# English Undergraduate Program - Schedule of Classes

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Days</th>
<th>Time</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>AENG102Z</td>
<td>Introduction to Creative Writing</td>
<td>MWF</td>
<td>01:40PM-02:35PM</td>
<td>Whalen, Brian</td>
</tr>
<tr>
<td>1887</td>
<td></td>
<td>TTH</td>
<td>11:45AM-01:05PM</td>
<td>Keller, Joshua</td>
</tr>
<tr>
<td>1888</td>
<td></td>
<td>MWF</td>
<td>08:15AM-09:10AM</td>
<td>Mason, John</td>
</tr>
<tr>
<td>4233</td>
<td></td>
<td>MWF</td>
<td>11:30AM-12:25PM</td>
<td>Joh, Eunai</td>
</tr>
<tr>
<td>6469</td>
<td></td>
<td>TTH</td>
<td>04:15PM-05:35PM</td>
<td>Poole, Jessy</td>
</tr>
<tr>
<td>7268</td>
<td></td>
<td>TTH</td>
<td>10:15AM-11:35AM</td>
<td>Christmas, Mari</td>
</tr>
<tr>
<td>8909</td>
<td></td>
<td>TTH</td>
<td>11:45AM-01:05PM</td>
<td>Massey, Barrett</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.

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<tbody>
<tr>
<td>AENG110Z</td>
<td>Writing &amp; Critical Inquiry in the Humanities</td>
<td>TTH</td>
<td>08:45AM-10:05AM</td>
<td>Mullen, Darcy</td>
</tr>
<tr>
<td>8500</td>
<td></td>
<td>TTH</td>
<td>01:15PM-02:35PM</td>
<td>Hardecker, Justin</td>
</tr>
<tr>
<td>8501</td>
<td></td>
<td>TTH</td>
<td>10:15AM-11:35AM</td>
<td>Mullen, Darcy</td>
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<tr>
<td>8502</td>
<td></td>
<td>MWF</td>
<td>12:35PM-01:30PM</td>
<td>Martin, Luke</td>
</tr>
<tr>
<td>8503</td>
<td></td>
<td>MWF</td>
<td>09:20AM-10:15AM</td>
<td>Martin, Luke</td>
</tr>
<tr>
<td>8504</td>
<td></td>
<td>MWF</td>
<td>01:40PM-02:35PM</td>
<td>Rider, Samantha</td>
</tr>
<tr>
<td>8505</td>
<td></td>
<td>MWF</td>
<td>12:35PM-01:30PM</td>
<td>Delmagori, Steven</td>
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<tr>
<td>10229</td>
<td></td>
<td>MW</td>
<td>02:45PM-04:05PM</td>
<td>Thyssen, Christina</td>
</tr>
<tr>
<td>10230</td>
<td></td>
<td>MW</td>
<td>05:45PM-07:05PM</td>
<td>Thyssen, Christina</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 S or C or better to meet the Writing and Critical Inquiry or Writing Intensive requirements.

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<tbody>
<tr>
<td>AENG121</td>
<td>Reading Literature</td>
<td>MWF</td>
<td>12:35PM-01:30PM</td>
<td>Zahed, Sarah</td>
</tr>
<tr>
<td>1890</td>
<td></td>
<td>TTH</td>
<td>02:45PM-04:05PM</td>
<td>Searle, James</td>
</tr>
<tr>
<td>1891</td>
<td></td>
<td>TTH</td>
<td>01:15PM-02:35PM</td>
<td>Schoel, Josie</td>
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Introduction to reading literature, with emphasis on developing critical skills and reading strategies through the study of a variety of genres, themes, historical periods, and national literatures. Recommended for first and second year non-English majors.

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<tbody>
<tr>
<td>AENG144</td>
<td>Reading Shakespeare</td>
<td>MWF</td>
<td>10:25AM-11:20AM</td>
<td>Richards, Jonah</td>
</tr>
</tbody>
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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.
Monstrosities: 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. Prerequisite(s): open only to declared and intended English majors and to minors.

The purpose of this course is to give students an introduction to the discipline of English studies. Not only will it provide exercise in reading texts that have had staying power as relevant to the canons of English or American literature, it will also challenge students to look at a handful of texts through multiple lenses. Students will be rewarded for patience and diligence as they write and rewrite essays on the same subject, emphasizing what they notice while turning their attention first to considerations of history, then to those of genre, and finally to more theoretical concerns. By the end of the semester, students will have mastered the skill of asking questions “like an English major” and have become novices in the practice of answering such questions. Authors for the class could include Spenser, Shakespeare, Milton, DeFoe, Richardson, Austen, Orwell, Whitman, Dickinson, Cather, Faulkner, Ellison, etc. Prerequisite(s): open only to declared and intended English majors and to minors.

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 seeks to cultivate “taste” in students of literature. According to David Hume, a cultivated “taste” or “discriminating mind” is achieved only in someone who is “accustomed to seeing, examining, and evaluating various works that have been admired at different times and nations”—“canonized works”—and in someone who can “relate the merits of a work exhibited to his view, and give it its proper rank among the productions of genius.” Students will also receive instruction in the major modes of critical interpretation in research-based scholarship in for literary studies and will be trained in the MLA citation format. Required of all English majors. Prerequisite(s): open only to declared and intended English majors and to minors.

This writing intensive course offers English majors an introduction to the conventions and expectations of writers who specialize in English studies. To focus our work, we will ponder the uncanny relationship between monsters and their makers as it operates in a diversity of cultural texts. Practicing close reading skills on a wide range of works, from Anglo-Saxon epic poetry to Ex Machina, we will consider what thinkers from medieval clerics to Julia Kristeva, have had to say about monstrosity and the personal and collective needs it fills in a variety of cultural contexts. Most importantly, we will learn to formulate and situate our own ideas in relation to other, more established voices, marshalling evidence and negotiating conflicting evidence, to fashion a persuasive argument. Working with the tools of
experienced writers—library databases, writer’s handbooks, peer feedback, and monstrous perseverence—we will discuss effective strategies for hunting down, assessing and documenting sources in ethical and effective ways. Expect to work carefully through each paper, from prewriting exercises to substantial revision of your researched essays. Required of all English majors. Prerequisite(s): open only to declared and intended English majors and to minors.

**AENG210  Introduction to English Studies**

1894  TTH  01:15PM-02:35PM  North, Stephen M

English 210 provides a methodological introduction to the disciplinary practices of English Studies. To that end, this section will provide an overview of approaches to textual interpretation, but then focus in greater detail on 3 or 4 such methods that are frequently featured in English courses at UAlbany. As we work through these approaches, students will be expected to acquire a vocabulary for textual study; to develop attendant skills of close reading; and to demonstrate a growing self-consciousness about what, how, and why they read. Prerequisite(s): open to declared and intended English majors only.

**AENG210  Introduction to English Studies**

1895  TTH  05:45PM-07:05PM  Valentis, Mary B
1896  TTH  02:45PM-04:05PM  Valentis, Mary B

“Theory” has revolutionized literary studies over the past three decades, changing how we read and what we read in "English" studies. Some 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” and great books. The theory debate has ripped apart departments, caused traditionalists to leave the profession, and factionalized English studies into armed camps. Yet as theory has been absorbed, incorporated into the discipline, disciplinary boundaries started to fade, new areas of study have emerged. English students are reading and incorporating technology, science, cyberculture, postmodern culture, film, architecture, media, philosophy, and psychology into their papers and projects. Professors are analyzing the Phish phenomenon along with the philosophy of Nietzsche or reading buildings such as fallen World Trade Center Towers along with the fall of Troy’s towers in Homer’s classic epic. Every aspect of experience and culture is 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: students 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, architecture, climate, new media, music, and culture in general. Reading will include Jonathan Culler’s short introduction to theory; Terry Eagleton’s An Introduction to Literary Theory (Revised) to map out ways of reading, questions of identity and identification, and survey the major theorists of our time. Postmodern Culture will move us into the areas of visual, aural, and material culture, and take up the central issue of representation. We will view and discuss such films as Adaptation, Steve Jobs, and Irrational Man to illustrate postmodernism. Prerequisite(s): open to declared and intended English majors only.

**AENG222  World Literature**

4234  MWF  10:25AM-11:20AM  Chen, Hao

This course introduces students to the canon of Chinese classic literature by examining the texts selected from major works across more than 2000 years from the earliest times to the late 19th century. It addresses all the major literary genres (verse, fiction, drama and pose etc.) and aims to help students to gain a deep understanding of the selected works with respect to the social, cultural and historical contexts. The course generally follows the chronological method with a focus on how various literary trends influence one another and forms a continuous evolution of literary history.
Comparing Chinese and Western Narratives: A Selective Reading of the Short Story in the two Traditions:

This course aims to provide students with a unique opportunity to explore Chinese and Western literature through comparative analyses of short fiction. We will compare modern Chinese and Western literature by examining the short stories of prominent writers in each tradition. The course will address common interests and concerns as well as different narrative traditions, often grouping together works which are thematically or technically interrelated. It aims to help students to gain a deeper understanding of selected works with respect to different social, cultural and historical contexts. We will give particular attention to the “revolutionary” projects of the 20th-century Chinese literature and its integration with the world.

In this course we will survey the ways that American poets have used language and poetic forms to articulate, critique, and reconceive their relationship to America as a place and natural environment. Assignments will include short papers, one long paper, a group podcast on a poem or poet, an in-class presentation, and a creative assignment. "Only one version of A Eng 240/T/V/Z may be taken for credit.

This course will read literary texts focusing on the idea of the “community.” Since the foundation of America as an independent nation, the way of forming a community has been raising diverse problems concerning the qualification of the members. In order to procure a critical eye on the current global problems based on race, class, gender and other factors that intervene with the concept of “citizenship,” we will read texts that would help us disentangle a historical trajectory of the communal imagination from the nineteenth century up to the contemporary days. The major required reading will start with the nineteenth-century texts that bring into relief a tension between the Native inhabitants and the white colonists. Such texts as Catharine Maria Sedgwick’s *Hope Leslie* (1827) will enable us to consider the tension from various perspectives – sexuality, religion and ethnicity – along with a typical attempt at consolidating a community with the aid of “sympathy.” This rhetorical strategy will be examined through the texts of the succeeding generations in order to cultivate skills of detecting what underlies the impulse for forming a community. The latter half of the semester will read texts that could be categorized as a utopian or dystopian novel that provide an imaginative community. Such novels as Charlotte Perkins Gilman’s *Herland* (1915) will allow us to expand our idea of the community by stepping outside of the established notion of gender and sexuality. Throughout the trajectory of the course, students will be expected to pay a close attention to each text and polish their way of examining the ongoing debates about the global community. "Only one version of A Eng 240/T/V/Z may be taken for credit.

This course will explore the challenges and opportunities associated with growing up in an ethnically and culturally diverse society. Through the reading and discussion of plays and other works, we will examine some of the varied experiences of growing up, coming of age, and finding one’s identity in America. We will consider issues of race and ethnicity, class, gender, disability, and sexuality and explore how these factors impact the process of discovering one’s identity and the journey toward maturity in America. Other factors to be considered include cultural attitudes toward difference, adolescence, aging, independence, gender, sexuality, and the like as well as aspects of the American mythos that impact one’s desires and expectations in the process of carving out one’s adult identity. Course readings will serve as background, context, and models as we explore the challenges of coming of age in 21st century America through both written work and class discussions. Assignments will help students to develop
their critical thinking skills and their ability to express ideas using the written word. Only one version of A Eng 240/T/V/Z may be taken for credit.

**AENG240V Rewriting America**
7990  MWF  10:25AM-11:20AM  Mason, John
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. "Only one version of A Eng 240/T/V/Z may be taken for credit.

**AENG240V Rewriting America**
7991  TTH  01:15PM-02:35PM  Izumi, Katsuya
This course is designed to introduce students to ethnic literary texts from a variety of ethnic groups, including Native-American, African-American, Asian-American, and Latin-American writers. By close-reading of the texts, students are expected to learn how to "overhear" subtlety of these writers’ literary performances. Often marginalized, the writers from these ethnic groups are able to distance themselves from the main-stream culture, and thus, invoke new movements literarily and culturally. We pay attention to how they struggle both to assimilate themselves to and dissimilate themselves from “America.” The coursework includes short responses, quizzes, and critical essays for mid-term and final. "Only one version of A Eng 240/T/V/Z may be taken for credit.

**AENG240V Rewriting America**
7992  TTH  04:15PM-05:35PM  Belflower, James
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. "Only one version of A Eng 240/T/V/Z may be taken for credit.

**AENG240V Rewriting America**
7993  TTH  10:15AM-11:35AM  Izumi, Katsuya
This course is designed to introduce students to ethnic literary texts from a variety of ethnic groups, including Native-American, African-American, Asian-American, and Latin-American writers. By close-reading of the texts, students are expected to learn how to "overhear” subtlety of these writers’ literary performances. Often marginalized, the writers from these ethnic groups are able to distance themselves from the main-stream culture, and thus, invoke new movements literarily and culturally. We pay attention to how they struggle both to assimilate themselves to and dissimilate themselves from “America.” The coursework includes short responses, quizzes, and critical essays for mid-term and final. "Only one version of A Eng 240/T/V/Z may be taken for credit.

**AENG240V Rewriting America:**
(Exploring Post-Industrialism: Literatures of Industrial and Urban Decline)
7995  MWF  01:40PM-02:35PM  Amrozowicz, Michael
7996  MWF  11:30AM-12:25PM  Amrozowicz, Michael
“IT [World War II] would certainly end sometime, sure, and almost certainly—because of industrial production—end in victory.” ---James Jones, *The Thin Red Line* (237)
This course will chart the history of the rise of modern industrial culture and thought from its beginnings in eighteenth-century England through the current movement to record and aestheticize the decline and consequent decay of American industrial towns like Detroit, Pittsburgh, Baltimore, and even Albany. "Only one version of A Eng 240/T/V/Z may be taken for credit.
AENG240V Rewriting America
7997 TTH 11:45AM-01:05PM Schwarzschild, Edward
Working with a multi-genre selection of contemporary American literature 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. Only one version of A Eng 240/T/V/Z may be taken for credit.

AENG240V Rewriting America
7998 MW 05:45PM-07:05PM Madore, Steven
This course will explore the challenges and opportunities associated with growing up in an ethnically and culturally diverse society. Through the reading and discussion of plays and other works, we will examine some of the varied experiences of growing up, coming of age, and finding one’s identity in America. We will consider issues of race and ethnicity, class, gender, disability, and sexuality and explore how these factors impact the process of discovering one’s identity and the journey toward maturity in America. Other factors to be considered include cultural attitudes toward difference, adolescence, aging, independence, gender, sexuality, and the like as well as aspects of the American mythos that impact one’s desires and expectations in the process of carving out one’s adult identity. Course readings will serve as background, context, and models as we explore the challenges of coming of age in 21st century America through both written work and class discussions. Assignments will help students to develop their critical thinking skills and their ability to express ideas using the written word. Only one version of A Eng 240/T/V/Z may be taken for credit.

AENG242 Science Fiction
6068 TTH 10:15AM-11:35AM Amiama, Natalie
This course will study negative utopias to see how literature has treated the 'future' of the human condition. To that end, we will explore dystopias in Yevgeny Zamyatin's We (a prose poem suppressed for over sixty years), Aldous Huxley's Brave New World, George Orwell's Nineteen Eighty-Four and Ursula K. LeGuin's The Lathe of Heaven. Course themes include the ideological and biological modes of control, the author as seer, and the consequences for the character-citizen and reader-citizen of the modern state.

AENG243 Literature and Film: Comic Books and Comic-Book Movies
6862 TTH 04:15PM-05:35PM Vincent, Aimee
Comics have become an important part of American film. Sometimes, as in the case of superhero blockbusters, the influence of comics can be clearly identified. In other cases, lesser known graphic novels have led to both independent and Hollywood movies with less obvious influence from their comics origin. In this class, students will analyze both comic books and films to 1) investigate the impact comics have on contemporary film culture, 2) learn and develop multimodal analytical skills, and 3) examine the ways in which different media influence each other and enhance (or mask or change) their cultural contributions. First, students will be trained to examine comics carefully for their use of visual conventions to tell stories as both words and images together. After introducing comics, students will learn about film analysis and adaptation theory and begin to compare and contrast comic books to the films that are based on comics. Students should expect to read and watch some superhero content, like X-Men: Days of Future Past, but they should also expect to read and watch more personal, independent projects, like American Splendor. Student grades will be based largely on verbal and written class participation, in addition to two analytical papers and one group podcast assignment.

AENG243 Literature and Film: Chaplin and the Poets
10381 TTH 02:45PM-04:05PM Belflower, James
No other comedian has had such a widespread influence on writers then Charlie Chaplin. His treatment of subversive themes, critical frameworks and meticulously satirical commentaries on current events provided a formal and contextual model for writers from Gertrude Stein to Gilles Deleuze. This course will examine those diverse relationships from the early 20th century to the present day for the purpose
of understanding the political and aesthetic innovations of Chaplin’s films and how writers translated them into writing. In this pursuit, Chaplin and the poets we will examine are guided by similar preoccupations and questions: What is a word in relation to a moving picture? How do intersections of film and poetry, amplify meaning making potential? What types of commentary do these often humorous interventions make possible in our image-centric culture? How has the role of laughter changed? What role can humor play in drawing attention to and reconsidering repressed elements of society? Our readings of these films and texts will be informed by a diversity of theoretical perspectives, including visual culture studies, film studies, and aesthetic theory. Possible writers and films include: Jack Spicer, Gertrude Stein, Hart Crane, Allen Ginsberg, Hannah Arendt, Frank O’Hara, Peter Orlovsky, Modern Times, The Great Dictator, City Lights, Limelight, Chaplin and Monsieur Verdoux

AENG261 American Literary Traditions
4405 TTH 10:15AM-11:35AM Frulla, Elaina
Representative works from the Colonial through Modern period, with attention to necessary historical and intellectual background information as well as reflection upon the concept of literary history, periods, and canons.

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

AENG261 American Literary Traditions
10380 TTH 08:45AM-10:05AM Hofmann, Alice
Violence and Resistance This class will survey American literature from the 18th to the 21st century through the topic of violence and resistance. From native writings of the colonial period to reflections on 9/11 and the War on Terror, the course will study the ways in which a text attests to uneven power relations and the often subtle forms of subjection, dependency, and subversion they breed. Considering narratives about colonial encounters, slavery, and war as well as racial and gender violence, it will not only track major movements in literary history but also pay attention to the particular readership and political-cultural debate a text responds to and interacts with. Apart from sincerely engaging with the historical situatedness of a literary work, students will scrutinize their reading of it in the here and now: How does the text speak to the present, and how might it speak to the future?

AENG270 Living Literature: Challenges in the 21st Century
8081 TTH 04:15PM-05:35PM Searle, James
Reading Elegies In this course we will read a selection of 19th and 20th century elegies in order to better understand the way in which poets attempt to mourn, remember and confront painful and tragic events with the resources of language and aesthetic form. More particularly, this course will focus on poems and poets who use elegy as a critical tool to confront the vexing historical legacies of slavery, modern warfare and the AIDS epidemic. In addition to reading poems we will familiarize ourselves with the complexity of attempts to characterize the elegy as a poetic genre by reading critical essays. Ample class time will be devoted to learning to read poetry and writing and research assignments will be designed to help students grasp the historical contexts of the poems as well as their contemporary relevance.
AENG270  Living Literature: Challenges in the 21st Century
8082  MWF  08:15AM-09:10AM  Joh, Eunai
What does it mean for a novel to be “about” September 11? If we were to think beyond instances in
which we use the phrase “post-9/11 fiction” narrowly, to refer to works (such as Don DeLillo’s Falling
Man) which re-present the historical events of 9/11 in a more direct manner, would we find the
category of “post-9/11” useful as a periodizing, analytical tool?

In this course, we will read several contemporary novels (published after 2001) alongside earlier works
of 20th century fiction, with the goal of analyzing changes and continuities in the literary representation
of nation and national identity (and alternative spaces and modes of identity) in the aftermath of 9/11.
The intertextual relationship between the “post-9/11” novels and their predecessors may be
immediately recognizable in some instances, explicitly observed within the text of the novel or in
paratexts such as author interviews and book reviews.

AENG271  Literature & Globalization: Challenges in the 21st Century
8083  MWF  09:20AM-10:15AM  Jamaly Hesary, Pooya
In this course we will explore the evolving ways in which globalization has influenced race, class, gender,
etnicity, sexuality and ecology; the ways in which literary study may disrupt and interrogate the
hegemony of globalization under whose auspices knowledge is constantly being commodified and
 disseminated as information. As an attempt to make sense of the political-economic and cultural
 cognates of globalization, we will thus consider the implications of English as the contemporary (literary)
lingua franca and the role literatures play in the processes of social, economic, and cultural integration
that have come to define our present era. We will also pay special attention to issues of capitalist mode
of production, Empire, and “development” as well as migration and displacement, particularly the
relationship globalization shares with reorganization/re- imagination of spaces. To do all this, we will be
reading literary texts in tandem with theoretical essays: bringing together recorded lectures, fictions,
short stories, and theoretical essays. Our task will be to closely look into these materials and trace the
moments in which particular notions/critiques of globalization make their appearance or try to conceal
their tracks. Students should come away from the course with a heightened awareness of and
appreciation for the complexities of globalization as it is experienced in the 21st century. This course will
encourage students to think critically about the literary works/essays they read and engage in
productive discussions about the issues that are at stake. It also intends to provide students with the
intellectual tools required to begin to understand their place in this globalized world.

AENG272  Media, Technology & Culture: Challenges in the 21st Century
8084  MWF  12:35PM-01:30PM  Peters, Michael
8085  MWF  10:25AM-11:20AM  Peters, Michael
“The Clean, the Dirty, and the Ethical; Technological Histories & the Socio-Cultural Challenges of the
21stC”  In the 1951 introduction to The Mechanical Bride: Folklore of Industrial Man, pioneer of media
analysis and cultural studies, Marshall McLuhan, said that the best-paid minds employed in the service
of the advertising industry have been paid to predict the collective whim of the public “with the
intention of creating heat, not light.” This course will examine the rise of modern media and technology,
exploring the history of media and technology and its ultimate relation to the socio-cultural with
historical and contemporary examples. We will begin with Marshall McLuhan’s work as well as the
pioneering work of MIT mathematician, Norbert Wiener, who created the field of “cybernetics,” a field
which spawned even newer fields of inquiry, including what we call the science of ecology and
information theory. Since the mid-20th century, technology—in an array of user-consumer based
media—continues to proliferate and influence our day-to-day activities in ways that we might not fully
understand in a cultural context. With McLuhan and Wiener as the foundation for a critical
perspectives, we will turn our attention to the ways media and technology continue to shape our
experiences in the 21st century by examining Bill McKibben’s The Age of Missing Information and Donna
Haraway’s “Cyborg Manifesto.” Students will explore the relations of media, technology, and culture in
the fiction of Matthew Derby, George Saunders, and electronic literature—what is called new media—
alongside works form Robert McChesney’s *Digital Disconnect; How Capitalism is Turning the Internet Against Democracy*, Eli Pariser’s *The Filter Bubble*, and Siva Vaidhyanathan’s *The Googlization of Everything*. Students will also examine and critique a range of media that might include articles, shows, and ads from the web, TV, and magazines alongside films—from documentaries on WikiLeaks and Facebook to the Adam Curtis documentaries “The Century of the Self” and “All Watched Over By Machines of Loving Grace”—while at the same time, developing a critical vocabulary that addresses media, technology, and culture. Students will write one detailed research paper and develop a Website in WordPress that will utilize sound, image, and short critical texts aimed at exploring the creation and integration of polymodal digital platforms.

**AENG272  Media, Technology & Culture: Challenges in the 21st Century**  
8911  TTH  08:45AM-10:05AM  Sodano, Joel  
This course is designed for students to examine their relationship to the wider world by analyzing the technological means through which we interact with our environment. The first thing students will do is define the main terms of the course: Media, Technology, and Culture. From there we will work extensively with an ever-changing, multi-media, multi-genre, multi-disciplinary text that negotiates the relationship between media, technology and culture—the newspaper. The Albany Times Union is engaged in the process of mediating communities everyday; thus, it will provide the primary content of the course. In addition, we will look at some documentary films selected to offer alternatives to the perspectives presented in the mainstream media. Through engagement with these varying perspectives, students will learn to demonstrate the skills of close reading and critical thinking, as well as summative and analytical writing. In order to demonstrate successful acquisition of these skills and successful completion of this course, students will collaborate on a semester-long team project to produce a “special edition” of a newspaper focused on an issue relevant to the capital region.

**AENG292  British Literary Traditions II: Restoration through the Modern Period**  
8328  TTH  10:15AM-11:35AM  Manry, Jessica  
Through prose (both fiction and non-fiction) as well as poetry, we will examine the way place and writing come together in British literature, occasionally including Irish literature. We will attempt to define for ourselves how British literary traditions are expanded, challenged, distorted, created or even abandoned after 1660, beginning with a summary of British literature before that time. A few of our cues for these lines of thought come from our recognition that of historical markers such as the Restoration, the English Civil War, the creation of the Kingdom of Britain, the Great Reform Act, the later World wars. We will supplement this by also considering broader issues and themes of economic change, as well as shifting understandings of tradition, canon, liberalism, religion, empire, political upheaval, social change captured in British literature.

**AENG295  Classics of Western Literature**  
4236  TTH  01:15PM-02:35PM  Elam,Helen Regueiro  
This course, originally part of a two-semester sequence on the transformation of forms, will focus on the movement from epic to drama. Starting with the epic (Homer, The Iliad) we will read classical drama (Aeschylus, Sophocles, Euripides), 17th century drama (Shakespeare, Molière, Racine), and four modern dramatists (Ibsen, Chekhov, Brecht, Beckett). To the extent that it addresses the development of genre (plot, narrative forms, figurative language), this course offers a foundation for literary study. Short paper, midterm, in-class essay, term paper.

**AENG302W  Creative Writing**  
4870  TTH  01:15PM-02:35PM  Yalkut,Carolyn  
This is a workshop that introduces students to the techniques of dramatic writing. Each student functions primarily as a dramatist, but also as audience and actor. Students give onstage readings of and discuss each other’s original work, engage in creative “exercises,” and familiarize themselves with the contemporary canon of dramatic literature by reading (and reporting on) a play new to them every week. Students also attend at least one live performance of a play during the semester. For the final
project, students complete an original one-act play. Intended primarily for juniors and seniors. Only one version of A ENG 302 may be taken for credit.

**AENG302W Creative Writing**
4871  TTH  10:15AM-11:35AM  Leong,Michael C
In this poetry workshop, we will primarily discuss, analyze, and critique new student writing. We will also enrich our sense of what poetry can be by doing a variety of exploratory experiments and procedures both in and outside of the classroom, including (but not limited to) collage, textual appropriation, serial writing, ekphrasis, constraint-based writing, historical research, transcription, translation, and documentary fieldwork. For inspiration, we will study a range of contemporary poets (including visiting writers associated with the New York State Writers Institute's Visiting Writers Series and/or the Yes! Poetry & Performance Series in downtown Albany.) Requirements include active and consistent class participation, a presentation, submissions of mid-term and final portfolios, and a written statement of poetics. 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 AENG 302 may be taken for credit.

**AENG302W Creative Writing**
8912  MWF  10:25AM-11:20AM  Whalen, Brian
This class will be run as a workshop in three genres: fiction, nonfiction, and poetry. Students will be responsible for writing original creative work, critiquing the work of their peers, and reading a large sampling of contemporary work in all three genres. The objective of this course is to give students the opportunity to develop their craft in multiple genres while working off the same source material. Students will be encouraged to write poems, essays, and stories about the same events, topic, or subject matter; students may also choose to work in hybrid form, composing creative pieces that combine – or blend – multiple genres. Intended primarily for juniors and seniors. Only one version of A ENG 302 may be taken for credit.

**AENG305V Studies in Writing About Texts**
4406  MW  04:15PM-05:35PM  Craig,Randall T
The texts about which we will be writing are, for the most part, those of authors who produced both critical and creative works and who theorized the relation between these genres, for example, Matthew Arnold, Oscar Wilde, and T. S. Eliot. The relationship between critical and creative writing will be further explored in fiction that self-consciously addresses the nature of academic writing, such as David Lodge’s Small World and A. S. Byatt’s Possession. In addition to a series of short critical papers, students will undertake a substantial research project. Prerequisite(s): C or better in A ENG 205Z. Open to declared English majors only. English minors who have successfully completed AENG205Z may seek permission of instructor.

**AENG305V Studies in Writing About Texts**
4407  MWF  09:20AM-10:15AM  Hanifan,Jill E
4408  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 A ENG 205Z. Open to declared English majors only. English minors who have successfully completed AENG205Z may seek permission of instructor.

**AENG305V Studies in Writing About Texts**
4409  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. English minors 
who have successfully completed AENG205Z may seek permission of instructor.

AENG309Z Professional Writing
8000 MWF 12:35PM-01:30PM Rizzo, Christopher
8001 MWF 10:25AM-11:20AM Rizzo, Christopher

Engaging Professions: Science, Literature, and the Politics of Language: In general, this course offers 
practice in the kinds of writing particularly useful to students in business, as well as in the natural and 
social sciences, with a given emphasis on clear, accurate, informative writing about complex subjects. 
But what is so “professional” about professional writing? Traditionally understood, professional writers 
are employed in a range of fields, which include advertising, retail, engineering, entertainment, and law 
among many others. In The Cambridge Handbook of Expertise and Expert Performance, Ronald T. 
Kellogg points out that, while the kinds of professional writers are many, “extensive reading, high verbal 
ability, the skilled use of concrete language, and the ability to envision and respond to the readership 
are hallmarks of the writer’s craft.” More than a simple introduction to writing within a single 
profession, then, this course is designed to develop critical reading strategies, discussion and 
presentation skills, effective modes of written communication, and the ability to anticipate the 
effects of an audience. To focus our work, we will read a variety of texts to examine the relations 
among science, literature, and language. While these relations are debated, scholars tend to agree that 
writing practices are not merely social, but, more importantly, political. For the professional writer, 
critical knowledge about the politics of language can prove invaluable to the writing process. Ultimately, 
we will develop the analytical and rhetorical tools needed to write effectively for a variety of purposes. 
Students should be prepared to engage in class discussions, writing workshops, and other group 
activities. Intended primarily for juniors and seniors.

AENG310 Reading & Interpretation in English Studies
4410 TTH 10:15AM-11:35AM Ebert, Teresa

Culture Industry: In his book, The Aesthetic Dimension, which we will read, Herbert Marcuse writes that 
art can be “revolutionary if, by virtue of the aesthetic transformation, it represents, in the exemplary 
fate of the individual, the prevailing unfreedom and the rebelling forces, thus breaking through the 
mystified (and petrified) social reality, and opening the horizon of change (liberation).” Is culture, thus, a 
site of resistance to industry and its instrumental thinking, or has it become an industry itself, as 
Theodor Adorno argues in his work on the “Culture Industry”? Popular music, according to Adorno, 
produces a “regressive listening” and familiar formulas that normalize an “infantile milieu” and induce 
social and political conformity. He includes jazz in the same category and suggests that its seeming 
“spontaneity” and “improvisations” are pre-calculated to produce special effects that are free from 
transformative and progressive elements. In other words, has contemporary culture become the culture 
of exchange value and thus a dumbed down (market) culture and the source of mass deception (e.g. 
economic manipulations) and a social conventionality that naturalizes existing society and represses critique-al consciousness and the awareness of alternative possibilities? Theorists of the “culture industry” draw upon many discourses—from Kantian “aesthetics” and Hegelian “dialec,
tics,” through Freudian “countertransference” and Nietzsche’s “eternal return,” to the writings of Fanon, Foucault, 
Butler, Negri, Deleuze, Latour, and Badiou. Through the analysis of political economy, psychoanalysis, 
philosophy, aesthetics, film and music, they not only argue that culture has become a commodity but 
also point to the emancipatory possibilities of high art with the goal of contributing to building an 
“other” society. By refusing the bourgeois idea of art/culture as a “purposive purposelessness” (Kant), 
the theory of “culture industry” relates culture to social relations and explains how “particular social 
structures find expression in individual...works and what functions these works perform in society” 
(Lowenthal in Literature and Mass Culture). “Newness,” which is a privileged term in bourgeois criticism, 
is put in question in the theory of the “culture industry.” Is a “cult of novelty,” as one theorist puts it, 
anything more than culture industry’s “fashion mechanism applied to social criticism”? “New” is one of 
the discourses through which capitalist social relations are reproduced. The theory of “culture industry”
An analysis of how various forms of culture are produced like commodities by factories for cultural goods, and how, under capitalism, reason is reduced to an instrumental rationality that produces administered culture. A response to administered culture is “de-aestheticization”: dropping the cover of beauty in favor of the “negative,” that is, features that make art/culture/thought resistant to being assimilated by mainstream institutions but will produce critique-al consciousness. The theory of “culture industry” asks whether new technologies of communication (film, television, internet,…) are means of enlightenment to be used against hegemonic powers (Benjamin), or are they instruments of mystification by those powers (Horkheimer)? However, as Heinz Steinert makes clear, the theory of “culture industry” is not limited to inquiry into media studies but includes the analysis of architecture; conventions of dating; marriage; composition of “serious” music; notions of an ideal body; religious and national rituals; xenophobia; as well as philosophical thinking. The courses will examine how cultural “goods” (novels, films, videos,…) as well as cultural practices (dating, the body ideal, thinking,…) are produced like commodities and analyze some of the effects of commodity-form culture. As it examines the relation of class and culture, the courses raises the question of whether the role of cultural critique (and English studies) is to interpret the existing culture or to explain it in order to change it? Throughout the course we will ask questions about reading: for example, should reading be “fun” or is “fun” itself an ideological construct of the “culture industry”? Is an “open mind” enough to do a “good reading” or is such a view naïve? Should one always approach reading as a theoretical project? 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 short paper analyzing 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. Open to declared English majors only.

AENG310 Reading & Interpretation in English Studies
4637 MW 04:15PM-05:35PM Hill,Michael K

Democracy and Disciplinary Change: English Studies, Civil Society, and the Novel:
The discipline of English has always been connected to broader questions of social and cultural change. Indeed, the reading practices that have defined literary studies as an intensely private, but also emphatically public-minded affair are seen to be concurrent with the very possibility of democratic thought. Nowhere is this relationship more direct, or more vexed, than in the history of the English novel. Here, for the first time, literary writing as such goes massively public: a new media culture emerges in the unprecedented form of widely available print technologies that play directly into the ways in which new classes of people defined themselves against the political hierarchies of an earlier epoch. This course will examine the claims of democracy, specifically, of social and economic equality, and individual rights, as related: (1) to the history of literary reading and writing as comprising a discrete disciplinary field; and (2) to the ways in which changes in the discipline of English Studies are immanent to an apparent epochal shift from modern to post-modern orders of literary knowledge. Prerequisite(s): C or better in A ENG 210. Open to declared English majors only.

AENG334 19th Century British Literature: Romantic Revolutions
10015 MW 02:45PM-04:05PM Kuiken,Kir A

In this class 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, a term paper, and several short written responses.

AENG343  Studies in Authors After Mid-18th Century: Hardy & Lawrence  
8095  MW  05:45PM-07:05PM  Berman, Jeffrey  
This course will focus on the art and life of Thomas Hardy and D. H. Lawrence, emphasizing psychoanalytic and feminist approaches. We will read Hardy’s *The Return of the Native*, *The Mayor of Casterbridge*, *Tess of the D’Urbervilles*, and *Jude the Obscure*, and Lawrence’s *Sons and Lovers*, *Women in Love*, and *Lady Chatterley’s Lover*. 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  Studies in Authors After Mid-18th Century: Austen & Eliot  
10016  MW  02:45PM-04:05PM  Craig, Randall  
This class is a comparative study of two English women writers, one from the first half of the nineteenth century, the other from the second, whose works played a significant role in shaping the novel as we know it today. Novels will be studied in pairs, such as *Northanger Abbey* and *Middlemarch*, *Pride and Prejudice* and *Daniel Deronda*, and *Mansfield Park* and *Felix Holt*. This is a reading intensive course, whose primary written assignment will be a formal writing journal regularly submitted throughout the semester.

AENG346  Studies in Shakespeare: Shakespeare & Poetics of Revenge  
4411  TTH  10:15AM-11:35AM  Murakami, Ineke  
“Revenge is a kind of wild justice,” wrote jurist Sir Francis Bacon when contemplating the problem of retribution for his audience. Yet, by the early seventeenth century, audiences across England were already weighing for themselves the limits and possibilities of revenge through a popular form of entertainment—the revenge tragedy. This course explores this genre in its ethical and intellectual context and, to some degree, in our own. Reading seven revenge tragedies by Shakespeare and contemporaries, like Kyd and Middleton, we will ask what it is about the early modern moment that made these stories of political intrigue, vengeful ghosts, rape, murder and mutilation so relevant. Ordinary people had gained unprecedented access to legal recourse, yet the spectacular punishment of “criminals” cast doubt on a system in which the odds seemed stacked against the poor, the marginalized, and the vulnerable. Aristocratic codes of “civil” conduct reached their zenith in this period, yet church and state struggled to stem a wave of private and impromptu duels to the death. Putting our playwrights in conversation with some of the most powerful religious and philosophical statements about revenge (and some alternatives), from Leviticus to the *Theory of the Moral Sentiments*, and from Machiavelli to Judith Butler, we will explore communal and personal effects of retributive violence. We will consider how narrative techniques influence our exculpation of one party and condemnation of another, and ask what these plays suggest about our own involvement in wrongs enacted or suffered in the thirst for retaliation. What role, if any, does the wild justice espoused by early modern revengers continue to play in current discussions of just wars and capital punishment? Expect two written exams and one researched seminar paper, completed in steps.

AENG350  Contemporary Writers  
1898  TTH  04:15PM-05:35PM  Yalkut, Carolyn  
In this course, students read published work in a variety of genres by the authors appearing on campus with the Writer’s Institute Visiting Writers Series. Students also meet these artists in seminars devoted to discussions not only of the author’s work but broader issues facing writers today. In preparation for these encounters, we will consider intellectual and historical contexts as well as the aesthetic and literary issues at play in each author’s work. Course requirements include reading, writing, conducting independent research, and attending Visiting Writer events.
This course is a historical survey of the representation of African Americans in popular American cinema. It will begin with D.W. Griffith’s brutal vision of race in *The Birth of a Nation*, and it will end with films like *Straight Outta Compton* and other fare showing at the local cineplex. Considering a hundred years of American movie-making, the course will chart and analyze evolving representations of blackness through historicization. In other words, we will spend a lot of time thinking about how Hollywood depictions of “African-Americana” have both reflected and informed American culture in the past century. The approach will require students to read a variety of critical and theoretical writings that will suggest a “subversive” (and usefully portable) method of textual analysis. So, rather than searching for the intended meaning of films, we will be more interested in their unintended meanings—in the cultural anxieties and repressions that show up in these texts when they are considered closely. As we work our way through a series of films—some quite influential and others merely representative—we will get a chance to explore a wide array of questions; for example: What can we say about the relation between blackness and the film career of Shirley Temple? Why has the figure of King Kong aroused American movie audiences for so long? How did Will Smith become so popular? Piecing together answers to these types of inquiries, students will come away from the course with significantly developed appreciation for film, history and the discourse of race in American culture.

This course will explore the complex relationship between poetry and information with an emphasis on how rapidly advancing technologies of textual storage, reproduction, and distribution have been transforming contemporary poetic practice. Philosopher Ludwig Wittgenstein once said, "Don't forget that even though a poem is framed in the language of information, it is not employed in the language-game of information." Our discussions will be animated by the following questions: How do poets "frame" languages of information? To what purpose? What are the cultural functions of poetry in an age of information (overload)? Beginning with an examination of conceptual art and writing from the 1960s, we will proceed to more recent writers associated with documentary poetry, conceptual poetry, and Flarf. We will end with a consideration of digital and new media poetry. Readings may include such authors as Jordan Abel, Caroline Bergvall, Robert Fitterman, Kenneth Goldsmith, Brian Kim Stefans, Tan Lin, Collier Nogues, Mark Nowak, Claudia Rankine, Srikanth Reddy, and Stephanie Strickland. Key requirements include a presentation, a short mid-term essay, and a long final paper or extended creative project. AENG 358 may be repeated once for credit when content varies.

This course will examine the theme of widespread disaster in British and American fiction from the 18th to the 21st century. We will begin by examining how the idea of being “modern,” a concept that emerges during the European Enlightenment, serves as context for fearing—while also fantasizing about—a complete breakdown of civilized life. We will begin with Daniel Defoe’s *Journal of the Plague Year* (1720), before turning then to Mary Shelley’s *The Last Man* (1824), Edgar Allen Poe’s “The Masque of the Red Death” (1842), Albert Camus’s *The Plague* (1947), Margaret Atwood’s *Oryx and Crake* (2003), Cormac McCarthy’s *The Road* (2007), and Colson Whitehead’s *Zone One* (2011). Students will focus on ways to improve their ability to write analytical essays on fiction, while studying critical and theoretical essays related to the concept of modernity, the roots of science fiction, and traditional narratives about apocalypse. Note: several of the novels for the course are long, and will require reading at least two- to three-hundred pages per week. May be repeated once for credit when content varies.

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
Laura Wilder at Lwilder@albany.edu. Please either ask an English professor to recommend you for the
course or submit a brief, academic writing sample by email to Lwilder@albany.edu.)

AENG368  Women Writers
8916  TTH  04:15PM-05:35PM  Needham, Tara
We will read fiction, poetry and non-fiction by a diverse selection of women writers from 1900 to the
present, some quite well-known, others whose work has fallen out of favor. Selected readings will allow
us to consider how women writers have engaged with topics such as creativity, ambition, feminism,
politics, race and class, as well as friendship and family. We will work together to forge conversations
between texts from different historical and geographical contexts. Authors to include Virginia Woolf,
Jamaica Kincaid, Sylvia Plath, Claudia Rankine, Mary McCarthy, Jhumpa Lahiri, and Doris Lessing, among
others. May be repeated once for credit when content varies.

AENG373  Literature of the Americas
8917  MW  02:45PM-04:05PM  Diaz, Carolina A
In this class we will read Hispanic literature of South America and the Caribbean in translation. We will
start with the so-called Latin American Boom and study its antecedents, its genesis, and its political and
aesthetic conditions of possibilities as well as the scope of the Boom’s intervention in the construction
of a Latin American literature and identity. As the Boom was historically defined and dominated by male
writers, we will question the missing place of women’s literature in the Boom’s success and the social
and literary consequences of such erasure. We will end the course by addressing the literature of the so-
called Post-Boom or novísima narrativa, born amidst the repressive political atmosphere in Latin
America [during the 70s and 80s], and we will study the ways in which the novísimos either reinforced or
challenged the conceptual frame the Boom had ushered in. Some of the writers we will read include:
García Márquez, Carlos Fuentes, José Donoso, Alejo Carpentier, Octavio Paz, Luisa Valenzuela, Isabel
Allende, among others. The course’s requirements include 1) a close reading and detailed chapter
breakdown for each class, 2) two thinking papers (4 pages each) in which the student explores, in depth,
a particular concept or literary strategy developed in one of the novels and, 3) a final essay (10 to 12
pages) in which the student critically compares two novels, using a theoretical frame previously
discussed with me. May be repeated once for credit when content varies.

AENG374  Cultural Studies
7164  TTH  02:45PM-04:05PM  Massey, Barrett
The course would focus on representations of race and gender in contemporary films. One of the
premises underlying the course would be that our society is “postmodern.” Articles and books by Paul
Gilroy, bell hooks, Michelle Wright, Michel Foucault, Fredric Jameson and Slavoj Zizek will provide some
critical traction to analyze films such as Inception, Garden State, The Avengers, The Hunger Games, The
Matrix, and Zero Dark Thirty.

AENG390  Internship in English
8331  F  01:40PM-02:35PM  McKenna, Holly
Supervised practical apprenticeship of 10-15 hours of work per week in a position requiring the use of
skills pertaining to the discipline of English, such as reading and critical analysis, writing, research,
tutoring, etc., with an academic component consisting of the internship colloquium. Written work and
report required. Selection is competitive and based on early application, recommendations, interviews
and placement with an appropriate internship sponsor. Open only to junior or senior English majors with a minimum overall grade point average of 2.50 and a minimum 3.00 average in English. S/U graded.

AENG399Z  Honors Seminar
4134  TTH  11:45AM-01:05PM  Keenaghan, Eric C

The classic thesis question is: “Why does this matter?” Not only will I ask you this repeatedly throughout your progress in the Honors Program, but your more skeptical audiences will, too. With the ongoing institutional and cultural crises faced by the Humanities, those of us working in these disciplines often feel hard-pressed to answer that thesis question in relationship to our own work and interests. As English Honors students embarking on your own individual research programs next year, you, too, will need to explain why your intellectual interests matter to the world beyond the texts you are studying. How we connect our critical and creative work to the world beyond the texts we are studying or composing give our efforts as writers, researchers, and thinkers significance. Usually, why something matters owes to the fact that it originates in an individual’s original point of view. Her creatively critical (and critically creative) approach to a problem can help a larger, interested audience see the problem at hand differently. And then, perhaps, change might be effected.

Publicly minded literary writers have regarded their art as a way to explore and to address not just aesthetic problems but also problems affecting culture and society. Although in recent decades many pundits and scholars have lamented the supposed death of “the public intellectual” (or, artists who are also activists with visibility in the public sphere), many writers in the United States over the last half-century up have positioned themselves as such figures. Their art provides alternate points of entry into, and creative ways of thinking about, pressing public problems. How might their work help us navigate the way that literature helps us explore the question why art matters, as an educational and possibly political tool for improving public culture? What are the limits of the art itself? How do the artists’ nonfiction prose about public and political issues supplement their effectiveness of their more “aesthetic” writings? How do we, as critics, become necessary agents for helping bridge the explicit connections—and sometimes even the unrecognized gaps—between literary texts and social worlds, even for translating the relevance of texts written in the past to more immediate concerns in our own social lives today?

Throughout the semester, we will read theory and cultural studies about art, public intellectualism, the Humanities, creativity in education, and the intersections of these forces. A few weeks into the semester, we will begin some author studies of approximately four or five literary artist-activists who matched public intellectualism with literary endeavors. We will devote two weeks to each writer, reading examples of her nonfiction prose in relationship with an exemplary fiction or selection of poetry, and looking at least one critical essay or book chapter about her public intellectual and activist presence. Two will be selected from the heyday of public intellectualism in this country—the 1960s and 1970s, during the Civil Right era, the rise of the New Left, and Vietnam—and then we will study two more recent authors’ literary writings and forays into public life. The course will end with a study of one authors whose voice in contemporary political literature has become quite prominent despite—or perhaps because of—her skepticism about literature’s possible effectiveness in social issues. The authors and texts on the final reading list might vary, but possible theoretic authors addressing education, creativity, and/or public intellectualism include: Antonio Gramsci, David Bohm, John Dewey, Richard Posner, Bruce Robbins, Carol Becker, Jacques Derrida, Cornell West, Henry Giroux, Gerald Raunig. Possible literary authors and public intellectuals might be chosen from figures such as: Buckminster Fuller, Muriel Rukeyser, Paul Goodman, Susan Sontag, James Baldwin, Adrienne Rich, Amiri Baraka, Toni Morrison, Tony Kushner, Sherman Alexie, Juliana Spahr.

Requirements: Attendance and participation (4 absences allotted); presentation on resources for research (10 minute presentation on a critical essay that you find and assign to the rest of the class, plus one page write-up and an annotated bibliography of 2-3 additional sources); seminar paper (12-15 pages, written in stages: proposal, research process worksheet, annotated bibliography, workshopped
drafts). NOTE: Permission of the Honors Program Director is required. This course is open only to English majors accepted into the program, and preference is given to students who are juniors and will be writing their theses during the next academic year. (Exceptions may be made for English Honors students with sophomore standing who plan on studying abroad for the Spring of junior year.)

AENG402Z  Advanced Writing Workshop
4412  TH  02:45PM-05:35PM  Tillman,Lynne M
This is an intensive, advanced writing workshop. Students should have already taken 302z or a similar writing workshop. Each student will be expected to write, approximately, three fiction pieces over the semester. These will be read by and presented to the workshop, for constructive and helpful criticism: to enable you to better your work, to develop your craft and understanding. Exercises may also be assigned, either in-class or to write at home. Students will also read author stories, for discussion. Acceptance into the workshop is dependent upon Professor Tillman's approval. To apply, email tillwhentillman@gmail.com with a sample of your prose fiction, 3-5 pages. Please supply your year; what other courses you have taken, and your major.

AENG410Y  Topics in Contemporary Literary & Critical Theory: The Frankfurt School & Contemporary Cultural Critique
6071  TTH  01:15PM-02:35PM  Ebert,Teresa
"analyzing the mystical consciousness that is unintelligible to itself"

Is it possible to have a "true life" in a false system? We begin by thinking about this question, which Theodore Adorno raises, and relate it to his maxim: "The whole is the false" (Minima Moralia). We tease out the implications of these ideas because they have had a deep impact on contemporary cultural theory as well as cultural and literary studies. With this prelude, we continue examining some of the contributions of "The Frankfurt School" (of "Critical Theory") to social and cultural analysis through its engagements with Marx and Freud. Why, for example, do people accept as normal the social and economic conditions that alienate them from their work, from other people, from the world and from themselves? What are the responsibilities of literature and the arts in unmasking these conditions that produce "mystical consciousness"? How to understand the relation of culture and environment—what, for example, are some of the problems of bourgeois "climate change" without class? Is "the Anthropocene" a "myth" that blames "all of humanity for climate change" and "lets capitalism off the hook"? How to analyze the way capitalism transvalues all values ("all that is solid melts into air") but at the same time makes some "obsessed" with the erosion of "traditional standards" and renders many so powerless in dealing with social change that they blame the "other" (the Jew, the gay, the communist, the immigrant)? What does Marcuse mean by "repressive tolerance"? Is tolerating difference, debate and opposition a means of control in democracy? Is democracy itself an elaborate game played to pretend that people, through "free" elections, participate in the way social life is organized? How does the "aesthetic" engage the social in a technological age? Walter Benjamin argues that art and technology come together in film which he sees as a process of awakening people to other social arrangements. If, he writes, fascism renders politics as aesthetic, then resistance to it is by politicizing the aesthetic ("The Work of Art in the Age of Mechanical Reproduction"); this opens up the space for our reading of Ernest Bloch’s concept of the "ontology of the Not-Yet Being" and his notion of utopia. We will examine the relation of these and other concepts—such as Benjamin's "the angel of history," "modernity," "Enlightenment," "reification" (e.g. Alex Honneth’s interpretation of it as "recognition" and Marcuse’s "one dimensional man"), as well as, "biopolitics," "control society," "desiring production," and "deterritorialization"—to contemporary "Accelerationism," "Vitalism," "New materialism" and "the idea of communism" in the writings of Deleuze, Negri, Badiou, Zizek, Butler and Latour. 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 2-page 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. “The bourgeois...is tolerant. His love of people as they are stems from his hatred of what they might be.”
AENG412Y  Topics in Film or Drama: French New Wave Cinema  
10018  MW  05:45PM-07:05PM  Kuiken, Kir A  
This class is an introduction to the cinema of the French New Wave, a loose-knit group of filmmakers who sought to revolutionize cinema by treating it as an artform in its own right, one that had its own unique language. While the class will focus most heavily on the two main pillars of the French New Wave, Francois Truffaut and Jean-Luc Godard, charting the development of their careers and their influence on contemporary popular and avant-garde cinema, it will also situate the rise of the French New Wave in terms of some of its predecessors, such as Renoir and Bresson. The course will also examine less studied figures of the movement such as Chabrol and Rohmer. Finally, the class will consider the lasting influence of the French New Wave on contemporary film experimentation in a global context, including the films of Asian and Iranian “New Wave” cinema. Central questions of the course will include how the French New Wave re-invented the language of cinema, how it attempted to enact a new politics of the image, and how it attempted to treat film as a medium distinct from literature and other narrative forms. Students will be introduced to central critical and theoretical concepts in film discourse, and will develop techniques to write in a sophisticated and informed way about the cinema they watch. Readings will include a textbook, but also philosophical and theoretical texts that develop and contextualize some of the issues addressed by film theory and film analysis. Viewing sessions in addition to regular classes may be required.

AENG413Y  Topics in American Literature & Culture: This is what democracy looks like? American Literature and the Paradox of Democracy  
7165  T  11:45AM-02:35PM  Greiman, Jennifer  
In this section of the English capstone course, we will read a selection of works in American literature from the 19th to the 21st centuries to study the vexed question of American “democracy.” Focusing close attention on a select number of major works – Alexis de Tocqueville’s Democracy in America, Frederick Douglass’s Narrative of the Life of Frederick Douglass (1845), Herman Melville’s Moby-Dick (1852), Walt Whitman’s Leaves of Grass (1855), Nella Larsen’s Passing (1929), Claudia Rankine’s Citizen (2014), and others – we will also read work on the theory and history of democracy as both an ideal and an institution of American political culture. With specific focus on the legacies of American slavery and imperialism we will consider the paradox of a democracy that is always both present and absent – that is, as the name for both the politics of exclusion and the politics of inclusion sought as a remedy. The requirements for this course include active participation, weekly writing, a presentation, and a final research paper of 12-15 pages.

AENG413Y  Topics in American Literature & Culture: The Gilded Age  
10019  TTH  01:15PM-02:35PM  Valentis, Mary B  
Mark Twain coined the term the “gilded age” to identify a period between 1870 and 1910 when American success commandeered by the robber barons “gilded” over significant social and economic problems and injustices. That time period produced artists and writers who exposed and chronicled the lifestyles, snobbery and ruthlessness of the super rich and the lives and struggles of the economically less fortunate.

There is ample evidence to characterize present day American and/or global society as a second gilded age. Thomas Piketty’s Analysis, Capital, describes the current state of economic affairs as extreme inequality and staggering concentrations of wealth among the few while the many struggle to survive. The robber barons (the so-called 1 percent) of today sport Hedge fund casual, build mansions in the the hamptons, and own private jets,

Using Piketty as its theoretical springboard, this course looks at and compares the literary/cinematic, social, economic, and aesthetic productions and conditions of both “gilded Ages.” Edith Wharton, Henry James, and Theodore Dreiser will represent the first gilded age. The novels and cinematic reflections on the second gilded age will include Eugenides’ the marriage plot, the American heiress, snobs by Julian
fellows and woody allen’s matchpoint and blue jasmin, films based on drieser’s american tragedy and a streetcar named desire.

AENG450Y  Topics in Writing Studies  
8923  MW  02:45PM-04:05PM  Berman,Jeffrey  
In this course we will focus on how writers use language to convey love and loss and the ways in which they seek consolation and hope through religion, nature, art, deeds, or memory. We will explore different kinds of love—love of God, family or friends, romantic partner, or self; we will also explore different kinds of loss—loss of religious faith, family or friends, romantic partner, health, or self-respect. Plan on writing an essay each week: the minimum writing requirement is forty pages, typed, double-spaced. In addition, you’ll write a weekly diary entry exploring your feelings about the course. I will not grade you on the content of your essays or on the degree of self-disclosure but only on the quality of your writing. We’ll run the course as a writing workshop: expect to bring 26 copies of your essay about once every three weeks.

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

AENG485Y  Topics in Cultural Studies: Disabilities Studies  
10020  TTH  01:15PM-02:35PM  Schalk,Samantha D  
Focused examination of particular topic in the study of culture, broadly defined. Individual semesters may focus on, among other areas: postcolonial studies; history of social institutions and knowledge production; study of identity formations; cultural forms; technology and science studies. 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.

AENG499  Thesis Seminar II  
4205  ARR  ARRANGED  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.