25AM-11:20AM Kuiken, Vesna
9256 MWF 12:35PM-01:30PM Kuiken, Vesna
This course is organized around different literary representations of environment and the way various natural and spatial formations interact with identity-formation. From the colony to the Republic; from the frontier and the Republic to utopia; from the plantation to the reservation; and from the streets of New York to the office, as well as to the living room of a depressed woman, American literature employs environment not only as a metaphor for subjectivity and its relationship to the world, but also as its material anchor. In surveying American literature from the Puritans to the Modernists our central question will concern the ways in which environmental logic engenders one or another form of the self. More specifically: what is the relationship between the structures of personhood and the conceptions of environment—
natural, social and spatial—on which these structures rely? How are different identities (gender, race, and class) and taxonomies (human and non-human) framed or dissolved by a particular environmental context, and how do those classifications, in turn, shape environmental concerns?

AENG270  Living Literature: Challenges in the 21st Century
7554  MWF  11:30AM-12:25PM  Christmas, Mari
Women Writing Their [Sexual] Experience, Intersections of Feminism and Writing
This course will “[think] critically about the relationship between the past and present through literary texts” as it considers how fiction and non-fiction continuously open, for each other, new spaces (both in literature and in online forums) for women who pen the(ir) female sexual experience (texts include, but are not limited to themes that explore sexual violence, marriage, virginity, and motherhood). We will alternate between modernist and contemporary texts, such as Olive Moore’s *Spleen* and Virginia Wolff’s “A Room of One’s Own,” and contemporary fiction by Buchi Emecheta, Edwidge Danticat, and Doris Lessing. From here, the course will consider the permeable barrier between fiction and non-fiction through Mary Karr’s “Learner’s Permit,” Tilly Olsens’ “I Stand Here Ironing,” and Merritt Tierce’s “Suck It,” while theoretical texts such as Patricia Collins’s “Shifting the Center: Race, Class, and Feminist Theorizing about Motherhood,” Andrea O’Reilly’s “The Motherhood Memoir and the ‘New Momism’: Biting the Hand That Feeds You,” Helene Cixous’s “Laugh of the Medusa,” and excerpts from Adrienne Rich’s *Of Woman Born: Motherhood as Experience and Institution* and Sara Ruddick’s *Maternal Thinking: Toward a Politics of Peace,* will form the theoretical groundwork for our class discussions. The course will conclude with selections from Anne Lamott’s *Operating Instructions* and with readings from the contemporary forum, Jezebel, “a blog geared towards women,” which recently published “Interview with a Woman who had an Abortion at 32 weeks,” as well as BuzzFeed’s “Here Is The Powerful Letter The Stanford Victim Read Aloud To Her Attacker.”

AENG270  American Ghosts
This course will study how ghosts in literature negotiate individual and cultural fears: anxieties over the unknown, boundaries between self and other, and uncertain borders of race, class, and sexuality. From the classical tales of American Romanticism to stories of cultural haunting, postmodern Gothic fiction, and uncanny presences in 21st century American culture, the course will trace spectral presences connected to the traumas of war, colonization, and slavery, but also to desires and visions for the future. The class will approach texts (in a broad sense) in terms of their cultural work: In which sociohistorical context do these apparitions emerge, and to what extent do they reflect or question the values and practices of their time? Moreover, in a post-enlightenment and globalized world, what is it that still attracts us to the fleeting figure of the ghost? Material might include novels and short fiction (e.g., Toni Morrison, Henry James, Herman Melville, Edith Wharton), photography, poetry, theory (e.g., Freud, Todorov, Colin Dayan), film, folklore, and pop culture.

AENG271  Literature & Globalization: Challenges in the 21st Century
7556  MW  04:15PM-05:35PM  Rider, Samantha
In her introduction to *An Aesthetic Education in the Era of Globalization,* Gayatri Spivak says that “Globalization takes place only in capital and data.” If so, what can be said about the relationship between the process of globalization and the way we, as human beings, experience it? In this
course, we will work toward an account of this relationship as it relates to literary representations and/or discourses of globalization. In doing so, we will explore a range of theoretical texts alongside several novels, seeking both to define globalization and assess its usefulness as a theoretical construct. Furthermore, we will attempt to discover both the possibilities and limitations of representing globalization aesthetically.

By the end of this course, you should be able to engage thoughtfully with the discourse of globalization. This means that you should be able to offer a definition of globalization which you can defend with real-world and textual examples and theoretical insights. For instance, what do we mean when we say we are in “the era of globalization” and what distinguishes it from other eras? Also, what connections can we make between this historical moment and the novels we are reading? These questions will be the focus of your final project, in which you will use one of the theoretical perspectives discussed in class to analyze a relevant portion of one of the assigned novels. Possible authors include Karen Yamashita, Margaret Atwood, and Jamaica Kinkaid.

**AENG272 Media, Technology and Culture: Challenges in the 21st Century**
7557 MWF 12:35PM-01:30PM Peters, Michael
7558 MWF 10:25AM-11:20AM Peters, Michael
8179 TTH 08:45AM-10:05AM Pedinotti, Aaron

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

**AENG292 British Literary Traditions II: The Restoration through the Modern Period**
7747 TTH 10:15AM-11:35AM Amrozowicz, Michael

Representative works from the Restoration through the Modern period, with attention to necessary historical and intellectual background information as well as reflection upon the concepts of literary history, period and canons.

**AENG295 Classics Western Literature**
4044 MWF 12:35PM-01:30PM Richards, Jonah

Introduction to classics of western literature from Antiquity through the Renaissance, with attention to necessary historical and intellectual background information.

**AENG297 Postcolonial Literary Traditions**
9768 TTH 11:45AM-01:05PM Stasi, Paul

The phrase “postcolonial literature” has become a kind of catch-all, designating works written by countries that have been colonized, which is to say, most of the earth. But the word “postcolonial” is itself confusing. 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? In this course we will attempt to answer some of these questions by reading texts from India, Africa and the Pacific Rim. 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.
Fiction is a space in which emotions, the intellect, language, settings and environments, history and culture, humor, ethics, the senses, and nearly anything else intersect and interact. In this course we will write short stories, learn techniques for discussing fiction as way to open paths to revision, and read the work of classic and contemporary writers to provide a broad range of fiction’s possibilities and to understand how it engages and sustains a reader’s interest. Classes will consist of analysis of works by accomplished fiction writers; critique of class members’ short stories; discussion of how class members use language, characterization, point of view, dialogue, and other elements of fiction in their work. Students will learn conventions of storytelling; how to structure a plot, techniques for reconstructing spoken language, the writer’s unconscious processes, forming themes and inventing symbolic landscapes. We will also discuss the writer’s life, the vicissitudes of publishing, and setting publication goals.

Students will be expected to attend class sessions, participate fully in discussion, read and complete all assignments. Because fiction, both short stories and novels, often emerge from painful situations, deep obsessions, and from actions that defy “reality,” classes will remain open to nearly any topic in terms of peer writing, published works, and class discussion—with the understanding that mutual respect and empathetic listening will be key. Readings, which will be provided by the instructor, will be drawn from a short story anthology.

AENG302W Creative Writing
8180 TTH 01:15PM-02:35PM Belflower, James
Intermediate course in creative writing, usually focusing on the close study and practice of one or two genres. May be repeated once for credit when genre focus varies.

AENG305V Studies in Writing About Texts
4195 MWF 11:30AM-12:25PM Hanifan, Jill E
Intensive study of the forms and strategies of writing in English studies. Students will engage with a variety of literary, critical, and theoretical texts. The course emphasizes students’ own analytical writing. Prerequisite(s): C or better in ENG 205Z. Open to declared English majors only.

AENG305V Studies in Writing About Texts
4196 TTH 10:15AM-11:35AM Leong, Michael C
This section will examine how contemporary experimental poets treat the subjects of death and cultural trauma. While the Western lyric tradition is filled with poems about death as a personal, subjective, or metaphysical point of concern—we might think of Emily Dickinson’s “Because I could not stop for Death” or Walt Whitman’s assertion that “[t]he smallest sprout shows there is really no death”—we will focus on poets who draw on innovative techniques such as appropriation and citation to engage with historically specific, and often wrongful, deaths within the political public sphere. We will study the relationship between aesthetics, ethics, and politics when reading, for example, M. NourbeSe Philip on the 1781 drowning of 133 African slaves, Robert Fitterman on the Holocaust, or Vanessa Place on the hundreds of inmates that the state of Texas has executed since 1982. Other assigned readings will include poetry by Claudia Rankine, Kenneth Goldsmith, Caroline Bergvall, Carlos Soto-Román, Bhanu Kapil, among
Critical and theoretical writings may include texts by Jeremy Fernando, Avital Ronell, Hugo Adam Bedau, Orlando Patterson, Diana Fuss, and Sigmund Freud. Requirements include full preparation for all classroom discussions, several short writing assignments and exercises (such as the creation of an abstract, bibliography, and outline), and a long (15 page) research paper by the end of the semester. Prerequisite(s): C or better in AENG 205Z. Open to declared English majors only. English minors who have successfully completed AENG 205Z may seek permission of instructor.

**AENG305V Studies in Writing About Texts**  
4197 TTH 01:15PM-02:35PM Rozett, Martha T  
This section will focus on works in three literary genres, the sonnet, the historical novel, and the drama. The readings will include sonnets by Shakespeare, Donne, and others; Godric, a novel by Frederick Buechner about a twelfth century English saint; and Shakespeare's tragedy Hamlet. Students will develop reading strategies and research skills by writing three papers, one of which will be extensively revised and resubmitted. There will be frequent in-class writing assignments and workshops. Prerequisite(s): C or better in A ENG 205Z. Open to declared English majors only.

**AENG305V Studies in Writing About Texts**  
4198 TTH 02:45PM-04:05PM Yalkut, Carolyn  
This class immerses students in *Hamlet*, Shakespeare's play, its sources, perspectives of contending criticism, contemporary plays the original has inspired, and film adaptations. The course also trains students in an analytical method of reading and writing they will be able to call upon for work in a wide range of literary and cultural studies. Prerequisite: Eng 205Z. Prerequisite(s): C or better in A ENG 205Z. Open to declared English majors only.

**AENG309Z Professional Writing**  
7486 MW 05:45PM-07:05PM Whalen, Brian  
7487 MW 07:15PM-08:35PM Whalen, Brian  
Practice in the kinds of writing particularly useful to students in business and in the natural and social sciences. Emphasis on clear, accurate, informative writing about complex subjects. Intended primarily for juniors and seniors.

**AENG310 Read and Interpretation in English Studies**  
4199 MW 02:45PM-04:05PM Kuiken, Vesna  
This course is an exploration of some of the central questions and concepts that define the contemporary posthumanist turn in literary studies. Broadly conceived, posthumanism explores transformations, mutations, and becomings that extend the definition of the human. But like other –isms, it doesn’t revolve around a single set of ideas or principles; rather, it is a diverse and versatile field of study. Over the course of the semester we will focus on different questions that define various sub-fields of posthumanism: animal studies, entomology, plant theory, object-oriented ontology, artificial intelligence and cyborg ethics, biopolitics, and environmentalism. We will explore how the questions pursued by these theoretical approaches are refracted through nineteenth-century literary, medical and scientific works in order to understand how the period defined by slavery and pre-Darwinian conceptions the human can help us think through some of today’s most urgent ethical and political questions. Prerequisite(s): C or better in A ENG 210. Open to declared English majors only.
AENG310  Read and Interpretation in English Studies
4408   TTH   11:45AM-01:05PM   Shepherdson,Charles
A more focused examination of one or more of the critical approaches to literary and cultural study introduced in English 210. Students will gain in-depth exposure to specific critical debates within a particular theoretical tradition, learning to see the critical stakes of different perspectives, and to position their own ideas in relation to this unfolding critical conversation. Prerequisite(s): C or better in A ENG 210. Open to declared English majors only.

AENG333  Literature of the Restoration and the 18th Century Enlightenment
Back to the 18th Century: What is/What was the Enlightenment?
9769   MW   04:15PM-05:35PM   Hill,Michael K
This course explores key themes associated with a period self-described in the eighteenth century as the Enlightenment. The period considered will range from the lapsing of the Licensing Act in late seventeenth-century England, through the reading revolutions of the politically turbulent eighteenth century. By the close reading of eighteenth-century fiction and non-fiction prose, poetry, various critical and archival materials, topics of discussion will include: the relation between literature and civil society, the modern divisions of knowledge we now call “disciplines,” the new legal and aesthetic emphases placed upon authorship, the rise of “rights,” the new middle class, and the division of “races” in the context of imperial rule. Towards the end of the course, we will attempt to turn the historical lessons of the period toward questions of how literary expression and democratic citizenship are playing out given the digital and other innovations that are evidently counter-poised to Enlightenment ideals.

AENG334  19th Century British Literature
8942   TTH   01:15PM-02:35PM   Elam,Helen Regueiro
This course will deal with five major figures from late 18th to mid-19th century: Blake, Wordsworth, Coleridge, Keats, Shelley. While all five figures are linked by their interest in the relations of consciousness and perception, they differ in the registers of their political leanings and in the ways they move between lyric and narrative poetic forms. Readings will include major theoretical/ critical essays which, in their response to these writers, shape literary debates stretching to the present. Two papers, term paper, two tests, presentations.

AENG343  Study in Authors after Mid-18th Century: Fitzgerald & Hemingway
7566   TTH   05:45PM-07:05PM   Berman,Jeffrey
This course will focus on the art and life of F. Scott Fitzgerald and Ernest Hemingway, emphasizing psychoanalytic and feminist approaches. We will read Fitzgerald’s This Side of Paradise, The Great Gatsby, Tender Is the Night, and Hemingway’s Collected Short Stories, The Sun Also Rises, A Farewell to Arms, and For Whom the Bell Tolls. There will be four five-page essays, constituting two-thirds of the final grade, and several reader-response diaries, constituting the remaining one-third of the final grade.
AENG343  Study in an Author after Mid-18th Century: The Curious Case of Sir Arthur Conan Doyle
9770  TTH  01:15PM-02:35PM  North,Stephen M

Arthur Conan Doyle is not generally considered a canonical author: not like Dickens, say, or Thomas Hardy, or Henry James. Indeed, most of what he published—well over 1000 works in a wide variety of forms—has long since been forgotten. Nevertheless, one of his fictional creations, the detective called Sherlock Holmes, ranks among the most durable and influential characters in all of English language fiction. Our object in this course will be to consider why this should be the case: to account, that is, for this character’s initial emergence; trace the sorts of functions he served in Doyle’s own culture; and then to explore what its subsequent manifestations have to say about both the society from which it emerged, and those into which it has been (however altered) welcomed—including, most notably, our own. To these ends, we will read much of the Holmes canon (beginning with the 1887 *A Study in Scarlet*, and forward in time all the way to the 1920’s); a range of scholarly work (e.g., Keep and Randall, “Addiction, Empire and Narrative in Arthur Conan Doyle’s *The Sign of Four*”); and, in the last portion of the course, later iterations of the Holmes character (e.g., the BBC series *Sherlock*).

AENG346  Studies in Shakespeare: Comedies and History Plays
4200  TTH  10:15AM-11:35AM  Rozett,Martha T
This course focuses on the comedies and history plays Shakespeare wrote during the first half of his career. We will read *The Taming of the Shrew*, *Much Ado About Nothing*, *Richard III*, *Richard II*, *Henry IV Part 1*, *Twelfth Night*, and *As You Like It*. The texts we will be using are the Folger paperback s, which contain critical essays that we will read and discuss, so please plan to buy these inexpensive editions. May be repeated once for credit when content varies.

AENG350  Contemporary Writers at Work
1872  TTH  04:15PM-05:35PM  Valentis,Mary B

Students in this course read and discuss published work by authors appearing on campus in conjunction with the New York State Writers Institute Visiting Writers Series. They meet, listen to, 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 the writing process, students will hopefully come to understand the craft of writing, the business of writing, and what it means to engage in a life of writing as a member of contemporary society.

AENG355  Studies in Film: David Lynch & His Others
7567  MW  02:45PM-04:05PM  Barney,Richard A

With an eye toward the new season of *Twin Peaks* slated for release in 2017 (on Showtime), this course will consider the movies of David Lynch in the context of 20th- and 21st-century film history, including surrealism, horror, crime drama, melodrama, and film noir. Each of his films will be paired with work by other directors such as Luis Buñuel, James Whale, Alfred Hitchcock, John Boorman, and David Cronenberg, providing the basis for considering issues such as auteurism, genre, and ideology in filmmaking. The pairings of films and genres will create a dialogue between Lynch and his counterparts, enabling students to explore the relations among genres and directors. Whenever possible, we will also draw on the relevance of Lynch’s other artistic endeavors in television, painting, and music. In order to study the artistic and social merits of these directors’ work, we will examine how the formal elements of visual
presentation—including mise-en-scène, cinematography, and editing—shape their films. Students will be expected to learn and apply film terminology in class discussions, exams, and written assignments. Note: This course emphasizes writing effective, well composed essays that analyze cinematic form and content. May be repeated once for credit when content varies.

**AENG357  Studies in Drama: American Drama**
9774  TTH  11:45AM-01:05PM  Yalkut,Carolyn
This course will study the techniques, traditions, and innovations of twentieth- and twenty-first century American drama with reference to relevant criticism and historical contexts. Among the riches to be chosen, we will probably read the following: Wilder, *Our Town*; Albee, *The American Dream*; Tony Kushner, *Angels in America*; Rajiv Joseph, *Bengal Tiger in Baghdad Zoo*; David Mamet, *Glengarry Glen Ross*; David Henry Hwang, *M. Butterfly*; Katori Hall, *The Mountaintop*; Stephen Adly Guirgis, *The Motherfucker with the Hat*; Eve Ensler, *The Vagina Monologues*; Sarah Ruhl, *In the Next Room, or The Vibrator Play*; Annie Baker, *Body Awareness*. Attendance at a live performance of a play during the semester is a course requirement. May be repeated once for credit when content varies.

**AENG359  Studies in Narrative: Intertextuality/Adaptation**
5743  MW  04:15PM-05:35PM  Craig, Randall T
This course focuses on novels and films whose origin is less in reality than in fiction. These intertextual, as opposed to mimetic, narratives rely upon other novels for their authority, form, themes, and interpretive codes. That is not to say that they do not make realistic or historical claims—quite the contrary. Intertextual narratives typically adapt prior fictional modes and models to contemporary circumstance and social reality. These claims are complicated, however, by the fact that they are self-consciously mediated through other imaginative narratives. There are two core texts for the course: Charlotte Brontë’s *Jane Eyre* and Charles Dickens’s *Great Expectations*. Each of these novels is “retold” in various ways by postmodern writers/film makers. The focus throughout the course will be narratological: we will concentrate on how stories are told and re-told, and on what purposes are achieved by self-consciously grounding narratives in other stories.

**AENG360Y  Tutoring & Writing**
6106  TTH  11:45AM-01:05PM  Vincent, Aimee
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. Extensive practice and observation of tutorials will be central to the course, as will discussion of these experiences and published theoretical perspectives on the role of the writing tutor. This course is intended for sophomores and juniors who will be eligible to apply for positions as tutors in the University Writing Center upon successful completion of this course. Open to both English majors and non-majors. Prerequisite(s): permission of instructor. (For permission of the instructor to enroll, email Aimee Vincent at aevincent@albany.edu. Please either ask an English professor to recommend you for the course or submit a brief, academic writing sample by email to aevincent@albany.edu.)
AENG368 Women Writers: Women Writing the Critical Memoir
8181 TTH 01:15PM-02:35PM Carey, Tamika L
Autobiographies and memoirs originate out of a similar impulse to narrate one’s own experience. However, while autobiographies focus on creating historical or factual accounts, memoirs contain a writer’s careful and creative selection of key dialogues, events, and forms of new knowledge that, at best, can push these texts into the realm of social intervention. In this course, we will examine a corpus of essay and book-length critical memoirs written by a diverse group of women writers as a feminist genre that reveals how these texts explore, theorize, and question the “truths” of women’s lives. In doing so, we will identify what women’s critical memoirs reveal about the role of gender, race, and craft in this form of life writing. Course assignments are may include: a mid-term and final exam, reading reflections, a craft essay, and a micro-memoir. ENG368 may be repeated once for credit when content varies.

AENG373 Literature of the Americas
8182 TTH 10:15AM-11:35AM Diaz, Carolina A
Examination of the literatures of the Americas, North and South, including the Caribbean. Topics to be discussed may include, among others: aesthetic movements; local cultural practice; history; identity formation; and politics. ENG373 may be repeated once for credit when content varies.

AENG390 Internship in English
7750 F 01:40PM-02:35PM McKenna, Holly J.
Supervised practical apprenticeship of 10-15 hours of work per week in a position requiring the use of skills pertaining to the discipline of English, such as reading and critical analysis, writing, research, tutoring, etc., with an academic component consisting of the internship colloquium. Written work and report required. Selection is competitive and based on early application, recommendations, interviews and placement with an appropriate internship sponsor. Open only to junior or senior English majors with a minimum overall grade point average of 2.50 and a minimum 3.00 average in English. S/U graded.

AENG399Z Honors Seminar
3947 TTH 02:45PM-04:05PM Carey, Tamika L
“She Gave Me Life”: Twentieth and Twenty-First Century Black Women’s Writing
This introductory seminar within the Honor’s Program sequence explores the practices and politics of Black women’s writing. As a group whose lived experiences continue to be adversely shaped by intersecting systems of power and sociopolitical institutions, Black women writers have often taken to the page or podium to, as rhetorical scholar Jacqueline Jones Royster observes, “reveal continuities and discontinuities” and “make sense of lives and conditions that... do not make sense.” Throughout this course, we will use an interdisciplinary framework to explore how Black women write for their lives by composing texts that illustrate, name, influence, and or counteract the factors shaping their realities and sense of self in society. Said differently, we will explore how Black women poets, playwrights, novelists, essayists, screenwriters, and memoirists write to document overlooked histories of their group, intervene in social and political problems, narrate the risks to and rewards of their interpersonal relationships, and creatively imagine alternative and speculative futures for themselves and their communities. By exploring this tradition, seminar participants will cultivate methods and ethics for embarking on the project of writing an undergraduate thesis that include: developing
strategies for becoming reflexive about their subjectivity as researchers, learning how to identify research problems and craft workable research questions, conducting research using both published and unpublished sources, establishing a research agenda, and incorporating historical, theoretical, and scholarly materials into a sustained, close analysis of a literary and prose text. Theoretical readings may include scholarship by: Barbara Christian, bell hooks, Patricia Hill Collins, Elaine Richardson, Gwendolyn Pough, and others while literary and prose texts under consideration include: Ann Petry's *The Street*; Toni Morrison's *Sula*, Gloria Naylor's *Mama Day*; Edwidge Dandicat's *Breath, Eyes, Memory*; Sister Souljah’s *The Coldest Winter Ever*; Chimamanda Ngozi Adiche's *Americanah*; Claudia Rankine's *Citizen*; and Jesmyn Ward's *Men We Reaped*. Assignments will include: weblog reading notes and argument entries, a short-analysis essay, a group presentation, and a research paper of approximately 15 to 17 pages. To register, participants must receive permission of the instructor OR acceptance into the English Honors Program. Interested students are encouraged to email Dr. Carey (tcarey@albany.edu) with questions. Prerequisite(s): permission of instructor.

**AENG402Z  Advanced Writing Workshop**
4201  TTH  01:15PM-02:35PM  Leong,Michael C

In this intensive writing workshop we will produce, share, critique, and revise new poems in an energetic and supportive environment. We will also discuss contemporary poetry writing in the context of various publications--such as the anthology, the book, the chapbook, and the literary journal. The careful study of such assigned readings will also support the refinement and development of our poetic craft and aesthetic sensibilities. Requirements include consistent and thoughtful participation in all class workshops, weekly writing assignments, an in-class presentation, and the submission of a final creative project. This class is intended for juniors and seniors. Prerequisites: AENG 302W and permission of instructor. To apply for this course, please send 1) a writing sample of three polished poems--5 pages maximum, 2) a list of English classes that you have previously taken in the department, and 3) your year and major/minor to mleong@albany.edu.

**AENG410Y  Topics in Contemporary Literary & Critical Theory: Culture Critique**
5744  TTH  01:15PM-02:35PM  Ebert,Teresa

“I don’t know how many times, I’ve wished I’d never heard the damned word” (Raymond Williams, *Politics and Letters*)

In contemporary humanities, “culture” (not in its narrow sense as intellectual and aesthetic work but as the complex “whole way of life” that produces meanings and values through, for example, relations of gender, climate change, race, love, elections, the military, happiness, cooking, depression …), has become “primary and constitutive…” (Stuart Hall). As Fredric Jameson argues, “Everything in our social life can be said to have become ‘cultural’.” We put these statements—which seem to allow for reading culture as a coherent identity—next to Derrida’s argument that “what is proper to a culture is not to be identical to itself. Not to not have an identity, but not to be able to identify itself, to be able to say, ‘me’ or ‘we’; to be able to take the form of a subject only in the non-identity to itself or,…only in the difference with itself. There is no culture or cultural identity without this difference with itself.” The debates over culture, its formation, foundation and components shape “English” studies today. Grasping these arguments and their philosophical grounds are necessary for thoughtful interpretations of texts and attentive, many-sided studies in the humanities. We will read texts from such thinkers as Descartes, Hume,
Rousseau, Kant, Hegel and Herder, and ask whether culture, as Kant suggests, is the effect of “Coherence according to one principle,” namely “reason,” or, as Herder writes, is it the “unspeakable difficulty” of knowing actuality and the singularity of the differences of “habits, wants, characteristics of land and sky” which cannot be understood without feeling sympathy? If culture is differential what determines difference? Is it, as Derrida argues, an immanent “otherness”? Is it the non-identity of identity and non-identity, as Adorno claims, or is it, as Marx writes, the manifestation of class apartness? “It is not the consciousness of men that determines their existence, but their social existence that determines their consciousness.” To read culture as grounded in its economic base, as Marx does, is critiqued by those who regard culture as a zone of “non-directed activity,” a way of talking free from the burden of saying anything, a “moving without going anywhere.” We will discuss Benjamin’s “dialectics at a standstill” and read Marcuse’s critique of affirmative culture, in which culture is seen as “the realm of authentic values and self-contained ends,” superior and “essentially different from the factual world of the daily struggle for existence.” Why is “critique” (as in culture critique) critiqued by Bruno Latour, and how is the “critique of critique” critiqued? How do theories of the “common” and communism, put forth by Deleuze, Zizek, Badiou and Negri, read culture? Our readings are wide-ranging; they include philosophical and theoretical texts, novels as well as popular narratives (e.g. women’s romances, detective novels), “taste” (in food), visual culture and cybertexts. 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. 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(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

AENG410Y  Topics in Contemporary Literary & Critical Theory
9779   TTH  02:45PM-04:05PM   Shepherdson,Charles
Focused examination of the theoretical questions, presuppositions, and debates pertinent to a specific perspective or issue in contemporary thought and theory. Individual semesters may focus on, among other areas: a particular discourse (e.g., ecocriticism, ideology critique, queer theory, language theory, psychoanalysis, or cultural problem). May be repeated once for credit when content varies. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

AENG411Y  Topics in British Literature & Culture: Neo-Victorian Literature
9782   MW  07:15PM-08:35PM   Craig, Randall T
This course examines the return by contemporary writers to the Victorian period not only for subject matter but also for generic models and forms. One of the principal objectives of the course will be to analyze the factors that draw so many writers of the late twentieth and early twenty-first century to the broad social and intellectual concerns of an earlier era. A second objective will be to understand the range of fictional modes and forms employed by contemporary novelists in re-writing/righting fictions of the past and addressing readers in the present. Among the writers likely to be studied in the class are A. S. Byatt, Tracy Chevalier, Richard Flanagan, John Fowles, Graham Swift, and Sarah Waters. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

AENG449Y  Topics in Comparative Literatures & Cultures: Anglo-American Modernism
Characterized by stylistic innovation, an emphasis on interiority and a rejection of the constraints of the traditional realist novel, modernism is generally taken to emerge in the late 19th century, flourish in the 1910s and 1920s and to exhaust itself by the close of the 2nd World War. In this course we will read key works of American, British and Irish modernism (in both poetry and prose), paying attention both to their technical and stylistic qualities as well as the historical situations to which they respond. Writers will include Eliot, Stevens, Williams, Moore, Joyce, Woolf and Beckett. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

AENG460Y  Topics in Transnational Studies: Gothic Romance: Transatlantic Ghosts and Colonial Desires
9991  TTH  02:45PM-04:05PM  Lilley, James D

On both sides of the Atlantic, the Gothic continues to enjoy a privileged position in literary studies. The ghosts, ruins, and supernatural mysteries that haunt its pages proved successful and lucrative literary formulas when they were first published, and these same specters now enjoy a rich critical afterlife in the hands of scholars interested in, for example, the rise of the novel, the politics of the emerging British and U.S. nations, the development of modern forms of time and historicity, and the establishment of racial difference in an age of colonial expansion. In this class, we will take a broad snapshot of this literary genre, focusing on its early development in England and then tracing its movement across the Atlantic to the United States, where it would become the genre of choice for the new nation’s first professional authors. We will be spending most of our time with the novels themselves, but we will also read representative examples of current scholarship on the genre, providing us with the kind of breadth necessary to situate the Gothic in both historical and literary critical perspective. Students will be asked to prepare bibliographies and conduct guided research projects. Authors to include: Horace Walpole, Ann Radcliffe, Monk Lewis, Charlotte Turner Smith, Jane Austen, Charles Brockden Brown, Washington Irving, Edgar Allan Poe, Robert Montgomery Bird, and Herman Melville. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

AENG499  Thesis Seminar II
4013  M  01:40PM-02:35PM  Keenaghan, Eric C

Focused examination of selected topics in the study of comparative Anglophone literatures and cultures from any period. Individual semesters may focus on, among other areas: comparative study of particular aesthetic movements, cultural texts, political questions, or historical problems. May be repeated once for credit when content varies. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.