



Updated 08/23/2018

**AENG102Z Introduction to Creative Writing**  
3410 TTH 02:45PM-04:05PM Madore, Steven J

Introductory course in creative writing. Practice in the writing of multiple genres and forms, such as poetry, fiction, creative nonfiction, memoir, drama, and other literary forms. Open to freshmen and sophomores and Creative Writing minors only.

**AENG102Z Introduction to Creative Writing**  
3511 TTH 11:45AM-01:05PM Urschel, Janna

Introductory course in creative writing. Practice in the writing of multiple genres and forms, such as poetry, fiction, creative nonfiction, memoir, drama, and other literary forms. Open to freshmen and sophomores and Creative Writing minors only.

**AENG102Z Introduction to Creative Writing**  
3817 MWF 11:30AM-12:25PM Lyons, Greg  
4566 MWF 01:40PM-02:35PM Lyons, Greg

Do you like the freedom in writing? And its limitations? Do you like the ease of writing? And the challenge? Do you think writing can be improved? And that sometimes the writing is just perfect? Do you wonder how all these contradictions can exist, yet don't seem to contradict? Welcome to Creative Writing.

This course focuses on creating and playing as artistic tools for creative expression in writing. To examine the questions above, we'll be looking at and playing with a variety of creative writing genres: poetry, fiction, nonfiction, screenplays, and interactive writing (e.g. visual novels) to name a few. Students will be asked to create in these various writing forms in order to experience writing from various perspectives. Students will also freely choose and continue a semester long passion project (that idea you've always wanted to write) which will be encouraged and refined throughout this course.

Students can expect to create short creative writing pieces in various forms, to transfer some creative writing pieces between forms (e.g. re-imagine a short story as a poem), and to maintain a portfolio that includes these creations and the passion writing project. By the end of course, students will have greater familiarity with creative writing and various approaches towards solving its seemingly inherent contradictions. Open to freshmen and sophomores and Creative Writing minors only.

**AENG102Z Introduction to Creative Writing**  
4773 TTH 07:15PM-08:35PM Madore, Steven J

Introductory course in creative writing. Practice in the writing of multiple genres and forms, such as poetry, fiction, creative nonfiction, memoir, drama, and other literary forms. Open to freshmen and sophomores and Creative Writing minors only.

**AENG102Z Introduction to Creative Writing**  
4776 TTH 11:45AM-01:05PM Tankersley, Brandon

Introductory course in creative writing. Practice in the writing of multiple genres and forms, such as poetry, fiction, creative nonfiction, memoir, drama, and other literary forms. Open to freshmen and sophomores and Creative Writing minors only.

**AENG102Z Introduction to Creative Writing**  
5317 MWF 10:25AM-11:20AM Crews, James  
5318 MWF 12:35PM-01:30PM Crews, James

In this course, we will focus on issues of voice, subject matter, narration, and how the ordinary experiences of everyday life (of anyone's life) can become the basis for literature that both moves and motivates. We'll explore writing that comes from "real life," with a focus on poetry, short stories and memoirs that are relatable to a wider audience. Challenging expectations of what makes for "literature," students will craft short stories, essays, and poems of their own, using the pieces we discuss in class as jumping off points, and drawing on their own experiences to shape the writing. Throughout the semester, students will work together in smaller group-workshops to offer advice and direction to one another based upon what they have learned. Open to freshmen and sophomores and Creative Writing minors only.

**AENG102Z Introduction to Creative Writing**  
5319 TTH 08:45AM-10:05AM Joh, Eunai

Introductory course in creative writing. Practice in the writing of multiple genres and forms, such as poetry, fiction, creative nonfiction, memoir, drama, and other literary forms. Open to freshmen and sophomores and Creative Writing minors only.

**AENG102Z Introduction to Creative Writing**  
7237 MW 04:15PM-05:35PM Keller, Joshua

Introductory course in creative writing. Practice in the writing of multiple genres and forms, such as poetry, fiction, creative nonfiction, memoir, drama, and other literary forms. Open to freshmen and sophomores and Creative Writing minors only.

**AENG102Z Introduction to Creative Writing**  
8908 TTH 11:45AM-01:05PM Schutter, Yolande

Poetry of Witness: Poet Carolyn Forché writes of poetry of witness, "The distinction between the personal and the political gives the political realm too much and too little scope; at the same time, it renders the personal too important and not important enough." In this course students will explore poetry of witness through the ages and engage in a conversation that blurs the lines between the personal and the political. Through a substantial creative writing workshop component, students will learn and employ the language of respectful and constructive critique while crafting their own poetry and poetics of witness, working towards a final portfolio of their semester's projects. Alongside the

writing component, readings may include works by Keats, Lorca, Celan, and Apollinaire. No prior creative writing experience necessary. Open only to first- and second-year students. This course meets the general education requirement for the arts. Open to freshmen and sophomores and Creative Writing minors only.

**AENG102Z Introduction to Creative Writing**  
8909 TTH 08:45AM-10:05AM Tankersley, Brandon

Introductory course in creative writing. Practice in the writing of multiple genres and forms, such as poetry, fiction, creative nonfiction, memoir, drama, and other literary forms. Open to freshmen and sophomores and Creative Writing minors only.

**AENG102Z Introduction to Creative Writing**  
8910 MWF 10:25AM-11:20AM Amiama, Natalie

Introductory course in creative writing. Practice in the writing of multiple genres and forms, such as poetry, fiction, creative nonfiction, memoir, drama, and other literary forms. Open to freshmen and sophomores and Creative Writing minors only.

**AENG102Z Introduction to Creative Writing**  
9890 TTH 11:45AM-01:05PM Peters, Michael J

Introductory course in creative writing. Practice in the writing of multiple genres and forms, such as poetry, fiction, creative nonfiction, memoir, drama, and other literary forms. Open to freshmen and sophomores and Creative Writing minors only.

**AENG110Z Writing & Critical Inquiry in the Humanities**

6969	MWF	11:30AM-12:25PM	Schoel, Marta Josie
6970	MWF	09:20AM-10:15AM	Lyons, Gregory
6971	MWF	12:35PM-01:30PM	Martin, Luke S
6972	TTH	02:45PM-04:05PM	Peters, Michael J
6973	TTH	02:45PM-04:05PM	Hofmann, C. Alice
6974	MWF	12:35PM-01:30PM	Brennan, Nicholas
7193	TTH	10:15AM-11:35AM	Hofmann, C. Alice
7776	MWF	10:25AM-11:20AM	Coller-Takahashi, Rumi
7777	MWF	09:20AM-10:15AM	Jamaly, Pooya
7778	MWF	01:40PM-02:35PM	Schoel, Marta Josie

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**  
1744 MWF 11:30AM-12:25PM Scheufler, Caitlin E

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.

**AENG121 Reading Literature**  
1745 MWF 12:35PM-1:30PM Peterson-McCann, Audrey

**Animal Reflections:** What relevance do animals have within various literatures? How and why does animal literature reflect aspects of humanity, and should it do so? This course explores several genres of literature from various time periods. To ground our thoughts, we will be focusing much of our intellectual energies toward this theme of “the animal,” while noting the way this theme interacts with a variety of others. We will read an early Inuit myth, a Medieval fable, Kabuki drama, some Victorian children’s literature, and a modern short story. Finally, we will also read Jeff VanderMeer’s captivating recent novel, *Annihilation* (2014). This course will require you to write; to explore and develop as a scholar through at least one thoughtful essay and a final project. Additional authors may include Lewis Carroll, Rudyard Kipling, Jorge Luis Borges, Marie de France, and Maxine Hong Kingston. Recommended for first and second year non-English majors.

**AENG121 Reading Literature**  
4573 MWF 01:40PM-02:35PM Waite, Kasey

**Early American Literature: An Inverted Approach:** Historically, the idea of the fixed nation state, the boundaries and borders of that land controlled the canon that constituted national literature. However, recent scholarship has encouraged a transnational or hemispheric approach as the notion of the “nation” breaks down. Moreover, this innovative thinking necessitates different definitions of time and space. No longer bound by symbolic lines and imaginary chronologies, how should we study the literature of early America? This class turns the American canon upside-down, by opening with the first successful settlement in North America and moving backward through time towards a more appropriate origin story. This class will emphasize the influence of a variety of international cultures on the exploration and colonization of the New World. Questions to consider: what is the nation? What is American literature? Who are American authors? Who should/should not be included in the canon? Works may include works by Paul Giles, John Winthrop, Samuel de Champlain, Bartolomé de Las Casas, as well as native and Inuit literature. Assignments may include short critical analyses as well as a final paper. Fulfills the Humanities requirement. Recommended for first and second year non-English majors.

**AENG144 Reading Shakespeare**  
6587 MWF 11:30AM-12:25PM Delmagori, Steven

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**  
1743 TTH 08:45AM-10:05AM Barney, Richard A

**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 19<sup>th</sup> 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 at least one film. While reading a number of critical essays on monstrosity, we will also develop the important skills of assessing the claims of other writers, and effectively and ethically drawing on them for the purpose of generating self-developed arguments for papers. Students should be prepared to engage actively in class discussions, paper revision workshops, and other group activities.

**AENG205Z Introduction to Writing in English Studies**  
3929 MW 02:45PM-04:05PM Fretwell, Erica N

This course is an introduction to the practice of reading literature and writing about it. The two are mutually constitutive; writing thoughtfully about literature requires being an active reader. Literature is an experience that becomes the subject of reflection, interpretation, and analysis. The goals of writing about literature are to enjoy the intellectual drama of making sense of difficult texts, issues, and ideas, to develop an argument, and to integrate new viewpoints as you encounter them. As you learn the process of writing, rewriting, and rethinking, together we will read texts that similarly rewrite received ideas, themes, and conventions. This course tracks literary traditions as they migrate and morph over time, dependent upon the particular circumstances and historical contexts of particular authors. We will focus on three traditions in particular: the slave narrative, poetry, and transcendentalism. We will examine how writers used certain generic conventions to authorize themselves, and how later writers revised those conventions to engage with their historical moment. We will approach literary tradition as a flexible set of conventions open to re-contextualization and reinterpretation. As such, our approach aims to illuminate the many ways the “same” story can be told – and to what ends. The traditions and revisions that we discuss in class will resonate your own revisions: revised essays are not more polished versions of ideas presented in drafts but rather substantive expansions of, and departures from, those initial ideas.

Readings include: Frederick Douglass, *Narrative of the Life of Frederick Douglass*; Harriet Jacobs, *Incidents in the Life of a Slave Girl*; poems by Walt Whitman, Hart Crane, and Langston Hughes; essays by Ralph Waldo Emerson and Henry David Thoreau, and Marilynne Robinson’s novel *Housekeeping*

**AENG205Z Introduction to Writing in English Studies**  
3930 TTH 11:45AM-01:05PM Roberts, Wendy R

In this course you will be introduced to the forms and strategies of writing and close reading within a community of writers. The course emphasizes how to approach your writing in the specific disciplinary context of English studies; in other words, you will learn to write about such concepts as genre, audience, and historical evidence in a way that is most persuasive to literary critics. You will also be introduced to strategies for revising and peer workshopping, which form the backbone of the course. Students will also be introduced to contemporary literary journals, from which many of the short stories and poems that we read will come from. 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**  
4271 TTH 10:15AM-11:35AM Osborne, James

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. Must be completed with a grade of C or better to register for A ENG 305V. Prerequisite(s): open only to declared and intended English majors and to minors.

**AENG205Z Introduction to Writing in English Studies**  
4474 TTH 02:45PM-04:05PM Frulla, Elaina

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. Must be completed with a grade of C or better to

register for A ENG 305V. Prerequisite(s): open only to declared and intended English majors and to minors.

**AENG205Z Introduction to Writing in English Studies**  
8362 MW 05:45PM-07:05PM Thyssen, Christina

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. Must be completed with a grade of C or better to register for A ENG 305V. Prerequisite(s): open only to declared and intended English majors and to minors.

**AENG210 Introduction to English Studies**  
1746 TTH 01:15PM-02:35PM Keenaghan, Eric C

In most facets of English Studies, “theory” is a tool used to deepen our engagements with literary, cultural, and other kinds of texts. There are four objectives for this course: (1) To cultivate self-reflexivity about your reading practices and to generate a shared conversation about our reading experiences, strategies, insights, and even frustrations; (2) To introduce you to a range of theories and related critical methodologies (such as New Criticism, structuralism, psychoanalytic studies, deconstruction, New Historicism, critical race theory, feminist theory, queer theory, postcolonial studies, new materialism); (3) To facilitate your reading comprehension of, and comfort with, a variety of theoretic texts by discussing reading strategies for tackling this difficult and sometimes daunting discourse; and (4) To help you 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. Throughout the semester, we will be reading theoretic essays and putting them into conversation with literary narrative forms (stories, novellas, full-length novels, hybrid memoir/fiction/poetry, microfictions, auto-fictions) that are thematically concerned with how a consciousness of oneself, others, and a shared world is formed through literally reading texts or by figuratively reading social contexts.

Required theory-related texts include: Nealon and Giroux, *The Theory Toolbox* (2<sup>nd</sup> ed., Rowman and Littlefield); Buchanan, *Oxford Dictionary of Critical Theory* (Oxford); plus select theory essays available via Blackboard. Four or five book-length literary narratives will be read, possibly selected from the following: Herman Melville’s *Benito Cereno*; Fyodor Dostoevsky’s *Notes from Underground*; Enrique Vila-Matas’s *Because She Never Asked*; Valeria Luiselli’s *The Story of My Teeth*; Renee Gladman, *Ana Patova Crosses a Bridge*; Claudia Rankine’s *Citizen: An American Lyric*; Italo Calvino’s *If on a Winter’s Night a Traveler...*; Abdellah Taïa, *Salvation Army*; George Saunders, *Lincoln in the Bardo*. Short stories might also be assigned, by such authors as: Henry James, Gertrude Stein, Kay Boyle, William Faulkner, Franz Kafka, Jane Bowles, Jorge Luis Borges, Silvina Ocampo, Carson McCullers, James Baldwin, Clarice Lispector, Georges Perec, Harry Mathews, Lynne Tillman, Etel Adnan, Lydia Davis, Rikki Ducornet, William Gass. [*Texts and authors are subject to change on the final syllabus.*]

Requirements: Class attendance and participation (only 4 absences permitted); a daily reading journal; three Critical Summaries of Theory (2 pages each); Applying Theory essay (4-6 pages, midterm); Final Essay (8-10 pages, developed in stages and workshopped at the end of the semester).

**Prerequisite:** AENG 210 is open to declared and intended English majors only.

**AENG210 Introduction to English Studies**  
1747 TTH 11:45AM-01:05PM Kuiken, Vesna

**Reading Through Concepts:** This course revolves around a variety of critical concepts—such as class, gender, race, personhood, and the environment--that serves as lenses through which literary works can

be read. By employing such concepts to their literary pairs—poems, novellas, and short stories—we will be able to understand how different viewpoints shape a given work’s message and our own interpretation of it. The trick here is to see that we, too, as readers and interpreters, are implicated in the ideological game that makes us products, rather than just producers, of certain viewpoints.

**AENG210 Introduction to English Studies**  
1748 TTH 10:15AM-11:35AM Shepherdson, Charles

This course is a survey of some major movements in the development of modern literary and cultural theory. The course includes material in linguistics, anthropology, philosophy, history, literary theory, and will cover both European and Anglo-American figures. Movements covered will include structuralism, reception theory, historiography, cultural anthropology, the Frankfurt School, feminist theory and psychoanalysis. We will read primary texts by major authors (rather than a secondary textbook), so the work will be challenging. Grades will be based on 3 in-class exams, one covering each section of the course.

**AENG222 World Literature**  
4475 MWF 12:35PM-01:30PM Amiama, Natalie

*The Tragic Figure:* This class contemplates classical depictions and conceptions of tragedy from *Oedipus Rex*, *Antigone* and Aristotle's *Poetics*, to more modern incarnations of the tragic figure in Hamlet, Gustav von Aschenbach and Gregor Samsa. Our class will specifically consider the questions of passivity, paralysis and the tragedy of trial by thought.

**AENG223 Short Story**  
5164 MW 02:45PM-04:05PM Thyssen, Christina

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.

**AENG224 Satire**  
5165 MWF 10:25AM-11:20AM Amrozowicz, Michael

This course will approach the literary mode of satire from a number of different vantage points and track its uses from the Roman satirists Horace and Juvenal through the eighteenth-century neoclassical period (Swift, Pope, Gay, et. al.) and into the present day. Satire generally holds a mirror up to individuals and society and attempts to shame them into improvement and “proper” behavior through ridicule. Oftentimes satire becomes a conservative genre, as an author has to support and uphold certain institutions in order to effectively satirize his or her target(s); or at the very least, the author must acknowledge the power a social structure or institution holds in society.

This relation to power structures, then, will be a major focus of the course. How do authors of satire conceive of political, economic, religious, and cultural power, and how do they negotiate theirs and their society’s relation to these structures? What are the common literary characteristics of the genre and how are they used to effect change in society? Is there even such a thing as a mode or genre called “satire,” or are there merely only satirical texts? Who is the satirist and what does he/she do? What is the satirist trying to accomplish in his/her satire? These are some of the interrogations we will be making of the hard-to-define genre, mode, or style called satire.

**AENG226 Focus on a Literary Theme Form or Mode: Masterpieces of 20C Russian Literature**  
9734 MW 02:45PM-04:05PM Sergay, Timothy D

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

**AENG240Z American Experiences**  
7971 TTH 08:45AM-10:05AM Nadler, Benjamin

In this course, we will approach the story of America as a story of homes and housing—of who is able to live where. The topic of homes and housing encompasses many of the core issues of American experience, both historically and in the 21<sup>st</sup> century. We will look at settler colonialism, immigration and migration, and segregation and redlining. We will look at “urban renewal,” and the rise and fall of public housing. We will look at contemporary issues, such as gentrification, homelessness, and the effects of climate change.

We will explore these issues through fiction by writers such as James Baldwin, Grace Paley, Leslie Marmon Silko, Ha Jin, Madison Smartt Bell, and Junot Diaz, as well as through nonfiction by urbanists and journalists such as Marshall Berman, Ta-Nehisi Coates, and Isabel Wilkerson. Students will also explore issues of homes and housing through their own writing, as they investigate the world around them.

**AENG240Z American Experiences**  
7972 TTH 05:45PM-07:05PM Comminos, Susan

(Formerly "Rewriting America" and "Growing up in America.") An exploration of life in 21<sup>st</sup> century America, this small seminar examines issues of diversity and pluralism including race, class, gender, sexuality, disability, and citizenship through the study of American literature, media, and culture and through students' own writing projects.

**AENG240Z American Experiences**  
7973 MWF 01:40PM-02:35PM Pae, Eugene

This course is designed to introduce students to various literary texts that explore interlocking forces of race, gender, sexuality and class in American society. We will examine the ways in which writers from a variety of marginalized groups pose compelling critiques of American history and society through literature. We will explore how racial/ethnic/sexual “minority” writers’ aesthetic/stylistic choices effectively generate counternarratives that subvert dominant epistemologies of American society. Thus, the purpose of this course is to appreciate aesthetic values of minority literature in line with understanding sociopolitical critiques within. The course will survey how the writers’ personal engagements or experiences lead to their larger commentaries on economic, political, social and cultural dimensions of American experience. Topics of nationality, ethnicity, sexuality, race, gender, class, transnation, immigration, citizenship, assimilation, security and identity, among others, will remain central in our close reading of the literature. The readings may include texts of various genres by Native American, African American, Asian American, Chicano/a or Latino/a writers, such as Toni Morrison, Jesmyn Ward, Don Lee, Sherman Alexie, Gloria Anzaldua and Ta-Nehisi Coates. The coursework may include short Blackboard responses, occasional quizzes and critical/creative writing. Active class participation is desired.

**AENG240Z American Experiences**  
7975 TTH 08:45AM-10:05AM Osborne, James

(Formerly "Rewriting America" and "Growing up in America.") An exploration of life in 21<sup>st</sup> century America, this small seminar examines issues of diversity and pluralism including race, class, gender, sexuality, disability, and citizenship through the study of American literature, media, and culture and through students' own writing projects.

**AENG240Z American Experiences**  
7976 MWF 12:35PM-01:30PM Rider, Samantha  
7977 MWF 11:30AM-12:25PM Rider, Samantha

This writing intensive general education course will explore the theme of "American experiences" from the perspective of boundary communities, specifically those which are physically located within the US but legally excluded from full American citizenship. Questions taken up in the course will be: *What counts as an "American experience" and who gets to decide? What rhetorical strategies are used by those who write about experiences of exclusion? How do narratives written by those at the boundaries work to complicate our received notions about "Americanness"?* This course will take up these questions in relation to fiction and non-fiction texts written by members of such communities.

**AENG240Z American Experiences**  
7978 MW 05:45PM-07:05PM Koch, Eric C.

This class will explore the valence of surrounding September 11<sup>th</sup>, an event that has defined much of America's twenty-first century experience. By grounding ourselves in a specific historical moment, we will be able to investigate the cultural, political, and literary effects of 9/11 and then identify how those effects circle back to inform our understanding of America. Students can look forward to reading fiction, non-fiction, and philosophy – including *Home Boy*, *Falling Man*, and *The Spirit of Terrorism* – and also to engaging these texts in writing over the course of the semester. Questions that will frame our discussions include: What does it mean to say that we're *post-9/11*? Why did 9/11 lead critics to claim the so-called *death of irony*? Who gets to decide what 9/11 means?

**AENG240Z American Experiences**  
7979 MWF 09:20AM-10:15AM Collier-Takahashi, Rumi

This course will focus on the idea of "community" represented in literary texts. Since its foundation, America has been raising diverse problems concerning the qualification of members. Even after establishing itself as one of the most influential nations in the world, it still produces intense debates concerning discrimination of certain racial, religious or gender groups. In order to analyze structures underlying such debates, we will discuss how literary texts have been providing unique perspectives on conflict or struggle that emerges as a result of forming the nation and how they unfold "American experiences" with their own narratives. By reading nineteenth-century texts as well as contemporary ones, students are expected to learn the contingency of "American experiences" in history and to engage these texts with their own interest in the contemporary issues. Readings include works by Catharine Maria Sedgwick, Walt Whitman, Lydia Maria Child, Frederick Douglass, Henry James, Nella Larsen, Alice Walker, and Susan Choi.

**AENG240Z American Experiences**  
7980 MWF 01:40PM-02:35PM Delmagori, Steven

In light of President Trump's recent description of Haiti as a "sh\*thole country," this course will examine the history of colonization in Haiti, with specific attention to the role played by the United States, and how that role influences identity, racism, and gender and class inequality today. The experience

considered throughout our semester, then, will be one both national and international, and how that experience is influenced by conditions both nationally and internationally. We will read novels and secondary historical and political material to contextualize and enhance our knowledge of Haiti's complex history and the subjectivities therefrom. Students can expect quizzes and writing, essays, and a midterm exam.

**AENG240Z American Experiences**  
8373 TTH 04:15PM-05:35PM Frulla, Elaina

(Formerly "Rewriting America" and "Growing up in America.") An exploration of life in 21<sup>st</sup> century America, this small seminar examines issues of diversity and pluralism including race, class, gender, sexuality, disability, and citizenship through the study of American literature, media, and culture and through students' own writing projects.

**AENG240Z American Experiences**  
9184 MW 02:45PM-04:05PM Brooks, Andrew

We don't study disability in the humanities with the hope of treating or curing. Instead, we look at the social meanings, the stigmas, and the symbols attached to disability; we explore how disability is represented; how disability changes our understanding of literature and narrative; and what the effects of such representation are for the one in five people living with a disability in America today. In this course, we will explore disability in America. This small seminar examines issues of diversity and pluralism around disability through the study of American literature, media, and culture and through students' own writing projects.

This course will have several components. As we explore 20th and 21st century representations of disability, we will gain a grounding in disability theory, by briefly charting the history of disability studies—exploring the distinctions between “medical” and “social” models of disability, and the negotiations between rights-based and identity-based models from the mid-20th century to today. In addition, we will contextualize our understanding by exploring the history of the disability rights movement in America. We will pay particular attention to post-2008 America, and subsequent cuts to government programs that affect a majority of people living with disabilities in America today. Lastly, I have a particular interest in cognitive (dis)ability and difference; hence, a significant focus will be on representations of such.

**AENG242 Science Fiction**  
5166 MWF 12:35PM-01:30PM Jefferson, Laurin

With its beginnings in 20<sup>th</sup> century Italy, Futurism emerged as a genre that focused on sensory experience, technological advancements, and assemblage art. However, it would soon evolve into something much more as a result of a literary, global diaspora that extended beyond an avant-garde aesthetic and moved towards the necessity to address social and political unrest in order to imagine and give voice to the futures of oppressed and marginalized peoples. As such, manifestos became a popular means of rewriting the genre as many groups would come to redefine their art, politics, and demands in these documents to articulate economic disparity and colonial power by way of centering underrepresented narratives as they had never been before. Though the course will begin by historically contextualizing the diaspora of the futuristic tradition within science fiction, we will focus closely on Afrofuturism, Afrofantasy, and magical realism as vehicles for representing as well as redefining the past in order to make way for diverse futures.

Afrofuturism is defined by several black scholars as the envisioning of black bodies as a recognized and inclusive part of the future. Ytasha Womack's book, *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture*, a guiding text for the class, extends this definition by offering a spectrum of theories including

Afrofuturism as: “an intersection of the imagination, technology, the future, and liberation” (9), “an artistic aesthetic and a framework for critical theory, combin[ing] elements of science fiction, historical fiction, speculative fiction, fantasy, Afrocentricity, and magic realism with non-Western beliefs” (9), and “the experience of cognitive estrangement as manifested through sound, image, language and form that so often defines or frames the mundane conditions and movements and generative thought in the African Diaspora” (138). As such we will take a multidisciplinary approach by conducting critical analyses in critical theory, literature, music, film, and visual art with texts sourced from, but not limited to:

**(authors)** Octavia Butler, Samuel R. Delaney, Ystasha Womack, Mark Dery, adrienne maree brown, W. E. B. DuBois, Evie Shockley, Nalo Hopkinson, Anthony Joseph, Douglas Kearney, Tyehimba Jess, Zora Neale Hurston, Junot Díaz, Alexis Pauline Gumbs, **(musicians)** Sun Ra, Janelle Monae, Parliament/Funkadelic, Kanye West, Beyoncé, Missy Elliot, OutKast, Erykah Badu, Flying Lotus, Shabazz Palaces, Moor Mother Goddess, Kendrick Lamar, Prince, and George Clinton, **(visual artists)** Basquiat, Joshua May, Wangechi Mutu, Manzel Bowman, Courtney Alexander, Stacey Robinson, Black Kirby, and **(films)** *Pumzi*, *Afronauts*, *Space is the Place*, and *Black Panther*.

This class will be broken into three units: 1) **the diaspora**, which will examine the myriad futures that emerge out of this genre and tradition including Asian, Latinx, and indigenous futurisms; 2) the **contemporary moment**; and 3) the **imagined (cyborgian) futures** that materialized as a result of redefining these lineages. Students will be asked to consider past, present, and future implications of the genre as well as literary and artistic shifts in narrative through the application of critical theories from authors such as Henry Louis Gates Jr., Toni Morrison, W.E.B. DuBois, and Audre Lorde.

**AENG243 Literature and Film: The Use of Symbol and Trope in Horror**  
5253 MW 02:45PM-04:05PM Keller, Joshua

This course will consider the ways in which historical and contemporary film and literature, predominantly situated in the genre of “horror,” makes use of consistent and recurrent imagery and symbolism that may fairly be described as “tropes,” recognizable details that invoke a popular or dominant archetype. “Tropes” may likewise describe determinant narrative patterns that have developed historically through the various iterations of horror concepts—the reckoning of modernity and empirical hubris in Shelley’s *Frankenstein*, the direct and/or indirect judgments of character that transpire in tales of murder and revenge (from Wes Craven’s *Scream* to Edgar Allan Poe’s “The Cask of Amontillado”)—that reflect the social ground of the text in reiterative, yet contemporaneous ways. This course will pivot between the development of an analytical apparatus by which students investigate and articulate the ways in which tropes function in horror texts and the social, historical, and political implications of these recurrent elements. Likewise, we will consider the way in which historical and contemporary horror has made use of these devices in the attempt to subvert or reimagine social and political agency, shirking traditional expectations of how these tropes function in favor of more progressive narrative trajectories.

Students will complete a mid-term paper, a final paper, two exams, and various reative/critical projects. Works may include: *Cabin in the Woods* (Joss Whedon), *It* (Stephen King), *Vampires in the Lemon Grove* (Karen Russell), *Tales of Mystery and Imagination* (Edgar Allan Poe), *Crimson Peak* (Guillermo del Toro), *Frankenstein* (Mary Shelley), *Get Out* (Jordan Peele), *Fledgling* (Octavia Butler), various short fiction, short films, and critical articles provided on BlackBoard.

**AENG243 Literature & Film: Sex, Drugs, and Rock & Roll: Highs and Lows in Literature & Film**  
9735 TTH 10:15AM-11:35AM Cosentino, Nicole

Regardless of the era, period, or decade in which we find ourselves, there are some inescapable truths that dictate any given expanse of “time”—that sex, drugs, and (some version) of rock and roll are very much a pulse in the vein of life. How literature and film from different periods handle these topics varies, and that is the point of intersection at which this course will focus most of its attention and discussion. Also a chief focal point will be how modern directors adapt classical works (much the way that *Clueless* aims to replicate *Emma*). Does such adaptation make the work more visible and valid in an ever-shifting geo-political culture? Alternatively, do works written and produced during a turbulent moment in American socio-political history—namely, the Lavender Scare of the 1950s and the reign of McCarthyism—acquiesce to or rebel against the “moral codes” and expectation of “decency” during that era? (A focal point in this course will be literary work produced by the Beat generation, but it will not be limited to a study of the 1950s). To begin with a discussion of the social and political climates of 1950s America is to establish a set of governing “policies” that largely dictated the threads by which the nation was sown together or severed off. To see the shift in the perspective of what was/ is considered permissible text will allow students to form a deeper understanding of how morality policies that govern media and literature have drastically changed over time.

Some questions this course will explore:

1. Why is it necessary that an implied homoerotic tension between two characters in a film from the 1950s mask itself? How does that same implication of homoeroticism shift after 1957 and become more overt? Why is that “allowed” to happen? In what ways is this homoeroticism still policed and punished?
2. Considering the previous question, how does this same line of inquiry apply to literature?
3. How is the use and exploration of drugs “celebrated” in *Fear and Loathing in Las Vegas*, but regulated in a film like *Clueless*? What does such drug promiscuity suggest about the different “times” being depicted?
4. What kind of “simplicity” is factored into a “feel-good” film? How is this “simplicity” complicated by coming-of-age issues like sex/ lifestyle/ fame?
5. How does shame factor into a period’s understanding of sex/sexuality?
6. What is sacrificed (if anything) when a text becomes adapted to film?
7. What are the defining factors of a “cult classic”? Do those criteria change over time?

<b>AENG261</b>	<b>American Literary Traditions</b>		
3411	TTH	10:15AM-11:35AM	Kuiken, Vesna
6461	TTH	02:45PM-04:05PM	Kuiken, Vesna

**America’s Literary Environments: 1600s – 1900s.** This course is organized around different literary representations of the environment and of the way various natural and spatial formations interact with how we view ourselves and the world we belong to. We will be traveling through a variety of spaces: from the colony to the early Republic; from the frontier to utopia; from a plantation to a reservation; from a factory to a bourgeois house; and finally from the bedroom of a depressed woman to the cage of marriage. In all these different spaces American literature employs environment not only as a metaphor for subjectivity and its relationship to the world, but also as its material anchor—that is to say, the environment as something that literally makes us. In surveying American literature from the Puritans to the Modernists, our central question will concern the ways in which environmental logic crafts one or another form of the self. More specifically: what is the relationship between the structures of personhood and the conceptions of the environment—natural, social, and spatial—on which these structures rely? How are different identities (gender, race, and class) and important 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 21<sup>st</sup> Century**  
7060 TTH 11:45AM-01:05PM Diaz, Carolina A

This course explores the relationship between environmental crisis and decoloniality in Latin American literature and cinema. It proposes that Latin American aesthetic and cultural practices are active forms of resistance against the discrimination of global ecological politics. Readings, which will cover a range of genres, may include *Tierra del Fuego* and *The Old Man who Read Love Stories* and poetry by Cecilia Vicuña and Pablo Neruda. We will also study movies by filmmakers such as Patricio Guzmán, Aaron Schock, and Ciro Guerra. It is the student's responsibility to watch the films before class discussions.

**AENG270 Living Literature: Challenges in the 21<sup>st</sup> Century**  
7061 TTH 08:45AM-10:05AM Anicca, Skye

This course will center around the history and literature of the U.S./Mexico border region. Historically, the U.S. Mexico border has been a fluid space, producing a rich “borderlands” culture and literature. To explore such a place is inherently interdisciplinary and historical, and we will incorporate fiction, creative nonfiction, music, reportage, poetry, and folktales into our study. In *Borderlands/La Frontera*, Gloria Anzaldúa expanded what it means “to map” these “borderlands,” a collision of multiple histories, bodies, and literary traditions. Like the Rio Grande/Bravo, the river that separates the U.S. from its southern neighbor, the map that purports to reveal a place, historically and geographically, is always moving. Taking along Anzaldúa’s seminal work as our guidebook, we will chart a multi-genre literary journey through the borderlands in order to complicate our notions of “map,” “nation,” “border,” “language,” and “identity.” Primary literature may include works by Sandra Cisneros, Ana Castillo, Rigoberto Gonzalez, Helena Maria Viramontes, Oscar Cesarez, Luis Alberto Urrea, and Cormac McCarthy. Assignments include critical essays, reading responses, student facilitation, and the option for a hybrid (critical/creative) final project.

**AENG271 Literature & Globalization: Challenges in the 21<sup>st</sup> Century**  
7062 MWF 11:30AM-12:25PM Jamaly, Pooya

What is globalization, and while we’re at it, what is literature? The former a mere buzzword of the 1990s, isolating a single phenomenon, and the latter the imaginative, fictional writing that is not literally true? Perhaps there is more to both than that? What do we talk about when we talk about literatures of globalization on the one hand, and the globalization of/in literature on the other? What’s the relationship between the two? What’s synecdoche? chiasmus? narrative? What’s neoliberalism? Would it be possible at all to cognitively map globalization? What would such a process entail? To what degree may literature (prose, drama, poetry), in mapping our place in the world, be said to represent our imaginary relationship to the real conditions of our existence? In this course, we will not only try to answer these questions, but will find ourselves likely to wonder whether globalization is perhaps not best grasped by examining its various levels, which do constitute the real conditions of our existence: namely, economic, technological, environmental, political, cultural, and social. Our goal will be to interrogate these various dimensions of globalization, and explore the way in which they find literary expression, or alternatively, mask their traces. Authors may include: Joseph Conrad, James Joyce, Ama Ata Aidoo, E. M. Forster, Arundhati Roy, Leslie Marmon Silko, Don DeLillo, Chinua Achebe, Isabel Allende, Jhumpa Lahiri, Junot Díaz, Bessie Head.

**AENG272 Media, Technology & Culture: Challenges in the 21<sup>st</sup> Century**  
6606 MW 05:45PM-07:05PM Searle, James H

This course will begin with a brief review of theoretical texts concerning different conceptions of technology (Techne) and making (Poiesis) and their relation to the meanings and development of human culture. After familiarizing ourselves with this conceptual history the course will turn to consider the

scope and possibilities of the book or text as a mediating technology. The course will conclude with students composing, designing and publishing short books in which they will test and synthesize earlier course materials with their own interests.

**AENG272      Media, Technology & Culture: Challenges in the 21<sup>st</sup> Century**  
6607            MWF      10:25AM-11:20AM                      Martin, Luke S

This course will introduce students to key concepts, debates, and analytical methods of studies at the intersection of media, technology, and culture. Our interdisciplinary approach will deploy multiple lenses: historical, sociological, political, media-archaeological, philosophical, and aesthetic. Through these lenses, we will study a range of communication, information, and entertainment technologies. For the first few weeks we will survey some foundational ideas and texts of media studies, which will help guide our analyses throughout the semester. We'll then examine our "publicness," take the pulse of privacy in the digital age, and assess the effects of disparate forms of surveillance (and emergent forms of "sousveillance" and "equiveillance," as one of our authors will suggest). This will lead us to explore applications of data-mining and the embrace of algorithmic culture, and this culture's implications on everything from consumption to politics to self-help to policing. Next, we will reflect on models of identity in our networked present, asking how the dominant technologies of the past few decades have altered (or conserved) notions of self, community, and history. Finally, we will look at some visions of the future: of earth, football, the city, parrots, gaming, and media studies itself. Our source material will range widely in both time period and form; among other genres and media, we will be analyzing fiction, film, apps, advertisements, visual art, journalism, browser extensions, and theory.

**AENG291      British Literary Traditions I: From the Anglo-Saxon Period through Milton**  
4476            MWF      12:35PM-01:30PM                      Amrozowicz, Michael

The main objective for students in this course will be a familiarization with the continuities and differences between major British literary movements from the Anglo-Saxon and Old English periods (Bede/Caedmon, Beowulf) through the medieval era (Chaucer, Malory, *Sir Gawain and the Green Knight*) and into the mid-seventeenth century (Milton, Donne, Butler). Students will become acquainted with a representative set of texts from each period and will gain an understanding of how these sets of texts interact with each other, both in continuity and contradistinction. By examining different concepts of periodicity and their implications, students will develop critical analytical skills that will allow them to apprehend structures of thought that underlie revolutions in literary and philosophical movements.

The course begins by examining the importance of traditional epic forms to Anglo-Saxon narrative in Alfred's time and after, proceeds to examine the influence of the romance tale in medieval literature, investigates the beginning of modern urban consciousness in London's massive sixteenth-century population explosion, traces drama through the Elizabethan and Stuart ages, and contextualizes the works of Milton in and after the English Civil Wars and the Interregnum.

The course will also be approached through a series of interconnected themes that will be tracked throughout the major literary epochs outlined above. These themes, such as politics, economics, culture, and civil society, among others, will highlight how authors expressed and negotiated their relationships to these structures. In this way, students will see continuity through discontinuity in charting questions of literary movements, epochs, and canonicity.

**AENG295      Classics of Western Literature**  
1749            MW        04:15PM-05:35PM                      Richards, Jonah

The AENG 295: Classics of Western Civilization course is designed as a survey of some of the great books from antiquity to the renaissance. During the course of the semester, students will read the following

texts: *The Iliad* by Homer, *Oedipus Rex* by Sophocles, *Oresteia* by Aeschylus, *Metamorphoses* by Ovid, *The Book of Genesis* by unknown, *The Consolation of Philosophy* by Boethius, *The City of Ladies* by Christine de Pizan, *The Canterbury Tales* by Geoffrey Chaucer, and *Hamlet* by William Shakespeare. We will discuss how these texts make up what has been called “the canon” and how they have come to shape the literature of western civilization. Course work will consist of interactive lectures, group presentations, quizzes, and a final paper, which poses an argument about a general theme or issue that the students found interesting in two of the texts. By the end of the semester, students will be able to explain how and why these texts helped shape and define western civilization.

**AENG297 Postcolonial Literary Traditions**  
7482 MWF 10:25AM-11:20AM Manzoor, Nazia

This class is intended, primarily, to serve as a general introduction to postcolonial literature and theory. Students will read a wide range of texts that have generated significant debates and discussions in the field. We will attempt to investigate the origins of term "postcolonial studies", understand the many shifts in the field of postcolonial studies, and reflect on the history and politics of postcolonial spaces through selected literary works. Authors and theorists under consideration include Amitabh Ghosh, Salman Rushdie, Jhumpa Lahiri, Jamaica Kincaid, Tayeb Salih, Edward Said, Gayatri Spivak, Homi Bhaba, Franz Fanon and others. Through these texts, students will explore concepts and themes such as representation, subalternity, identity, hybridity, cultural resistance and more. The coursework may include one short paper, one in-class exam, group discussions and presentations.

**AENG300W Expository Writing**  
8619 MW 02:45PM-04:05PM Berman, Jeffrey

This course will emphasize personal, exploratory, expressive, and therapeutic writing. I'm particularly interested in the extent to which writing about personal conflicts leads to heightened self-awareness and psychological well-being. The assignments and readings will come from my book *Risky Writing: Self-Disclosure and Self-Transformation in the Classroom* (University of Massachusetts Press). The minimum writing requirement is forty typed pages. There will also be a weekly diary. I will not grade you on the content of your essays or the degree of self-disclosure but on the quality of your writing. Prerequisite: empathy.

**AENG302W Creative Writing**  
4694 MWF 11:30AM-12:25PM Crews, James

In this course, students will study craft and technique through plot and character development, detail and narration, as we focus especially on the "hero's journey" and what that phrase means in the modern world. Throughout the semester, we will explore creative and critical modes of both poetry and memoir, with an emphasis on underrepresented voices in the literary canon. Students will use contemporary texts as invitations for their own creative work, and will hone their writing skills through the composition of essays, flash fiction and poems throughout the semester, workshoping their own pieces in smaller groups with one another. May be repeated once for credit when genre focus varies.

**AENG302W Creative Writing**  
4695 TTH 04:15PM-05:35PM Kaul, Aashish

The course will discuss creative and critical contexts involved in the study and writing of fiction—and prose more generally—by way of classic and modern works, and theoretical studies and evaluations. Students will use these texts as models or branching points for their own creative imaginings, and develop their writing skills through multiple tasks and assignments. Students will explore craft and

technique through plot and character development, detail and narration, and other formal or elusive characteristics of language by way of close reading of text and the world. The course will emphasize writing as a live process that cuts through and regenerates the wider paradigms of history, theory, culture, and aesthetics. May be repeated once for credit when genre focus varies.

**AENG302W Creative Writing**

6228 TTH 07:15PM-08:35PM Poole, Jessy

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.

**AENG302W Creative Writing**

9736 TTH 08:45AM-10:05AM Peters, Michael

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**

4181 MWF 09:20AM-10:15AM Hanifan, Jill E

This course offers intensive study of the forms and strategies of writing in English studies. Students will engage with a variety of literary, critical, and theoretical texts, exploring fairy tales and fairy tale motifs as persistent subjects and texts for critical writing in English Studies. Readings will include several versions of familiar fairy tales as well as a selection of scholarly, critical and creative responses by literary critics, cultural theorists, social historians, and contemporary poets and writers. Students will write two critical essays, one a long research paper, and will be asked to deepen their understanding of the uses of rhetorical strategies and disciplinary conventions by analyzing and responding to the readings in a rhetorical journal. Finally, students will be active as peer readers and editors, and will be asked to respond thoughtfully and in detail to the writing of their classmates.

**AENG305V Studies in Writing About Texts**

4253 MW 02:45PM-04:05PM Hill, Michael K

The period of the Enlightenment (particularly, seventeenth- and eighteenth-century England) is commonly cited as having provided the historical origins for many long-standing ideals connected to Western modernity. The ideals range from the political (the rise of individual rights; national consciousness; the middle class); to the aesthetic (the standards of taste; formal realism; and not least, the modern novel). Within the context of the British Enlightenment, this course will examine several different kinds of texts (a) to establish what modernity is and was; (b) to establish the importance of the *realist* novel as a cornerstone of Enlightenment thought; and (c) to examine an alternative tradition, also concurrent with this historical period, that is connected specifically to the *gothic* novel.

What did the gothic provide eighteenth-century readers that realistic writing did not? And what happens to how we understand the history of the novel when we make gothic fiction a central, rather than a marginal, feature of the history of prose fiction. While the majority of texts for the course will be literary (e.g. Lewis, Radcliffe, Walpole, Defoe, Behn, Cugoano), students will also be asked to read critical and philosophical texts, both from the eighteenth century and today (e.g. Locke, Newton, Astell, Latour).

**AENG309Z Professional Writing**  
6040 MW 02:45PM-04:05PM Tetreault, Laura

In this course, students will not only practice various genres of professional writing, but will also engage with the question “what does it mean to write as a professional?” Whether or not you plan to pursue writing as a primary career, you will investigate how writing is used in your field of study and gain experience with a wide array of professional writing genres. Most projects will be research-driven and will span a variety of media, such as reports, profiles, and data visualizations. You will also produce materials in response to rhetorical situations such as job applications or interview-based scenarios. Further, the course will foreground critical inquiry by engaging with current issues in professional writing, including social issues in the professional world.

**AENG309Z Professional Writing**  
6463 TTH 05:45PM-07:05PM Franchini, Billie

Practice in the kinds of writing particularly useful to students in business and in the natural and social sciences. Emphasis on clear, accurate, informative writing about complex subjects. Intended primarily for juniors and seniors.

**AENG310 Reading and Interpretation in English Studies**  
4182 TTH 11:45AM-01:05PM Barney, Richard A

**Fear, Terror, and Horror in Western Literature and Film:** This course will examine fear or terror as one of the most contemplated emotional responses to literature since the Greeks. The arc of the course will consider both the theory and practice of terror in three phases. It will begin with Aristotle’s formulation of tragedy, before turning to study Sophocles’s *Oedipus Rex* and Euripides’s *Medea*. Next, it will consider the Enlightenment fascination with the aesthetics of terror, particularly the concept of the sublime as articulated by Edmund Burke, before focusing on texts such as William Collins’s “Ode to Fear” and Anne Radcliffe’s gothic novel *The Italian*. From there, students will consider 20<sup>th</sup>- and 21<sup>st</sup>-century contexts by reading psychoanalytic theories of fear (including those by Freud and Slavoj Zizek) and by exploring their relevance to fiction and film, including Colson Whitehead’s *Zone One*, George Romero’s *Night of the Living Dead*, and Edgar Wright’s *Shaun of the Dead*. Students will explore the similarities and differences among these various accounts of terror, while concentrating on writing effective analytical essays about literary or cinematic texts.

**AENG338 American Literature after 1900**  
9737 TTH 11:45AM-01:05PM Valentis, Mary B

American Literature from 1920 to the Present is, in one sense, a line of flight through Modernism and its “Shock of the New” aesthetic to Postmodernism and its self-conscious, performative expressions to The Present, a condition some have called After Culture or the era of the Post Human. This course studies these and other lines of flight, their cultural and theoretical contexts mainly through fiction but also in theory, poetry, art, film, music, architecture, media, and technology studies. Looking back, this period could be called The American Century and beyond, a time that spans the robber barons through the Silicon Valley scions, a sweep of history from World War One through World War Two, Korea, Vietnam, the Kennedy assassination up through The Iraq War, 911, Bushes 41 and 43, Barack Obama, Bernie Sanders, and Donald Trump.

This course looks at selected 20th and 21st Century American authors to trace major discursive shifts and cultural moments of that period including modernism, psychoanalysis, postmodernism, and trauma and media culture. The 20th and 21st century in America is a diverse and rich mixture of

transformations in Race And class formations, sexual and gender relations, biopolitics, as well as revolutions in style, climate, technology, war, language, and culture.

Our reading will be framed by Edith Wharton's *Age of Innocence*, a novel that encapsulates the class structures and codes of early century New York City in an intriguing love triangle, and conclude with Claire Messus's *The Emperor's children*, a narrative about 21st century narcissistic culture in post 9/11 New York City. In between, we will read such classic American texts as Faulkner's *The Sound and the Fury*, Fitzgerald's *Tender Is the Night*, Zora Neale Hurston's *Their Eyes Were Watching God*, Nabokov's *Lolita*. Films, videos, and critical essays will supplement our readings

**AENG343 Study of an Author or Authors after Mid-18<sup>th</sup> Century: Hardy & Lawrence**  
7982 MW 04:15PM-05:35PM 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 three reader-response diaries, constituting the remaining one-third of the final grade.

**AENG350 Contemporary Writers**  
1750 TTH 04:15PM-05:35PM Valentis, Mary

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: The 1930 Shakespeare Talkies**  
9738 MW 02:45PM-04:05PM Richards, Jonah

After nearly thirty years of silent film, the 1930s saw the rise of the Shakespeare sound film or talkies. These films were big budget projects, produced by major American and British studios. Despite the enormous resources placed in these projects, the talkies were all commercially unsuccessful and have been dismissed by scholars as critical failures. Despite their limitations, the talkies nonetheless represent an important step forward in the history of Shakespeare on film. During the course of the semester, we will examine how these films paved the way for the first critical and financially successful Shakespeare films of the 1940s, 50s, and 60s. We will read four of Shakespeare's plays (*The Taming of the Shrew*, *A Midsummer Night's Dream*, *Romeo and Juliet*, and *As You Like It*) and then watch the talkie adaptation of each play (Sam Taylor's 1929 *The Taming of the Shrew*, William Dieterle and Max Reinhardt's 1935 *A Midsummer Night's Dream*, George Cukor's 1936 *Romeo and Juliet*, Paul Czinner's 1936 *As You Like It*). As we view each film, we will examine what elements from Shakespeare's original text that the director chose to include, cut, and alter. We will learn about the term adaptation and what it means to adapt something and to be an adaptation. We will learn about each film's director and the specific historical moment in which they directed their film. As we watch each film, we must ask ourselves how its historical moment informed its production. Likewise, we will examine the intertextual relationships that exist between the different films. We will supplement our analysis of the plays and films with chapters from *Shakespeare and Film: A Norton Guide* by Samuel Crowl. I will teach you basic film terminology so you will have the vocabulary to properly articulate your observations and analyses. Coursework will consist of interactive lectures, tests, group presentations, a short response essay, and a

final test. By the end of the semester, you will appreciate the role that these films have played in shaping our current understanding of Shakespeare's plays.

**AENG358      Studies in Poetry: Modernist American Poetry, 1900-1950**  
9739            TTH            10:15AM-11:35AM            Keenaghan, Eric C

Modernism was a vibrant and exciting literary and cultural period, often marked by scholars as beginning at the turn of the twentieth century and ending shortly after the Second World War (c.1900 – 1950). In the United States, the emergence of modernist poetry coincided with the development of new technologies and drastic changes in social ideas and ideals (including notions of race, ethnicity, class, and gender), economics and politics, and even understandings of human embodiment and psychology. Artists and writers living and working in this country, as well as American authors who had expatriated, vied for cultural leadership in the changing social and cultural landscape. Whether hoping to fend off modernizing changes so as to cling to “old ways” or desiring to promote revolutionary shifts in attitudes and institutions, most writers attempted to intervene in this tumultuous period through their art. Indeed, the very nature of literature and perceptions of its social purpose were changing. That fact was especially true for poetry, which mostly had been a “genteel” genre prior to World War I. But more and more writers had begun to challenge conventions about what was considered “appropriate” poetic subject matter, language, and forms. American modernist poetry entailed both formal and stylistic experimentation, as well as social messaging and political agitprop. Polemical poems about aesthetic values proliferated, and were often supplemented with artists’ manifestos or quieter craft essays explaining their intentions. Cross-genre innovations became more common, as artists blurred the lines between prose and poetry, poetry and drama, and poetry and the visual arts (painting and collage). New cultural forms like the blues, jazz poetry, workers’ anthems, radio broadcast verse-plays, Surrealist lyric film, Dadaist sound-poetry and performance art took poetry off the page. An explosion of “little magazines” made it possible for writers to entertain a variety of styles and objectives, while reaching larger or more widespread readerships. Modernist poetry encompassed work celebrating first wave feminism, proletarian class and labor movements, the Harlem Renaissance and a shifting African American consciousness, “high modernist” aesthetic autonomy, sexual difference and emergent queer communities, antiwar (or pro-war) positions ... among many other facets of modern American life. This class will offer a survey exploring a wide range of works though an anthology of modernist poetry, complemented by a few major modernist long poems, key poetic collections, and an online archive’s facsimile reproductions of a few important little magazines. All readings will be contextualized with critical readings that supply brief historical accounts of the period and relevant social issues. Writers’ manifestos and poetics essays will help us make more sense of their poetic endeavors. Some poets likely to be covered include: T.S. Eliot, Ezra Pound, E.E. Cummings, H.D. (Hilda Doolittle), Gertrude Stein, Marianne Moore, Lola Ridge, Wallace Stevens, Langston Hughes, Countee Cullen, Sterling Brown, Jean Toomer, Mina Loy, William Carlos Williams, Hart Crane, José Garcia Villa, Eugene Jolas, Kenneth Patchen, Muriel Rukeyser, Louis Zukofsky, Archibald MacLeish, Ma Rainey and Bessie Smith (blues singers), the Baroness (sound poet and performance artist), and Maya Deren (filmmaker).

**Requirements:** Class attendance and participation in discussion; a daily reading journal; a take-home midterm exam (identification and short answer, plus a short critical essay 4-6 pages); and a final paper (10-12 pages) written in the last weeks of class that analyzes one poem using 3-5 secondary sources from the syllabus and from off-syllabus research. *NOTE: As a topics course, AENG 358 can be repeated once for credit, as long as the offerings vary in topic.*

**AENG359      Studies in Narrative: Graphic Narrative**  
9740            TTH            10:15AM-11:35AM            Frulla, Elaina

This course will critically examine the phenomenon of the graphic narrative and its unique capacity for artistically responding to historical subjects. We will analyze how graphic narratives assemble meaning

and represent time, and explore their various creative and formal intersections with film, popular culture, journalism, and historical trauma. Our readings of these texts will be informed by the visual culture studies of Scott McCloud, Hilary Chute, and Thierry Groensteen, along with graphic narratives such as *Maus*, *Fun Home*, *Palestine*, and *Persephone*, among others. Through in-depth studies, we will learn how graphic novelists use and manipulate historical and contemporary social issues as the building blocks for their art.

**AENG368**      **Women Writers: Women Writers of the Middle Ages**  
7983            MW            04:15PM-05:35PM            Scheck, Helene E

Female experience and potential in the Middle Ages was shaped by various cultural forces that sought to limit female personal, political, and social activity. And yet, women writers did flourish throughout that period. This course surveys women's contributions to the rich literary traditions of Middle Ages, from early to late (ca. 500-1500 CE), east to west, and explores the ways in which women worked in, through, and against the limitations imposed by masculinist social structures. We will encounter storytellers, scholars, spiritual leaders, historians, playwrights, court poets, and mystics, including Radegund of Poitiers (ca. 520-587); Rabia al-Basri (717-801); Xue Tao (768-831); Hrotsvit of Gandersheim (ca. 930-1000); Murasaki Shikibu (978-1014); Anna Comnena (1083-1153); Hildegard of Bingen (1098-1179); Marie de France (fl. 1160-80); Julian of Norwich (1342-1416); Christine de Pizan (1364-ca. 1430); and the infamous and indefatigable Margery Kempe (ca. 1373-1438). Situating their work within the various cultural milieus in which they wrote, we will grapple with notions of authority, authorship, literacy, and canonicity in relation to class, gender, power in both secular and spiritual realms. Drawing on current critical, historical, and theoretical work, we will consider motivations of women writers (political, social, spiritual, etc.); reception of their work by contemporaries as well as by modern audiences; and issues of selection and preservation of texts to further our understanding of women's participation in literary and intellectual culture. We will also trace the ways in which women negotiate male-dominated discourses and genres, alternately promoting and challenging perceptions of womanly weakness (intellectual, spiritual, and physical), appropriating and revising historical and literary traditions, and advancing literary devices of their own. Students will be expected to demonstrate historical/social awareness as they interpret on an abstract level writings by women in close connection to the conditions of the lived experience of these women and the reception of their work. Students will also consider the role of women writers and their place in the literary and historical canon. Assignments include active participation, a midterm project, a final exam, and a final paper.

**AENG374**      **Cultural Studies: "Clifi": Climate Change Science Fiction**  
6046            MW            05:45PM-07:05PM            Hill, Michael K

This course takes as its starting point discussions about climate change in a range of literary and other kinds of texts. As a Culture Studies course, we'll approach our work in an interdisciplinary way. So expect to read a few scientific papers, some philosophy, journalism, and public policy documents. Beyond these kinds of texts, we'll focus on an emergent subgenre within the tradition of science fiction: climate change science fiction, or what's being called today: "clifi." In an age where terms like "alternative facts" have gained political traction, we'll want to keep in mind the big philosophical question about the nature of science, its relation to the imagination, to popular culture, and to political decisions that are likely to effect the near term future the planet in dramatic ways. In that sense, we'll want to think about science and fiction as intertwined and subject to all kinds of permutations: what's going on when reality starts to "look like something out of science fiction"? And what use is fiction as a partner with—or an adversary of—science, as we enter a future more or less uncharted in the history of the human species?

**AENG390 Internship in English**  
1751 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 and minors with a minimum overall grade point average of 2.50 and a minimum 3.00 average in English. A ENG 390 credits may not be used toward the 18 credits minimum required for the English minor. Prerequisite(s): A ENG 205Z. *S/U* graded.

**AENG402Z Advanced Writing Workshop**  
8640 TTH 01:15PM-02:35PM Schwarzschild, Edward

In this advanced workshop we will take an intense approach to the process of fiction writing. We will devote our time not only to writing and revising short stories, but also to reading short stories and talking about them. Throughout the semester, we will try to answer three deceptively simple questions: What is a story? What makes a story "work"? And what can make a story work better? My hope for the workshop is that, by the end of the term, you will have come to appreciate, understand, and experience what a vibrant and varied narrative form the short story can be. Prerequisite: B or higher better in 302Z or permission of instructor.

**AENG410Y Topics in Contemporary Literary and Critical Theory: On Translation**  
9741 TTH 11:45AM-01:05PM Elam, Helen Regueiro

In an age of multiculturalism / transnationalism/ globalization, language is at the core of our understanding of otherness and exile, and "translation" is the process that most clearly highlights issues around linguistic and political migrations: translation understood not in its ordinary sense of ferrying meaning from one language to another, but as the very problem of "meaning" at the heart of literature and culture. A famous story of translation has a German poet translating Sophocles' Oedipus the King literally, word for word, with a result that defies sense. What this strange exercise suggests, to this poet (Hölderlin) and to theorists of language who come after, is that "translation" occurs, already, in the "original," and that the slippage cannot be fully contained by the grammatical safety of either original or target language. Translation unveils the "otherness" of the original, its condition of exile from itself, and thus raises questions affecting philosophies of language as well as political issues of linguistic and cultural identity: who 'owns' a language, a geographical space, a culture? Readings from a range of literary and theoretical texts: Walter Benjamin, Vladimir Nabokov, Marcel Proust, Friedrich Nietzsche, Jacques Derrida, Anne Carson, Lydia Davis, Alice Kaplan, Tejaswini Niranjana – not all of these, and possibly others. Requirements: absolutely faithful attendance, midterm, three papers (the second a project statement, the third a term paper), intense class participation, presentations. Term projects may include creative translations (with critical intro and abundant commentary) for students who are versed in more than one language.

**AENG411Y Topics in British Literature and Culture: British Literature & Culture**  
9742 TTH 01:15PM-02:35PM Kuiken, Kir A

The period known as Romanticism generated a multitude of apparently conflicting attitudes towards history. In an era that saw the beginning of the critique of enlightenment notions of historical progress, Romanticism found itself compelled to rethink the idea of history in relation to the construction of subjectivity, and as an explanatory model for social progress generally. The question remains, however: just what kind of rethinking of history did Romanticism produce? Some critics have suggested that

Romanticism, which witnessed a wave of disillusionment after the “failure” of the French Revolution, simply retreated from history entirely, into the ahistorical realms of individual subjectivity or nature. This course will explore the more varied kinds of rethinking of history that took place in Romantic philosophical and literary texts, along with the question of the continued relevance of this rethinking for our own forms of historical consciousness. From the historical novel, to treatises on the nature of poetry, to Romantic poetry itself, Romanticism everywhere was gripped, fascinated and made anxious by the problem of history. Some of the questions that Romanticism raised include “What does it mean to have a historical consciousness?”, “What happens to subjectivity when history is no longer synonymous with progress?” and “What does it mean to perform or create a truly historical act?” We will explore not only specific Romantic- era constructions of history, but also Romantic responses to historical events, and the appeal and dangers of ahistorical thinking, with an eye towards the political stakes of these various attitudes towards history. We will then turn to the legacy of these notions in some post-Kantian philosophy of history. Readings will include poetic and prose texts by key Romantic poets such as Blake, Wordsworth, Coleridge, Byron, Keats, Shelley, a novel by Scott, and philosophical/theoretical texts by Kant, Hegel and Nancy.

**AENG412Y    Topics in Film or Drama : Shakescenes: Theatre & Performance**  
8646            TTH            02:45PM-04:05PM            Murakami, Ineke

What does the well-worn phrase, “Shakespeare wrote for the stage” mean? Does it refer to how the practical concerns of a working playwright—from professional rivalry, to censorship, to fads—shaped his plays? Does it allude to process: to plays that capture moments, like a snapshot, in the intense negotiation that occurred between actors, playwrights, printers and audiences in Renaissance England? Perhaps it simply means that Shakespeare’s plays were made to be put on their feet, spoken aloud, worked out through the body as well as in the mind. The latter will be one of our operative assumptions over a semester in which you will make your own performance decisions to tackle scenes from six plays (at least one from each from four recognized genres). By contextualizing these plays within the historical conditions of their production, we will gain greater insight into how Shakespeare manipulated early modern conventions of language, social and theatrical performance to move audiences to question the orthodoxies of their time. While theater students will no doubt welcome the course’s performance component, its aim is to enable all upper-level students to engage with the texts, leading to an improved understanding of the challenging languages of early modern page and stage. Historical, critical, and theoretical course readings will also deepen this knowledge. Expect to produce a short, researched paper (critical or historical fiction), a team teaching presentation, an in-class exam, and a final performance project with self-assessment.

**AENG450Y    Topics in Writing Studies: Digital Rhetorics & Multimedia Writing**  
9744            MW            05:45PM-07:05PM            Tetreault, Laura

This course will investigate rhetorical action in digital spaces, with particular emphasis on using digital media to speak about current social justice issues. The course will center on questions such as: How do digital environments shape contemporary writing and rhetoric? How do people use the affordances of digital spaces to combine textual, visual, aural, and other forms of expressions, and with what impacts? How do dynamics such as race, gender, and sexuality structure digital interactions differently for different people? To these ends, we will analyze how people use digital writing both as a form of resistance to dominant ideologies and as a method of upholding these ideologies. Readings and examples will be drawn from a variety of experiences, but will foreground works by LGBTQ, women, and people of color writers and digital content creators.

In this course, you will not only consume but also produce your own examples of digital writing. Please note that you are not required to have previous expertise in digital media, and plenty of class time will be set aside for experimentation and play with new genres. Projects will consist of both digital and

multimedia genres and may include articles, infographics, and zines on student-chosen topics, in addition to informal written assignments like reading responses. Ultimately, the class will produce a collaborative digital publication in the form of a web magazine.

**AENG498      Thesis Seminar I**

4115            TTH            10:15AM-11:35AM            Elam, Helen R.

Independent honors thesis individually formulated and written under the direction of the coordinator. Students writing theses will meet occasionally in colloquia to become acquainted with each other's work in progress. Prerequisite(s): permission of instructor. *S/U* graded.