Introduction to Creative Writing

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.

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 sophomore 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 sophomore 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 sophomore 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 sophomore 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.
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.

**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.

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 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.
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*
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, 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* (2nd 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*; Italio 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 workshoped 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 21st 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 Comninos, Susan

(Formerly "Rewriting America" and "Growing up in America.") An exploration of life in 21st 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.
(Formerly "Rewriting America" and "Growing up in America.") An exploration of life in 21st 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.

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.

This class will explore the valence of surrounding September 11th, an event that has defined much of American’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?

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.

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 21st 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 20th 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:


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?

AENG261 American Literary Traditions
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?
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.

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 González, 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.

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.

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
AENG272  Media, Technology & Culture: Challenges in the 21st Century

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 “equivelance,” 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 Interregnnum.

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, workshopping 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).
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.

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.

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 Collin’s “Ode to Fear” and Anne Radcliffe’s gothic novel The Italian. From there, students will consider 20th- and 21st-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.

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 911 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-18th 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 adaption. 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
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 "gentle" 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 agitation. 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 through 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 poetic 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 García 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 milieux 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 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

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

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.