Choose your own Path through the English Major

Students may wish to focus their studies in English in one or more of our eight areas of study. These areas of study help clarify the issues, topics, and projects that English Students can engage with and that define our faculty areas of expertise. For fall 2019, we offer the following courses under each area of study:

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AENG102Z  Introduction to Creative Writing
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3385  TTH  11:45AM-01:05PM  Keller, Joshua
3679  MWF  11:30AM-12:25PM  Madore, Steven
4342  MWF  01:40PM-02:35PM  Crews, James
4507  MWF  09:20AM-10:15AM  Lyons, Greg
4924  MWF  09:20AM-10:15AM  Amiama, Natalie
4925  MWF  12:35PM-01:30PM  Amiama, Natalie
4926  MW  05:45PM-07:05PM  Joh, Eunai
6299  MW  05:45PM-07:05PM  Madore, Steve
7801  MWF  10:25AM-11:20AM  Guthrie, Elizabeth
8470  TTH  01:15PM-02:35PM  Giragosian, Sarah
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. Only one version of A ENG 102Z may be taken for credit. Prerequisite(s): open to freshmen, sophomores, and Creative Writing minors only.

AENG102Z  Introduction to Creative Writing
4504  TTH  08:45AM-10:05AM  Halston, Carissa
In this course, we will read and write stories, poems, essays, plays, and comics. We will also research and discuss avenues for publication, with specific focus on literary journals. Our work will culminate in a final portfolio with revisions of two of the narratives written for the class. Authors we will read include: ZZ Packer, Shani Boianjiu, Angel Nafis, Danez Smith, Randall Mann, Tracy K. Smith, Nicole Sealey, Alexander Chee, Justin Phillip Reed, Suzan-Lori Parks, Elizabeth Beier, and Chris Ware, among others. Prerequisite(s): open to freshmen, sophomores, and Creative Writing minors only. *(This is an OER Course: Open Educational Resources – Low Cost Materials course.)*

AENG102Z  Introduction to Creative Writing
7800  TTH  10:15AM-11:35AM  Nerf, Annika
This introductory course will offer practice in creative writing and creative reading. No experience is necessary as we get to know various genres and forms, among them fiction, poetry, drama, and the graphic novel. The course will contain a substantial creative writing component, seeing students craft and refine their own writing in workshops, and working toward a final portfolio. Alongside the writing component, readings may include works by Carol Ann Duffy, Julie Maroh, William McIlvanney, Rainer Maria Rilke and others (the foreign-language writers will be read in English translation). This course fulfils a general education requirement. Open to freshmen, sophomores, and Creative Writing minors only.

AENG110Z  Writing & Critical Inquiry in the Humanities
6295  MWF  11:30AM-12:25PM  Estabrooks, Samuel
6296  MWF  09:20AM-10:15AM  Frulla, Elaina
6297  MWF  12:35PM-01:30PM  TBA
6298  MWF  01:40PM-02:35PM  Jamalys, pooya
6299  TTH  11:45AM-01:05PM  Cosentino, Nikki
6300  MWF  12:35PM-01:30PM  Lyons, Gregory
6488  TTH  10:15AM-11:35AM  Cosentino, Nikki
6988  MWF  10:25AM-11:20AM  TBA
6989  TTH  04:15PM-05:35PM  Koch, Eric
6990  MWF  01:40PM-02:35PM  Coller-Takahashi
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
In an effort to generate a critical understanding of Earth’s ecological state, this course will utilize both the sciences and humanities to examine the uncertain realities of our world’s present moment. Pairing 19th, 20th, and 21st century “ecological texts” with contemporary scientific works, our readings of natural, dystopian, post-human, and non-human perspectives will be grounded in various [non] objective data and theories. Working through texts by Octavia E. Butler, Gabriel García Márquez, Cormac McCarthy, Karen Tei Yamashita, and others, readers will be introduced to the relevant and fundamental role of the humanities in [re]framing present affective and effective discussions on climate change, pollution, and extinction. Utilizing basic materials and methods from different subject areas in doing so, the cross-disciplinary approach of this English course will allow students to better gain the critical and analytical skills necessary to originate their own innovative identities as effectual UAlbany students. Assignments may include short online discussion posts, exams, and a final project. This course fulfills the General Education requirements for the Humanities and is highly recommended for first and second year non-English majors.

AENG121  Reading Literature
1697  MWF  10:25AM-11:20AM  Zahed, Sarah

Introduction to Contemporary Israeli and Palestinian literature: This course looks at contemporary representations of social, political and domestic space in Israel/Palestine through cultural production such as literature (prose, poetry, graphic novels, and film/visual media). We will be close reading major Israeli and Palestinian works in translation with attention to how their themes and forms relate to their binational realities. Reading and viewing includes: Amos Oz’s A Tale of Love and Darkness, Anne Frank: The Graphic Diary, Art Spiegelman’s Maus, Maya Arad’s novella “The Hebrew Teacher,” TV show Arab Labor; poems by Yehuda Amichai, Dahlia Ravikovitch; short stories by Etgar Keret and his letters exchanges with Sayed Kashua, Mahmoud Darwish, Ghassan Kanafani, Fadwa Taqqan, Ghassan Zaqtan, Jabra Ibrahim Jabra, Emile Habiby, Elie Suleiman, Nazi Al Ali, Joe Sacco, Ibtisum Mara’ana, among others. We will discuss topics and theories of personal and collective identity formation, war and peace, Arab/ Israeli conflict, migration and nationalism, and gender. The class is conducted in English. No previous knowledge of Hebrew or Arabic is required.

AENG121  Reading Literature
4348  MWF  01:40PM-02:35PM  Butt, Andrew

In this class, we will be exploring various forms of literature with an emphasis on developing critical skills and reading strategies. Students will be asked to reflect on their reading practices, note-taking strategies, along with traditional assignments including two exams and multiple response papers. While questions concerning “how we read” will be a primary component of our class, we will also discuss and analyze the conceptual and historical aspects of the assigned literature with a focus on questions concerning identity, poeticism, and violence. Authors to be read include Walt Whitman, William Faulkner, James Joyce, Virginia Woolf, and Cormac McCarthy.

AENG121  Reading Literature
9874  MWF  09:20AM-10:15AM  James, Cristina

Wherever a story comes from, whether it is a familiar myth or a private memory, the retelling exemplifies the making of a connection from one pattern to the other, a potential translation in which narrative becomes parable and the once upon a time comes to stand for some nascent truth.

-Mary Catherine Bateson, American writer and anthropologist

All literature, highbrow or low, from the Aeneid onward, is fan fiction. Through parody and pastiche, allusion and homage, retelling and reimagining the stories that were told before us and that we have come of age loving, we amateurs proceed, seeking out the blank spaces in the map that our favorite writers in their greatness and negligence have left for us, hoping to pass on to our own readers, should we be lucky enough to find any, some of the pleasure that we ourselves have taken in the stuff that we love, to get in on the game. All novels are sequels influence is bliss.

-Michael Chabon, author
contrary, Miranda’s *Hamilton* forces us to contemplate race and America in a way that Chernow’s biography simply could not. Thus, the very act of retelling compels the artist to revisit, reflect upon and thus expand and amplify the prior text’s meaning. Consider, if you are still unconvinced, how, at this moment in time, the announcement that Disney’s film *The Little Mermaid* (a retelling itself of Hans Christian Andersen’s fairy tale) is to be remade/ retold with Halle Bailey, a black actress, in the title role has caused the American public on social media to genuinely and productively confront its biases/ privilege. Thus, through an exploration of aptly chosen foundational Greek myths and epics and the myriad literary and critical texts that have sought to retell them across time, this course will introduce students to a host of literary and poetic conventions and mythic archetypes while honing their skills as critical readers, thinkers and writers well versed in intratextual comparison and social critique. Texts will include selections (well explicated in class) from *The Iliad* and *The Odyssey*, and *The Oresteia*; myths of female silencing including the fates of Philomela, Arachne, Medea, and Galatea; the screenplay of *My Fair Lady*; poems by Louise Gluck, WH Auden, and Rainier Maria Rilke, short stories by Cheever and Poe, the music of The Talking Heads, literary theory by Carolyn Heilbrun; cultural critique by Rebecca Solnit, and Sarah Gailey, *Salvage the Bones* by Jesmyn Ward, *A Separate Peace* by John Knowles, *Mrs. Dalloway* by Virginia Woolf, and *The Hours* by Michael Cunningham. Writing assignments will include weekly short critical responses to readings, very brief content quizzes, an extended critical essay, a midterm, and, as a final, an original creative piece which asks students to choose and reflect upon a prior text from the course and then write a critically informed creative retelling of that text.

**AENG144 Reading Shakespeare**
5937 MWF 11:30AM-12:25PM Brennan, Nick
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**
1695 MWF 12:35PM-01:30PM Frulla, Elaina
4101 MWF 10:25AM-11:20AM Frulla, Elaina
Course Description from the Undergraduate Bulletin: Introduction to the forms and strategies of writing and close reading in English studies. This 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. Additionally: This course aims to help students of literature begin to cultivate “taste.” According to David Hume, a cultivated “taste” or “discriminating mind” is achieved only in someone who is “accustomed to seeing, examining, and evaluating various works that have been admired at different times and nations,” and who can “relate the merits of a work exhibited to his view, and give it its proper rank among the productions of genius.” In this course, students will develop preliminary knowledge and appreciation of “canonical” literary works. Students will also receive preliminary instruction in the major modes of critical interpretation in research-based literary studies and training in MLA citation style.

**AENG205Z Introduction to Writing in English Studies**
3769 MWF 10:25AM-11:20AM 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. Must be completed with a grade of C or better to register for A ENG 305V. Prerequisite(s): open only to declared and intended English majors and to minors.

**AENG205Z Introduction to Writing in English Studies**
3770 MW 05:45PM-07:05PM Collier-Takahashi
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.
This course is an 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.

In this section we will investigate the writing practices of literary scholars in order to practice them in projects exploring a diverse sampling of American short stories, poems, plays, and films. Our focus will be on strategies for: developing paper topics, informing an argument with close re-reading and literary theory, revising, editing, and giving and using feedback on works-in-progress.

Arguably one of the most important skills you will gain from your liberal arts education here at the University Albany is how to write. In this course, we will practice a form writing directed at the analysis of literary texts. We will do this by reading, analyzing, and writing about the three texts Poetry of the First World War by Tim Kendall, Silas Marner by George Elliot, and Macbeth by William Shakespeare. You will write an analysis essay on each text. You will write two drafts of each essay which you will peer review with a classmate prior to submitting a final draft. You will also complete a blackboard quiz on each text. We will supplement our coursework with readings from Digging into Literature by Joanna Wolfe and Laura Wilder. By the end of the course, you will have developed a set of writing practices to aid you in your studies in the English major. You will also leave with a better sense of what you can do with the major.

Octavio Paz wrote: “literature is an answer to the questions that society asks itself about itself.” If this is so, then one way to think of English studies is as a series of conversations about our most provocative questions—questions that take the form of books, films, poems, graphic novels, and plays. As students of English studies, we are expected to understand these artifacts and the “conversations” about them. We are also expected to contribute to them. As in any conversation, our comments are most effective when we acknowledge other speakers, signal our familiarity with their language, and demonstrate our knowledge (and its limits) of the perspectives that give rise to their observations. To improve our ability to contribute to the university-level conversation of English studies, we will examine a variety of texts and media over the semester with the aim of sharpening our analytical and rhetorical skills. At the same time, we will survey several important, often overlapping “schools” of critical thought (Marxism, psychoanalysis, gender and cultural studies, etc.). These critical approaches have shaped, and continue to inflect, some of the most stimulating conversations in English studies today. Expect two short papers, three quizzes and a final exam.

This course revolves around a variety of critical concepts—such as class, gender, race, personhood, and the environment—through which literary works can read. These particular ones are chosen as examples of some of the most influential approaches to literature. By employing such concepts to their literary pair—a poem, novella, and short story—we will be able to understand how different viewpoints shape a given work’s message and our own interpretation of it. We will also want to explore how we too, as readers and interpreters, are implicated in the game that makes us product, rather than only producers, of certain viewpoints.

This course is an broad introduction to literary theory. It covers a wide number of major texts and movements from the 20th century that have been highly influential in literary studies and cultural theory more broadly. Works will be drawn from a number of areas, including anthropology, structuralism, linguistics, historiography, reception theory, psychoanalysis, gender studies, and other areas. Student grades will be based on three exams, each based on one section of the course.
AENG222 World Literature
4273 MWF 12:35PM-01:30PM Jamaly, Pooya

Provincial lives ordinarily do not make for a wide range of sympathies with different kinds of people (in terms of gender and race all the way to those of social class and culture). “National one-sidedness and narrow-mindedness,” someone once wrote, must give way for a world literature to arise. But for that to happen, we first need to pass beyond the boundaries of what we consider to be our linguistic and cultural “home” and engage with the literatures – plural! – of the rest of the world. “Home,” “the world,” “literature,” and a process of enlargement both of one’s self (consciousness) and of the sociocultural space itself: these are some of the key operative elements and processes we will be exploring in this course. Thus, far from a naive and complacent “literary ecotourism” – or passive consumption of literary works – our task will be to critically engage with the material, literary and otherwise, and histories of disparate societies so as to identify and appreciate not only cross-cultural differences but also similarities. Students should come away from the course with a deeper understanding of narrative as central to human mind and its relationship to history, author, society, and appreciate the role of the active reader in all this. Writers may include: Arundhati Roy, Jhumpa Lahiri, Franz Kafka, Gustave Flaubert, Lu Xun, Sadiq Hedayat, Gabriel García Márquez, Jean Rhys, Orhan Pamuk, Bertolt Brecht, Anna Akhmatova, Albert Camus, Ama Ata Aidoo, Virginia Woolf, Wole Soyink, Yasmina Reza.

AENG223 Short Story
4821 MWF 12:35PM-01:30PM Brooks, Andrew

James Baldwin: This course will be an intensive study of James Baldwin’s only collection of short stories—Going to Meet the Man—augmented with a series of his essays. We will examine his short stories formally and historically. In addition, we will be exploring a few other influential aesthetic mediums—music and film—and contextualizing Baldwin’s work within the milieu of America between 1948 and 1965. This course will cover topics related but not limited to racism, artistic process, aesthetic experimentation, sexuality, white supremacy, civil rights, and criminal justice.

AENG224 Satire
4822 MWF 10:25AM-11:20AM Tankersley, Brandon

Exploration of the mode of satire: the view of the human estate which informs it and the characteristic actions and images by which this view is realized in prose fiction, drama and poetry and in the visual arts. Studies Roman, medieval, 17th and 18th century, modern and contemporary works.

AENG240Z American Experiences – This section open only to new transfer students
7141 TTH 10:15AM-11:35AM Hofmann, Alice

Communities of Feeling: All communities, from the intimacy of the familial unit to ethnic group, nation, and even world, depend to some extent on (imaginary) emotional bonds between their members. Feelings bridge the gap between the Self and the Other, form a collective, and create a sense of belonging. At the same time, they can serve as powerful tools of exclusion, justifying violence and isolation. From this perspective, our emotional lives and the world of politics aren’t as clearly separated as one might think; instead, what we consider as deeply personal experiences might have powerful social and political implications. For example, feelings often unconsciously frame what is perceived as racially, culturally, or sexually ‘other.’

This class will trace hatred, anxiety, empathy, and love—four major feelings in US literature and culture—in fiction, nonfiction, photography, and film from early to contemporary American texts. We will study such diverse phenomena as sentimental suffering in the literature of slavery, racial hatred in early frontier texts, Gothic terror in Poe and 20th-century writers, the politics of species-specific compassion, post 9/11 trauma culture, and unconventional representations of love and desire.

AENG240Z American Experiences (Formerly "Rewriting America" and "Growing up in America.")
7142 TTH 01:15PM-02:35PM Osborne, James

We will explore “American experiences” from the perspective of creativity. In this course we will view creativity as not only the ability to create original artistic works, but also the talent and drive to create original and innovative work in the
workplace, in technology, in academia, in sports, in our daily lives – literally, across the entire spectrum of human endeavor. Readings will include essays on the child prodigy, the myth of the “mad genius,” the creative brain, collaboration, the rise of the creative class, and thinking outside the box. Our work in class will include individual and group presentations, discussion leading, writing workshops, brief reaction papers to assigned material, two medium-length essays, and a final project encompassing oral presentation and writing skills.

AENG240Z  American Experiences (Formerly "Rewriting America" and "Growing up in America.")
7143  MWF  01:40PM-02:35PM  Madore, Steve
This course will explore the challenges and opportunities associated with growing up in an ethnically and culturally diverse society. Through the reading and discussion of plays and other works, we will examine some of the varied experiences of growing up, coming of age, and finding one’s identity in America. We will consider issues of race and ethnicity, class, gender, disability, and sexuality and explore how these factors impact the process of discovering one’s identity and the journey toward maturity in America. Other factors to be considered include cultural attitudes toward difference, adolescence, aging, independence, gender, sexuality, and the like as well as aspects of the American mythos that impact one’s desires and expectations in the process of carving out one’s adult identity. Course readings will serve as background, context, and models as we explore the challenges of coming of age in 21st century America through both written work and class discussions. Assignments will help students to develop their critical thinking skills and their ability to express ideas using the written word. The focus on the challenges of coming of age seems to appeal to students. However, I am also considering shifting to an examination of varied utopian and dystopian presentations of America.

AENG240Z  American Experiences (Formerly "Rewriting America" and "Growing up in America.")
7145  MWF  09:20AM-10:15AM  Waite, Kasey
Narratives of Slavery: The 19th century saw an influx of narratives written by formerly enslaved men and women anxious to share the truth of their experiences and the horrors of slavery. Authors such as Harriet Jacobs, Fredrick Douglass, and Solomon Northup all published accounts of their personal trials and traumas. In the end of the 20th century and beginning of the 21st century, modern, “popular” literature saw a resurgence of the slave narrative in new and inventive ways. Authors such as Toni Morrison and Colson Whitehead use the form of the slave narrative to examine the impact of slavery on the American consciousness and memory. Therefore, this course is designed to give an overview of American Literature through the lens of the experience of slavery. Slavery has been a part of the American sub-consciousness from its inception and continues to haunt its imagination. This course will examine poetry, narratives, and novels written by men and women who were enslaved slaves and their re-iterations. We will examine questions such as – how does trauma impact our current society and culture? How/why does slavery continue to disturb our imagination? How do authors across time represent slavery differently? Assignments may include blackboard discussion posts, short critical response and a longer analytical paper. This class fulfills the University’s requirements for challenges in the 21st century.

AENG240Z  American Experiences (Formerly "Rewriting America" and "Growing up in America.")
7146  MWF  12:35PM-01:30PM  Brennan, Nick
(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 (Formerly "Rewriting America" and "Growing up in America.")
7147  MWF  11:30AM-12:25PM  James, Cristina
7150  MWF  01:40PM-02:35PM  James, Cristina
Given the polarized and vitriolic political landscape of America in 2019, people from both sides of the aisle are passionately impelled to speak up in support of their beliefs and agendas. Couple this vocal exigency with the myriad means available to make oneself heard afforded by social media platforms, YouTube channels, and podcasts. Throw in the Zeitgeist-y and pervasive influence of TED talks which have told us that our simple vernacular voices are the best means to convey an important “idea worth spreading,” and logic would dictate that we should be uniquely situated at this moment in American history to enjoy equity of voice as never before. And while a superficial perusal of Twitter and “Insta” might lead one to believe this to be true, having one’s voice be heard and counted remains absolutely contingent on questions of privilege. This course will thus examine the politics of race, class, gender, sexuality, and citizenship
through the lens of voice and language. Using literature, critical theory, contemporary essays, and an array of TED talks, we will unpack and problematize the notion of articulacy, the voice inherent to silence, and the #ownvoices movement on Twitter. We will also consider the “wholeness” of purported “broken” English, invoke and celebrate the palimpsestic return of once subsumed and appropriated marginal voices, and examine the pros and cons of the TED phenomenon in cultivating 21st century voice. Finally, because theory is nothing without imminent praxis, students will exercise their voices in the service of composing their own brief TED talks. Readings will include essays and articles by Rebecca Solnit, Gloria Anzaldúa, Rivka Galchen, Ngũgĩ wa Thiong’o, Amanda Palmer, and H. Samy Alim; short stories/novels by Tobias Wolff, Dorothy Parker, Audre Lord, Charlotte Perkins Gilman, Meg Wolitzer, Susan Glaspell, and Stephen King; and the TED talks -and, in some cases, the ancillary writings of- Jamila Lyiscott, Zachary R. Wood, Titus Kaphar, Clint Smith, Rupal Patel, Stephen Johnson, Elizabeth Gilbert, Bryan Stevenson Ghada Wali, and America Ferrera. Quizzes associated with each reading assignment will ask students to respond in cogent critical writing to the material under discussion. There will be one formal critical essay, a midterm, a journaling requirement and the composition of a 5 minute TED talk as the final.

**AENG240Z American Experiences (Formerly "Rewriting America" and "Growing up in America.")**

**7148** TTH 01:15PM-02:35PM Koch, Eric

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 (Formerly "Rewriting America" and "Growing up in America.")**

**7149** MWF 09:20AM-10:15AM Pae, Eugene

**Black Lives Now:** Tracing the history of violence and exploitation inflicted upon the black bodies, this class introduces students to various literary texts that explore interlocking forces of race, gender, sexuality and class in American society. Understanding the persistence of structural racism, anti-blackness and institutionalized violence of the contemporary moment as a product of slavery and segregation, we will acknowledge American racial history that is fraught with injustice. In particular, we will explore what it means to inhabit a gendered black body by examining the ways in which black writers of our time pose compelling critiques of American history and society through their work. Questions of black masculinity, womanism, motherhood, queer sexualities, and intersectionality, among others, will remain central in our close reading of the literature. Discussing the centrality of political activism in the African American intellectual movement and literature, this class aims to discover empowerment and potentiality within blackness. Required texts may include Ta-Nehisi Coates’ *Between the World and Me*, Jesmyn Ward’s *Men We Reaped*, Toni Morrison’s *God Hep the Child* or Zora Neal Hurston’s *Their Eyes Were Watching God*. The coursework includes uploading short reading responses or discussion questions on Blackboard, occasional quizzes, two critical/analytical essays and a creative writing assignment. This course fulfills General Education requirement for Challenges for the 21st Century and Writing Intensive.

**AENG240Z American Experiences (Formerly "Rewriting America" and "Growing up in America.")**

**7475** TTH 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.

**AENG240Z American Experiences (Formerly "Rewriting America" and "Growing up in America.")**

**7994** TTH 08:45AM-10:05AM Hofmann, Alice

**Communities of Feeling:** All communities, from the intimacy of the familial unit to ethnic group, nation, and even world, depend to some extent on (imaginary) emotional bonds between their members. Feelings bridge the gap between the Self and the Other, form a collective, and create a sense of belonging. At the same time, they can serve as powerful tools of exclusion, justifying violence and isolation. From this perspective, our emotional lives and the world of politics aren’t as clearly separated as one might think; instead, what we consider as deeply personal experiences might have powerful
social and political implications. For example, feelings often unconsciously frame what is perceived as racially, culturally, or sexually ‘other.’

This class will trace hatred, anxiety, empathy, and love—four major feelings in US literature and culture—in fiction, nonfiction, photography, and film from early to contemporary American texts. We will study such diverse phenomena as sentimental suffering in the literature of slavery, racial hatred in early frontier texts, Gothic terror in Poe and 20th-century writers, the politics of species-specific compassion, post 9/11 trauma culture, and unconventional representations of love and desire.

**AENG242  Science Fiction**  
4823  MWF  12:35PM-01:30PM  Kilroy, Kevin
We often assume that humanity is static, that human beings have been and will continue to be fundamentally the same. However, evolution touches us all, and as technological advancement pushes into new realms of possibility, we must begin to confront these changes. What will humanity look like in a decade? In a century? In a millennium? In this course, we will study science fiction of the posthuman: literature, film, and television that explore not only where humanity is going, but where we came from and, consequently, where we are now. In doing so, these texts speculate the possibilities of humankind, as well as its limits, in an effort to better understand human nature—and what it is that we mean by the “human” part of that. We will begin our exploration with Mary Shelley’s *Frankenstein*; other authors may include H. G. Wells, Arthur C. Clarke, Isaac Asimov, Octavia Butler, N. K. Jemisin, Kurt Vonnegut, Ted Chiang, and Philip K. Dick.

**AENG243  Literature and Film: Reading Queer & Feminist Cinema**  
4875  TTH  01:15PM-02:35PM  Manning, Ashley
The 21st century has seen an increase in the representation and acceptance of gay, lesbian, bisexual, trans, and otherwise queer individuals and identities. In addition, many political movements and struggles centered around queer as well as feminist liberation have emerged in recent years, taking as their focus the rights, representation, and treatment of the queer community and gender minorities. As such, this class will explore themes of sexuality and gender in 20th and 21st century film. Understanding film as a means for visually representing queer and feminized subjects, this class will encourage students to critically consider what it means to describe a film as queer or feminist in terms of content as well as cinematic style and techniques. Students will additionally be given the tools to examine visual and textual representations of sexuality and gender, with attention paid to how these representations might succeed and fail. Films will be supplemented with select literary and theoretical texts as well as texts that cover key film concepts and history. Students will learn to close read and subsequently, analyze films by making extended use of the contexts and critical frameworks provided by texts. No prior background in film or gender and sexuality studies is necessary to enroll and succeed in this course.

Assignments will likely include short response papers, one medium length formal essay, and a final project that can include both critical and creative components. Films will primarily be in feature and documentary styles and assigned films may include: *Moonlight* (Jenkins), *Check It* (Flor and Oppenheimer), *120 Beats Per Minute* (Campillo), *Safe* (Haynes), *The Watermelon Woman* (Dunye), *Miss Representation* (Newsom), *Daughters of the Dust* (Dash), *Electrick Children* (Thomas), and *Heathers* (Lehmann).

**AENG243  Literature and Film: Lost in Translation?**  
8350  MWF  12:35PM-01:30PM  Tankersley, Brandon
What does it mean to read a movie? Is something irredeemably lost in translation when a novel becomes a film? Are there instances in which a movie can be more successful than the written form? In 1926, during the silent film era and a year away from the first “talkie,” Virginia Woolf meditated upon the developing medium in terms of its possibilities and responsibilities in her essay “The Cinema.” She writes, “Yet if so much of our thinking and feeling is connected with seeing, some residue of visual emotion which is of no use either to painter or to poet may still await the cinema. That such symbols will be quite unlike the real objects which we see before us seems highly probable.” Obviously film has seen much technical advancement since Woolf made this statement, and we will explore Woolf’s questions regarding these changes in form through the lens of “adaptation.” We will also think about ways movies can be adapted from other movies via ‘classic’ and ‘postmodern’ Hollywood.

AENG243  Literature and Film: Shakespeare on Film
9276  TTH  05:45PM-07:05PM  Richards, Jonah
While the theatre remains the preeminent performance medium of Shakespeare’s plays, some of the most exciting and influential performances of the plays of the twentieth century have taken place on the cinema screen. But, what are the effects of “adapting” Elizabethan stage plays into films? During the course of the semester, we will tackle this very question. We will read four of Shakespeare’s plays (Taming of the Shrew, Richard III, and The Tempest) and then watch a film adaptation of each one (Samuel Taylor’s 1929 Taming of the Shrew, Laurence Olivier’s 1955 Richard III, Baz Luhrmann’s 1996 Romeo and Juliet, and Julie Taymor’s 2010 The Tempest). 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 readings from *Shakespeare and Film: A Norton Guide* by Samuel Crowl. I will teach you basic film terminology so you will have the vocabulary to properly articulate your observations and analyses. Coursework will consist of interactive lectures, tests, group presentations, a short response essay, and a final test. By the end of the semester, you will appreciate the role that these films have played in shaping our current understanding of Shakespeare’s plays.

AENG261  American Literary Traditions
3290  TTH  10:15AM-11:35AM  Kuiken, Vesna
5835  TTH  02:45PM-04:05PM  Kuiken, Vesna
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 a plantation and reservation; from a factory to a bourgeois house; and finally from the bedroom of a depressed woman to the realms of marriage. In all these different spaces American literature employs environment not only as a metaphor for subjectivity and its relationship to the world, but also as its material anchor—that is to say, the environment as something that literally makes us. In surveying American literature from the Puritans to the Modernists, our central question will concern the ways in which environmental logic crafts one or another form of the self. More specifically: what is the relationship between the structures of personhood and the conceptions of the environment—natural, social, and spatial—on which these structures rely? How are different identities (gender, race, and class) and important taxonomies (human and non-human) framed or dissolved by a particular environmental context, and how do those classifications, in turn, shape environmental concerns?

AENG270  Living Literature: Challenges in the 21st Century
6375  MWF  01:40PM-02:35PM  Zahed, Sarah
*Ingathering of the Exiles—political experiences in the 21st century*: In this course we will be reading short stories from Israel/Palestine to explore the idea of exile in its political and non-political manifestations, and examine critically the relationship between the past and the present status of exile and refugees through literary texts. We will explore important concepts/crises connected to exile, such as language, alienation, culture, travel, and will attempt to examine the idea of “home” from Israel and Palestinian perspectives. In exploring past/historical events shaping the contemporary political experiences we will address questions such as: How do we see ourselves as exiles, refugees, and strangers? How do we see the strangers living among us and how we are seen by those amongst whom we live? Do writers sometimes fail to see that the people amongst whom they are writing are often reduced to mere background? What exactly is the difference between an exile and a refugee and how do they alter our notions of identities in the 21st century? These and many other relevant questions around nationalism, identity and cohabitation will be raised during the semester.
We will be reading Yehuda Amichai, Mourid Barghouti, Nathan Englander, Etgar Keret, Susan Muaddi Darraj, Atef Abu Seif, chapters from Politics and *Palestinian Literature in Exile: Gender, Aesthetics and Resistance in the Short Story* by Joseph R Farag, among others.
AENG270  Living Literature: Challenges in the 21st Century  
6376  MWF  12:35PM-01:30PM  Manzoor, Nazia  

**Women, Race and Nation:** This course is designed to explore the theoretical and literary frameworks of feminisms and feminist writing developed by women of color. Through an attempt to introduce and familiarize students with the works of black and brown feminisms in action, this course will explore the complex intersectionality of race, class, nationality, gender and sexuality in the American and transnational context. Through an exploration of the embodied experiences of slavery and colonialism by enslaved women during American slavery and by subaltern woman in colonial and neocolonial era respectively, the course will attempt to investigate and survey the contributions of black feminism and “feminism without borders” in shaping our understanding of the world we now live in. Themes of difference and solidarity, power and knowledge, hegemony and reorientation, and home and nation will remain central in our discussion. Authors and thinkers under consideration include Harriet Jacobs, Toni Morrison, Angela Davis, bell hooks, Gloria Anzaldúa, Saidiya Hartman, Gayatri Spivak, Ania Loomba, Chandra Talpade Mohanty, Sara Ahmed, and Jasbir Puar. Coursework may include short responses, critical papers, quizzes and in-class presentations.

AENG271  Literature & Globalization: Challenges in the 21st Century  
6377  MWF  11:30AM-12:25PM  Schutter, Yolande  

**“Contemporary Global Literature:”** In this course, students will examine works by contemporary global writers. How do these works shed light on the current relationships between East and West, Global North and Global South, colonizer and colonized? How does the literature illuminate—or complicate—today’s global challenges? Reading may include Viet Thanh Nguyen’s *The Sympathizer*, Mohsin Hamid’s *Exit West*, Yaa Gyasi’s *Homegoing*, Marjane Satrapi’s *Persepolis: The Story of a Childhood*, and Wayétu Moore’s *She Would Be King*. Students will complete the reading, conduct one presentation, complete a variety of short writing-based assignments, and finish the semester with a final project. This course meets the general education requirement for “Challenges in the 21st Century.”

AENG272  Media, Technology and Culture: Challenges in the 21st Century  
5950  TTH  02:45PM-04:05PM  Osborne, James  

**Film in the Twenty-first Century: New Days for an “Old” Medium.** This course will examine the ways in which American and international filmmakers confront the challenges and exigencies of our century. From digital cinema to the culture of the blockbuster, from the neighborhood multiplex to Amazon and Netflix, we will explore, define, and expand upon the nature of contemporary movies and moviemaking. Readings will be drawn from the works of writers such as David Bordwell, Timothy Corrigan, Siegfried Kracauer, Laura Mulvey, Kristin Thompson, and Linda Williams. Films studied will be drawn from the works of directors such as Kathryn Bigelow, Alejandro González Iñárritu, Christopher Nolan, Stephen Spielberg, Denis Villeneuve, and the Wakowski siblings. Student work will include presentations and discussion-leading, writing workshops, response essays on material studied, one medium-length formal essay, and a final project consisting of a long essay and oral presentation on a specific film or films.

AENG272  Media, Technology and Culture: Challenges in the 21st Century  
5951  MWF  10:25AM-11:20AM  Estabrooks, Samuel  

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

AENG291  British Literary Traditions I: From the Anglo-Saxon Period through Milton  
4274  MW  02:45PM-04:05PM  Sodano, Joel  

The goal of this course is to give students practical knowledge of roughly 700 years of British literary history by focusing on major works, from *Beowulf* to *The Canterbury Tales* to *Paradise Lost*, as well as a variety of texts in between. Along the way, students will gain appreciation for the historical, political, and cultural transformations that influence evolutions of literary form and subject matter. As with any survey course, the readings represent a small fraction of literature available for study, so an important part of our work throughout the semester will be to ask how these seemingly isolated texts speak to each other through broader, thematic concerns that remain consistent across centuries. Through the tripartite concerns of Chivalry, Spirituality, and National Identity, students will discover relationships among core texts within the British literary tradition. Graded elements will include frequent in-class writing to assess class participation, mid-term exam, final paper.
AENG295  Classics of Western Literature
1701  TTH  11:45AM-01:05PM  Elam, Helen Regueiro
Introduction to classics of western literature from Antiquity through the Renaissance, with attention to necessary historical and intellectual background information.
This course studies the development of narrative tradition in the West, from epic (Homer and Virgil) to a combination of epic and drama (Dante’s Inferno) to the “first modern novel” (Don Quijote), and ending with a segment from Joyce’s Ulysses. Short paper, midterm, in-class essay, final paper. This course fulfills International Perspectives requirement.

AENG297  Postcolonial Literary Traditions
6735  TTH  10:15AM-11:35AM  Griffith, Glyne A
In this course we will read representative works from and on the formerly colonized world. We will do so paying attention to relevant historical and intellectual contexts. The literary works assigned are representative of three regions geographically beyond Europe, regions that are nevertheless historically, culturally and politically intertwined with Europe. As such, we will read a selection of texts drawn from Africa, Asia, and the Caribbean, texts that are illustrative of the diversity of 20th and 21st century anti-imperialist and anti-colonial thought presented in literary garb. The literary texts we will examine in this course will likely include Things Fall Apart by Chinua Achebe, Cambridge by Caryl Phillips, The Wine of Astonishment by Earl Lovelace, A Small Place by Jamaica Kincaid, and The Reluctant Fundamentalist by Mohsin Hamid. We will analyze these literary texts against the background of selected critical readings from The Post-Colonial Studies Reader edited by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, and from Postcolonial Theories by Jenni Ramone.

AENG302W  Creative Writing
4464  MW  05:45PM-07:05PM  Nadler, Benjamin
In this intermediate course in creative writing, we will focus on the crafting of narrative prose. We will explore the genre distinctions (or non-distinctions) between Fiction and Creative Nonfiction, while also exploring—and deploying—the tools and techniques common to both genres. Throughout the semester, we will work on structuring and developing strong prose, both on the sentence level and on the story level. To this end, we will consider elements such as narrative voice, character, dialogue, and plot. Students will analyze published creative prose works with a writer’s eye; respond to their peers’ work in a workshop setting; and, above all, write and revise their own works of prose. Students will also read craft texts by published authors, and develop their own statements of craft. May be repeated once for credit when genre focus varies.

AENG302W  Creative Writing
4465  TTH  02:45PM-04:05PM  Keller, Joshua
This course will divide itself between the close-reading and composition of short fiction and poetry within a community setting (with an emphasis on the formal dimensions that connect the two genres). Students will be expected to familiarize themselves with a provided craft lexicon which will serve as a map to the exploration of their own creative works and the understanding of craft as practice. More specifically, the course will allow students to explore questions of genre, spectacle, conceptions of authorship, and process as they simultaneously develop a craft-oriented practice on their own terms as readers/writers. Student process/practice will be reinforced through frequent writers’ workshops (in which they will learn what it means to belong to a creative community and respond to peer work as such), the regular submission of creative and critical exercises, and class discussions that allow students to consider not only what the well-crafted work accomplishes as its effect, but how it does so. Additionally, the course will at its conclusion familiarize students with the professional and logistical aspects of circulating one’s writing, the publication and editorial process, opportunities within and around the campus community (such as Arch) and the ways in which students might carry their work in the course forth into further study within and beyond the field of creative writing. Students will complete 3-4 major compositions of fiction/poetry, numerous critical, creative, and craft-based heuristic exercises, workshop critiques, and a writer’s notebook that will include short “writer sprints,” improvisational exercises, and responses to class reading. Required texts: instructor will assign an assembled course packet of short fiction and poetry, relevant author commentary on craft, and literary theory.
In this intermediate course in creative writing, we will focus on the close study and practice of the genres and forms of poetry and poetics. We will read various works by largely American Modern and Post-Modern practitioners and create original works informed by our collective and personal inquiry as well as analyze and contextualize these works within the larger poetic discourse. May be repeated once for credit when genre focus varies.

This creative writing course will provide a sustained study of poetry and verse. We will be reading and writing each week with the goal of creating a chapbook, the course’s culminating project, at the end of the semester. In a supportive environment, we will use in-class and online workshops to facilitate audience response that will lead to revision. Written assignments will assume a variety of forms, ranging from ekphrastic poems to anti-poems to poems composed in blank verse. Students will be reading a diverse range of modern and contemporary poets, including but not limited to Elizabeth Bishop, Djuna Barnes, Danez Smith, Terrance Hayes, Aimee Nezhukumatathil, Kay Ryan, and Tracy K. Smith, among others. Intended primarily for juniors and seniors.

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.

Workshop dealing with the craft of playwriting. Focuses on preparing stage worthy one-act plays; some of these scripts may be considered for presentation in the FRESH ACTS Festival of new student plays. Limited enrollment. No previous playwriting experience is required. For permission number, contact Professor Kate Walat, kwalat@albany.edu.

In this course we will read a selection of anglophone Caribbean literary, critical and theoretical texts that span the period from the 1940s through the late 1970s. In addition, we will consider some recent criticism reflecting on the work produced during this 30-year period. In this way, we will analyze an anglophone literature, a literature of the Americas, in the making, and we will also take advantage of the benefit of hindsight and reflect on that important post-war period from our own conjunctural moment. The decades spanning the 1940s through the 1970s represented a watershed moment in the development of anglophone Caribbean literature and witnessed the establishment of many of the foundational premises that would come to characterize this literature. We will therefore examine the diverse ways in which a colonized people on the cusp of post-war decolonization creatively reconfigured ideas of selfhood and community to map the cultural and ideological contours of a post-colonial consciousness. Prerequisite(s): C or better in A ENG 205Z. Open to declared English majors only.
and even emergent ones; so there may not be much or, in some cases, any available literary criticism about their work. Among the skills everyone will learn, then, is how to develop problem statements and pursue research agendas about living literature, wherein once cannot rely solely on author studies (i.e., peer-reviewed academic criticism about a specific author or text).

This section will examine between six and eight major texts—fiction, poetry, and drama—by authors who identify as women, African American, Latinx, LGBTQ+, disabled, poor, undocumented, or as any intersection of these and other social minority identities. How does their work represent their own experiences in the margins of mainstream America? Should their writing be read as representative of the experiences of others who identify similarly to them? Why is it problematic to see literature authored by minority-identified writers dismissively as “just minority” or “just identity-based” literature? Why is it also problematic to accept it as “literary” only if one entirely overlooks its context of production and the author’s minoritized life experience? How might minority-identified writers’ work transform textual margins by shifting understandings of all American literature? How can their work also transform the social margins by affecting every American reader’s sense of national identity and belonging, whether that reader is a naturalized citizen, a legal resident, or an undocumented resident? To explore these questions, we will be studying alongside the selected literary texts the authors’ own nonfiction about writing and social minority, literary criticism about their work, literary criticism about minority studies and “alternative” canons, and critical theory about such topics as race, gender, sexuality, disability, and citizenship. Possible authors to be studied could include writers such as: James Baldwin, Allen Ginsberg, Adrienne Rich, Claudia Rankine, Samuel R. Delany, Etel Adnan, Tony Kushner, Tyehimba Jess, Valeria Luiselli, Ocean Vuong, Laila Lalami, Terrance Hayes, Kazim Ali, Renee Gladman, Tommy Orange, Natalie Diaz, Danz Smith, Alexander Chee, Cedar Sigo, sam sax, Chimamanda Ngozi Adichie, Anne Boyer, Kate Zambreno, Solmaz Sharif, Marcelo Hernandez Castillo, Akweike Emezi. (On the finalized syllabus, some or all of the assigned authors may vary from these possibilities.)

Requirements: Class attendance and participation (4 absences max.); a reading and writing process journal; one brief close reading essay (2-3 pages); one brief “researched” close reading essay, using 2 on-syllabus secondary sources (4-5 pages); and one longer critical essay, researched, developed, and written in stages over the last half of the semester (12-15 pages). The researched final project will include an initial thesis statement proposal, an annotated bibliography and abstract with a researched problem statement, a partial draft, an in-progress research presentation, one or two mandatory conferences with me, and the finished paper.

AENG 305V is open only to declared English majors who have received a “C” or better in AENG 210.

AENG309Z  Professional Writing
5492  MW  05:45PM-07:05PM  Thyssen, Christina

Course description: What's the story?: The focus of this course is an intensive practice in the kinds of writing particularly useful to students and professionals in business and in the natural and social sciences with emphasis on clear, accurate, informative writing about complex subjects. This course will be a writing and research intensive course that puts knowledge into action by engaging rhetorical strategies while focusing on purpose, audience, thesis and organization. We will approach the idea of “professional writing” through the concept and practice of storytelling as a particular form of communication and meaning-making. Students will develop their own personal and professional stories, analyze the stories organizations tell and work collaboratively to create their own communication strategy to promote a cause. Students will produce a variety of writing assignments, participate in an in-class story slam, discuss assigned readings, revise and edit, engage in collaborative writing, make group presentations and participate in extensive in-class critique. Rigorous attendance policy. Intended primarily for juniors and seniors.

AENG309Z  Professional Writing
5837  MWF  12:35PM-01:30PM  Rider, Sam

This advanced-level writing course will take a rhetorical approach to developing the skills needed for writing professionally. Special attention will be paid to genre analysis and rhetorical concepts such as audience, purpose, and context. Assignments include a variety of informal and formal writing assignments, including an extended research project. By the end of the course students should feel comfortable identifying and analyzing generic conventions in order to write strategically in a variety of professional modes and forms.

AENG 334  19th Century British Literature
9690  TTH  01:15PM-02:35PM  Elam,Helen Regueiro
This course, dealing with major figures from late 18th to mid-19th century, will begin with an earlier text that casts its shadow over writers that follow: Milton’s *Paradise Lost*. We will read a few segments from it that will open the door, first, to the contests between poetry and theology (e.g. Blake, who claims Milton was on the side of Satan without knowing it), and which Shelley and Coleridge respond to in the contest between poetic and divine creation. We will then consider the tensions between consciousness and nature in Wordsworth, notions of environment and human community in his and in Coleridge’s poetry, the ‘unnatural,’ ‘diabolical’ poems in Coleridge, the ‘unimaginable touch of Time’ in Wordsworth (for whom ‘memory’ tends to be of a future from which he is absent), and the weight of temporality in Keats (who dies in his twenties). These will be some of the threads in the arc of the literary (and philosophical, and political) revolution we call Romanticism. Two papers, midterm, in-class essay, intense class participation.

AENG335  Literature in English after 1900
9279  Cancelled.

AENG337  19th Century American Literature
9281  TTH  02:45PM-04:05PM  Fretwell, Erica N

**Sex before Sexuality:** In 1895, Oscar Wilde was indicted with, and jailed for, sodomy. This event strategically linked a whole set of unconventionalities (in dress, behavior, speech) to the possibility of a specific sexual deviance. In the western history of sexuality, the Wilde trials mark the invention of the homosexual as a specific category of being. In this course, we will explore sex before 1895: before sexuality, before the invention of “the homosexual” as a public type. The three figures of sexual deviance in the nineteenth century that we will focus on are the fallen woman, the spinster, and the tragic mulatta – all of whom represent different forms of aberrant desire. These figures, in turn, illuminate key social issues of the nineteenth century – from slavery and freedom to domesticity and imperialism – as well as contribute to our understanding of the major literary developments of the century: romance, realism, and regionalism. We will examine how these aesthetic movements responded to and shaped the meaning and politics of sexuality, especially as it intersected with notions of gender, race, nation, and time. We will conclude with a nineteenth-story wrapped in modernist packaging: Faulkner’s *Absalom, Absalom!*, a vertiginous reflection on a nation founded on all sorts of deviant desires. Over the course of the semester we will ask: What did intimacy mean before desires and pleasures were confined to the “black and white” categories of hetero and homosexuality? How did writers and thinkers imagine sex in the nineteenth century – and what effect did this have on how they imagined kinship? In what ways does national politics shape notions of desire and vice-versa?

AENG342  Study of an Author or Authors before Mid-18th Century: Chaucer
9282  Cancelled.

AENG343  Study of an Author or Authors after Mid-18th Century: Hardy & Lawrence
7151  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
1702  TTH  04:15PM-05:35PM  Valentis, Mary B

This course dovetails with the New York State Visiting Writers Series. Students read the published work of a variety of genres and media by authors and artists appearing on campus throughout the semester. Students also meet these artists in seminars devoted to the author’s work and participate fully in the question and answer sessions. Besides these titles, we will consider broader issues facing writers in today’s culture and the literary marketplace. We will also study the historical and intellectual issues as well as the aesthetic and literary approaches at work in each artist’s vision.

AENG351  Studies in Technology, Media, or Performance: Digital Media Writing & Publishing
9283  TTH  04:15PM-05:35PM  Tetreault, Laura
So much of the writing that we engage with today happens in digital spaces, such as social media, online publications, digital arts projects, and others. This class will focus on consuming and producing digital media writing, especially the benefits and risks of writing online. Class members will learn to create their own multimodal writing and digital storytelling projects and will investigate how their work might be able to reach digital publics. This class may be of particular interest to anyone interested in pursuing a career in writing or digital media, or to anyone interested in visual and digital culture.

Digital media are often represented as spaces of freedom and play, unconstrained by the same factors shaping print media, but this is far from the truth. Several recent examples of the threats facing digital media reveal a much more complicated environment, such as the 2018 closing of the popular youth media site Rookie in the absence of a profitable business model. Social media can provide spaces for social justice and community-building, but also present risks like the possibility of trolling, doxing, and online harassment. In response, this class will explore the complex and ever-changing landscape of writing for and about digital media. We will read and discuss topics such as both the promises and threats facing independent digital publications today; digital media’s relationship with capitalism, including the fact that advertising dollars support most digital content; and the potential of DIY digital production such as blogs and social media.

To understand and question these dynamics, class members will not only read and study digital media, but will also produce their own digital content. A series of assignments such as pitches to publications and analyses of digital media spaces will give student practical preparation in submitting their work to digital outlets. Additional reflective, reading- and research-based assignments will advance our class conversations on the broader landscape of digital media writing and publishing today.

(This is an OER Course: Open Educational Resources – Low Cost Materials course.)*

AENG357  Studies in Drama: Shakespeare & the Poetics of Revenge
9284  TTH  10:15AM-11:35AM  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? After all, aristocratic codes of “civil” conduct reached their zenith in this period and James I considered himself monarch of a “peaceful empire.” Yet, neither Court nor Church seemed able to control the factional conflicts and private duels disturbing the peace of the realm. Commoners may have enjoyed unprecedented access to legal protection for their property in this period but 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 his contemporaries, 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 ancient writer of Leviticus to Judith Butler. We will explore causes and effects of retaliatory violence in early modernity and weigh which conditions make a punishment seem “just” and which render it “vindictive.” Ultimately, we will ask what role, if any, the wild justice performed by early modern revengers continues to script current debates about ‘just war’ and fair punishment. Expect weekly reading quizzes and two short research papers, the last of which will be broken down into steps.

8354  MW  02:45PM-04:05PM  Thyssen, Christina
What is the nature of poetry? How does poetry reflect nature? This course examines work by selected poets published in the nineteenth, twentieth and twenty-first centuries through the lens of nature and what is today often referred to as ecopoetics.

In this course, we’ll explore a selection of mostly American poetry that illustrates the radical contrast in the way nature is depicted from the Romantics via the Moderns to the present. We’ll start by reading some classic examples of romantic poetry and discuss the Romantic sublime and the American Pastoral; from there we’ll examine the contrast of these depictions of nature and cities to that of their modernist descendants, the ways in which cities gradually supplant nature
as a representative psychic landscape, and how today climate catastrophes inhabit the poetic imagination.

As the title suggests, this course has a twofold aim; First, to introduce the concept and history of poetics in a more general sense and second, to zero in on a particular poetic construct – nature - and explore poetic representations of nature in 19th, 20th and 21st century American poetry. We will focus in particular on how nature in the 20th century becomes an increasingly problematic idea and an increasingly unstable referent of meaning, understanding and identity. We will be discussing the way that ‘nature’ as an idea and a key to understanding the human is tied to ideological and political systems of thought and the way that the poems we read reflect historical shifts in the cultural understanding of nature. We will draw connections to contemporary conversations about ecopoetics, climate change and environmentalism and explore the way in which shifting concept of nature are linked to racial, social, and cultural ideas and histories.

**AENG368 Women Writers: The Lives of Muriel Rukeyser**

7152 TTH 01:15PM-02:35PM Keenaghan, Eric C

Twentieth-century artist Muriel Rukeyser (born 1913, died 1980) believed that the purpose of art was, as she wrote in *The Life of Poetry* (1949), to bring its creators and audiences “toward the most human.” She was always activist minded, though she tried to avoid categorical definitions of her politics and most aspects of her identity. The few identities she embraced were those of poet, woman, mother, and American. In 1933, when she was nineteen, she drove to Decatur and Scottsboro, Alabama, to protest the trials of nine young African American men falsely accused and unjustly convicted of raping a white woman. She witnessed the outbreak of the Spanish Civil War, an event that forever changed her life. She wrote what is often thought of as one of the premiere labor poems in the American canon, *The Book of the Dead* (1938), and she even worked for several Marxist and Communist Party magazines, but she never identified as a communist or, really, as a revolutionary. The FBI tracked her movements for decades. Rukeyser has been called a bisexual—I now prefer to think of her as pansexual—and was in a decades-long open partnership with one woman, but she rejected all sexual minority labels and, for various reasons, was reluctant to discuss her own sexuality openly. Nonetheless, during the 1960s and 1970s she still offered a sex positive version of feminism, radical by most liberal feminists’ standards. She raised a son as a queer single mother during the Cold War, when that very idea was unthinkable. She is known for a poem incorporated into the Reform Jewish Bible, and was proud of her cultural Jewishness; but she is rumored to have thought of converting to Episcopalian Protestantism toward the end of her life. She has been labeled an antiwar writer because of her activism on behalf of the antidraft and amnesty movements during Vietnam, and even had a brief prison sentence for protesting the war right outside the US Senate’s Chamber. During the Second World War, though, she had been a fervent patriot and even was employed by the federal government’s chief propaganda agency. She was the first female president of the prestigious literary and human rights organization the PEN America Center, but she was pressured to leave her post by (misogynistic) members who felt she too politically radical in her activism on behalf of global incarcerated authors. She fiercely defended poetry and the fine arts, but she also was a staunch advocate of the physical and theoretical sciences, and tried to connect what we now call S.T.E.M. disciplines to the arts and humanities. She promoted the work of many younger writers, including a young black author named Alice Walker whom she discovered while teaching at Sarah Lawrence College. She formulated ideas that poet Charles Olson cribbed, but did not acknowledge, when he published his famous manifesto, “Projective Verse” (1950). Although Rukeyser identified primarily as a poet, she actually was a prolific creator in many media and forms.

We will look at some criticism about Rukeyser and her associates, but most of our studies will focus on her own writings and projects. A biography about Muriel Rukeyser does not exist. (Yet.) So we will be approaching her life through her work, in its various forms and phases. We will consider what it means to read a literary author biographically, as well as what it means to use literary and nonliterary writings to approach an activist and public intellectual, one who was infamously secretive about her private life. Proceeding chronologically, we will study her poetry; her published treatise *The Life of Poetry* (1949); excerpts from her published biographies; her translations of Mexican poet Octavio Paz; previously published but uncollected essays, journalism, and film scripts; previously unpublished but recently recovered fiction and drama; her published but long out-of-print children’s books; and—most probably—as of yet uncollected and not yet published items (like an unpublished verse-play, unpublished short essays, and unpublished lectures). We will study some of the issues of magazines in which Rukeyser’s work appeared, to get a sense of whom she was publishing alongside and which editors and poets championed her work. How might this large body of work—only a small bit of which we can hope to read in one semester—provide us a fuller understanding of this one author’s life and the changing
historical context in which she was living? How might Rukeyser’s work help us formulate new understandings about the public and political responsibilities of American writers and artists, generally? How does she challenge our own conceptions about necessary stability or flux of identity, vocation, and career? How should her unorthodox life and career force critics to reassess their own critical presumptions and methodologies?

Requirements: Class attendance and participation (4 absences max.); a reading journal; one brief close reading essay of a poem (2-3 pages); one brief “researched” close reading essay, using 1 or 2 on-syllabus secondary sources (4-5 pages); and one longer final project in the form of a critical essay about a text by Rukeyser or a creative project responding to a text by Rukeyser that you research, develop, and write in stages over the last half of the semester (12-15 pages of critical or creative writing; visual, filmic, music, or digital media possible for creative projects).

AENG359 Studies in Narrative: Equipment for Living
9677 TTH 11:45AM-1:05PM Searle, James
In this course we will be focused on the philosophical, ethical and practical functions of prose narratives. Put differently, this is a course that is concerned with what makes novels and stories useful and important rather than simply interesting or beautiful. As the critic Kenneth Burke has argued, literature is best understood as ‘equipment for living,’ a kind of technology or tool we turn to when we encounter difficult or puzzling situations. We live in an increasingly complex, interconnected, and dangerous world that demands more subtle and vigorous acts of imagination. The close and critical reading of literary narratives is one of the best ways to develop the skills for navigating our fraught historical moment. Students in this course will read a series of philosophical and theoretical essays that argue for the centrality of art and narrative in considerations of consciousness, embodiment, social belonging, and democratic citizenship alongside prose works by Jane Austen, Karan Mahajan, Cesar Aira, Tayeb Salih, Milan Kundera, and Virginia Woolf. In addition to writing two short papers students will record short podcasts discussing class materials.

AENG373 Literature of the Americas: Native American Literature (17th-20th Century)
9287 TTH 11:45AM-1:05PM Roberts, Wendy R
From James Fennimore Cooper’s wildly popular novel *The Last of the Mohicans* (1826) to the award-winning film *Dances With Wolves* (1990), American culture has idealized “Indians” at the same time that it has imagined their sudden disappearance. This course will recognize the powerful impulses that make it nearly impossible not to take pleasure in popular Native American representations as an opportunity to think about the intersections between literary form, feelings, and politics. Even a cursory survey of American literature reveals the ever present problem of the “Indian” in the grounding of an American identity and culture. This class will provide students with the opportunity to think about the “Indian problem” (both as a political and literary question) primarily from the perspective of Native American writers. This course will primarily focus on the eighteenth and nineteenth centuries as important precursors to the renaissance in Native American writing in the 1960s, including authors such as Samson Occom, William Apess, Jane Johnston Schoolcraft, Betsy Guppy Chamberlain, Sarah Winnemucca, John Rollin Ridge, A. Alice Callahan, Nicholas Black Elk, Mourning Dove, Joseph Nicolir, and an array of tribal stories. We will explore the literary and political strategies and concerns of early Native American literature written in English as a disruption to Anglo-American fantasies of the Indian as noble, savage, or vanished.

(This is an OER Course: Open Educational Resources – Low Cost Materials course.)*

AENG374 Cultural Studies: Visual Culture, Film, Screen Media
5498 TTH 11:45AM-1:05PM Valentis, Mary B
Whether it was Superstorm Sandy, the massacre at Sandy Hook, Prince Harry and Meagan Markle’s wedding, Lady Gaga on the red carpet, *Black Panther, Black Mirror, or Game of Thrones*, we are living in a visual age leaving us with a gallery of shared televisual images, a network of complex meanings and memories, and altered social, political and psychological terrains. It began with 9/11. The trauma was profound to human beings, to the buildings, to the world as we knew it, and reconfirmed the actuality that we live in a world of sophisticated images and symbolic, political environments that require new ways of seeing and reading to interpret.

Analysis of contemporary culture, and particularly visual culture, calls for the skills and practices of visual literacy: that is, the ability to discern and analyze how meaning is made and transmitted in the visual world through images. That visual world includes painting, sculpture, opera, graphic novels, photography, architecture, film, new media, a television series, a museum, and such spectacles as hysteria, rock concerts, wrestling matches, music videos, trials, mass funerals,
fashion, food competitions, dog shows, digital technologies, and so on. The shift from so-called print to visual culture is in fact a return to the iconographic practices and the visually literate populace of past centuries.

This course will serve as an introduction to the central theories, practices, and history of the new field, visual cultural studies, the built environment, and spectacle. Visual culture studies draws on contemporary literary theory and the work of cultural theorists, art historians, museum directors, filmmakers in a variety of disciplines that contest the distinction between “fine” and popular forms. Analysis of contemporary culture, and particularly visual culture, calls for the skills and practices of visual literacy: that is, the ability to discern and analyze how meaning is made and transmitted in the visual world through images. This course offers explicit understandings of the procedures and practices of disciplines and interdisciplinary fields, provides multiple perspectives on the subject matter, reflecting the intellectual and cultural diversity within and beyond the university, emphasizes active learning in an engaged environment that enables students to be producers as well as consumers of knowledge, and promotes critical inquiry about the assumptions, goals, and methods of various fields of academic study and the interpretive, analytic, and evaluative competencies central to intellectual development.

**AENG390 Internship in English**

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<td>1703</td>
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<td>McKenna, Holly J.</td>
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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**

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<td>7653</td>
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<td>Kaul, Aashish</td>
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The course is an intensive writing workshop in fiction where students will produce, critique, edit, and refine two to three new stories or part of a longer original work. The required readings will discuss creative and critical contexts involved in the study and writing of fiction, which will train and assist students in their own creative imaginings. 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. This class is intended for juniors and seniors. Prerequisite(s): grade of B or higher in AENG 302Z or 302W or permission of instructor.

**AENG411Y Topics in British Literature & Culture: Romanticism & the Anthropocene**

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This course will interrogate the role of literature in relation to recent attention in the Humanities to the term “the Anthropocene”: a period which entails the recognition that humans are altering the Earth’s systems (geological, biological, climatological etc.) to such as extent that these changes will be registered in the geological record of the planet for millennia. How does literature become a place for taking stock of the meaning of these changes, for how they alter our conceptions of the human, of nature, and of time? We will situate these questions within what is arguably the first literature of the Anthropocene (before this term came into use): late 18th and early 19th century Romanticism. In an era that featured the advent of modern democracy, of rapid industrialization and urbanization, how did Romantic writers shape our current conceptions of “nature,” of the relation between humans and non-humans etc.? We will explore Romantic authors’ fascination with notions of “deep time,” which called into question not just prior theological conceptions of the world, but human-centered ones as well. Why were Romantic authors so fascinated with “apocalypses” of various kinds, from Mary Shelley’s novel “The Last Man” to Blake’s “prophetic” poems? We will also explore the way in which the Romantics considered the socio-political consequences of these questions. Authors studied will include Coleridge, Keats, the Shelleys (Percy and Mary), and Wordsworth. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

**AENG413Y Topics in American Literature & Culture: From Emerson to Dickinson**

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<td>04:15PM-07:05PM</td>
<td>Bosco, Ronald A</td>
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This course will serve as an introduction to the central theories, practices, and history of the new field, visual cultural studies, the built environment, and spectacle. Visual culture studies draws on contemporary literary theory and the work of cultural theorists, art historians, museum directors, filmmakers in a variety of disciplines that contest the distinction between “fine” and popular forms. Analysis of contemporary culture, and particularly visual culture, calls for the skills and practices of visual literacy: that is, the ability to discern and analyze how meaning is made and transmitted in the visual world through images. This course offers explicit understandings of the procedures and practices of disciplines and interdisciplinary fields, provides multiple perspectives on the subject matter, reflecting the intellectual and cultural diversity within and beyond the university, emphasizes active learning in an engaged environment that enables students to be producers as well as consumers of knowledge, and promotes critical inquiry about the assumptions, goals, and methods of various fields of academic study and the interpretive, analytic, and evaluative competencies central to intellectual development.
During the Fall 2019 semester, this section of English 413Y will concentrate on the emergence of a distinctly American literary and intellectual culture among the first generation of Americans born in the years following the American Revolution. Readings will be drawn from the writings of four singularly important figures who emerged during this period and still exert a significant influence on theory and practice as applied to American literary, feminist, ecological and environmental, and poetic culture: Ralph Waldo Emerson (1803-82), Margaret Fuller (1810-50), Henry David Thoreau (1817-62), and Emily Dickinson (1830-1886). More often than not, in-class discussions will evolve around major literary texts produced by these writers and the particular social and political context(s) within which those texts were imagined and produced, with attention, also, to the assumptions that govern definitions of both text and context. Finally, in addition to reading and discussing major writings by each of these figures, we will also take seriously the make-up of their lives by reading what is generally accepted as the single most accomplished biography written on each figure in recent years.

The “Y” at the end of English 413 signals that this course satisfies the University’s General Education Oral Discourse requirement at the upper-level. During the semester, each participant will make three brief in-class presentations on an assigned topic relevant to the course, and at the end of the semester, each participant will make an in-class presentation on an assigned topic relevant to the course as a whole and submit a 500-word written paper on the same. Other requirements include, a full-period mid-term examination and at least five brief in-class quizzes on readings assigned up to and including the day a quiz is administered. None of these requirements are intended to be onerous; they are, rather, means toward facilitating each person’s active participation in the intellectual life of the course. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

**AENG449Y  Topics in Comparative Literatures & Culture: Anglo-American Modernism**

9291  TTH  01:15PM-02:35PM  Stasi,Paul

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

**AENG450Y  Topics in Writing Studies: “Expertise” in Reading & Writing**

8358  TTH  11:45AM-01:05PM  Wilder, Laura A

This course seeks to demystify activities we tend to perform in isolation and seldom discuss—reading and writing. Specifically, this course investigates how “experts” in various fields go about reading and writing the texts their work demands and how they came to develop these skills and habits. For instance, how much time do scientists spend away from the lab and at the computer revising? Is there an element of persuasion in their lab reports? What about their audience’s values do literary critics likely know? Is it typical for successful poets to compose at 3:00 a.m. when half-drunk and half-mad? What does a philosophy graduate student know about writing that a philosophy undergraduate typically does not? And what about her textbooks does a biology student come to learn by graduation?

We will read studies of the composing and reading processes of professionals working in fields across the arts and sciences and of students preparing to enter these fields, and we will learn to read these studies critically and understand their methods and limitations. Students will also conduct a bit of their own field research into the frequently hidden-from-view reading, writing, and rhetorical lives of professions they are interested in. Along the way, we will reflect on the development of our own reading and writing habits. This course will provide students with a solid introduction to empirical research conducted in rhetoric and composition, but it should be of interest to anyone curious to know more about reading and writing practices or in exploring the uses of texts in various professions. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

**AENG498  Thesis Seminar I**

3951  TTH  11:45AM-01:05PM  Barney, Richard A

As the first class in the two-part semester Honors Program sequence, this course focuses on the development, research, and writing of students’ honors theses. To prepare students to work with a faculty advisor who will guide them as they
write their 40- to 60-page thesis project that year, Thesis Seminar I will focus on generating a project, developing arguments, composing formal proposals, organizing independent research, building annotated bibliographies, and writing the first section of the thesis. At the end of the semester, students will deliver a 10-minute paper drawn from the first section of their thesis in a department colloquium.

*An Open Educational Resources (OER) course is one which includes teaching, learning, and research resources that reside in the public domain or which have been released under an intellectual property license that permits repurposing by others. An OER designated course is one where the majority of course materials (at least 51%) is OER and the total course materials cost is less than $50.