Spring 2020 English Courses

Areas of Study

Social Justice
AENG121 (1638)
AENG240Z
AENG261 (7183)
AENG270 (6239)
AENG271
AENG297 (7938)
AENG416Y
AENG450Y (7953)

Visual Culture
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AENG343
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AENG374
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Postcolonial Literature and Culture
AENG121 (1649)
AENG240Z (7937) (7934)
AENG243 (5418)
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AENG460Y

British Literature and Culture
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AENG355
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AENG110Z
AENG205Z
AENG240Z
AENG302W/Z
AENG305V
AENG309Z
AENG350
AENG360Y
AENG402Z
AENG450Y

Environmental Humanities
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AENG110Z (6512)
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American Literature and Culture
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Teaching
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AENG460Y
AENG450Y
AENG413Y
AENG102Z Introduction to Creative Writing
1636 TTH 10:15-11:35 AM Amiama, Natalie
1637 TTH 8:45-10:15 AM TBD
5126 MWF12:35-1:30 PM Crews, James
5650 MWF 9:20-10:15 AM Lyons, Greg
6662 MWF 10:25-11:20 AM Lyons, Greg
7927 TTH 5:45-7:05 PM Joh, Eunai
9122 MWF 2:45-3:40 PM Sheridan, Joshua
Introductory course in creative writing. Practice in the writing of multiple genres and forms, such as poetry, fiction, creative nonfiction, memoir, drama, and other literary forms. 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
3486 MWF 11:30AM-12:25 PM Kilroy, Kevin
In this course, you will be introduced to the art of creative writing. Our course will have three key components. First, we will experiment writing in several genres; these experiments will be workshopped and presented throughout the semester, and they will culminate in a portfolio of creative work in the genre(s) of your choice. Second, we will work together to develop a reading list of creative works for study and discussion. Third, we will practice critique and criticism in response to our classmates’ writing and to published writing. Ultimately, our goal will be to work together to develop a theory and practice of creative writing and thinking that you will be able to take with you wherever you go, and whatever you do.

AENG102Z Introduction to Creative Writing
6661 TTH 2:45-4:05 PM Giragosian, Sarah
This class is designed to provide an introduction to the craft of creative writing, both prose and poetry. Written assignments will assume a variety of forms, ranging from exercises in descriptive writing to anti-poems to short stories. In a supportive environment, we will use in-class and online workshops to provide audience response that will lead to revision. Since this course is concerned with the process that students move through to reach their final versions, students will engage in various stages of writing and revision prior to submitting a final portfolio at the end of the course. Students will be reading works by a diverse range of authors, including but not limited to Carmen Maria Machado, Karen Russell, Harryette Mullen, Alice Walker, and Lorrie Moore, among others.

AENG102Z Introduction to Creative Writing
7926 MWF:2:45-4:05 PM Nerf, Annika
This course will offer practice in creative writing and creative reading. We will get to know various genres and forms in which stories can be told, including fiction and poetry, but also musical and visual narratives. In terms of content, the course will take us on various adventures into different fields, forms and places. The course will contain a substantial creative writing component, teaching students to craft and refine their own writing individually, in peer-review, and during workshops, while working toward a final portfolio.
AENG110Z Writing & Critical Inquiry in the Humanities
6507 MWF 1:40-2:35 PM Jamal, Pooya
6509 MWF 12:35-1:30 PM Tankersley, Brandon
6510 MWF 9:20-10:15 AM Rider, Samantha
6511 TTH 10:15-11:35 AM Cosentino, Nikki
6512 MWF 10:25-11:20 AM Hofmann, Alice
7137 MWF 9:20-10:15 AM Coller-Takahashi, Rumi
7138 TTH 8:45-10:05 AM Madore, Steven
7395 MWF 10:25-11:20 AM Tankersley, Brandon

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.

AENG110Z Writing & Critical Inquiry in the Humanities
6506 TTH 8:45-10:05 AM Koch, EC

Writing well means making conscious decisions. In order to make the decisions necessary to improving our writing, this class concentrates on the categories of composition – e.g., audience, context, usage – that require consideration when approaching any writing task. Over the course of the semester we will practice writing in different modes and will regularly use exemplary essays and short stories as guides for how professionals approach, and make decisions with respect to, the category under discussion.

6508 MWF 11:30-12:25 PM Halston, Carissa

The Black Feminist Rhetoric of Janelle Monáe's Dirty Computer
Introduction to the practice and study of writing as the vehicle for academic inquiry in the Humanities at the college level. Students will study the visual and textual rhetorical messaging in the liner notes, [e]motion picture, and influential texts for Janelle Monáe's fourth album, Dirty Computer. We will learn the skills necessary for clear, effective communication of ideas through the analysis of scholars and artists Monáe cites as guiding sources for her work, including Toni Morrison, Lorraine Hansberry, and Nina Simone, as well as leading scholars in Black feminist rhetorics, like Patricia Hill Collins, Angela Davis, and Audre Lorde, and seminal figures whose work remains relevant to the uplift and support of contemporary Black women, such as Ida B. Wells and Sojourner Truth.

AENG121 Reading Literature
1638 MWF 12:35-1:30 PM Brooks, Andrew

In April of 1961, James Baldwin, speaking at a SANE rally, stated: “racial hatred and the atom bomb both threaten the destruction of humankind.” In this course, we will explore literature from 1948 through the 1970s. We will examine the various literary movements in relation with the social movements of the era, with a specific focus on race-relations and cold-war policy. Some possibly authors include: James
AENG121 Reading Literature: The Empire Writes Back
1639 TTH 10:15-11:35 AM Schutter, Yolande
This course will examine classic canonical literature in conversation with those works written in response to the canon. How does Charlotte Brontë’s *Jane Eyre* change in the light of Jean Rhys’s *Wide Sargasso Sea*? How does Albert Camus’s *The Stranger* shift with an understanding of Kamel Daoud’s *The Meursault Investigation*? What is the effect of global literature speaking directly to the canon? Students will develop their critical reading and thinking skills through an exploration of the relationships between these literatures spanning eras, nations, genres, languages, and cultures.

AENG121 Reading Literature
9678 MWF 11:30-12:25 PM Ogden, Steven
Critically employing the interdisciplinary capacities of English studies, this course examines literature from the sciences and humanities, and utilizes ecocriticism as a means of reading the representations and realities of our world’s environmental/ecological systems. By pairing 19th, 20th, and 21st century “ecological” works with contemporary scientific texts, our ecocritical readings of natural, dystopian, post-Anthropocene, and non-human perspectives are supplemented by [non] objective predictions, data, and theory. Working through writings by Gabriel García Márquez, Peter Wohlleben, Carl Safina, Octavia E. Butler and others in this way, students are engaged with the discourse of climate change and environmental health, familiarized with the philosophies and assumptions of ecological writing, and introduced to the relevant and fundamental role the humanities plays in [re]framing present affective and effective discussions on the precariousness of our present moment. This interdisciplinary English course grants students the critical, analytical, and rhetorical skills necessary for their beginning academic careers, and also provides individuals the chance to actively engage the subjects of our discussions through professional meetings, volunteer hours, and service opportunities. Other assignments will include online discussion posts, an exam, a midterm project, 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
1640 TTH 8:45-10:05 AM Amiama, Natalie
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.

AENG144 Reading Shakespeare
1641 MWF 10:25-11:20 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.
This course is an introduction to the practice of reading and writing about literature. The two are mutually constitutive; writing thoughtfully about literature requires being an active reader. The goals of writing about literature are to enjoy the intellectual drama of making sense of difficult texts, issues, and ideas, to develop an argument, and to integrate new viewpoints as you encounter them. While you practice the processes of writing, rewriting, and rethinking, together we will read texts that similarly rewrite received ideas, themes, and conventions. This course tracks literary traditions as they migrate and morph over time. We will focus on three nineteenth-century traditions that actively shape our present: slave narratives, free-verse poetry, and transcendentalist nature writing. We will examine how writers adopted and adapted generic conventions to authorize themselves, and how their heirs revised those conventions to engage with their own historical moment. We will approach literary tradition as a flexible set of conventions open to re-contextualization and reinterpretation. This approach aims to illuminate the many ways the “same” story can be told – and to what ends. The traditions and revisions that we discuss in class will resonate with your own revisions: revised essays are not more polished versions of ideas presented in drafts but rather substantive expansions of, and departures from, those initial ideas. Authors include: Hart Crane, Emily Dickinson, Frederick Douglass, Harriet Jacobs, Adah Isaacs Menken, Marilynne Robinson, Henry David Thoreau, Margaret Walker, and Walt Whitman.
provided for reading, writing, and revision. Graded elements include class participation, a writing process notebook, and a final portfolio.

**AENG205Z Introduction to Writing in English Studies**
3787 TTH 2:45-4:05 PM Searle, James
7094 MWF 10:25-11:20 AM Thyssen, Christina
7396 TTH 5:45-7:05 PM Scheck, Helene
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; A ENG 110Z or U UNI 110, or an approved transfer course.

**AENG210 Introduction to English Studies: Narrative in the era of Climate Chaos**
1642 TTH 4:15-5:35 PM Cohen, Thomas
This course will explore the hypothesis that our relation to history and story-telling is altered in the current era of climate chaos and prospective extinction events today—which supplements societal with geological time-lines and accounts for the many phantasmatic futures that inundate us daily from pop and theoretical culture. Do today’s technological, digital, biospheric, and cognitive accelerations alter how we read? The introductory course will explore this question by examining different literary, cinematic, pop cultural and theoretical samples. Students will be expected to prepare assignments rigorously and participate actively in class dialogs. That participation, short presentations, and a final paper selected from reading topics are required for course credit, together with regular attendance. This is not a course to take if you need a filler and do not expect to keep up with assignments and attendance.

**AENG210 Introduction to English Studies: Literature and Ideology**
1643 TTH 10:15-11:35 Stasi, Paul
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. 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. We will simultaneously attend to the ways all of acts of reading are interested—which is to say they can never be objective—and yet the way they must nevertheless strive to describe the literary object faithfully.

**AENG216 Traditional Grammar and Usage**
9120 MWF 9:20-10:15 AM Hancock, Craig
Thorough coverage of traditional grammar and usage with an introduction to the principles of structural and transformational grammar. Brief exploration into recent advances in linguistic thought. Practice in stylistic analysis using such grammatical elements as syntax, voice, subordination, and sentence structure. Only one version of A ENG 216 may be taken for credit.
AENG222 World Literature: Unreal and Unreliable Worlds in 20th Century Fiction
3487 TTH 2:45-4:05 PM Joh, Eunai
* This is an introductory course designed for all interested students: no prior coursework in literary studies or foreign languages is required.
* Key authors: Marcel Proust, Joseph Conrad, Franz Kafka, Jorge Luis Borges, Julio Cortazar, Samuel Beckett, Vladimir Nabokov, Lu Xun, Akutagawa Ryunosuke, Ch’ae Man-sik, Salman Rushdie

"World literature" is a phrase that often rings in our ears with utopian hope and moral imperative: many students share the hope that reading “world” literature will offer a deeper understanding of the “real lived experiences” of people from “other cultures,” and give them the basis for building more compassionate or more rational relations “across nations.” Our course selection of fiction from the 20th century, however, use innovative forms of storytelling that compel us to more rigorously examine some of the silent assumptions we make about how -- or whether -- fiction can indeed achieve such goals of faithfully and coherently representing the "reality" of diverse localities. If these works of fiction index the material and psychological experiences of the 20th century, of people in varying positions around the globe, they will appear to do so in startlingly circuitous or resistant ways.

The course is titled “unreal worlds,” not merely because these fictional narrators may report events that stretch the limits of your pleasure in suspending disbelief (for example, you will read about a salesman who wakes up transformed into a giant insect, or a man living in fear of villagers who want to eat him). The “reality effect” may be further disrupted when the storytellers convey judgments or interpretations that leave you confused or upset, or when multiple storytellers appears to contradict one another. In some cases, your crisis may run even deeper: you may be left unsure whether these texts invite you to believe that the author must have had reassuring and controlled intentions for inventing such unsettling storytellers. (And even if such an authorial guarantee exists, can we in turn trust that different reading communities, dispersed in time and space and in varying relations of power to one another, will excavate the author’s intended meaning untransformed, like a solid artifact, from the text?) You may even be challenged in some of your foundational beliefs about what language and stories do, when you meet narrators who appear to refuse to meet your core readerly expectations: for example, the existence of linear plot or sentences that follow rules of syntax and semantics.

The 20th century was a period when many fiction writers were active in experimenting with forms of storytelling that challenge or complicate the readers' impression that fictional narratives can -- or ought to try to -- hold up a clear mirror to “reality” or perform the effect of omniscience. We will begin to seek some historicizing clues both in and outside the text to deduce why these formal challenges may have been urgent and necessary for these authors in the midst of the immense political and economic disruptions of the 20th century. We will examine the range of possible effects these formal interventions may have on heterogeneous groups of readers while being alert to their motion: we will follow these new forms as they are disseminated across borders and transformed in varying situations of writing, in regions with differing local conditions of modernization, in dialogue with differing local literary traditions. We will consider how the texts journey yet again to new assemblages of readers through the creative and "unreliable" process of translation.
AENG223 Short Story
4831 TTH 10:15-11:35 AM Frulla, Elaina
This course seeks not only to analyze individual texts that fall within the genre of short story, but also to understand the significance of the genre as a whole. We will consider essential questions such as: What does the genre of short story offer that is different from other genres of literature? How does it operate similarly or differently from other genres? Why do authors choose to write in this genre? What makes this genre so appealing to readers? In order to answer these questions, we will carefully examine and “close read” short stories as well as supplement course readings with critical and theoretical writing about the nature of the genre.

AENG223 Short Story
9680 MWF 11:30-12:25 AM Butt, Andrew
“Were we called upon however to designate that class of composition which, next to such a poem as we have suggested, should best fulfill the demands of high genius — should offer it the most advantageous field of exertion — we should unhesitatingly speak of the prose tale…”
—Edgar Allan Poe, Graham’s Magazine (1842)
This class will focus on an exploration of the short story and its many forms across time and genre. We will focus on breaking down the formal and systematic aspects of the short story while supplementing our literature analysis with texts focused on arguments given for and against the short story’s (supposed) literary potentials. Our trajectory will begin with the “effect” theory of Edgar Allan Poe, move through the developing Modernist aesthetics of the early 20th century, touch upon the Weird literature existentialist stories of Thomas Ligotti and Lovecraft, and conclude with the philosophical literature of Jorge Borges.
Readings may include Edgar Allan Poe, H.P. Lovecraft, Thomas Ligotti, James Joyce, Edith Wharton, Franz Kafka, and Jorge Borges, among others.

AENG224 Satire
7932 MWF 10:25-11:20 AM Sodano, Joel
This class will explore the cultural practice of satire within a variety of contexts from ancient Rome to contemporary Hollywood. It will begin by building a framework for defining satire not as a thing in itself but as a quality that inheres within works that use humorous ridicule to bring about social change. Students will be introduced to a wide range of examples, from Juvenal to Swift from Vonnegut to The Onion, and asked to analyze texts with regard to their specific historical contexts and in relation to each other as they address recurring, universal themes of human nature such as corruption, greed, ignorance, and hypocrisy.

AENG240Z American Experiences: Home and the World
7934 MWF 1:40-2:35 PM Manzoor, Nazia
Can literature help us rethink America's relationship with immigration and citizenship? While America itself has evolved from beliefs and values that originated from distant shores, American values today remain deeply conflicted on issues of inclusion, diversity, and assimilation. The immigrant experience, fundamental to Americaness itself, makes visible various conflicts of cultural otherness and brings to light the many intersections of race, class, gender and sexuality among others, in the American context. This course has been designed to examine this particularly American experience of otherness.
Throughout the course, we will read literary representations of exile, strangeness and migration and attempt to think critically about issues such as exclusion and placelessness, universality and individualism, languages and negotiations, home and the world, and the personal and the political. Reading ‘immigrant’ literature, this course hopes, will not only give us the opportunity to reconceptualize old histories of human migration but also enable us to examine our present and our future. The authors and thinkers we will read this semester include Jamaica Kincaid, Jhumpa Lahiri, Junot Diaz, Anzia Yezierska and Mohsin Hamid. Coursework includes short papers, weekly blackboard posts, class facilitations and a creative project.

AENG240Z American Experiences: Survival
7935 TTH 8:45-10:05 AM Frulla, Elaina
This course will explore the concept of “survival,” and its various contextual definitions, in relation to American identity. What does it really mean to “survive” in America as an individual, as a family, as a community, as a nation, or even as a species? What do we depend upon to survive at each of these levels? What obstacles emerge or stand in the way of our survival? We’ll ponder these multifaceted questions through critical analysis of course literature and films.

AENG240Z American Experiences: Communities of Feeling
7936 MWF 9:20-10:15 AM Hofmann, Alice
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
7937 TTH 1:15-2:35 PM Koch, EC
This class will explore the valence of attitudes, opinions, beliefs, fears, and thoughts surrounding September 11th, an event that has conditioned much of America’s twenty-first century experience. By grounding ourselves in a specific historical moment, we will be able to investigate the cultural, political, and literary effects of 9/11 and then identify how those effects circle back to inform our understanding of America. We will also examine how 9/11 functions as a pivot point for literature, shifting it from a period of alienation to one of renewal. Students can look forward to reading fiction, non-fiction, and philosophy, and to engaging these texts in writing over the duration of the semester. Questions that will frame our discussions include: What does it mean to say that we’re post-9/11? Why did 9/11 lead critics to claim the so-called death of irony? Who gets to decide what 9/11 means?
AENG240Z American Experiences
7938 TTH 5:45-7:05 PM Zahed, Sarah
In this course we will explore the Jewish-American experience and consider the difficulties of displacement for the emigrant generation and their efforts to sustain their cultural integrity in the multicultural American environment. We will try to unpack the complexities around hyphenated identities such as the Jewish-American and address what makes Jewish American literature Jewish? Or, what makes it American? In discussing how Jewish identity and ethnicity shape literature and the ways Jewish culture intertwines with American culture in literature, we will read Philip Roth’s The Plot Against America, Art Spiegelman’s Maus I, Nathan Englander’s What We Talk About When We Talk About Anne Frank. We will also read James Baldwin’s essay “Negroes are Anti-Semitic Because They’re Anti-White” (1967), and Cynthia Ozick, “Who Owns Anne Frank” (1977) and “Literary Blacks and Jews” to understand the relationship of the Jewish-American experiences to other marginalized experiences, particularly African-American.

AENG242 Science Fiction: A Feminist Approach
4832 TTH 11:45-1:05 Waite, Kasey
Frequently, known as the “first science fiction” novel, Mary Shelley penned Frankenstein, but the novel was found to have flaws that were attributed to the gender of the author. 202 years later, women’s artistic endeavors and presence in the field of science and in the writing of science fiction is not highly valued. According to a recent government study, women only hold 28% of all science and engineering jobs in the country, and a similar trend is seen in the number of science fiction novels published by women around 22%. However, many of the most popular science fiction novels are written by women, and science fiction as a genre is especially sensitive to addressing the issues of its time. Accordingly, this class will examine the genre of science fiction novels through the lens of gender, but we will also consider how women bring important contemporary issues like sexism, racism, religion, and climate change to the cultural imagination through their science fiction novels. Authors may include Mary Shelley, Virginia Woolf, Ursula LeGuin, Octavia Butler, Donna Haraway, and Joanna Russ. Potential assignments could include short papers, class facilitation, and discussion posts. This class fulfills the requirements for the General Humanities credit.

AENG243 Literature and Film: The Western
5418 TTH 4:15-5:35 PM Nadler, Benjamin
No genre of literature or film is more intimately tied to the identity of the United States than the Western. From proto-Western frontier novels like James Fenimore Cooper’s Leatherstocking Tales, to late-19th century dime novels, to early-20th century classics like Owen Wister’s The Virginian, Western novels have helped establish a national American myth. This project was taken up by Hollywood from its earliest days, and later exemplified by iconic mid-20th century films such as The Searchers and Shane. Tropes and techniques established in Westerns soon came to inform many, if not most, genres of American literature and film. More recently, revisionist Western narratives and critical scholarship have used Western novels and films as sites to unpack conceptions of race, ethnicity, and gender, as well the role of the frontier myth within the formation of a settler-colonial society. In this course, students will watch and read Westerns with a critical eye; engage with works of literary, film, and cultural criticism; and engage with works of the Western genre in their own writing.
AENG243 Literature and Film: 1990s Shakespeare Teen Flicks
7184 MWF 12:35-1:30 PM Richards, Jonah

While filmmakers have been adapting Shakespeare plays on the screen since the end of the nineteenth century, it is only since the late 1960s did filmmakers begin to target the films toward teenage audiences. The end of the Shakespeare film boom of the 1990s saw the development of a new genre of Shakespeare films that have come to be known as the Shakespeare Teen Flicks. Relocated in the contemporary US and cast with young American actors speaking in conversational prose, these films are more appropriations than adaptations. While critics have overall had mixed reactions towards the film, they have nevertheless become popular teaching tools for educators teaching the plays. During the course of the semester, we will read four of Shakespeare’s plays (The Taming of the Shrew, Twelfth Night, Othello, and Romeo and Juliet) and then watch a film version of each one (Gill Junger’s 1999 Ten Things I Hate about You, Andy Fickman’s 2006 She’s the Man, Tim Blake Nelson’s 2001 O, and Jonathan Levine’s 2013 Warm Bodies. 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 terms adaptation and appropriation and what it means to adapt something and to be an adaption. We will learn about each film’s director and the specific historical moment in which they directed their film. As we watch each film, we must ask ourselves how its historical moment informed its production. Likewise, we will examine the intertextual relationships that exist between the different films. We will supplement our analysis of the plays and films with chapters from Shakespeare: A Norton Guide by Samuel Crowl and Adaptation and Appropriation by Julie Sanders. 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.

Required Texts:
Twelfth Night by William Shakespeare
The Taming of the Shrew by William Shakespeare
Othello by William Shakespeare
Romeo and Juliet by William Shakespeare

Required Films:
Ten Things I Hate about You directed by Gil Junger (1999)
She’s the Man directed by Andy Fickman (2006)
O directed by Tim Blake Nelsen (2001)
Warm Bodies directed by Jonathan Levine (2013)

AENG243 Literature and Film
7939 TTH 8:45-10:05 AM Cosentino, Nikki

Regardless of the era, period, or decade in which we find ourselves, there are some inescapable truths that dictate any given expanse of “time”—that sex, drugs, and (some version) of rock and roll are very much a pulse in the vein of life. How literature and film from different periods handle these topics varies, and that is the point of intersection at which this course will focus most of its attention and discussion. We will be working with pairings of literary text(s) and films to discuss how sex, drugs, and rock & roll remain stable in some ways and evolve in others. We will also consider how deviance factors into the world of
sex, drugs, and rock & roll. Also a chief focal point will be how modern directors handle these subject matters and the manner in which they correspond to literature of the 20th century. We will also discuss whether works written and produced during a turbulent moment in American socio-political history—namely, the Lavender Scare of the 1950s and the reign of McCarthyism—acquiesce to or rebel against the "moral codes" and expectation of "decency" during that era? (A focal point in this course will be literary work produced by the Beat generation, but it will not be limited to a study of the 1950s). To begin with a discussion of the social and political climates of 1950s America is to establish a set of governing "policies" that largely dictated the threads by which the nation was sown together or severed off. To see the shift in the perspective of what was/is considered permissible text will allow students to form a deeper understanding of how morality policies that govern media and literature have drastically changed over time.

Required Literature:

- *Lolita* by Vladimir Nabakov
- *Fear and Loathing in Las Vegas* by Hunter S. Thompson
- *Streetcar Named Desire* by Tennessee Williams
- *On the Road* by Jack Kerouac
- *Giovanni’s Room* by James Baldwin
- “Howl” by Allen Ginsberg (Blackboard)

Film (Uploaded to our class’s Blackboard page for your use and reference):

- *American Beauty* (1999); Directed by Sam Mendes
- *Girl, Interrupted* (1999); Directed by James Mangold
- *Fear and Loathing in Las Vegas* (1998); Directed Terry Gilliam
- *That Thing You Do!* (1996); Directed by Tom Hanks
- *Clueless* (1995); Directed by Amy Heckerling
- *Pulp Fiction* (1994); Directed by Quentin Tarantino

Questions This Course Will Endeavor to Discuss (among others):

- The films for this course deal with deviance on different levels: sexual, psychological, drug abuse, mendacity. How do we see the same “deviant” behaviors dealt with in different manners across texts? What does this say about the socio-political moment that the text is attempting to replicate?
- How are shame and love sometimes interrelated?
- In which situations is drug usage part of the “norm”? When it isn’t, how do characters deal with it?
- Consider the overlapping course themes: in which texts can we make the most significant connections—how and why?
- To what degree is sex/ sexuality utilized as a form of manipulation and leverage? Taking the characters’ mental dispositions into consideration, how does sex become a “problem”?
- What is the culture surrounding “rock & roll”? Is it the same everywhere?
- Thinking specifically about Ginsberg (Beat Generation), how does the conflation of sex, drugs, and rock & roll become a ruinous wasteland?
AENG261 American Literary Traditions
3617 MWF 10:25-11:20 AM Takahashi-Coller, Rumi
This course will read diverse literary texts to critically examine historical and political situations of America from the colonial days through the modern period. Considering the current political climate that fuels a divisive rhetoric, we will pay a particular attention to the way in which literary texts capture more dynamic and porous boundaries of the nation through different time periods. How has been “America” formed and what has been at stake in the process? How can we critically examine the established notion of “America” with the aid of literary texts? To explore these questions, students are expected to read each text closely and to make an argument about how its narrative questions the status quo of the community or envisions a different way of “connecting” with other constituents of the community. The authors discussed in the course include John Winthrop, Benjamin Franklin, Lydia Maria Child, Edgar Allan Poe, Walt Whitman, Harriet Jacobs, William Faulkner, Toni Morrison, and Leslie Marmon Silko. Assignments include a weekly reading journal on Blackboard, a mid-term exam, and a final paper.

AENG261 American Literary Traditions: Narratives of Slavery and Freedom
7183 TTH 1:15-2:35 PM Pae, Eugene
This course surveys representative works from the colonial period to the contemporary moment with particular focus on the ways in which Transatlantic Slave Trade, American Slavery and abolition are (re)imagined in different historical, political and theoretical backgrounds. Literary representations of slavery will be a lens through which we observe, analyze and critique historical moments of American society. Themes of (re)memory, trauma, agency, community and melancholic historicism will remain central in our discussion while we observe African American writers’ commitment to excavate and centralize the slave past in American literary scholarship. Writers under consideration include Phillis Wheatley, Frederick Douglass, Harriet Jacobs, Toni Morrison, Gayl Jones or Colson Whitehead. Coursework may include short responses, class facilitation, critical papers and a creative project.

AENG270 Living Literature: Challenges in the 21st Century: Ingathering of the Exiles—political experiences in the 21st century
6239 TTH 7:15-8:35 PM Zahed, Sarah
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 Theodre Herzl’s *Altneuland*, chapter from Benny Morris’s *The Birth of the Palestinian Refugee Problem Revisited*, Primo Levi, Ghassan Kanafani, Sayed Kashua, Amos Oz, Shulamith Hareven among many others.

**AENG271 Literature & Globalization: Challenges in the 21st Century**
6240 MW 4:15-5:35 PM Jamaly, Pooya
What is globalization, and while we’re at it, what is literature? The former a mere buzzword of the 1990s, isolating a single phenomenon, and the latter a collection of imaginative, fictional works? Or perhaps there is more to both than meets the eye! What do we talk about when we talk about literatures of globalization on the one hand, and the globalization of/in literature on the other? What is the relationship between the two? What is metonymy? neoliberalism? allegory? CDO? narrative? To what extent would it be possible at all to cognitively map globalization? What would such a process entail? To what degree may literature (prose, drama, poetry), in mapping our place in the world, be said to represent our imaginary relationship to the real conditions of our existence? In this course, we will not only try to answer these questions, but will find ourselves likely to wonder whether globalization is perhaps not best grasped by examining its various levels: namely, economic, technological, environmental, political, cultural, and social. Our goal will be to interrogate these dimensions and to explore the ways in which they find literary expression, or, alternatively, conceal their traces. Authors may include: Joseph Conrad, Ama Ata Aidoo, Arundhati Roy, Leslie Marmon Silko, Don DeLillo, Chinua Achebe, Isabel Allende, Jhumpa Lahiri, Junot Díaz, Bessie Head, Orhan Pamuk, Gabriel García Márquez.

**AENG272 Media, Technology and Culture: Challenges in the 21st Century**
6241 TTH 10:15-11:35 AM Madore, Steven
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.

**AENG272 Media, Technology and Culture: Challenges in the 21st Century**
6663 MWF 10:25-11:20 AM 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 late 20th through 21st century film and will focus primarily on films created within an American context. While the course is designed around issues of sexuality and gender in the United States, we will also be addressing the intersections between these issues and issues of race, class, bodily and mental ability, as well as nationality.

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 the material, economic, social, political, and human conditions under which these representations are formed. 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.

Course assignments will likely include short response papers, at least one formal essay, and a final project that can be either critical or creative.

**AENG272 Media, Technology and Culture: Challenges in the 21st Century: Devils in the Details: The Faust Legend, Modernity, and Transactional Encounters with Evil**

6242 MWF 12:35-1:30 PM Keller, Joshua

This course tracks the ways in which film texts, stories, and folklore consider the Faustian theme across adaptation. Its logic will be to consider the transactional moments in narratives (beginning with the German volksbuch on Doctor Faustus) that often include a devilish, inhuman, or negative encounter that dictates and defines the story going forward. We will consider how these moments of rupture serve as analogues for historical oppression, modernization, cultural transgression, and even the breaking with aesthetic traditions. As the Faustian tradition includes multiple perspectives on the same pseudo-historical figure, we will likewise consider how various authors throughout literary history have adapted the figure of Faust to their own ends and within their own historical contexts. What does it mean, across history and traditions, to sell one’s soul?

Students will complete a midterm and final paper, various in-class exercises, quizzes, creative writing assignments, and reflections.

Required Texts Include: original Faust volksbuch, *Faust I* (Johann Wolfgang von Goethe), *Doctor Faustus* (Christopher Marlowe), *Doctor Faustus: The Life of the German Composer Adrian Leverkuhn As Told by a Friend* (Thomas Mann), in addition to various BlackBoard readings that carry forth the theme of transaction / the trope of the Faustian deal.


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

6381 MW 2:45-4:05 PM Hill, Michael

This course will survey representative works from the Restoration through the Modern period. More specifically, we will explore key themes associated with a period self-described in the eighteenth century as the Enlightenment, and then widen the historical time-frame from there. Topics of discussion will range from the changes in literacy and media technologies that closed out late seventeenth-century, through the reading revolutions of the politically turbulent eighteen-century, and into the origins of Romanticism heading into the later industrial age. By the close reading of fiction and non-fiction prose, poetry, as well as various critical and archival materials, topics of discussion will include: the rise of literary studies as a formal discipline, especially its connection to individuality and personal experience; the relationship between the realist novel and the modern public sphere; and the ways in which national and other forms of human identity are embedded in the context of the British Empire. Our
main goal will be to place the key tenets of the period we call “modernity” in their historical context and to consider how such beliefs, values, and assumptions may or may not be subject to change.

AENG295 Classics of Western Literature
3489 TTH 10:15-11:35 AM Kuiken, Vesna
8638 TTH 1:15-2:35 PM Kuiken, Vesna
Introduction to classics of western literature from Antiquity through the Renaissance, with attention to necessary historical and intellectual background information.

AENG297 Postcolonial Literary Traditions
7398 TTH 1:15-2:35 PM Stasi, Paul
The phrase “postcolonial literature” has become a kind of catch-all, designating works written by countries that have been colonized, which is to say, most of the earth. But the word “postcolonial” is itself confusing. Does it designate a historical period? If so, does that period encompass all the time since the initial colonial encounter, or only those years after the end of formal political rule? Or is the term, rather, an ontological one, describing the culture(s) produced by colonialism? And if this is the case, how is it possible to construct a single story out of the disparate histories of colonial countries? In this course we will attempt to answer some of these questions by reading texts from Southeast Asia, India and the Caribbean. Our aim will be to understand both what such texts have in common with each other, but also to attend to the different situations out of which they emerge.

AMRS 298: Topics in Medieval and Renaissance Studies: Medieval and Renaissance Mythbusting
8592 MWF 11:30-12:25 PM Murakami, Ineke
Did medieval people really believe the earth was flat? Did they have to permit their lord to sleep with a woman before her husband on her wedding night? Were Vikings really horn-helmeted, cultureless marauders? Were Renaissance artists like Leonardo Da Vinci and Michelangelo solitary geniuses, and how absolute were absolute monarchs? Is it true that the 17th Earl of Oxford secretly wrote Shakespeare’s plays? And where did early modern ‘wizards’ like Cornelius Agrippa and John Dee learn their craft if not at schools like Hogwarts? Find out answers to these questions and others from an array of active medieval and Renaissance scholars on our faculty. “Medieval and Renaissance Mythbusting” concerns some of the most vibrant civilizations and communities between 476 to 1660 C.E. Course texts like Misconceptions About the Middles Ages and 30 Great Myths about Shakespeare provide historical and cultural context for the more specialized explorations of our lecturers. Requirements include short bi-weekly quizzes, a midterm, and a final exam.

AENG300W Expository Writing
9682 MW 2:45-4:05 PM Berman, Jeffrey
This course will emphasize personal, exploratory, expressive, and therapeutic writing. I’m particularly interested in the extent to which writing about personal conflicts leads to heightened self-awareness and psychological well-being. The assignments and readings will come from my book Risky Writing: Self-Disclosure and Self-Transformation in the Classroom (University of Massachusetts Press). The minimum writing requirement is forty typed pages. There will also be a weekly diary. I will not grade you on the content of your essays or the degree of self-disclosure but on the quality of your writing. Prerequisite: empathy.
AENG302W Creative Writing: Writing for Multi-Author Storyworlds
8639 MWF 9:20-10:15 AM Hanifan, Jil
This intermediate course in creative writing will focus on writing within storyworlds – shared universes of consistent settings, characters, objects and histories composed in various forms, genres or media by different writers, either as individuals or groups, either in conversation or over time. The term “storyworld” was originated by digital and narrative theorists to refer specifically to corporate transmedia story franchises, like the Marvel Universe or Disney’s Princesses; however, composing stories that extend or reframe established narrative relations is a fundamental creative and inventive storytelling strategy. Sequels, prequels, fill-ins, alternative character points of view, adaptations – all are deployed by writers trying to create fresh and novel narratives that nevertheless remain relatively and deliberately continuous with a previous story or set of stories. Some writing exercises will be in response to common class prompts, other exercises will emphasize some level of collaborative writing and revision. Students will experiment with writing in sequence, in pairs, in work-teams, in layers, and will develop editing skills by serving as beta readers for each other.

AENG302W Creative Writing
9358 MWF 11:30-12:25 PM Keller, Joshua
Intermediate course in creative writing, usually focusing on the close study and practice of one or two genres. May be repeated once for credit when genre focus varies.

AENG302W Creative Writing
3950 TTH 10:15-11:35 AM Valentis, Mary
Fiction (particularly horror and memoir) are spaces 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, horror, 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 essays On Writing, and several novels.
AENG302W Creative Writing
3951 TTH 11:45-1:05 PM Giragosian, Sarah
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 sonnets. 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.

AENG302W Creative Writing
6664 TTH 2:45-4:05 PM Kaul, Aasish
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.

AENG302Z Creative Writing: Poetry
10096 MWF 9:20-10:15 AM Jefferson, Laurin
Intermediate course in creative writing, usually focusing on the close study and practice of one or two genres. May be repeated once for credit when genre focus varies.

AENG305V Studies in Writing About Texts: Carbon, Capital, Crisis: Writing about the Literature of Ecological Catastrophe
3618 MW 4:15-5:35 PM Benjamin, Bret

Crisis appears to be the defining feature of our era. We seem to lurch from one political, economic, social, or natural disaster to the next. Yet among these urgent social rifts, none seems to loom with such catastrophic consequences for the future of our planet as the ecological crises resulting from capitalism’s insatiable drive to consume ever-more fossil fuels, producing, in turn, ever-increasing carbon emissions. The concentrated accumulation of these emissions in our atmosphere threaten, among other planet-changing consequences, to bring about global warming, ocean acidification, and mass species extinction.

In addition to the enormous body of scientific, political, and philosophical literature written in response to the ecological crises we face, there is also a rich body of literary texts that figure in various ways the relation between humans and nature, between capital and carbon, between crisis and society. Readings in this course will include key texts from across this broad spectrum, using the critical studies to help
inform our analysis of the literary texts (as well as to inform our understanding of, and response to, the crisis-ridden historical epoch in which we live).

This is a writing class, and so our primary objective will be to practice and improve writing skills. Special attention will be given to developing the skills needed to write an extended research paper about a literary text that draws on secondary source materials to sustain an argument.

**AENG305V Studies in Writing About Texts**
3619 MWF 11:30-12:25 PM Hanifan, Jil
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**
3620 TTH 1:15-2:35 PM Kaul, Aashish
This section of the course will investigate the use and development of autobiographical material and sources in fiction, a method commonly referred to in literary discourse and criticism as *autofiction*. From Jorge Luis Borges’s pronouncement that “all fiction is autobiographical” to V. S. Naipaul’s observation that “fiction reveals the complete truth about a life” to Roland Barthes’s counter assertion in “The Death of the Author”, the debate about the role of biographical details in shaping fictional narratives is fundamental to how literature is created, consumed, and critiqued. We will explore several works of prose fiction that employ avowedly biographical tropes, probing in the process the very roots of creativity. We will read such works to question, uncover, and analyze the changing notions of ‘self’, ‘identity’, ‘text’, and ‘authorship’, which at all times are subject to the unseen laws of history. We will discuss major works by authors as diverse as J.M. Coetzee, Natalia Ginzburg, W.G. Sebald, Sergei Dovlatov, Sigrid Nunez, and Vladimir Nabokov. Each major work will be paired with critical essays, and students will be expected to develop their analytical skills in response to these works and the critical readings around them.

**AENG305V Studies in Writing About Texts**
3621 MW 2:45-4:05 Tetreault, Laura
In this class, students will practice being professional researchers by studying the ways writing and other forms of communication shape people’s everyday lives. Researchers in the field of rhetoric and writing study how people use writing, visual and digital media, art, and other means to connect, make change, and understand their experiences, whether that is through a political campaign, a meme, a poetry performance, a community group, or any of a wide variety of other sites where expression and persuasion happen. In class, we will learn how to take an interest, idea, or curiosity and turn that into a research study; think critically about how to develop and answer research questions; learn how to analyze texts thoughtfully and position ourselves in relation to others’ arguments; and grapple with questions of ethics, positionality, and the relationship between researcher and research subject.

To work toward these goals, we will create a variety of small, low-stakes projects to practice research methods that are common in the field of rhetoric and writing. Projects may include rhetorical analyses of texts and images; interviews; observations/fieldwork; digital research; and others. The major course
project will be a research proposal on topics that class members will choose individually. Readings will feature frameworks that inform rhetoric and writing research, such as feminist, queer, critical race, and cultural rhetorics methodologies, among others. Class members will gain experience that can translate to both future study in English and various professional paths, including proficiency in close, analytical reading and additional qualitative research methods. Please note that no previous experience in research methods is required, and the class will feature plenty of time for play and experimentation with new approaches to doing research.

**AENG309Z Professional Writing: What's the story?**
6191 MWF 9:20-10:15 AM Thyssen, Christina

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, 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**
6192 MWF 12:35-1:30 PM Mason, John

The focus of this course will be 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. Class time will be spent exploring a line of inquiry devoted to the ways in which “academic” writing and “professional” or “practical” writing differ in terms of audience, purpose, and rhetorical strategy and process. Students will produce a variety of writing assignments, discuss assigned readings, investigate ethical research practices, evaluate sources, revise and edit, engage in collaborative writing, make group presentations and participate in extensive in-class critique. Rigorous attendance policy. A-E grading.

**AENG310 Reading and Interpretation in English Studies**
9683 TTH 4:15-5:35 PM Griffith, Glyne

In this course we will examine a selection of contemporary critical approaches to reading race and ethnicity in literature and culture. Our critical readings will be drawn from post-colonial theory and critical race theory. Additionally, we will read a selection of fictional works drawn from Africa, Asia, North America and the Caribbean. Consequently, you will gain exposure to some of the critical debates in our field regarding the theorizing of race, ethnicity and post-coloniality and you will also critically engage a selection of contemporary fictional works that take up these thorny issues in divers ways.
This class is designed to introduce the tradition of texts that are on or about “the literary” and thus constitute the canon of literary theory. While the works we will study are all examples, in some way, of ‘literary theory’, they each, in their turn, play out a conflict between theory and the object of study: literature. We will begin with one of the earliest examples of this conflict in Plato’s *Republic*, where literature and politics are seen as being in some way anti-thetical. More recent theoretical turns have placed the ‘literary’ and literature at the center of debates concerning truth and its relationship to language. We will look at the history of these problems by exploring how literature is situated in the major literary theoretical texts of the tradition. We will, for instance, turn to key 19th century texts that attempted to reconcile art and truth (and politics), and discuss the role the literary plays, or the way it complicates, this reconciliation. Finally, we will also explore more recent ‘linguistic turns’ that attempt to redefine and complicate this relationship, developing new ways of conceptualizing literature’s relation to truth, and what continues to make it “political” in various ways. Authors to be studied include Plato, Schiller, Arnold, Marx, Heidegger and others.

Writing in the late Middle Ages, Dante’s major work (*The Comedy*, later known as *The Divine Comedy*), looms large in literary tradition, both stretching backwards to Homeric and Virgilian epics as well as ancient drama, and forwards to the epic drama of Milton’s *Paradise Lost*, Wordsworth’s autobiographical *Prelude* spanning 51 years of revision, Proust’s original 13 volumes of *In Search of Lost Time*, Joyce’s 24-hour story of the journey of his *Ulysses*. Dante’s *Comedy* is epic in structure and proportions and dramatic in the articulation of individual cantos, gathering up characters real and imagined, and locating them in circles of Hell, Purgatory, and Heaven. Where he puts them is a political, theological, and literary issue: where do you place your favorite and most influential author (Virgil) when you cannot install him in heaven but refuse to place him in hell? What are the theological and literary fissures that this work makes evident? What to make of the political characters of the time Dante places in his construction of Inferno? His sense of the corruption in church organization? Of his exile? And even past that—of the fate of his bones?

Dante’s *Divine Comedy* in part deals with the ultimate judgment of God as it pertains to sins and sinners. Each Canto, in each of the three parts, focuses on the particular drama of a sinner enmeshed in the reiteration of his sins (Inferno), sinners who have turned their backs on ‘past sins’ (Purgatory), and those in Paradise who have crossed the river that erases memory and are led to the presence of God. Yet how does a writer who is at once protagonist and narrator argue the disappearance of memory and the remembrance upon which his writing is based? Dante’s *Comedy* is an autobiographical crisis. Built into it are the religious and political pressures of his time, and the *Comedy* draws them all in, deploying them in tercets written in unfolding rhyme. But in the midst of and beyond the political and theological pressures built into it, the *Comedy* raises the question that resonates from the earliest oral traditions to our time: what is the use of poetry in a time of dearth? What does poetry whisper to us that can teach us how to speak to ourselves?
Because Dante writes in Italian, we will make use of different translations to help us access the interpretive possibilities and difficulties of the original.

Given time, we will turn our attention to another major work, Milton’s *Paradise Lost*, once again focusing, despite its having been written in English, on its interpretive difficulties and possibilities. Why Milton as a follow-up up to Dante? Not necessarily for the epic scope of his work, or for is theological subject, but for the poet’s approach to a subject that potentially exceeds his language’s range. Both Dante and Milton, while acknowledging the enormity of the task, claim possession of their poem, situating themselves at a point of origin reserved for God. This assumption of authority, this reflection on the act of narration, places them at the very point of the Fall, entering into the circuitous route of human history we call ‘literature.’

We will read all of Dante’s *Inferno*, most of *Purgatorio*, segments from *Paradiso*, and selections from Milton’s *Paradise Lost*. Midterm, in-class essay, two short papers.

**AENG343 Study of an Author or Authors after Mid-18th Century: Fitzgerald and Hemingway**
6247 MW 4:15-5:35 PM 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.

**AENG350 Contemporary Writers**
1645 TTH 4:15-5:35 PM Schwarzschild, Edward
In this course we will read and discuss published work by the authors appearing on campus in the New York State Writers Institute Visiting Writers Series. We will meet, hear, and speak with the visiting writers in colloquia devoted to in-depth conversations not only about the authors’ works, but also about the issues facing writers today. Some recent visitors have included Salman Rushdie, Gish Jen, Dan-El Padilla Peralta, Reif Larsen, Samuel Delany, Susan Orlean, Tara Westover, Nana Kwame Adjei-Brenyah and many others. We will read from a wide variety of genres and, by the end of the semester, after a great deal of reading and writing and discussion, students will hopefully have a deeper, richer appreciation and understanding of what it means to work as a writer in our world. There will be frequent short papers, a midterm exam, and a final project.

**AENG355 Studies in Film: Fiction and Trauma**
8641 TTH 2:45-4:05 PM Valentis, Mary
Trauma theory has become a vital, interdisciplinary area of critical studies since the 1980s through interface between psychology and the humanities. The incorporation of trauma theory into film and media studies plus multiple publications in the field of psychoanalytically informed film theory has amplified relationships among historical events, media objects and subjects, spectatorship, and mental processes. Trauma theory has opened debate about the nature and location of trauma; memory studies; Holocaust trauma, and environmental shock and dislocation.
This class in the visual culture track explores key works in the field including the scholarly research of Caruth, Felman and Laub, Radstone, and Kaplan. Students will become familiar with these foundational texts of contemporary trauma theory and will study a spectrum of trauma films including *The Reader, Schindler’s List, A Dangerous Method, The Phantom Thread, Lolita, Silence of the Lambs, Black Swan, Welcome to Marwen,* and *The Hereafter.*

**AENG360Y Tutoring & Writing**
5127 TTH 11:45-1:05 PM Wilder, Laura
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**
9124 TTH 1:15-2:35 PM Reyes, Victorio
Selected works of African-American writers in their cultural, literary, and historical contexts. The course focuses on the development of an African-American tradition and on the artistic forms essential to it. May be repeated once for credit when content varies.

**AENG374 Cultural Studies: Race and Realism**
9686 TTH 1:15-2:35 PM Fretwell, Erica
In the late nineteenth- and early twentieth century, American culture produced a variety of literary and visual texts classified as "realism." Traditionally, the genre has been associated with efforts by middle- and upper-class white men to preserve privilege. But more than any other preceding time in U.S. literary production, the period was far more various and contested by communities historically denied access to publication and representation. We will approach realism not as a coherent movement or a static genre, but instead as a series of responses to the historical, technological, political, and intellectual conditions that shaped the era. Spanning the Civil War to the World War I, our readings will ask us questions about the relationship between key historical events (the Haymarket Riots, *Plessy v. Ferguson,* etc.) and aesthetic strategies for representing “the real thing.” This course emphasizes the presence of social and aesthetic diversity, conflict, and turbulence—as well as exuberance, idealism, and celebration. If American realism means anything, then it means attention to multiple realities. Questions we will consider: What kinds of stylized spaces and movements does realism imagine? How does “reality” come to seem natural, or the “way things are”? What are the implications for the artist’s role in society, and in shaping social change? We will focus primarily on fiction and on the ultimate technology of realism,
photography, with attention to how the lived reality of racial difference in America has been imagined and mediated, primarily in the late nineteenth century but also through to today.

**AENG390 Internship in English**

1703 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: The Medical Imagination: Contagion Narratives**

3404 TTH 10:15-11:34 AM Barney, Richard

This introductory seminar in the Honor’s Program sequence begins with the question: What are the psychological, social, political, and global stakes of representing the spread of disease in the West from the 18th century to the present? This course will work to answer that question by exploring the portrayal of the Black Plague, smallpox, Yellow Fever, SARS, Avian Flu, and other epidemics in poetry, prose, fiction, film, and medical discourse. Beginning with earlier literary portrayals of biomedical devastation such as Daniel Defoe’s *Journal of the Plague Year* (1720), students will also consider more recent representations from the 19th to the 21st century by studying texts including Charles Brockden Brown’s *Arthur Mervyn* (1793), Mary Shelley’s *The Last Man* (1824), Albert Camus’s *The Plague* (1947), and Margaret Atwood’s *Oryx and Crake* (2003), as well as films such as Ingmar Bergman’s *The Seventh Seal* (1957) and Steven Soderbergh’s *Contagion* (2011). Along the way, we will also study several theoretical perspectives on the significance of contagion narratives such as those offered by Michel Foucault, Roberto Esposito, Donna Haraway, and Patricia Wald. Students will prepare for a final research paper (approximately 15 pages) by gaining expertise in formulating research questions, synthesizing sources, and incorporating historical, theoretical, and scholarly material into a sustained argument. To register, participants must receive permission of the instructor OR acceptance into the English Honors Program. Interested students are encouraged to email Prof. Barney (rbarney@albany.edu) with questions.

**AENG402Z Advanced Writing Workshop: Poetry Workshop**

3622 MWF 11:30-12:25 PM Crews, James

Advanced course in creative writing, usually devoted to the close study and practice of a single genre. Prerequisite(s): grade of B or higher in A ENG 302Z or 302W or permission of instructor.

**AENG402Z Advanced Writing Workshop: Fiction Workshop**

7946 TH 2:45-5:35 Tillman, Lynne

Advanced course in creative writing, usually devoted to the close study and practice of a single genre. Prerequisite(s): grade of B or higher in A ENG 302Z or 302W or permission of instructor.
AENG413Y Topics in American Literature & Culture: Puritan and Evangelical Literature & Culture
7949 TTH 11:45-1:05 PM Roberts, Wendy
The eighteenth century is widely known as the Age of Enlightenment, but it was equally an age of religious revivalism. The century birthed evangelicalism, a religious movement that transformed the direction of American culture and politics from its inception to today. To evangelicalism's innovative applications of new media, scholars have attributed major cultural shifts, including popular support of the American Revolution and abolition. This course will explore the popular literature of evangelicals from the eighteenth and nineteenth centuries (including revival magazines, sermons, slave and travel narratives, poetry, hymns, and novels) and responses to them by non-evangelicals to think through the complex relationship between religion and enlightenment in early America. How we imagine the relationship between these two co-emerging strains is crucial because such schema have structured the narratives of American national identity that are pervasive in contemporary political discourse. To this end, students will also read and examine current evangelical literature and culture in light of this history. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

AENG413Y Topics in American Literature & Culture: Nature Writing in
8664 TTH 4:15-5:35 PM Kuiken, Vesna
Focused examination of the selected topics in the literature and culture of the Americas. Individual semesters may focus on, among other areas: a particular historical period, genre, or theme; literature of a region or group (e.g., African-American, Caribbean, or Latino); interpretive or other theoretical problems in American literacy and cultural study. May be repeated once for credit when content varies. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

AENG416Y Topics in Gender, Sexuality, Race or Class: Romance and Race, Medieval to Modern
9687 TTH 2:45-4:05 Scheck, Helene
Focused examination of topics in the study of gender, sexuality, race and/or class, as they are positioned and defined in Anglophone literary or other texts from any period(s). Individual semesters may focus on, among other areas: a particular historical period, genre, or theme; theories of gender, sexuality, race, and/or class as related to literary or other forms of representation; a particular cultural problem. May be repeated once for credit when content varies. Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

AENG450Y Topics in Writing Studies: Activist Rhetoric
7953 MW 5:45-7:05 PM Tetreault, Laura
What roles can writing, art, and media play in social justice movements? What is activism and what forms can it take, including but not limited to the most obvious manifestations like public protests? How do activists work to address problems and cause change using a variety of innovative strategies and creative materials? Starting with the lived experiences of people advocating for justice at the intersections of multiple oppressions, this class will foreground the writing and artwork of contemporary movements working against racism, sexism, hetero- and cissexism, colonialism, and ableism, including Black Lives Matter, UndocuQueer, and other movements led by BIPOC (Black, indigenous, and people of color) collectives.
Our research and writing in this course will center on questions such as: What are social movements, and how do people use writing and other forms of media (such as visual and digital media) for activist purposes? How can we advocate responsibly and ethically for the issues and communities we care about? What are the complexities of advocating across differences (such as gender, race, sexuality, ability) in order to act as an ally or accomplice? Over the course of the semester, students will engage with the work of other writers grappling with these questions, practice their own activist writing, and reflect on their own positionalities and experiences and on how these might impact their activism.

This class will foreground readings and materials by contemporary social justice activists, in addition to research on activism and social movements. In addition to academic writing, class participants will compose their own public writing to advocate for an issue relevant to a specific local or on-campus audience. Projects may include a creative research project into a specific social movement, a zine, and an activist teach-in, among other reading and writing assignments.

Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

**AENG460Y Topics in Transnational Studies: Fictions of the Colony and After**
9688 TTH 1:15-2:35 PM Barney, Richard

This course will offer a broad survey of fiction about the (post)colonial experience, with a particular focus on the Anglophone traditions. Beginning with one of the first novels about slavery, Aphra Behn’s *Oroonoko* (1688), we will focus initially on texts from the so-called long 18th century, when the engine of the British empire began to surge into global dominance, before turning to more recent accounts of colonialism—and what has come after—during the 19th, 20th, and 21st centuries. As one framework for our exploration of the links between earlier and later representations of colonization, this course will highlight the work of J.M. Coetzee, the South African-born novelist and Nobel prizewinner (2003), many of whose texts have been crafted as a response to the Enlightenment, including *Foe*, his reimagining of Defoe’s *Robinson Crusoe*. Part of our goal will also be to examine the notion of fiction itself as literary genre, historical phenomenon, and sociopolitical construct—all which become subject to conceptual and discursive reformulations from the 17th century to the present. In addition to *Oroonoko* and *Robinson Crusoe*, we will study novels including John Thelwall’s *The Daughter of Adoption* (1801), Coetzee’s *Dusklands*, *Foe*, and *Waiting for the Barbarians*, as well as fiction by Jamaica Kincaid and Junot Diaz. We will also draw on readings in postcolonial theory and literary scholarship by authors including Gayatri Spivak, Homi Bhabha, Srinivas Aravamudan, and David Attwell.

Prerequisite(s): C or better in A ENG 210, A ENG 305, or permission of instructor.

**AENG499 Thesis Seminar II**
3463 M 1:40-2:35 PM Barney, Richard

Continuation and completion of the thesis begun in AENG 498. The thesis will be reviewed and evaluated by the members of each student’s honors committee. Prerequisite: permission of instructor.