



Spring 2018 English Undergraduate Program Schedule of Classes

Updated 12/01/2017

AENG102Z Intro to Creative Writing

1784 MWF 01:40PM-02:35PM Amiama, Natalie

In this workshop students will compose, present and critique a range of creative work— poetry, short fiction and creative non-fiction. This will be an opportunity to showcase one’s innate and potential talents by developing and refining critical writing, close-reading and editing skills. Open to freshmen and sophomores only.

AENG102Z Intro to Creative Writing

5814 MWF 11:30AM-12:25PM Peters, Michael
6461 MWF 09:20AM-10:15AM Peters, Michael

Do you like words? Do you like challenging, non-formulaic literature that’s not located on the Target— [Fr. *tar - j - ay*]—“bestseller” shelf? Do you like to read silently? Do you like reading out loud? Ever pay attention to how words look? Has a certain arrangement of words—yours or another’s—ever struck you as pleasant or disturbing? Ever dabbled with a Poetry Magnet Kit™? Ever kept a journal of thoughts and strange drawings? Ever find yourself thinking about how words sound? And what’s your take on meaning? Okay, how about nonsense? Do you (or have you) ever written words or phrases into a notebook or on scraps of loose paper—simply for the perverse thrill? Would you look up the name of an author if someone suggested it to you? Do you ever have strange dreams? Do you think visually? And is it possible to think with your ear?

If you are interested in exploring the possibilities of language and its applications in both traditional and experimental forms of literature, and if you were intrigued by the watery garland of dreamy questions above, then this class could possibly be the course you’re looking for ... but only if you are genuinely interested in unlocking the secrets of language—with language—to expose readers to the secrets that all objects share, us included. In this course, you will learn how to create experiences for your reader. By examining *and* creating fiction, poetry, visual poetry, sound poetry, and e-literature, this course will teach you that triggered by language, all our ideas are material that can be shaped into sound and image to create unexpected experiences for ourselves as much as for our readers. Much like you, art has untapped potential powers. Writing experiments, instructor and group feedback, lectures, group discussions and workshops, and two major projects will teach you to develop your own antennae, your own methods, and your own systems of creation, measurement, and analysis.

Additional sections of:

AENG102Z Intro to Creative Writing

1785	TTH	08:45AM-10:05AM	Keller, Joshua
3870	TTH	08:45AM-10:05AM	Anicca, Skye
7700	TTH	08:45AM-10:05AM	Belflower, James
7701	MWF	01:40PM-02:35PM	Tankersley, Brandon
10031	MW	02:45PM-04:05PM	Nadler, Benjamin
10032	MW	05:45PM-07:05PM	Madore, Steven

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 only.

AENG110Z Writing & Critical Inquiry in the Humanities

7464 MWF 12:35PM-01:30PM Thyssen, Christina

8375 MWF 01:40PM-02:35PM Thyssen, Christina

The authors of *Writing Analytically*, the book that will serve as our primary text this semester, define analysis as “a form of detective work that pursues something puzzling, something you are seeking to understand rather than something you are sure you already have an answer to” (p.4). Good analysis depends on a reader’s willingness to explore and to think critically and thoroughly about a given topic or text. Learning to read and write analytically is a necessary and powerful tool for processing any kind of information, whether in the context of your academic or everyday life. This class will help students develop skills for posing questions, planning/ organizing arguments, analyzing and employing effective rhetoric, judging critically, researching, and treating the writing process in many of its other manifestations. These skills will be developed through three “major” writing projects, a collaborative project along with periodic short-form writing assignments.

The thematic focus of this class will be on the role of media and technology today. Our reality is increasingly shaped by technologically mediated images and stories, the 24 hour news cycles, social networking, reality tv-shows, advertisement, and distinctions between ‘fake’ and ‘real’ news and information. We will take a critical look at the way media and technology influence our sense of identity, belonging, life choices, etc.

AENG110Z Writing & Critical Inquiry in the Humanities

7465 MWF 12:35PM-01:30PM Urschel, Janna

This course serves as an 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.

In this course in particular, we will explore the age-old thorny question of what it means for something to be “true,” with a focus on contemporary debates surrounding the propagation of “alternative facts,” “fake news,” and “truthiness,” as well as the ways in which fiction may sometimes be “truer” than fact. We will lay groundwork by considering our own experiences with, and relationship to, truth, and then carry these investigations into our current sociopolitical milieu through analysis of news sources and academic texts that take up the issue. Emphasis will be placed on developing skills in rhetorical analysis, source evaluation, and critical thinking and writing on this complex and dynamic issue with far-ranging impact in our information-saturated and tailored-feed era.

AENG110Z Writing & Critical Inquiry in the Humanities

8376 MW 05:45PM-07:05PM Collier-Takahaski, Rumi

This WCI course focuses on the importance of higher education. As you all major or intend to major in different fields, we will take advantage of the various perspectives and interests to consider the multi-faceted role of university in society. The course is divided into three sections, each of which is followed by a major paper assignment. The first section focuses on your personal choice to pursue higher education. After clarifying and analyzing your expectation at this university, the second section will examine typical debates surrounding the institutions in charge of postsecondary education. This section will prepare you for participating in critical arguments with the skills of making effective and accurate summary as well as analysis. In the last section, we will read journal articles to take into consideration current situations and debates surrounding university. By considering the contemporary status of higher

education, students are expected to articulate his/her argument of what higher education should be, based on the firm ground of information and well-round perspectives

AENG110Z Writing & Critical Inquiry in the Humanities

8837 MWF 11:30AM-12:25PM Schoel, 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.

Additional sections of:

AENG110Z Writing & Critical Inquiry in the Humanities

7459 TTH 08:45AM-10:05AM Hofmann, Alice
7460 MWF 01:40PM-02:35PM Koch, Eric
7461 MWF 01:40PM-02:35PM Maccio, Caitlin Scheufler
7462 MWF 12:35PM-01:30PM Schoel, Josie
7463 MWF 09:20AM-10:15AM Martin, Luke

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

1786 MWF 12:35PM-01:30PM Tankersley, Brandon

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

1787 TTH 10:15AM-11:35AM Hofmann, Alice

We typically approach texts from an anthropocentric perspective. That is, we tend to interpret fictional characters in terms of how we, human beings, feel, think, and experience the world. Our class will challenge this point of view by focusing on the nonhuman in fiction, such as animals, machines, plants, ecological systems, hybrid species, and monsters. Readings will span novels, short stories, and poetry from the 19th century until now, and will include Henry David Thoreau, Herman Melville, Edgar Allan Poe, Lucille Clifton, Angela Carter, Ursula LeGuin, Margaret Atwood, and Franz Kafka, among other writers. Assignments will include exams, a weekly reading journal, active participation in class discussions, and a group presentation.

AENG121 Reading Literature

1788 TTH 08:45AM-10:05AM Pooya, Jamaly

What is a *story*? Why do we *need* stories? Exactly what *function* do stories serve? Stories are *multiple*, yet why do we need *the same story* (though in different guises!) over and over again? This course in a sense will attempt to answer these questions. Stories are everywhere because human beings are, among other things, *storytelling* animals: that is, the storytelling operation can be understood as the primary, and universal, function of human mind. For one thing, we need stories to organize or rearrange the givens of our lived experience. *Literature* (i.e., plays, screenplays, poems, vignettes, short stories,

novellas, novels) is the privileged terrain and purveyor of stories, and yet its vocation, *as an art form*, goes well beyond mere storytelling. The literary work of art, that is to say, cannot be reduced to mere what-happened-nextness: so it is that literature consciously foregrounds *the way* in which stories are told. And in so doing, it gives experience *form*, if not *meaning*. So goes the common *misconception* that literature is an escape from reality! Far from it! Words, objects, people, desires, places, thoughts, activities, time and space comprise the very components and fabrics of our concrete social life, and, surprise surprise, also the raw material for literature. Thus rather than an escape, the literary work of art makes for a closer encounter with the reality of social life: it *awakens* and *reinvigorates* our perception of and responses to that “reality” in a more dramatic, heightened and conscious way.

This course, as the name suggests, is also an exercise in *reading*, and reading *critically* at that. Reading (and writing for that matter) is always-already an act, that is, “a way of doing things with words” and thus a source of pleasure, no doubt. But literature also offers us a microcosm in which the different competing assumptions of a given society (regarding “race,” “gender,” “class,” and so on) can be *revealed* and *critiqued*. This is precisely what we mean by *reading*: a self-conscious critical operation that reveals and *tears away the veil of mystification*. So not only does actively *reading literature* enlarge our small (provincial?) worlds, but it also enlarges our perceptual and intellectual sensorium, dare I say it, well beyond 140 or 280 stale characters!

AENG144 Reading Shakespeare

1789 MWF 10:25AM-11:20AM Richards, Jonah

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

3917 TTH 08:45AM-10:05AM Bartlett, Joshua

This course will introduce students to the discipline of English studies with particular focus on both close reading skills and strategies for effective critical writing. By the end of the course, students will: (1) gain experience in the practice of close, careful reading; (2) develop the critical vocabulary necessary for discussion and analysis of literary texts; (3) learn to locate, interpret, and cite secondary, critical, and theoretical source materials; (4) be able to apply these skills in composing original works of literary interpretation. Over the course of the semester, we will read and discuss texts by writers such as Kate Chopin, Langston Hughes, Shirley Jackson, Audre Lorde, Sylvia Plath, Leslie Marmon Silko, and Phillis Wheatley. Assignments will include: homework exercises, reading quizzes, a participation log, two short papers, and a longer critical essay. Prerequisite(s): open only to declared and intended English majors and to minors.

AENG205Z Introduction to Writing in English Studies

3925 MW 05:45PM-07:05PM Searle, James

Poets and Critics: In this course students will develop their close reading skills by working through a cumulative series of papers that begin with short readings of single poems and develop into longer interpretive essays that investigate multiple poems and incorporate critical sources. We will begin by practicing the essentials of formalist or New Critical ‘close-reading’ on a small selection of poems while also reading short selections from Brooks, Warren and I.A. Richards. After writing and revising their own New Critical close reading, we will turn to a second set of poetic examples while also doing some biographical and historical research to see how moving past the single lyric and the boundaries of the ‘literary’ can shape interpretive practices and generate different readings. This will lead to a second expanded essay in which students will build upon and rethink their initial close-reading taking into account new poems and extra-literary concerns. For their final essay students will choose from a

carefully selected body of critical articles and essays that engage with familiar course materials and compose an essay in which close reading, historical contextualization and methodological awareness coalesce in a 6-8 page paper which engages in a critical argument involving poets and critics.

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

AENG205Z Introduction to Writing in English Studies

4212 MWF 09:20AM-10:15AM Hanifan, Jill E

Introduction to the forms and strategies of writing and close reading in English studies. The course emphasizes the relationship between writing and disciplinary context, and such concepts as genre, audience, and evidence. Required of all English majors. Prerequisite(s): open only to declared and intended English majors and to minors.

AENG205Z Introduction to Writing in English Studies

8300 MWF 12:35PM-01:30PM Manry, Jessica

To write in the discipline of English, we will read across a variety of literary and critical forms — literature, poetry, meditations on the field and reading, and literary criticism — to help sharpen your reading and analytic abilities. As we work through these forms, you will practice evaluating and combining them by writing in key genres in English studies, in both formal and informal responses. Part of our mission, too, will include helping you to identify and prepare for what you will be asked to “do” as English majors for upper-level courses, emphasizing the continuity and development in your roles as writers and thinkers — in the major and in the world. Students will also have the opportunity to write across literary mediums and a diverse collection of texts, with Section I focusing on short stories by Anton Chekhov, Charlotte Perkins Gilman, Kate Chopin, and James Joyce, Section II on Renaissance poetry by William Shakespeare, John Donne, and Robert Herrick alongside Langston Hughes, Claude McKay, Countee Cullen, Jessie Redmon Fauset, and Georgia Douglas Johnson, and Section III on Nella Larsen’s novella, *Passing*. This course hopes to encourage students to develop their critical thinking and writing instincts regarding to literature, with the goal of crafting those opinions into more polished evaluations and understandings. The course also aims to help students create dialogues between authors as a way of reading literature as part of a conversation that is historical, cultural, social, and political. Finally, this course is designed to help students feel more comfortable with writing and with developing ideas into cohesive arguments and observations that are critical and analytical—in essence, to recognize and wield their academic voice. . Prerequisite(s): open only to declared and intended English majors and to minors.

AENG205Z Introduction to Writing in English Studies

8838 MWF 11:30AM-12:25PM Hanifan, Jill E

Introduction to the forms and strategies of writing and close reading in English studies. The course emphasizes the relationship between writing and disciplinary context, and such concepts as genre, audience, and evidence. Required of all English majors. Prerequisite(s): open only to declared and intended English majors and to minors.

AENG210 Introduction to English Studies

1790 TTH 01:15PM-02:35PM Kuiken, Kir A

In this introduction to literary study and critical methods, we will discuss the ways in which a work of literature can generate multiple critical readings, as well as questions about the viability of those readings. We will explore basic questions that govern the task of interpretation, focusing jointly on “literary” and “critical” works. We will also consider under what circumstances this distinction (between purely “primary” texts and “secondary” critical texts) becomes difficult to sustain. In this class, we will consider works of fiction, critical commentary on those works, as well as works of criticism that consider the limits and scope of literary study. Since the course is conceived as a seminar, class discussion will be very important (see “Participation” below). Students are required to write short papers, and a final essay

that integrates secondary criticism into a sustained interpretation of a literary text. Required of all English majors. A grade of C or higher is required in order to register for most 400 level courses in English. Prerequisite(s): open to declared and intended English majors only.

AENG210 Introduction to English Studies

1791 MW 02:45PM-04:05PM Kuiken, Vesna

Introduction to the various methods through which literature has typically been read and understood. Through a combination of literary and theoretical texts, this course aims to make students self-reflexive about what they read, how they read and why they read. Required of all English majors. A grade of C or higher is required in order to register for most 400 level courses in English. Prerequisite(s): open to declared and intended English majors only.

AENG210 Introduction to English Studies

1792 TTH 10:15AM-11:35AM Stasi, Paul

This course begins with the concept of ideology, what Louis Althusser describes as “a ‘representation’ of the imaginary relationship of individuals to their real conditions of existence.” There are many important assumptions contained in this statement: the first that there is a real world, the second that our apprehension of that world is *always* ideological, the third that we only have access to the real world through representations. In this course we will analyze various means of literary representation – poetry, prose, drama – and think about what kinds of assumptions are embedded within these forms. We will then examine the different methodologies through which we can analyze these literary artifacts. In all cases it is imperative to understand that we cannot “escape” from ideology to the real. At the same time, however, we must do our best to be responsible towards that real – in this case the text at hand. Our goal will be to reflect upon the process of reading and interpretation itself, examining the complicated relationship between text and analysis and exploring some of the critical conversations this relationship has engendered. Prerequisite(s): open to declared and intended English majors only.

AENG222 World Literature

3871 MWF 10:25AM-11:20AM Zahed, Sarah

This course examines short stories by writers from the former British colonies of India, Africa, the Caribbean, and others. We will be exploring major concepts from postcolonial studies, and try to analyze the conceptual, cultural, ideological/political significance of mimicry, ambivalence, decolonization, hybridity, liminality in the construction of identities post Empire. This course will open avenues of discussion around the ways resistance work in the decolonization process, and its ongoing impact on the literary world and the contemporary global culture. To name a few, we will be reading works from the following writers: Salman Rushdie, Chinua Achebe, Ngugiwa Thiong'o, V. S. Naipaul, Jamaica Kincaid, and Chimamanda Ngozi Adichie.

AENG223 Short Story

5472 MW 02:45PM-04:05PM Delmagori, Steven

This course will explore the genre of the short story in terms of its own merits and its differences with other forms literature. Our course theme will be the study of racism and class inequalities across a broad range of short stories exploring these topics. Students can expect daily quizzes and writing, as well as two papers and two exams.

AENG224 Satire

10038 TTH 11:45AM-01:05PM Brennan, Nicholas

This course will approach satire by surveying a specific, arguably exemplary, branch of the genre: “news satire.” At the moment, news satire holds the present and future of satire—possibly even the fate of the free world—in its hands, as the presence, or catastrophic omnipotence, of news satire on current news and social media would like to suggest. With this claim over the information superhighway, news satire

tests the extent of satire’s dominion, or its capacity to influence our present reality. By observing satire in the position of news, we may also magnify the capacity of satire to fulfill one of its traditional purposes, which is one of the news at large: to inform the community. We may clearly perceive whether satire can enrich members, or if it simply stands by to watch society’s foundations crumble to dust. Indeed, along with revealing the horizon of satire, news satire may also exhibit the limits of the genre. The rise of news satire, one of our last great bastions for truth, seems to have unintended, even self-destructive, side-effects in its growth, even ones in direct conflict with its capacity to supplement truth. It seems to have but taught its opposition how to mobilize your opposition against itself. After all, the veritable love-child of news satire, “fake news,” continues to prove instrumental in mobilizing many of the acts which satire traditionally opposes. Ultimately, our objectives will be to 1) Identify commonalities and make distinctions between the different media and historical periods of news satire 2) Evaluate the socio-political relevance of “news satire” in its various manifestations and the extent to which this relevance varies amongst these, if at all 3) Determine which mediums and practices of news satire are particularly effective relative to entertainment value, clarity, integrity, accuracy, and socio-political relevance 4) Propose elements of news satire to privilege in order to maximize its potential to provoke/undermine/trick/inform in beneficial ways 5) Determine how to both distinguish and relate news, news satire, and fake news

AENG240Z American Experiences

10040 MWF 10:25AM-11:20AM Henderson, Joseph

In this course students will explore the way American writers – poets, scientists, philosophers, activists, and novelists – have used the resources of language to define, expand, and revise experience as an artistic, social, and ethical concept. Focusing on the interactions between our course materials and social, political, as well as historical concerns, students will map out a trajectory of thinking and writing about the idea of experience in American life. Students will complete regular in-class writing and discussion as well as a sequence of three short papers. Assigned texts may include: Ed Roberson – *City Eclogue*, Bernadette Mayer – *Works and Days*, Henry James – *Portrait of a Lady*, Gwendolyn Brooks – *Maud Martha*, Maggie Nelson – *Bluets*, Claudia Rankine – *Citizen: An America Lyric*, Tommy Pico – *Nature Poem*

AENG240Z American Experiences

10041 MWF 01:40PM-02:35PM Amrozowicz, Michael

Exploring Post-Industrialism: Literatures of Industrial and Urban Decline. “It [World War II] would certainly end sometime, sure, and almost certainly—*because of industrial production*—end in victory.” --James Jones, *The Thin Red Line* (237)

This course will chart the history of the rise of modern industrial culture and thought from its beginnings in eighteenth-century England through the current movement to record and aestheticize the decline and consequent decay of American industrial towns like Detroit, Pittsburgh, Baltimore, and even Albany.

Some of the materials used to teach this new literary and cultural form of enquiry (besides literature from the eighteenth and nineteenth centuries) will be literature by Peter Markus, Jeffrey Eugenides, George Saunders, Jonathan Lethem, and Stuart Dybek. The course will also focus on post-industrial graphic and photographic art such as narrative photography collections by Seph Lawless, Yves Marchand, and Andrew Moore; video and photographic documentaries of urban decline; and an exploration of localized cultural and social programs that are springing up in the wake of post-industrial blight such as the “Write A House” writers residency program and the “Earthworks Urban Farm” and other neighborhood-based, socially active sustainable agriculture programs in downtown Detroit. Yes, I said sustainable agriculture programs in *downtown* Detroit.

AENG240Z American Experiences

10042 MWF 09:20AM-10:15AM Henderson, Joseph

In this course students will explore the way American writers – poets, scientists, philosophers, activists, and novelists – have used the resources of language to define, expand, and revise experience as an artistic, social, and ethical concept. Focusing on the interactions between our course materials and social, political, as well as historical concerns, students will map out a trajectory of thinking and writing about the idea of experience in American life. Students will complete regular in-class writing and discussion as well as a sequence of three short papers. Assigned texts may include: Ed Roberson – *City Eclogue*, Bernadette Mayer – *Works and Days*, Henry James – *Portrait of a Lady*, Gwendolyn Brooks – *Maud Martha*, Maggie Nelson – *Bluets*, Claudia Rankine – *Citizen: An America Lyric*, Tommy Pico – *Nature Poem*

AENG240Z American Experiences

10043 TTH 08:45AM-10:05AM TBA

This course will survey several contemporary fictions authored by writers of Asian, African and Latin American descent. The idea is to consider the fictional representations of race, gender, class and ethnicity in the US and elsewhere and understand how these fictional representations mirror/deflect existing relationships in society. Specific emphasis will be placed on the representation of race and class in contemporary American fictions. Our readings of literary texts will be supplemented by theoretical discussions on some of the key issues explored by the literary materials chosen for discussion.

AENG240Z American Experiences

10044 MWF 11:30AM-12:25PM Rider, Samantha

This course will explore the theme of “American experiences” from the perspective of boundary communities, specifically those communities that are physically located within the US but legally excluded from full American citizenship such as slaves, Native Americans, undocumented immigrants, and prisoners. What counts as an “American experience” and who gets to decide? How do narratives written by those on the boundary of what counts as “American” work to complicate our received narratives about “Americanness”? This course will take up these questions in relation to fiction and non-fiction texts written by members of such boundary communities. Authors may include Frederick Douglass, Leslie Marmon Silko, Malcom X, George Jackson, among others. Students should expect to complete several writing assignments over the course of the semester.

AENG240Z American Experiences

10045 MW 04:15PM-05:35PM Benjamin, Bret Elliot

An insider’s knowledge is typically rich with detail, context, and lived experience. But it can be clouded by the unexamined certainty of received wisdom: “that’s just the way we do it.” Sometimes the fresh eyes of an outsider reveal things about a place that were previously invisible to the people living there. This section will examine assumptions about life in the United States from the perspectives of immigrants. We will read a range of fictional accounts written by immigrants coming to the US from different parts of the world about the American experience of immigrants, and what these narratives reveal about the social dynamics of life in the US. This course is designed for non-majors as an introduction to literary study and analysis. No prior experience with literary studies is expected.

AENG242 Science Fiction

5473 MWF 10:25AM-11:20AM Amiama, Natalie

This science fiction class will study the ‘future’ of humanity and the consequent fate of the individual within classic dystopias. To that end we will read novels, a range of short fiction, philosophy and screen sci-fi films, paying particular attention to technological, biological and ideological modes of control.

AENG243 Literature and Film: Poetry and Film Subversion

6152 TTH 10:15AM-11:35AM Belflower, James

Theodore Adorno has suggested that art, by definition, is an antithesis to what is. An important part of that antithetical posture is the artistic practice of subversion. Taking this idea as our guiding principle this course examines “rulebreakers” in poetry and film that use subversion as an artistic practice for the purposes of interrogating an audience’s social taboos, genre expectations, aesthetic forms and cultural assumptions. Following these figures, this course will survey a wide variety of subversive filmmakers from Quentin Tarantino to Yoko Ono and poets from Rimbaud to Carolee Schneemann. Since the activity of subversion necessarily calls into question the efficacy of both the tactics used and the processes they oppose, these examples will be used as springboards to ask such questions as: Is violence necessarily subversive? How does subversion reify, reinforce or otherwise reconfigure its subject? What are the politics of subversion? Why are poetry and film particularly rich forms in which to practice subversion? Can humor be subversive, and is transgression necessarily subversive? Possible films include, *The Crying Game*, *Brazil*, *Lost Highway*, *Alphaville*, *Mothlight*, *Kill Bill*, *Videodrome*, *The Great Dictator*, and *Pink Flamingos*. Possible poets include, Allen Ginsberg, Charles Baudelaire, Ariana Reines, Charles Reznikoff, and Bhanu Kapil.

AENG243 Literature and Film: Fear Itself: The Use of Symbol and Trope in Horror

8472 TTH 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 and Film: The Art of Longing and Melancholy: Various forms of “Waiting” in Literature and Film

10046 TTH 08:45AM-10:05AM Cosentino, Nicole

This course is designed to focus on a very common theme in literature: love. Inspired by Roland Barthes’s understanding of “love” in *A Lover’s Discourse: Fragments*, the concept of “waiting” is ever-present in love. It is the act of waiting that lends itself to various “scenes” and “acts” that provide for us the most genuine facets of what is so often minimized to a four-letter word. While students will focus chiefly on the act of waiting as an offset—or, condition—of love, they will also attend to the many ways melancholy and melancholic reflection narrate the difficulties of two people sharing the same space. Among these modes of melancholy are hiddenness, shame, confusion, sacrifice, and insecurity. Locating and understanding instances of melancholy and waiting will provide students with a deeper

comprehension of authors' narratological decisions as well as directors' artistic representations and visions. Required Literature: *Swann's Way* by Marcel Proust (C.K. Scott-Moncrieff Translation), *A Lover's Discourse: Fragments* by Roland Barthes, *Camera Lucida* by Roland Barthes, Selected poetry by Christina Georgina Rossetti, Selected poetry by Elizabeth Barrett Browning. Films: *Eternal Sunshine of the Spotless Mind* (2004); Directed by Michel Gondry, *The Sacrifice* (1986); Directed by Andrei Tarkovsky, *San Soleil* (1983); Directed by Chris Marker, *Don't Look Now* (1973); Directed by Nicolas Roeg, *La Jetee* (1963); Directed by Chris Marker, *Breathless* (1961); Directed by Jean-Luc Godard

AENG261 American Literary Traditions

4014	MWF	10:25AM-11:20AM	Kuiken, Vesna
8471	MWF	12:35PM-01:30PM	Kuiken, Vesna

America's Literary Environments: 1600-1900: This course is organized around different literary representations of the environment and of the way various natural and spatial formations interact with identity-formation. From the colony to the Republic; from the frontier and the Republic to utopia; from the plantation to the reservation; and from the living room of a depressed woman to the cage of marriage, American literature employs environment not only as a metaphor for subjectivity and its relationship to the world, but also as its material anchor. In surveying American literature from the Puritans to the Modernists, our central question will concern the ways in which environmental logic engenders one or another form of the self. More specifically: what is the relationship between the structures of personhood and the conceptions of environment—natural, social and spatial—on which these structures rely? How are different identities (gender, race, and class) and taxonomies (human and non-human) framed or dissolved by a particular environmental context, and how do those classifications, in turn, shape environmental concerns?

AENG270 Living Literature: Challenges in the 21st Century

7154	TTH	11:45AM-01:05PM	Diaz, Carolina A
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This course proposes climate change as the intellectual challenge of the 21st century for it necessitates a revision of modern knowledge based on the division between nature and society. This course asks questions such as: What counts as a human? What is the status of the non-human in culture? Are the human and the non-human co-produced? What does climate change tell us about humans as a new geological force? In order to answer these questions, we will study novels, poetry, and films from the Latin American tradition through the work of Bruno Latour, Stacey Alaimo, and Walter Mignolo, among others. This course proposes that Latin American aesthetic and cultural practices are active forms of resistance against the discrimination of global ecological politics. Authors may include Tierra del Fuego, The Old Man who Read Love Stories, poetry by Cecilia Vicuña and Pablo Neruda, and films by Patricio Guzmán, Aaron Schock, and Ciro Guerra, among others. You must watch all movies at home and come prepared to discuss them in class.

AENG271 Literature & Globalization: Challenges in the 21st Century

7156	MW	04:15PM-05:35PM	Joh, Eunai
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When you open a novel set in a culture that seems "foreign" to you, you may hope the storyteller will be a knowledgeable, clear-sighted guide to an unfamiliar part of the world. When I first read the novel *Midnight's Children*, I too expected it to hold a mirror up to the "truth" about India and its people. I later realized the storyteller was a liar in more ways than one: he often made "mistakes" and contradicted what he said earlier. He even dared to deliberately draw attention to ways he may not be in a state of mind to be trusted. Salman Rushdie, the author, confessed he "went to some trouble to get things wrong," even regarding historical facts about India, and said the "wrongness feels right." Why? The novel became a quest to find out what the purpose of such unreliability may be.

This semester, we will read novels that cross the borders of culture and nation and investigate the counter-intuitive ways the storytellers seem to want to slow down or obstruct our search for the unfiltered "truth" about "others." We will observe how such unreliable storytellers build, *destroy*, and

rebuild a relationship with us, the "foreign" readers. No prior knowledge of literary studies is required. The novels we will read are contemporary: *Exit West* by Mohsin Hamid, *NW* by Zadie Smith, *My Name Is Red* by Orhan Pamuk, *Austerlitz* by W.G. Sebald, and *Midnight's Children* by Salman Rushdie.

AENG272 Media, Technology and Culture: Challenges in the 2st Century

7157 TTH 11:45AM-01:05PM Scheck, Helene E

Technologies of the Book: As we become increasingly immersed in the digital age, it may seem absurd to think of the book as a technological advance. And yet, the development of the book form in the European west from scroll to codex to early printed books and pamphlets radically changed the way individuals and groups treated knowledge. Indeed, the changing technology of the book affected cognition itself. This course will trace that development to consider issues of literacy alongside processes of reading, writing, and book production to reveal formal and aesthetic shifts in the intellectual culture of the ancient, medieval, and early modern West and then to consider what that may reveal about current aesthetic and formal shifts produced by new technologies. Instead of simply reading about books, students will explore the processes of reading, writing, and book production through calligraphy and book-making workshops. Readings will be a blend of critical/analytical, historical, and literary in print as well as in digital media. Workshops and short writing exercises will allow students to synthesize ideas and develop their own perspectives on the array of materials and experiences. Cultivating an appreciation for the early history of reading, writing, and books will yield insights into our own shifting reading, writing, and publishing practices as well as our habits and abilities of cognition. For that reason, toward the end of the semester students will also analyze a contemporary digital text (blog, hypertext, website, etc.) to understand some aspect of those shifts we are experiencing now. Grades will be based on active participation in discussion and workshops, course journal, short assignments, and a final paper.

AENG272 Media, Technology and Culture: Challenges in the 2st Century

7158 MWF 10:25AM-11:20AM Martin, Luke

This course will introduce students to key concepts, debates, and analytical methods of studies at the intersection of media, technology, and culture. For the first few weeks we will survey some foundational ideas and texts of media and technology studies, which will help guide our analyses throughout the semester. We will then examine "publicness" in the digital age and assess various 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) the design of self and community. We will close out the semester by looking at some visions of the future: of earth, football, the city, parrots, gaming, and media studies itself. Our source material will range widely; among other genres and media, we will be analyzing short fiction, virtual reality, film, apps, advertisements, visual art, journalism, browser extensions, and theory.

AENG272 Media, Technology and Culture: Challenges in the 2st Century

7702 TTH 08:45AM-10:05AM Pedinotti, Aaron

This course provides an introduction to key topics and analytical frameworks in the study of media, technology and culture. It is structured around four main units focusing on the technologies of television, film, radio, and new media. Each unit introduces techniques of formal and technical analysis concerning the medium to which it pertains, and covers differing theoretical perspectives on the nature of that medium's relationship to culture. Major themes of the course include the difference between deterministic and non-deterministic understandings of media technologies, the nature and extent of media's effect on society and culture, and the relationship(s) of media to social forces, history, and power. Lessons include lectures, film and television screenings, radio listening sessions, and various forms of experiential engagement with new media. Assignments and in-class exercises involve formal

analyses of texts and artifacts and the comparative application of different theoretical perspectives to contemporary media landscapes. Because the topics of media and culture are inextricably tied up with the topic of communication, active participation in class discussions is an important component of this course's evaluative criteria.

AENG292 British Literary Traditions II: The Restoration through the Modern Period

7317 TTH 02:45PM-04:05PM Hill, Michael K

This course will survey representative works from the Restoration through the Modern period, with attention to necessary historical and intellectual background as well as reflection upon the concepts of literary history, period and canons. More specifically, we will explore key themes associated with the British Enlightenment. The period considered will range from the lapsing of the Licensing Act in late seventeenth-century England, through the reading revolutions of the politically turbulent eighteenth century. By the close reading of fiction and non-fiction prose, poetry, and various critical and archival materials, topics of discussion will include: the relation between literature and civil society; history of the discipline of English; the new legal and aesthetic emphases placed upon authorship; the rise of individual rights, the middle class; concepts of race and nation the context of British imperial rule. Our main goal will be to place the key tenants of modernity in their historical context and to consider how these tenants may or may not be subject to change.

AENG292 British Literary Traditions II: The Restoration through the Modern Period

9804 MWF 10:25AM-11:20AM 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 Restoration period through the twentieth century. 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.

AENG295 Classics of Western Literature

3873 MWF 12:35PM-01:30PM 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. Required Texts: *The Odyssey* by Homer, *Lysistrata* by Aristophanes, *Metamorphoses* by Ovid, *The Consolation of Philosophy* by Boethius, *The City of Ladies* by Christine de Pizan, *The Canterbury Tales* by Geoffrey Chaucer *Hamlet* by William Shakespeare.

AENG297 Postcolonial Literary Traditions

8842 MWF 11:30AM-12:25PM Manry, Jessica

The term "postcolonial" is, by its very nature, vexed. Does the term represent a historical era, a cultural or geographical designation, or rather a state of mind or being? If we suggest that we are "after" or past colonialism, we might wonder when this watershed moment — historical, social, cultural, ontological — happened and for whom. Our constant task throughout this course, then, will be to rigorously hold this

dilemma in our minds as we work through literature said to be or which imagines itself to be postcolonial — concentrating on the diaspora that links the African continent with the Caribbean islands. This course will engage a chronological study of literature and accompanying theory beginning in the decolonizing decade of the 1950s, reading first Chinua Achebe's *Arrow of God*, as well as short selections from Franz Fanon's *Black Skin, White Masks* and *The Wretched of the Earth*. Next, we will explore Wole Soyinka's *Death and the King's Horseman* alongside a chapter from Walter Rodney's *How Europe Underdeveloped Africa*. We may also read selections from *Callaloo* journal. With the Achebe, Soyinka, Fanon, and Rodney as guides for our study of postcolonial literature, we will move to more recent works, including (as time allows) Chimamanda Ngozi Adichie's *Purple Hibiscus*, Marie-Elena John's *Unburnable*, Jamaica Kincaid's *Lucy*, and Edwidge Danticat's *Brother, I'm Dying*.

AENG302W Creative Writing

4408 TTH 01:15PM-02:35PM Valentis, Mary B

4409 TTH 10:15AM-11:35AM Valentis, Mary B

Fiction (and memoir) are space in which emotions, the intellect, language, settings and environments, history and culture, humor, ethics, the senses, and nearly anything else intersect and interact. In this course we will write short stories, memoir pieces, and learn techniques for discussing fiction as way to open paths to revision. We will read the work of classic and contemporary writers to provide a broad range of fiction's possibilities and to understand how it engages and sustains a reader's interest. Classes will consist of analysis of works by accomplished fiction and memoir writers; critique of class members' short stories, discussion of how class members use language, characterization, point of view, dialogue, and other elements of fiction and memoir in their work. Students will learn conventions of storytelling; how to structure a plot, techniques for reconstructing spoken language, the writer's unconscious processes, forming themes and inventing symbolic landscapes. We will also discuss the writer's life, the vicissitudes of publishing, and setting publication goals.

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

AENG302W Creative Writing

7703 MW 02:45PM-04:05PM 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.

AENG305V Studies in Writing About Texts

4015 TTH 01:15PM-02:35PM Elam, Helen Regueiro

The aim of this course is a study of the forms and strategies of writing in English studies, with emphasis on the students' own analytical writing. This section will take as one of its lines of investigation the role of brevity in perhaps two genres, with attention to the concept of the fragment. If you are inclined to think of the fragment as brief reading, don't be swayed: a brief fragment can take very long indeed to 'read.' Readings from L. Davis, F. Kafka, E. Dickinson, G. Agamben, A. Carson, and others. Students will

be expected to develop their analytical skills in response to the texts and to the critical essays surrounding them. Requirements: three papers, midterm, intense class participation. Prerequisite(s): C or better in A ENG 205Z. Open to declared English majors only.

AENG305V Studies in Writing About Texts

4016 MW 05:45PM-07:05PM Kaul, Aashish

Intensive study of the forms and strategies of writing in English studies. Students will engage with a variety of literary, critical, and theoretical texts. The course emphasizes students' own analytical writing. Prerequisite(s): C or better in A ENG 205Z. Open to declared English majors only.

AENG305V Studies in Writing About Texts

4017 TTH 02:45PM-04:05PM Scheck, Helene E

This version of ENG 305V will consider questions of authorship and authority through a range of texts written in the Middle Ages, including texts by Chaucer and Dante, but also some by anonymous and less well-known writers. Students will deepen their understanding of and engagement with these questions and texts through a variety of critical and theoretical writings and in the course of the semester will develop their own critical stance in relation to these texts as they hone their critical thinking, critical writing, oral discourse, and analytical skills. Assignments will include short papers, formal as well as informal, as well as a final research paper of 12-15 pages. In addition to writing and revising their own work, students will review and respond to one another's work and report orally on their own research progress as they develop their final projects. Prerequisite: Eng 205Z. Open to declared English majors only. Prerequisite(s): C or better in A ENG 205Z. Open to declared English majors only.

AENG305V Studies in Writing About Texts

4018 TTH 11:45AM-01:05PM Yalkut, Carolyn

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

AENG306 Literary Publication: History and Practice

10048 TTH 02:45PM-04:05PM Leong, Michael C

This course is an introduction to the history and practice of modern and contemporary literary publication in periodicals, especially in literary magazines, journals, zines, and/or e-zines. We will study issues and/or runs of key periodicals—from *Poetry* (1912 – present) to *The Little Review* (1912 – 1922) to *Alcheringa* (1970 – 1980) to *Fence* (1998 – present)—via digital archives, reprints, subscription, or other modes, alongside readings about such topics as: the literary history of small press publication; differences between literary and commercial publication and markets; literary publication and changing print and digital technologies; literary editing and curation as creative practices; and publishers' and editors' accounts of their publication ventures. Throughout the semester we will write a series of critical essays to evaluate and synthesize the above material. We will then put into practice this historical and critical knowledge in individual and/or group creative projects in designing, editing, and producing prototypes, in whole or in part, for original literary zines. An interest in reading poetry and literary fiction is required. Intended primarily for juniors and seniors. Only one version of AENG 306 may be taken for credit.

AENG309Z Professional Writing

7092 MW 05:45PM-07:05PM Whalen, Brian

7093 MW 07:15PM-08:35PM Whalen, Brian

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

AENG310 Read and Interpretation in English Studies

4019 MW 04:15PM-05:35PM Shepherdson, Charles

This course is focused on the topic of Pity. We will survey a range of material on this topic in literary and cultural theory, moving from antiquity to the present. Three main issues will organize the course. First, we will think about emotion, and debates that have separated and linked “emotion” and “reason” in critical debates on the subject. We will consider especially the relation between emotion and ethical judgment. Second, we will look at the implied conception of “subjectivity” that is attached to theories of pity, as well as the ideas of “community” that these theories entail. Pity always involves a relation to the other, especially the suffering other, and it implies a kind of social bond that can be clarified and developed. The changing history of ideas about pity also involves a change in the ethical and social dimensions of this emotion. Finally, we will ask about the way literature and art forms handle pity, and whether art provides a different formation of pity than we find in other academic disciplines and institutional settings that may also deal with pity (especially legal, political, biological, and philosophical discourses). Authors to be studied include Aristotle, Rousseau, Adam Smith, Kant, Wordsworth, and more recent work on trauma theory (Van Der Kolk), public memorials (James Young), photography and the limits of representation (Baer), and evolutionary biology (De Waal). A substantial research paper is required with approximately 30 pages of writing. Prerequisite(s): C or better in A ENG 210. Open to declared English majors only.

AENG315 Introduction to Literary Theory

10050 TTH 04:15PM-05:35PM Cohen, Thomas D

Modes and Impasses of “Critique” in the era of Climate Change: While literary theory emerged in relation to the interpretation of texts, it migrated and is affiliated today with hybrid modes of cultural, political, economic, psycho-social, philosophic and media thought. This class will serve as an introduction to some of the key concepts and recent conflicts as they have evolved in a 21st century context shadowed by ecological collapse. The class will routinely alternate between discussion of a representative essay each week paired with a literary, cinematic or media text. Following preliminary mapping of the histories of critical thinking and literature (which is to say, also, language), special focus will be given to student responses to different critical styles and arguments, their relevance to their own horizons as readers, and the dilemmas and import of “critical thinking” of the aesthetic today—which is to say, in an era of climate change, mass extinction events, global re-organization, hyper-capital, and fables of A.I. transformations. The course presupposes careful preparation of assignments and, in the case of texts themselves, intensive readings. Students participation and rotating presentations are expected.

AENG343 Studies of Authors after Mid-18th Century: Fitzgerald & Hemingway

7163 MW 04:15PM-05:35PM Berman, Jeffrey

This course will focus on the art and life of F. Scott Fitzgerald and Ernest Hemingway, emphasizing biographical, psychoanalytic, and feminist approaches. We will read Fitzgerald's *This Side of Paradise*, *The Great Gatsby*, *Tender Is the Night*, and Hemingway's *Collected Short Stories*, *The Sun Also Rises*, *A Farewell to Arms*, and *For Whom the Bell Tolls*. There will be four five-page essays, constituting two-thirds of the final grade, and three reader-response diaries, constituting the remaining one-third of the final grade.

AENG343 Studies of an Author after Mid-18th Century: Raymond Chandler

8843 TTH 11:45AM-01:05PM North, Stephen M

Raymond Chandler is not universally considered a canonical author, or not, at any rate, in the way Hemingway or Fitzgerald are. He worked in a form—detective fiction—that is (usually) denigrated as “genre” fiction or, what might be worse, “popular” fiction. That said, however, Chandler is widely considered to be one of the most influential U.S. writers of the 20th century, and in ways that transcended not only his chosen genre but his chosen media: film noir, among other traditions, is deeply indebted to his work. Thus, while Chandler didn’t invent the wise-cracking hard-boiled detective, his take on that figure—Philip Marlowe—established a standard that remains a touchstone for all sorts of other writers, filmmakers, TV producers, and the like. Our object in this course will be to consider why this should be the case: to account, that is, for Marlowe’s initial emergence; to trace the functions he served in Chandler’s time and culture; and then to explore what those functions have to say about both the society from which the character emerged and those into which Marlowe’s many fictional descendants have since been born—including, most notably, our own. To these ends, we will read plenty of Chandler’s works, beginning with his early stories and moving on to such classics as *The Big Sleep* and *The Lady in the Lake*; examine a range of scholarly work; and then, in the last portion of the course, tackle various contemporary iterations of the Marlowe character (e.g., Walter Mosley’s *Easy Rawlins*, television’s *Veronica Mars*, Sara Paretsky’s *V.I. Warshawski*).

AENG350 Contemporary Writers

1793 TTH 04:15PM-05:35PM North, Stephen M

As its title suggests, the object of this course is to introduce you to some contemporary writers at work: to dig into their backgrounds, read some of their writings, and then meet them face-to-face, most often under the auspices of the New York State Writers Institute. In a broader sense, the course will give you a point of departure for exploring what it means to “be” a professional writer at the beginning of the 21st century.

AENG357 Studies in Drama: Shakespeare and the Poetics of Revenge

8847 TTH 01:15PM-02:35PM Murakami, Ineke

“Revenge is a kind of wild justice.” By the time the polymath, Sir Francis Bacon, wrote this in 1625, people throughout England were already considering the costs and benefits of vengeance through a form of popular entertainment: the revenge tragedy. What made plays about vindictive ghosts, corrupt rulers, rape, murder, and mutilation so captivating? Aristocratic codes of “civil” conduct reached their zenith in this period, but neither Court nor church seemed able to control the private duels and factional conflicts that threatened the peace of the realm. Commoners enjoyed unprecedented access to legal protection for property in this period, yet the spectacular punishment of ‘criminals’ cast doubt on a system which remained visibly stacked against the poor, the marginalized, and the vulnerable. This course considers how the language of revenge drama reveals the ethical problems at the core of retributive justice. Analyzing work by Shakespeare, and contemporaries like Kyd and Middleton, we will put early modern playwrights in conversation with some of the most powerful philosophical thinkers on the topic of revenge (and its alternatives), from the writer of *Leviticus* to Judith Butler. We will explore causes and effects of retributive violence in early modernity, and consider which conditions made punishment seem “just,” and which rendered it personally vindictive. Ultimately, we will ask what role, if any, the wild justice performed by early modern revengers continues to play in the current discourse of just war and domestic justice. Expect weekly quizzes, a team teaching presentation, and two short research papers, the last and largest of which will be broken down into steps.

AENG358 Cold War Poetry: The Beats and Black Mountain

10053 MW 02:45PM-04:05PM Keenaghan, Eric C

Nuclear détente. A xenophobic, white supremacist, patriarchal “America First” agenda. Openly homophobic, transphobic, and misogynistic actions and statements by political and cultural leaders. A

desire to contain and secure the nation behind a literal wall. Antiracist and antifascist demonstrators labeled “terrorists” and “enemies of the state.” Minus the strange embrace of totalitarians and Russia, these elements of the current American political and cultural climate hearken back to an earlier historical moment, often implicitly and sometimes explicitly invoked as a “Golden Age.” But that past moment never really was as golden as it sometimes is misremembered today. During the Cold War, between 1950 and 1975, the American mainstream was characterized by a similarly socially, politically, and culturally conservative climate. Post-Second World War economic growth led to a financial boom (only for some, of course), and suburbia and consumerism expanded. Conformity was on the rise. A fear of a “communist threat” loomed—often merely imagined and ideological, but sometimes quite real, as in the actual threat of atomic warfare during the Cuban Missile Crisis and the largely forgotten crisis that led to the construction of the Berlin Wall. As a result, many (white, middle and upper class, heteronormative) Americans grew increasingly intolerant of political, racial, ethnic, gender, and sexual differences, which seemed to introduce a “threat” to the national fabric from within. Oppressions and exclusions ensued.

However, much American poetry challenged the Cold War’s exclusivist and mainstream consensus culture. We have much to learn today from these past poets’ examples about the possibilities and limits of art to cultivate social transformation and to inspire us, as readers, to take action to ensure both our survival and the emergence of a new, more just, and more human world. This course will focus on two such groups of countercultural poets: the “hip” Beats and the “postmodern” poets associated with Black Mountain College and *Black Mountain Review*. We will examine how during the 1950s through the early 1970s first- and second-generation Beat and Black Mountain poets offered exciting, revolutionary visions of a new national and global future. Many would come to be aligned, in activism or in spirit, with the New Left, the Free Speech Movement, the antiwar movement, and the new social movements of second-wave feminism, Civil Rights and Black Power, Native sovereignty, and gay liberation. Invoking jazz and blues, race relations, sex, drugs, death and apocalypse, a pacifism challenging the imperialist wars in Korea and Indochina (including but not limited to Vietnam), unconventional gender and sexual roles, metaphysics and Eastern religions, challenges to a censorial State, experimental language practices, communist and anarchist politics, these poets imagined new forms of community based on love, freedom, and historical consciousness. And they also provided new understandings of *how poetry is an embodied practice, a living form that can act and breathe and that, in turn, can inspire readers to act.*

We will read poetry and essays by these poets, alongside excerpts from cultural histories and literary criticism that will provide historical context for their work. Selected poets will be wide-ranging, but we will study at least five to six writers in depth by reading one book by each. Since poetry readings as we now know them could be said to have begun with the Beats’ 1955 reading at Six Gallery in San Francisco, we will listen to recordings of the poets performing their work. We also will be using digital archives and online resources to look at a few issues of the “little magazines” where their work appeared, including the *Journal for the Protection of All Beings* and *Measure*. Assigned Beat poets could include: Allen Ginsberg, Lawrence Ferlinghetti, Jack Kerouac, Gary Snyder, Michael McClure, Bob Kaufman, Diane di Prima, Lenore Kandel, Ted Joans, Philip Whalen, Lew Welch, Joanne Kyger, Carol Bergé, Harold Norse, Gregory Corso. Assigned poets affiliated with Black Mountain could include: Charles Olson, Robert Creeley, Leroi Jones (aka Amiri Baraka), John Wieners, Robert Duncan, Denise Levertov, Ed Dorn, Joel Oppenheimer, Larry Eigner.

Students will be required to purchase: *The New American Poetry*, edited by Donald Allen (any edition); *Scratching the Beat Surface*, by Michael McClure; and five or six individual poetry volumes (authors and titles TBA). Course requirements: Attendance and participation in class discussion (limit of 4 absences); ungraded reading journal (brought to every class and referred to in discussion); take-home midterm

exam (including a short essay); researched final paper (10 to 12 pages, developed in stages; analyzing one poem by using 3 to 5 secondary sources, 1 or 2 of which must come from off-syllabus).

AENG360Y Tutoring & Writing

5815 TTH 10:15AM-11:35AM Wilder, Laura A

This course is primarily designed to train tutors to work in the University's Writing Center, though those interested in exploring writing instruction, writing processes from brainstorming to revision, or rhetorical concerns of audience and purpose may also find this course of value. We will investigate our own and others' writing processes, styles, purposes for writing in various academic disciplines, and the dynamics of giving and receiving useful feedback on writing as well as the role of a Writing Center on campus. Extensive practice and observation of tutorials will be central to the course, as will discussion of these experiences and published theoretical perspectives on the role of the writing tutor. This course is intended for sophomores and juniors who will be eligible to apply for positions as tutors in the University Writing Center upon successful completion of this course. Open to both English majors and non-majors. Prerequisite(s): permission of instructor. (For permission of the instructor to enroll, email Laura Wilder at Lwilder@albany.edu. Please either ask an instructor whose writing course you have taken to recommend you for the course by emailing Lwilder@albany.edu or submit a brief, academic writing sample by email to Lwilder@albany.edu.)

AENG369 African American Literature: Introduction to African American Literature

10055 TTH 01:15PM-02:35PM Smith, Derik Jalal

Through reading, writing, discussion and performance this course will introduce students to some of the most influential literary and vernacular texts emerging from the African American cultural context. For the most part, these literary and vernacular works will be considered in relation to the historical moments in which they were produced. This historicized approach will enable class discussions to focus on the way in which black literary production chronicled, reflected and contributed to African America's varied, vexed relation to the American "democratic project." Attention to history will also lead students into considerations of the intimate connection between the aesthetic choices of African American writers and the evolving legal and social statuses of black people in America.

AENG374 Cultural Studies

10056 TTH 01:15PM-02:35PM Ebert, Teresa

Ideology Critique, New Materialism, and Aesthetics: After a theoretical prelude on language and reading, we begin with Heidegger's reading of Van Gogh's painting "Shoes" in his "The Origin of the Work of Art." We then will read Meyer Schapiro's ideology critique of Heidegger's reading. After reading Derrida's reading of Schapiro's reading of Heidegger's reading of Van Gogh, we will ask whether there is an "outside" to ideology. If as Althusser argues, "Human societies secrete ideology as the very element and atmosphere indispensable to their historical respiration and life" and, therefore, "Only an ideological world outlook could have imagined societies *without ideology*," then the reading and interpretation of texts (the main tasks of literary and cultural studies) are always ideological. We will read Wuthering Heights and examine its various interpretations and ask whether all these interpretations are ideological: when, for example, we read Wuthering Heights as a story of "eternal love"; as a narrative of contradictory and complex class struggles and class accommodation (e.g. as the triumph of the capitalist industrial bourgeoisie over the landed gentry as Eagleton argues); as a text in which language undoes any unifying theme or meaning ("The secret truth about Wuthering Heights...is that there is no secret truth"—J. Hillis Miller), or as a novel in which "the moors" are a non-human (part of a federated) agency in a (New Materialist) actor-network (Jane Bennett, *Vibrant Matter*)? How is such a view of ideology contested by Deleuze and Guattari who argue literature is "an assemblage" that "has nothing to do with ideology" (Deleuze and Guattari, A Thousand Plateaus)? Does Negri's analysis of "love" point to a (deterritorialized) outside to ideology in *Wuthering Heights*? To engage these contested issues we turn to another contested question—ideology as "false consciousness," namely the

explanation of material practices (e.g. economic exploitation) by immaterial causes (such as "values"). In his popular book, What's the Matter with Kansas?, Thomas Frank describes how "the cause of poverty" is represented in some social circles as being "spiritual" rather than "material," thus denying "the economic basis of social class." Consequently, "liberals" are represented as "elite" by obscuring "the existence of the corporate world—the power that creates...the real elite that dominates its class system" (68, 128). "Ideology Critique" is seen here as offering a materialist analysis of material causes. Social "crime," it demonstrates, is not caused by rap music or violent TV shows but by unequal economic relations. However, thinkers such as Jacques Derrida critique the concept of ideology as a binary analysis that is part of a "logocentric metaphysics"—the suspension of the play of language in constructing truth without (self-)difference. For others, discursive binaries are a surfacing of the material binaries of the two-tier economy which structures all class societies. Ideology, itself is contested: is it a discourse, a set of ideas; is it as Žižek contends, "a fantasy-construction which serves as a support for our 'reality' itself"? Or is it a social relation through which the relations of labor and capital are normalized and thus is grounded in "The silent compulsion of economic relations" between labor and capital and the need for capital to "educate" people to look "upon the requirements" of capitalism as "self evident natural laws" (Capital 1: 899)? We also discuss the New Materialist critique of poststructuralist theories and analyze the interpretation of the concept of "aleatory materialism" and ideology in New Materialist writings. At this point, we will examine "critique" and its main Kantian and Marxist modes, and read the critique of (ideology) critique by such thinkers as Bruno Latour and the critique of the critique of critique (Noys, "Bye, Bye, Mr Critique?"). A section of the course is devoted to the place of aesthetics in culture and its role, as Marcuse argues, in resisting ideology. The course consists of lecture-discussions and collective work in small theory groups. Attendance in ALL class sessions is required: students who miss a class will write a paper analyzing the issues and texts discussed in that session. There will be three (3) major projects: two analytical papers and one oral presentation. Students will also have the opportunity to participate in a theory conference at the end of the semester.

AENG390 Internship in English

7320 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.

AENG399Z Honors Seminar

3779 TTH 01:15PM-02:35PM Carey, Tamika L

Reclaiming My Time: Black Women's Twentieth and Twenty-First Century Writing

This introductory seminar within the Honor's Program sequence charts themes of recourse and recovery within Black women's writing. As Black women artists and critics have used the page or podium to, as rhetorical scholar Jacqueline Jones Royster observes, "reveal continuities and discontinuities," "make sense of lives and conditions that... do not make sense" and to talk back to forms of power, their writings continue to be rich sites for exploring matters of intellectualism, action, and identity. Throughout this course, we will use an interdisciplinary framework to consider how Black women write to reclaim their best quality of life by composing texts that illustrate, name, influence, and or counteract the factors shaping their realities and sense of self in society. Said differently, we will explore how Black women poets, playwrights, novelists, essayists, screenwriters, and memoirists write to document overlooked histories of their group, intervene in social and political problems, narrate the risks to and rewards of their interpersonal relationships, and creatively imagine alternative and speculative futures

for themselves and their communities. By exploring this tradition, seminar participants will cultivate methods and ethics for embarking on the project of writing an undergraduate thesis that include: developing strategies for becoming reflexive about their subjectivity as researchers, learning how to identify research problems and craft workable research questions, conducting research using both published and unpublished sources, establishing a research agenda, and incorporating historical, theoretical, and scholarly materials into a sustained, close analysis of a literary and prose text. Theoretical readings will include scholarship by: Barbara Christian, bell hooks, Patricia Hill Collins, Elaine Richardson, Gwendolyn Pough, and others. Literary, prose, and artistic texts under consideration include: Toni Morrison's *Sula*, Claudia Rankine's *Citizen; An American Lyric*, the artistry of Carrie Mae Weems, Roxane Gay's *Hunger: A Memoir of (My) Body* and Octavia Butler's *Parable of the Sower*. Assignments will include: reading notes and argument entries, a short analysis essay, a class presentation, an annotated bibliography, a prospectus, and a research paper of approximately 15 to 17 pages. To register, participants must receive permission of the instructor OR acceptance into the English Honors Program. Interested students are encouraged to email Dr. Carey (tcarey@albany.edu) with questions. Prerequisite(s): permission of instructor.

AENG402Z Advanced Writing Workshop (Poetry)

4021 TTH 11:45AM-01:05PM Leong, Michael C

In this intensive writing workshop we will produce, share, critique, and revise new poems in an energetic and supportive environment. We will also read and discuss recently published writing by established writers. The careful study of such assigned readings will, in turn, support the refinement and development of our poetic craft and aesthetic sensibilities. Requirements include consistent and thoughtful participation in all class workshops, weekly writing assignments, an in-class presentation, and the submission of a final creative project. This class is intended for juniors and seniors. Prerequisites: AENG 302W/Z or permission of instructor.

AENG402Z Advanced Writing Workshop (Fiction)

10060 TH 02:45PM-05:35PM Tillman, Lynne M

This is an intensive, advanced writing workshop. Students should have already taken one writing workshop. Each student will be expected to write, approximately, three fiction pieces over the semester. These will be read by, and presented to, the workshop, for constructive and helpful criticism: to develop your craft, to understand how to improve your intentions, and to understand how your writing IS understood and experienced. Together, we will learn to read, and write, closely. Writing with Students will also read various author stories, to see different approaches to fiction and to understand these differences do and mean. We will analyze/discuss these stories in class. Prerequisites: AENG 302W/Z or permission of instructor.

AENG410Y Topics in Contemporary Literary Theory: Close Reading —*The Well-Wrought Urn and the Object-Oriented Broken Hammer*

5476 TTH 10:15AM-11:35AM Ebert, Teresa

Reading is a theoretical practice. "Theoretical" not in the provincial and institutional sense of theory (as "deconstruction," "speculative realism," for example) but as an analytics of intelligibility—an account of the conditions under which social practices (poetry, surplus labor, love, thinking, climate change, democracy, arguments, election...) make sense (acquire meaning). We begin with a discussion of "close reading" as it is commonly understood, namely reading a text "textually"—text as a verbal *event*—foregrounding its language, tropes, "tensions," autonomy from referential determinacy, textual irreducibility and (un)decidability. We then situate "close reading" in relation to "distant reading," "surface reading," and "reparative reading," "post-critique-al reading" and discuss whether close reading is part of modernity's valorization of singularity which reproduces on the cultural level capitalism's economic values of "individuality" ("entrepreneurship") and "difference" (competition in the market for the "new"). The classic mode of "close reading" is practiced by "the new critics," such as

but also by wide-ranging readings and viewings of materials related to writing, photography, and museum practices. Throughout the course, we will interrogate the lines between various disciplines as we rigorously examine the ways we see, describe, and understand the world around us. In addition to producing artistic collaborations, students will also be expected to write essays and deliver presentations.

AENG499 Thesis Seminar II

3843 M 01:40PM-02:35PM Carey, Tamika L

Continuation and completion of thesis begun in A ENG 498. The thesis will be reviewed and evaluated by an honors committee. Prerequisite(s): permission of instructor.