

Fall 2008 Schedule and Course Descriptions

Updated 8/15/2008



AENG100Z Introduction to Analytical Writing			
7113	TTH	08:45AM-10:05AM	Woodson, Kellie
7114	MWF	01:40PM-02:35PM	Clerico, Bethany Aery
8982	MWF	11:30AM-12:25PM	Crawford, Marlene
8983	TTH	10:15AM-11:35AM	Thompson, Aidan P
8984	MWF	09:20AM-10:15AM	Denberg, Kenneth
8985	TTH	10:15AM-11:35AM	Woodson, Kellie
8986	MWF	12:35AM-01:30AM	Rangelova, Krassimir

Introduction to the skills necessary for clear, effective communication of ideas through careful attention to the writing process, critical analysis, and argumentation. The course emphasizes a variety of rhetorical practices. Designed for non-English majors.

AENG102Z Introduction to Creative Writing			[Open to Freshman & Sophomores Only]
2063	MWF	09:20AM-10:15AM	Zitomer, Rachael T
4810	TTH	04:15PM-05:35PM	Chirila, Alexander
5001	MWF	01:40PM-02:35PM	Horton, Randall G
7173	MWF	08:15AM-09:10AM	Suarez, Nicomedes
8012	TTH	05:45PM-07:05PM	Skebe, Carolyn A
8022	TTH	01:15PM-02:35PM	Vrabel, Megan L
9236	MWF	01:40PM-02:35PM	Hill, Jennifer A

Introductory course in creative writing. Practice in the writing of poetry, fiction autobiography, and other literary forms. May be taken only by freshman and sophomores.

AENG102Z Introduction to Creative Writing			[Open to Freshman & Sophomores Only]
5508	TTH	08:45AM-10:05AM	Mason, John T

We will experiment with different forms of writing, primarily in poetry, some fiction, perhaps a little drama. There will be a good deal of in-class writing as well as assigned writings, and collaborative writings as well as individual. Participants will be expected to read their works aloud to the class, as well as to fellow members of small groups. Assigned texts will provide ideas and inspirations for writing. Grading will be on effort, imagination, originality and quality of work produced over the length of the course, as well as on class participation.

AENG121 Reading Literature			
2067	TTH	08:45AM-10:05AM	Seiler, Sabine
2068	MWF	12:35PM-01:30PM	Izumi, Katsuya
2069	MWF	10:25AM-11:20AM	Thyssen, Christina
2070	MWF	08:15AM-09:10AM	Matturro, Richard
6183	TTH	02:45PM-04:05PM	Needham, Tara
7207	TTH	11:45AM-01:05PM	Case, Menoukha

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 students.

AENG144 Reading Shakespeare			
2074	MWF	10:25AM-11:20AM	Matturro, Richard

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. Recommended for first year students and non-English majors. No prior knowledge of Shakespeare is required.

AENG205Z Introduction to Writing in English Studies

2064	MWF	09:20AM-10:15AM	Hanifan, Jil E
5805	TTH	08:45AM-10:05AM	Fitzpatrick, Kelly Ann
5807	TTH	04:15PM-05:35PM	Williams, Karen S
6518	MWF	10:25AM-11:20AM	Stevens, Diane K
6977	MWF	12:35PM-01:30PM	Wilkie, III, Robert A
7243	TTH	05:45PM-07:05PM	Williams, Jonas W

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.

AENG205Z Introduction to Writing in English Studies

5806	TTH	10:15AM-11:35AM	Mason, John T
------	-----	-----------------	---------------

An introduction to the forms and strategies of writing in English studies. We will read and write about some stories, poems and a novel or play. You should gain some understanding of the conventions of literary and cultural analysis, and develop awareness of the importance of audience, evidence, genre and style in your writing. We will work on developing paper topics, thinking inventively about texts, formulating extended critical arguments, and revising for depth, coherence and development. I want to focus on structure in literature: How a work is put together to create meaning and coherence in poetry and fiction; and beyond structure, on context: How literary works create contexts for each other.

AENG210 Introduction to English Studies: Literary Theory

2075	MW	04:15PM-05:35PM	Valentis, Mary B
------	----	-----------------	------------------

"Theory" has revolutionized literary studies over the past two decades, changing how we read and what we read in English studies. Some would say theory has liberated the discipline, pushing its boundaries, its methods and critiques into the other disciplines and enriching those fields and literary studies as well. Others contend that theory has destroyed English and undermined centuries of "truths." For those, theory is a disease that needs to be eradicated with an inoculation of good old-fashioned literature and textual practices that befit the long tradition. The theory debate has ripped apart departments, caused traditionalists to leave the profession, and factionalized English studies into armed camps. That's the bad news. The good news is that as disciplinary boundaries started to fade, new areas of study have emerged. English students are reading and incorporating technology, science, and cyberculture, postmodern culture, film, architecture, media, philosophy, and psychology into their papers and projects. English professors are analyzing the Phish phenomenon along with the philosophy of Nietzsche or they are reading buildings such as fallen World Trade Center Towers along with the fall of Troy's towers—even the Brad Pitt version. Every aspect of experience and culture is there to be read, interpreted, speculated on, and contested. Literacy and interpretative acts are no longer connected merely with the printed word (the book) but they have expanded to all aspects and artifacts of culture and contemporary life. This class introduces the student to literary theory in general and its specific concepts, movements, practices, and texts: you will learn what it is, how to do it, and how to recognize the various schools and figures within the contemporary debate. Classes will consist of lecture, discussion, theory group work, and oral presentations. We will read theory, films, traditional texts, buildings, new media, music, and culture in general.

AENG210 Introduction to English Studies

2076	TTH	01:15PM-02:35PM	Barney, Richard A
------	-----	-----------------	-------------------

In this course we will consider historical, critical, and theoretical perspectives on a central component of English studies: the text as a form of literary communication. We will survey a broad range of approaches, organizing our study around several general questions, such as: What is authorship? What is textuality? How are texts received or processed by an audience? What is the role of socio-cultural

context? We will explore the relevance of these issues to literary texts including poetry, drama, and fiction from periods ranging from the Renaissance to the late 20th century. This course emphasizes students' ability to write effective, well-composed essays on specific literary texts, as well as key concepts from the course readings.

AENG210 Introduction to English Studies: Exscriptions--the Mutation of Literary Studies
2077 MW 02:45PM-04:05PM Cohen,Thomas D

The course will examine key problems involving textual and critical studies today, and how different models of history and reading underpin our relations to memory, canonicity, media, cultural representation, and critical thinking. We will make use of different genres (story, poem, film, theory) to interrogate how we move from the era of the Book into that of technics and post-globalism, and what occurs to categories of reading, bodies, memory, and politics. As an introduction to "English" studies in an extended sense, we will also ask what occurs to these studies entering the 21st century, the "post-ideological" era of terror and climate change.

AENG210 Introduction to English Studies: Author, Code, Context, Reader
4811 TTH 08:45AM-10:05AM Murakami,Ineke

Octavia Paz wrote that "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 continuous conversation about the most provocative answers to the questions of the day. As students of literature, we are expected to contribute to this "conversation." As in any conversation, our comments are most effective when we recognize the other speakers, signal familiarity with their language and manner of expression, show our knowledge (and its limits) of various points of view that give rise to others' observations, and recognize the relationship of our own ideas to history and to the culture in which we live. To improve our ability to contribute to the conversation of English studies, we will examine a variety of texts and media—poetry, prose, and drama (textual and filmic)—with the aim of sharpening analytical and rhetorical skills. At the same time, we will survey several important "schools" of literary theory (New Criticism, Marxism, psychoanalysis, gender and sexuality studies, cultural studies, etc.) that continue to inflect some of the most stimulating dialogue today.

AENG210 Introduction to English Studies
4812 MW 02:45PM-04:05PM Scheck,Helene E

A survey of key texts [literary, philosophical, historical] within the discipline of English studies, specifically, those that trace its history and signal its changing place in the Humanities. The course introduces the nature and scope of English studies.

AENG221 The Bible as Literature [Cross-listed with AJST 242 and AREL 221]
2078 TTH 10:15AM-11:35AM Linsider,Joel A

The Hebrew Bible (often referred to as the Old Testament) is one of the seminal texts of Western Civilization, a central document for Judaism, Christianity, and Islam and a cultural touchstone for many people professing other religions or none at all. Over the ages, it has been subject to numerous forms of interpretation and analysis—religious, secular, historical, archaeological, allegorical, mystical, and many others. As its title suggests, the course will emphasize a literary reading of the Hebrew Bible, referring to other interpretive techniques only as necessary. It will begin with an overview of the Hebrew Bible's contents and historical setting and then turn to its various literary genres and themes, considering the relationships among them. Selected texts will be read closely and discussed in class.

Required Texts:

An English translation of the Hebrew Bible. Recommended choices, which will be in the bookstore, are:

1. *TANAKH: The Holy Scriptures* (Jewish Publication Society) [English text of the Hebrew Bible].
2. *New Oxford Annotated Bible with the Apocrypha* (Oxford Univ. Press) [English text of the Hebrew Bible, the Apocrypha, and the

- New Testament, with an ecumenical commentary and annotations].
3. *Oxford Jewish Study Bible* (Oxford University Press) [The same English text of the Hebrew Bible as contained in (1) above, with commentary and annotations reflecting the Jewish tradition].

Robert Alter & Frank Kermode, *The Literary Guide to the Bible* (Harvard Univ. Press).

AENG222 World Literature
6979 TTH 10:15AM-11:35AM

Needham,Tara

Introduction to classics of world literature exploring national, historical and linguistic boundaries. Texts chosen will introduce students to literary traditions and provide a foundation for English literary studies.

AENG226 Focus on Literary Theme, Form or Mode

Exploration of a single common theme, form or mode using varied texts to promote fresh inquiry by unexpected juxtapositions of subject matter and ways of treating it. May be repeated once for credit when content varies. For Fall 2008, we will be presenting the following six topics:

AENG226 "Fame is but an epitaph" - American Biography / Biography of America
4895 MWF 09:20AM-10:15AM

Ratiu,lului E

If read correctly, Thoreau's quote "fame is but an epitaph" signals towards a disturbing relation that equates fame with death - fame, as it were, buries the historical person and resurrects the biographical hero. There is no doubt, then, that the very simplistic premise of this course *-life ends, biography begins -* opens up an alternative vista of investigating some of the never' dying' themes of American culture: history & politics, public & private space, memory and memorialization. Written to *inform*, biographical writing will be read in this class as an opportunity to assess and reexamine the factual and fictional realities at stake in any academic environment, ranging from issues of class, race, and gender to history, politics, or scientific expertise, but, most importantly, as a pretext to question the ways in which society at large invests its chosen representatives with authority, precedence and cultural credit. Therefore, some *famous & infamous* figures that peopled the American life for the past few centuries will be resurrected in this class not only to tell their stories, but also to bear witness to the fame of America's biography in its transformation from the plantation colony to the republican empire. Epitaphs, captivity /personal/ criminal narratives, biographies, autobiographies, journals and writings by Bradstreet, Rowlandson, Mather, Franklin, Paine, (Emerson), Hawthorne, Thoreau, Douglass, Jacobs, and Stein.

AENG226 Women Writers: Native American Women Who Rewrite "America"
5492 TTH 05:45PM-07:05PM

Case,Menoukha R

This course is concerned with how some Native American women writers question the very idea of "America." Challenging its limits as a political entity as well as geographical boundaries, they open up America as a historical process with global ethical and ecological implications. The course will be centered around the radical, sometimes shocking, intertwined array of personal stories in Leslie Marmon Silko's *Almanac of the Dead*. Taking this novel and Winona LaDuke's *Recovering the Sacred: The Power of Naming and Claiming* as our main texts, we will explore how these women articulate U.S. internal workings and its relationships to Canada, Mexico, South America, and Africa.

AENG226 Literature and the Information Age
6301 MWF 11:30AM-12:25PM

Williams,Jonas W

In the twentieth century, mathematical and scientific breakthroughs exploded the hope that humanity might come to know everything and to know it as logically unified. Today, the sheer quantity of information distributed over the Internet alone makes it concretely obvious that there is more information than anyone can keep track of, let alone master. This course takes shape around some of the great shifts in how we know, and in how we understand knowing, that have occurred over the last century or so: cybernetic and systematic paradigms; computers and their operational logic; the rise of the mass media in

conjunction with new technologies; and the noise of information overload that marks the limits of an individual's perspective. We will read literature with a focus on how it anticipates, responds to, and otherwise engages these shifts. We are likely to read literary works by William Carlos Williams, Thomas Pynchon, Ishmael Reed, Samuel Delaney, Kathy Acker, Gordon Lish, Harryette Mullen, and Kenji Siratori. We will consider theoretical texts by Norbert Wiener, Marshall McLuhan, Buckminster Fuller, Donna Haraway, Francisco Varela, Katherine Hayles, and DJ Spooky.

AENG226 Representations of the Human Body in American Puritan Writing
6302 MWF 12:35PM-01:30PM Hardy, Lucas D

This course will consider ways in which the human body appears in colonial American literature. We will define literature broadly, as any type of writing that takes the body as its primary object of inquiry. Part of our task will be to analyze how writers of what we consider 'traditional' literature work with conceptualizations of the body presented first in scientific documents, medical treatises, and religious and philosophical texts. Since colonial American writers read primarily English thinkers, our work will be a transatlantic inquiry. We will begin with a careful study of Anne Bradstreet, who relied heavily on ancient scientists and English physicians to write a long poem about the body. As part of our transatlantic concern, and via Bradstreet, we will work to see whether something we might term an "American body"-a sensual, inward-looking body- emerges in writing during the seventeenth and eighteenth centuries. Other writers will include, but will not be limited to, John Cotton, Mary Rowlandson, Roger Williams, Edward Taylor, Cotton Mather, Sarah Pierrepont Edwards, and Jonathan Edwards, each of whom has a unique conception of the body and how it relates to its environment. While the majority of our reading will take place in these authors' primary texts and those of their contemporaries, we will also rely on more recent literary, medical, and philosophical works to illuminate how the body functioned in Puritan thought and experience.

AENG226 Women of the Beat Generation
8024 MWF 10:25AM-11:20AM Bartlett, Joshua C

"Now you see, man, there's a REAL woman for you. Never a harsh word, never a complaint, her old man can come in any hour of the night with anybody and have talks in the kitchen and drink the beer and leave any old time."

--Neal Cassady, from *On The Road* by Jack Kerouac

To think of the Beat Generation is often to think of a collection of men—Jack Kerouac, William Burroughs, Neal Cassady, Allen Ginsberg, and so forth. Indeed, women appear in many significant Beat texts as either silent muses who inspire the great art of others or practical background figures who cook, clean, and keep house in order to support the artistic efforts of the talented men around them. Recent scholarship, however, has not only challenged the authenticity of these views but has also raised important questions about the roles of women within the Beat community both in relationship to these more well-known male figures and in their own rights. This course will continue such processes of questioning by considering the social and cultural roles of women in the Beat movement as well as the contributions made specifically by women to larger conceptions of Beat aesthetics and poetics. We will examine several literary and theoretical texts representative of the movement as a whole as well as selections from male Beat writers dealing with representations of women; the course, however, will focus primarily on our direct engagement with a variety of female Beat voices.

Readings for the course will draw from three significant anthologies—*Women of the Beat Generation: The Writers, Artists and Muses at the Heart of a Revolution* (ed. Brenda Knight), *A Different Beat: Writings by Women of the Beat Generation* (ed. Richard Peabody), and *Girls Who Wore Black: Women Writing the Beat Generation* (ed. Ronna Johnson and Nancy McCampbell Grace)—as well as from memoirs such as Joyce Johnson's *Minor Characters: A Beat Memoir*, Hettie Jones's *How I Became Hettie Jones*, Diane DiPrima's *Memoirs of a Beatnik*, and Carolyn Cassady's *Off the Road*; additional authors may include Denise Levertov, Patti Smith, and Janine Pommy Vega. Course requirements will include regular attendance and participation, regular online postings, a class presentation, several short papers, and a final paper.

AENG226 Literary Cannibalism

8025 TTH 02:45PM-04:05PM

Bale,Rebekah R

Using the idea of 'literary cannibalism' proposed by Maryse Conde as a form of writing back to the Western canon, this course will examine post-colonial interpretations of classical texts. Through prose, drama and film, the course aims to deepen awareness of this strategy and assess the importance of cannibalism as a literary trope. With texts grouped in pairs, students will be asked to assess critically the choices made in rewriting, reusing and recycling canonical narratives. Students will be urged to sharpen their methodological and critical skills during their readings / viewings. Students will be required to investigate the larger choices that post-colonial authors make such as the choice of language, diction and other forms of representation. The theoretical grounding of the course will be diverse perspectives - psychological, historical and linguistic - from the work of Cheik Anta Diop, Frantz Fanon and Edward Said. Primary texts taught will include Shakespeare's *The Tempest* / *A Tempest* by Aime Caesar, Emily Bronte's *Jane Eyre* / *Wide Sargasso Sea* by Jean Rhys, Charlotte Bronte's *Wuthering Heights* / *Windward Heights* by Maryse Conde and Conrad's *Heart of Darkness* / 'Apocalypse Now' directed by Francis Ford Coppola.

AENG240 Growing Up in America

2079 MWF 12:35PM-01:30PM

Zitomer,Rachael T

2080 MWF 01:40PM-02:35PM

Dewdney,Tristan J

5009 TTH 05:45PM-07:05PM

Chirila,Alexander C

5521 MWF 10:25AM-11:20AM

Madsen,Eric D

6144 TTH 11:45AM-01:05PM

Mullen, Darcy

6147 TTH 08:45AM-10:05AM

Thompson, Aidan

7116 MWF 09:20AM-10:15AM

Wilkie III, Robert

AENG240Z Growing Up in America

7174 TTH 10:15AM-11:35AM

[Writing Intensive]

Kearns,Rosalie

7175 MW 02:45PM-04:05PM

Whalen,William J

8010 TTH 08:45AM-10:05AM

Peters,Michael J

8990 MWF 08:15AM-09:10AM

Haveliwala, Jozefa

8991 MWF 10:25AM-11:20AM

Denberg,Kenneth R

9237 MWF 09:20AM-10:15AM

Haveliwala, Jozefa

Introduction to problems of social significance related to growing up in a multi-ethnic society through the study of American literature and culture.

AENG261 American Literary Traditions

4813 TTH 10:15AM-11:35AM

Bennett, Billie

8993 MWF 10:25AM-11:20AM

Weber,Steven J

Introduction to representative works in the American literary tradition, emphasizing major developments in American Literature

AENG291 British Literary Traditions

6981 MWF 01:40PM-02:35PM

Lawton,Dana M

8994 MWF 11:30AM-12:25PM

Casey,Erin V

Introduction to representative works of British literary tradition, emphasizing major developments in British literature.

AENG295 Classics of Western Literature

2081 TTH 02:45PM-04:05PM

Elam,Helen

The course traces the transformation of ancient epic (Homer's Iliad) to ancient drama (Aeschylus, Sophocles, Euripides) and tracks the development of tragedy and comedy through Shakespeare, Molière, Racine, and into late nineteenth and twentieth century drama (Brecht, Beckett). Two papers, midterm, in-

class essay.

AENG300W Expository Writing

2082	TTH	11:45AM-01:05PM	Craig,Allison V
2083	MWF	09:20AM-10:15AM	Crawford,Marlene
7108	TTH	02:45PM-04:05PM	Skebe,Carolyn A
8006	MWF	01:40PM-02:35PM	Stevens,Diane K

For experienced writers who wish to work on such skills as style, organization, logic and tone. Practice in a variety of forms: editorials, letters, travel accounts, film reviews, position papers and autobiographical narrative. Classes devoted to discussions of the composing process and to critiques of student essays. Intended primarily for junior and senior English minors and non-majors.

AENG302W Creative Writing

[Permission of Instructor]

7808	TTH	11:45AM-01:05PM	Rizzo,Christopher B
------	-----	-----------------	---------------------

Intensive study and practice in the writing of contemporary poetry. Students will do both in-class assignments, as well as produce work outside of class. Over the course of the semester, students will develop a writing portfolio that includes both creative and critical work. Although the course is intended primarily for juniors and seniors, generally experienced students who have a genuine interest in the writing of poetry are invited to submit a writing sample of 2-3 pages for consideration to: cr.ualbany@gmail.com. Please include a brief introduction with the sample that discusses your major, your interest in poetics, and your goals for the course.

AENG302W Creative Writing

[Permission of Instructor]

8995	MWF	12:35PM-01:30PM	Truitt,Sam R
------	-----	-----------------	--------------

For the student who wishes to read about and experiment with a variety of kinds of writing. Admission is by permission, and those seeking to enroll should submit a sample of their work to the instructor. Intended primarily for juniors and seniors.

AENG302W Creative Writing

[Permission of Instructor]

7807	TTH	01:15PM-02:35PM	Kearns,Rosalie
------	-----	-----------------	----------------

This class is intended for juniors and seniors, and will focus exclusively on fiction writing. Admission by permission of instructor. Submit a 2-3-page sample of your writing along with a brief letter describing yourself (your year, major, writing experience, writing interests) to rkearns@albany.edu.

AENG305Z Studies in Writing about Texts [Reserved for English Majors]

6307	MWF	09:20AM-10:15AM	Kuiken,Kir
------	-----	-----------------	------------

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: Eng 205Z

AENG305Z Studies in Writing about Texts: Writing in the Margins: Minority Writers on Writing [Reserved for English Majors]

6308	TTH	02:45PM-04:45PM	Keenaghan,Eric C
------	-----	-----------------	------------------

Minority writers in the U.S. face a variety of dilemmas, including how to balance their need to represent a particular identity group with their desire to attain recognition as artists with distinct individual styles and original literary contributions. How can one avoid being "just" a minority author? In this class, we will read an assortment of literary texts--including poetry, fiction, and cross-genre hybrids--by prominent

respond thoughtfully and in detail to the writing of their classmates.

Required Texts: *The Classic Fairy Tales*, Maria Tatar; *Transformations*, Anne Sexton; *Briar Rose*, Jane Yolen. Prerequisite: Eng 205Z.

AENG310 Reading & Interpretation in English Studies
6309 TTH 01:15PM-02:35PM Arsic, Branka

The course will explore relations between inscription and recollection. We will be interested in addressing the ways in which literature remembers the past, and how that differs from what we call “history.” Because the inscriptions that we tend to call literature leave traces within space but also contrive spaces within themselves, we will try to question how literature as remembering organizes the spaces we inhabit. Ultimately, that will mean reflecting on the ways in which literature activates the art of dwelling in relation to the work of remembering. Possible readings include: Paul Ricoeur, Gaston Bachelard, Beatriz Colomina, Henry David Thoreau. Prerequisite: C or better in A Eng 210, or permission of the instructor.

AENG310 Reading & Interpretation in English Studies: Reading and Critique
6460 TTH 10:15AM-11:35AM Ebert, Teresa

Is the crisis of reading today a matter of what is called “representation” and the recognition of its textual, archival, and material indeterminacies? Or is “representation,” itself, a determinate effect of social struggles over the relations of production? Is it the nomadic sign or the hypermobility of capital that has produced interpretive (un)certainly?

What are some of the features of this crisis and how should we understand “reading”? Is reading “the pleasure of the text”? Is it a practice in ethics that teaches self-reflexive knowing through a recognition of the “undecidable” and its otherness? Is reading a cultural transformation of spontaneous, practical consciousness into a critical consciousness, so that the reader can grasp social issues “by the root” and intervene in hegemonic culture? Does it deploy the textual and structural opacities of a text as an interpretive alibi to undo the text’s social commitment and class insurrection? Or is it an understanding of textual opacity and unreadability as the reproduction of class contradictions on a cultural level? Is reading an honoring of the difference, singularity and heterogeneity of the difficult by which “reading” itself faces its own ultimate self—difference—and loses all authority to determine “meaning”? Is a “good” reading one that includes all these various sides of reading, or is such a pluralistic inclusion a subtle evasive eclecticism that represents itself as “open-mindedness”?

We begin by raising the issue of the relations of reading. Although one always reads as a person (“the singular”), reading is always a collective act in cultural intelligibilities. It takes place within a particular historical context and is conditioned by class, power, conventions of subjectivity, textual codes, “The Law of Genre,” and, among other things, the dominant order of reading—what is assumed to be a “good” reading at any particular moment in history.

In this context, we examine the relations of reading and critique and ask whether critique transforms reading into a practice by which we can “think the world as is and as it could be.” Unlike “criticism,” critique is not an “interpretation,” “judging,” or “distinguishing.” It is the scene of the dialectics of change—how what “is” transforms into its “other” out of which difference emerges. As a transformative practice, critique is associated (originally through philology) with “crisis” as in, for example, an illness which can turn into either a fatal ending or a recovery and, therefore, always involves “agony.” (This sense of critique, which was its dominant meaning before the Enlightenment, survives in discourses of “critical illness” or the “critical condition” of a patient.) The agonistics of critique is in its insurrectionary foregrounding of the “crisis” that is latent in existing practices but is obscured by dominant class relations. It is the refusal to accept what “is” for what “can be.” It is thus also the space of the intervention of the subject as agent who participates in activating change.

To understand critique and/as agonistics we will examine a suggestion by Loïc Wacquant that

One can give two senses to the notion of critique: a sense one could call Kantian...which refers to the evaluative examination of categories and forms of knowledge in order to determine their cognitive validity and value; and a Marxian sense, which trains the weapons of reason at socio-historical reality and sets itself the task of bringing to light the hidden forms of domination and exploitation which shape it so as to reveal by contrast the alternatives they thwart and exclude.

Wacquant suggests that the most effective form of critique is “at the confluence of these two traditions” which “weds epistemological and social critique by questioning, in a continuous, active, and radical manner, both established forms of thought and established forms of collective life....” Is Wacquant’s hybrid critique productive as a transformative practice?

We will analyze how critique always opens an “outside” to reading and thus puts in question the “immanence”

(Deleuze, *Spinoza: Practical Philosophy*), and the textualization of inside/outside (Derrida, *Of Grammatology*). We will also discuss various modes of critique such as "immanent critique" (marking the unexamined givens in a text), utopian critique, and materialist critique by reading texts by such thinkers as Nietzsche, Marx, Adorno, Foucault, Derrida, Zizek, Butler, Fanon, Bourdieu, de Man, Zizek, Agamben, and Badiou, as well as diverse texts from canonical literary writings and cybertexts to films, videos and popular culture.

We will discuss these and related issues by focusing on textuality, class, high/low culture, difference, the ideology of close reading, the politics of broad reading, and examine the conditions under which specific readings are culturally taken seriously or treated as "silly," "dogmatic," "off the wall"... and WHY. Why is de Man's reading of Proust seen as open, plural and complex, but Trotsky's reading of Malraux is marginalized as totalizing? What are some of the class assumptions in these judgments? How is reading affected by gender, race, sexuality and other cultural identities?

The course consists of lecture-discussions and collective work in small theory groups. There will be no conventional examinations; students will undertake three (3) major projects: two papers and one oral presentation. Students will also have the opportunity to participate in a theory conference at the end of the semester. Prerequisite: C or better in A Eng 210, or permission of the instructor.

AENG310 Reading & Interpretation in English Studies: From Blanchot to Deleuze
7003 MW 02:45PM-04:05PM Joris,Pierre

Core to what came to be known as poststructuralist thought, the work of Maurice Blanchot — both the theoretical essays and the fiction — is essential to an understanding of the theoretical advances in interpretation and criticism of such different and even diverging figures as Jacques Derrida and Gilles Deleuze. This course will begin therefore with an in depth reading of Blanchot's work and then proceed to the modes of engagement with literature proposed by Derrida's deconstruction and Deleuze's concepts of a minor literature and a rhizomatic poetics. Besides relevant essays by those three core figures and the fiction of Blanchot, we will read works by Mallarmé, Kafka, Artaud, Melville and other authors our three theorists have engaged in their different ways. Prerequisite: C or better in A Eng 210, or permission of the instructor.

AENG310 Reading & Interpretation in English Studies: African American Literary Theory
7004 W 02:45PM-05:35PM Thompson,Lisa B

During the semester you will become familiar with many of the major debates and themes in African American literary theory and cultural criticism as well as discuss the discipline's emergent trends. We will analyze such issues as the role of the black author, the race for theory, black feminism, literary aesthetics, black cultural studies, and black queer studies. In order to gain broad exposure to the field we will assess the contributions and influences of selected critics, scholars and cultural producers. By reading key critical and theoretical essays we will map the development and formalization of African American literary and cultural studies. In an effort to examine how theories are used in praxis, the class will also read African American fiction and drama. Authors include: W. E. B. DuBois, Nella Larsen, Ralph Ellison, Ann Petry, Amiri Baraka, Barbara Christian, Trey Ellis, Valerie Smith and Dwight A. McBride.

AENG330 Literature of the Middle Ages
9005 MW 04:15PM-05:35PM Scheck,Helene E

This course will explore the richness of medieval texts and the various political, social, and historical circumstances out of which they emerged. From the early medieval heroic ethos to the genres of romance, allegory, and drama in the central and later Middle Ages, we will consider dominant discourses and voices as well as those emanating from fringe groups, considering whenever possible a range of real and imagined subject possibilities as represented in or challenged by the literature, music, and visual art of the period. We will also attend to issues of language, literacy, and translation. Assignments will include exams, response portfolio, and a final performance project. Prerequisite: a 100-level English Literature Course or permission of instructor.

AENG333 Literature of the Restoration & the 18th Century Enlightenment: What is/What was the Enlightenment? England and English Studies in the Long Eighteenth Century
9007 TTH 10:15AM-11:35AM Hill,Michael K

This course explores key themes associated with a period self-described in the eighteenth century as the "Enlightenment." The period considered will range from the lapsing of the Licensing Act in late seventeenth-century England, through the reading revolutions of the politically turbulent eighteenth century. By the close reading of eighteenth-century fiction and non-fiction prose, poetry, various critical and archival materials, topics of discussion will include: the relation between literature and civil society, the modern divisions of knowledge we now call "disciplines," the new legal and aesthetic emphases placed upon authorship, the rise "rights," the new middle class, and the context of imperial rule. Towards the end of the course, we will attempt to turn the historical lessons of the period toward questions of how literary expression and democratic citizenship are playing out given the digital and other innovations that are evidently poised to compromise Enlightenment ideals. Preliminary reading list available on request. Prerequisite: a 100-level English literature course or permission of Instructor.

AENG334 19th Century British American Literature
7813 MWF 11:30AM-12:25PM Kuiken,Kir

In this seminar we will examine the rise of the cultural movement known as Romanticism by focusing on responses (primarily British) to the French Revolution. Following its initial outbreak, impelled by the cultural transformations promised by the revolution, British Romantic writers articulated and engaged with ideas concerning the rights of both men and women, the roles of government and religion, the role and nature of the imagination, and the social circumstances of poverty, war and slavery. After the period known as "the Terror", many writers turned to the imagination as a way to continue the revolution's project of emancipation by other means. We will examine the historical and political significance of this turn, focusing not just on the prose and poetry of canonical writers such as Wordsworth and Shelley, but also on non-canonical writers such as Barbauld and More. Finally, we will turn to late 19th-century representations of the revolution to explore the changing significance of its representation in literature, and to gauge how these representations might involve a different relationship between writer and revolution.

AENG337 19th Century-American Literature
7034 M 02:45PM-05:35PM Greiman,Jennifer

This course will offer a survey of US writing that examines the formation of an "American Literature" amid the violence and political turbulence of the 19th century. In the context of an unfinished revolutionary project, a civil war, and a bloody reconstruction, one of the chief crises of the century involves the ongoing question of how an American nation and an American democracy will be constituted. We will examine the ways in which US writing is intimately involved with both of these projects, studying how writers imagine possibilities for association that are both inclusive and exclusive. Focusing in particular on images of kinship and strangeness, we will also ask when nationalism and democracy appear to be at odds with one another. Our readings will take us through the literature of early nationalism, slavery, war, reconstruction, and expansion; through essays, sermons, memoirs, fiction, and poetry. Our list of authors will include, among others: Charles Brockden Brown, Washington Irving, Ralph Waldo Emerson, Frederick Douglass, Alexis de Tocqueville, Harriet Jacobs, Emily Dickinson, Walt Whitman, Herman Melville, Lydia Maria Child, Charles Chesnut, and Mark Twain. The requirements for the course will include reading quizzes and three papers.

AENG338 American Literature after 1900: Gilded Ages
9014 TTH 08:45AM-10:05AM Chu,Patricia E

Taken from the title of an 1873 novel Mark Twain and Charles Dudley Warner, the phrase "The Gilded Age" quickly passed into popular parlance as the name of the period following the Civil War: a time when immense fortunes co-existed with growing poverty and unrest; when superficial appearances of peace and prosperity belied complicated social problems. As the economist Paul Krugman and others have argued, income disparities in the United States are currently at their highest levels since the end of the 1920s, when the arrival of the Great Depression produced a consensus in favor of the more equitable distribution of wealth. As a result, these commentators have suggested that we are living in a new Gilded Age. In this class we will explore this premise by comparing and contrasting the fiction of the period 1870 through 1930—which was a primary genre for addressing the promises and problems of Gilded Age

society—with contemporary fiction that deals with some of the same issues. Our primary focus will be on the relationship between fiction and social representation, and we will ask such questions as: How do extremes of wealth and poverty affect the work of novelists? How do authors go about finding a common unity within—or even representing—a radically divided society? To what extent is realism inadequate to this task, producing a need for other, non-realistic methods? Readings will likely include Twain and Warner's novel, Edith Wharton, F. Scott Fitzgerald, Theodore Dreiser, Han Ong and others. As part of this class, students will participate in a class website along with students taking the same class at the University of Missouri-Columbia.

AENG343 Authors After Mid-18th Century: Jane Austen
6315 TTH 01:15PM-02:35PM Lilley, James D

The current fascination with Jane Austen's work sheds considerable light on our own ideological fantasies—fantasies involving the place of the historical in the contemporary, the proper structures of desire, and the pastoral nostalgia we seem to feel for the nation-state, to take just three examples. In this course we will read Austen in the context of her own culture, exploring how her work engages similarly pressing eighteenth- and nineteenth-century social and political concerns. In addition to reading all six completed novels and the juvenilia, we'll read representative gothic and sentimental texts that help us to assess Austen's engagement with the politics and the romance of the British nation. Given the extent of the materials we'll be covering, prospective students should be prepared to read 200+ pages per week, to give at least one class presentation, and to write one essay and midterm exam.

New! - AENG343 Authors After Mid-1800's
9370 TTH 04:15PM-05:35PM Elam, Helen R

A study of four authors—Dickinson, Whitman, Stevens, Frost—spanning a century of American poetry. Four poets, in some ways very different from one another (like Whitman and Dickinson) yet engaged in similar issues of poetic vision, the creation of a poetic self, and the figures by which they respond to one another as they create and transform the snapshot and the long-range version of American literary tradition. Two short papers, midterm, final paper.

New! - AENG 343 Study of an Author: William Faulkner
9404 TTH 08:45AM-10:05AM Pryse, Marjorie

The course provides students with an in-depth introduction to the fiction of one of the twentieth century's major American novelists, focusing our analysis on modernist form in the context of gender, race, and class as vectors of cultural study. Faulkner remains one of the few white American writers to create complex representations of African American characters; he documents class politics in a modernizing early twentieth-century South; his white women characters may be controversial but are never two-dimensional; and he demonstrates an awareness of the role of the Caribbean in U.S. cultural and political life. Students be warned, however: the course will include intensive reading, some of it of moderate difficulty, and we will try to include as much as possible of Faulkner's own work, cultural and historical texts, and critical responses to the texts. This course will be rewarding for the mature undergraduate reader willing to prepare for a discussion-format classroom. Students will be required to read selections from *Selected Stories* and to read the following novels in their entirety: *The Sound and the Fury*; *As I Lay Dying*; *Absalom, Absalom!*; *The Unvanquished*; and *Go Down, Moses*. The course will also include selected in-class segments from *Eyes on the Prize* and the 1946 Humphrey Bogart and Lauren Bacall Film, "The Big Sleep," screenplay written by William Faulkner.

AENG346 Studies in Shakespeare: Comedies
6316 TTH 01:15PM-02:35PM Brown, W. Langdon

This course focuses on Shakespeare's comedies, including *Twelfth Night*, *As You Like It*, *Much Ado About Nothing*, *Comedy of Errors* and *A Midsummer Night's Dream*. While considering the plays in their

cultural and performance context, we will probe their language, ideas, and structure. Students will be required to complete a short staged-reading project and two short papers, one concerning the experience involved in the performance project and the other a critical response to the plays.

AENG346 Shakespeare's Greek and Roman Plays
9015 TTH 11:45AM-01:05PM Maturro, Richard

This section of Studies in Shakespeare will focus primarily on the plays Shakespeare set in Greece and Rome. We will read *Titus Andronicus*, *Julius Caesar*, *Antony and Cleopatra*, *Coriolanus*, *Troilus and Cressida*, and *Timon of Athens*. We will also read the poems "Venus and Adonis" and "The Rape of Lucrece." Students will be expected to engage in research that produces two short papers. The first explores Shakespeare's source material and the second examines critical commentary about the plays/poems. Students will also write one 10 page paper that draws on two or more of the works studied. Students may be asked to develop a performance project.

AENG350 Contemporary Writers at Work [Cross listed with A Thr 326]
2084 TTH 04:15PM-05:35PM Brown,W. Langdon

Students in this course read and discuss published work by selected authors appearing on campus in the New York State Writers Institute Visiting Writers Series. They meet, hear, and speak with the visiting writers in colloquia devoted to in-depth conversations not only about the authors' works, but also about issues facing writers today. By considering a variety of genres, styles and approaches to writing process students in the course will better understand the craft of writing, the issues the writers engage and what it means to work as a writer in our world.

AENG355 Studies in Film: Criminality, Surveillance, and Cinema
9016 M 05:45PM-08:35PM Cohen,Thomas D

The course will use classic and recent variations of "film noir" to explore how cinema is theoretically questioned today—that is, less as a representational medium than as a paradigm shift that reshapes models of perception and the visual. With this in mind, we will examine how the "underworld" of cinema operates in criminal fashion to produce modes of desire, visibility and time.

AENG357 Studies in Drama
7816 TTH 05:45PM-07:05PM Williams,Karen S

Examination of drama, with an emphasis on critical reading of dramatic literature. Topics to be discussed may include, among others, forms of dramatic literature. Topics to be discussed may include, among others: forms of drama; theories of drama; theatrical traditions; problems of production and dramatic interpretation. May be repeated once for credit when content varies.

AENG358 Studies in Poetry: Cold War Lyric: Reappraising the Personal in Poetry, 1950-1975
8011 T 05:45PM-08:35PM Keenaghan,Eric C

In the quarter century between the end of the Second World War and the fall of Saigon, American poetry was a highly contested field. At the center of those multiplying debates was a concern with poetry's social role and the question of how lyric helped (or failed to) reinsert the individual back into the scene of writing. This course will examine a sampling of key poets and poetry movements, studied in relation to the United States' rapidly changing sociopolitical climate and the changing terrain of poetry publication and canonization. Our objective will not be constructing a genealogy (or, one poetic line); instead we will pursue historical breadth and an introduction to key poetry scenes that were in explicit or implicit dialogue. The thread connecting our studies will be how post-war American lyric challenged, in different ways, academics' idea that poetry must be "impersonal." We will begin with the rise of New Criticism in the 1940s and its association with the Fugitive poets of the 1920s and 1930s (Ransom, Tate, Warren). Privileging the impersonal sort of lyric first theorized by T.S. Eliot during the heyday of high modernism, these poets and critics set the tone for what was considered in postwar academic circles to be "good"

American poetry. The Cold War poets we'll be concentrating on contested this idea of impersonal aesthetic value and instead sought to redefine, in various ways, understandings of personhood, the self, and individualism. The confessional poets (Plath, Lowell, Berryman) and other "conventional" lyricists (Bishop, Merrill) frustrated the idea of a self-sufficient, contained poem divorced from the poet. Experimental writers (Zukofsky, Niedecker, Oppen) either rearticulated their own interwar-era projects or turned to key modernist forebears (Williams, Pound) to vex understandings of lyric by finding something between New Criticism's impersonal poetry and its detractors' subjective lyricism. About the same time, avant-garde movements arose that culminated in the dawn of American poetry's "post-modernist" phase: the San Francisco circle (Blaser, Spicer, early Duncan); the Black Mountain School and associated poets (Olson, Creeley, Eigner, Dorn, J. Williams); the Beats (Kerouac, Ginsberg, Ferlinghetti, Lamantia, Corso, McClure, DiPrima, Kyger, Snyder); the Boston "Magical Workshop" circle (Wieners, Jonas, Lansing); the Black Arts Movement (Brooks, Baraka, Sanchez, Giovanni, Neal, Sun-Ra); the New York School's first and second generations (Ashbery, Koch, O'Hara, Schuyler, Guest, Brainard, Padgett, Berrigan, Mayer, Waldman); the Nuyorican poets (Algarin, Piñero). Our survey will end with an in-depth unit on how poetry of the late 1960s frustrated prevalent ideas about "personal politics." A tense relationship existed between avant-garde poetic and New Left political movements, as played out in lyric protests of Vietnam (including rock and psychedelic music, anti-war movement propaganda, and feminist/gay liberation poetics) and in two experimental writers' (Duncan, Levertov) famous debate about poetry's political function. Requirements: Four critical response papers, posted electronically on the course's discussion board (300 words each); two short critical papers (3-5 pages each); one longer final paper, including some external research (10-12 pages).

**AENG358 Studies in Poetry: From Open Field to Open Mic:
Performance and the New American Poetries**

9019 MWF 11:30AM-12:35PM Noel, Tomás Urayoán

The New American Poetry emerged as a reaction to the New-Critical academic poetics of the 1950s; Olson's "Projective Verse" called for an embodied poetics that returned, always self-critically, to the moment of the poem's articulation, and framed the attempts (by everyone from the Beats to the Black Arts and Nuyorican movements, to various language and post-language poetics) to engage with the performance life of poetry, both on and off the page. This course will provide students with an introduction to the New American Poetics of the last fifty years, underscoring the ways in which some of these poetics have imagined new and/or alternative modes of textual-vocal-corporeal articulation. Focusing on two anthologies - Donald Allen's landmark *The New American Poetry, 1945-1960* (1960) and Miguel Algarín and Bob Holman's latter-day multicultural *Aloud: Voices from the Nuyorican Poets Cafe* (1994) - we will address such matters as the relationship of formal innovation to counter cultural and multicultural politics; the aesthetics of performance poetry (e.g. can performance happen on the page?); performance-as-avant-garde-strategy vs. performance-as-expressive-culture; poetry's role in the articulation of different subjectivities / discourses / communities (e.g. diasporic, queer, feminist); and the often problematic relationship between the poem, the performing body, and various markets and canons (as in contemporary spoken-word and slam). Our reading of the anthologies will be complemented by critical writings on poetics and performance (possible authors include: Charles Olson, Amiri Baraka, Charles Bernstein, Daniel Kane, Miguel Algarín, Peter Middleton, Lorenzo Thomas, Maria Damon, Lytle Shaw, Diana Taylor, and Jill Dolan), and we will view and listen to a number of performances. Requirements: Participation in class discussions and completion of in-class writing and response exercises, a short writing assignment (3-6 pages) aimed at refining our critical approach to the New American Poetics, and a final project of either 1) a final research paper (10-12 pages) on one or more of the poems/poets/poetics covered or assigned or 2) an original performance poem (format negotiable) accompanied by a critical introduction (5-7 pages) that contextualizes your poem in terms of the historical/political/aesthetic concerns addressed in class.

AENG359 Studies in Narrative: Intertextual Fictions

6321 TTH 02:45PM-04:05PM Craig, Randall T

This course focuses on novels and films whose origin is less in "reality" than in other "fictions." A classic example is Jean Rhys's reliance upon *Jane Eyre* in *Wide Sargasso Sea*. These intertextual, as opposed to mimetic, narratives rely upon other novels for their basic situation and setting. That is not to say that they do not make realistic or historical claims—quite the contrary. Intertextual narratives typically adapt prior fictional modes and models to contemporary circumstance and social reality. These claims are

complicated, however, by the fact that they are self-consciously mediated through other imaginative narratives. Readings will be primarily from nineteenth- and twentieth-century fiction, and in some cases we will also consider film adaptations.

AENG368 Women Writers
2085 TTH 01:15PM-02:35PM Craig, Allison V

Selected works of English and /or American women writers in the context of the literacy and cultural conditions confronting them. The course focuses on the development of a female tradition in literature and on the narrative, poetic, and or dramatic styles of expression, voice and values of women writers.

AENG372 Transnational Literature
7819 MWF 12:35PM-01:30PM Weber, Steven J

Examination of the literatures of the Americas, North and South, including the Caribbean. Topics to be discussed may include, among others: aesthetic movements; local cultural practice; history; identity formation; and politics. May be repeated once for credit when content varies.

AENG374 Detective Fiction
7820 TTH 01:15PM-02:35PM North, Stephen M

This course will examine the kinds of "cultural work" done by one of the most durable and prolific genres of popular writing in English, mystery and detective fiction. Is it, as critics like Dennis Porter (*The Pursuit of Crime: Art and Ideology in Detective Fiction*, 1981) have charged, relentlessly conservative, a literature "of reassurance and conformism"? Or does it present other possibilities—to "challenge normative notions of gender" (Catherine Ross Nickerson, *The Web of Iniquity: Early Detective Fiction by American Women*, 1998), say, or to subvert "common Euro-American ideological and literary expectations" (Stephen Soitos, *The Blues Detective: A Study of African American Detective Fiction*, 1996)? Readings will focus on both historical context and contemporary practice, and will feature the fiction of such writers as Edgar Allan Poe, Anna Katherine Green, Arthur Conan Doyle, Mary Roberts Rinehart, Raymond Chandler, Chester Himes, Sara Paretsky, Walter Mosley, Sue Grafton, and Barbara Neely. And while the course will deal primarily with print forms, our consideration of contemporary practice may include films (e.g., *Devil in a Blue Dress*, *Brick*) or television (e.g., *CSI*, *House*).

AENG402Z Advanced Writing Workshop [Permission of Instructor]
9021 MW 02:45PM-04:05PM Noel, Tomás Urayoán

This course is a workshop for experienced writers of poetry, fiction, imaginative non-fiction, or any combination of the three. Multimedia or performance-oriented work is also welcome, provided it at least partially "translates" onto the page. Students are invited, though not required, to pursue a longer project, and are asked to think of their work strategically in the context of their chosen (or invented) genre(s) or field(s). While working on drafts and revisions, we will also seek out styles and forms beyond our own comfort zones in an effort to maintain a self-reflexive writing practice. In order to address such overarching questions as "What is/is not 'creative'?" and "'What is/is not 'writing'?" we may attempt some programmatic/prompt-based and/or collaborative work. Since a workshop is a writing community, attendance is essential, as is a willingness to take risks and to respond - supportively, critically, with an open mind - to a variety of styles and aesthetics. To be considered, please email 2 or 3 pages of your work, along with a list of other writing courses you have taken, your major area of study, reasons you want to take this class, and anything else you feel is relevant, to Professor Noel at: tun202@nyu.edu.

AENG410 Contemporary Literary and Critical Theory : Tragedy and Theory
9022 MW 04:15PM-05:35PM Shepherdson, Charles

This course will focus on Sophocles's *Antigone* and a variety of contemporary theoretical approaches to this play and to Greek tragedy in general, from the perspective of anthropology, gender studies, intellectual history, art and politics, the history of consciousness, psychoanalysis, and classics. Students

will produce a substantial research paper. Prerequisite: C or better in A Eng 210, or permission of the instructor.

AENG411Y British Literature and Culture: A/Moral Play: Transformations in Moral Drama
8385 TTH 11:45AM-01:05PM Murakami, Ineke

What is the nature of evil? Is it as exotic as an Eastern tyrant or as familiar as the urge to procrastinate? When does ambition count as laudable self-improvement, when as overweening pride? Is complicity a vice? Can virtue be excessive? What are the political ramifications of morality and moral judgment? Do forces larger than us work to influence our choices, and to what extent is resistance to such forces acceptable or even possible? Contrary to its reputation for tedious conventionalism, the “morality play” grappled with these, and other urgent and controversial questions we continue to ask today. Over the semester, through our own performance decisions and examination of a variety of materials—from early modern playbills to recent films; from drama scholarship to performance theory—we will examine English works that prefigure, develop, and/or challenge a form known since the Middle Ages as moral drama. Texts include: the anonymous *Castle of Perseverance* and *Everyman*, Marlowe’s *Doctor Faustus*, Barry Lungwort’s *Morality Play*, Pinter’s *The Dumbwaiter*, Shakespeare’s *I Henry IV*, Holbein’s “Dance of Death” series, and Bennett Miller’s *Capote*.

Assignments include: a research presentation, regular discussion board participation, two exams, and a final “Dance of Death” performance project with associated evaluative writing. Prerequisite: C or better in A Eng 210, or permission of the instructor.

AENG412 Topics in Film or Drama: Film and Psychoanalysis
7823 M 07:15PM-10:05PM Valentis, Mary B

Complex psychologies mixed with cinematic landscapes and languages create multiple and layered meanings in filmic texts. This course, which explores the relations among psyche, text, and image, encompasses three general areas of study: psychodynamic psychologies, visual culture, and film studies. This course will serve as an exploration of the central theories, practices, and history of film visual culture, depth psychology, and spectatorship. The aim here is not to impose ways of seeing on anyone, but to equip the student with the fundamental ideas and multi-layered approaches to visual analysis and critical reading that have served the interpreters of the word so well. These modalities and the body of theoretical/critical literature associated with each area will inform and enlarge our investigation of the following required films: *Spellbound*, *Dangerous Liaisons* (Cruel Intentions, Valmont), *The Talented Mr. Ripley*, *Notes on a Scandal*, *Intimate Strangers*, *Brokeback Mountain*, *Little Children*, *The Wedding Banquet*, *In the Mood for Love*. Prerequisite: C or better in A Eng 210, or permission of the instructor.

AENG416Y Gender, Sexuality, Race or Class: Feminist Theory
9023 TTH 11:45AM-01:05PM Chu, Patricia E

The larger purpose of this course is to teach students to how to use feminist theory to think about public life—the gendering of economic, legal and political structures. I divide the course into 4 units, each focused on how feminist thinkers have thought about a particular topic. In “Feminist Literary Criticism” students will learn methods of feminist literary criticism and the history of what feminist literary criticism has meant. In “Feminists Theorize the Political” we will read different approaches to understanding how gender functions in political terms and different approaches to defining “political.” This is a unit that is especially concerned with the intersection of race, sexuality and gender and the myriad ways the state uses these categories to govern its citizens. “Feminism, Colonialism, Postcolonialism and Neocolonialism” examines the ways in which colonial policy depends on gender categories and the ways that legacies of colonialism and the current policies of American capitalist neocolonialism perpetuate the very kinds of gender oppression from which most Western feminists would say they are interested in “rescuing” Third World women. We alternate theoretical writings on Third World feminism with specific accounts of how Third World feminists have chosen to develop their own movements. Finally, in “White Weddings: Using Feminist Theory to Think About Cultural Practices,” we will use the work of historians, cultural critics, and feminist theorists to examine structures of romance, desire and mainstream family forms. In this unit we will cover about methods of cultural studies. (Please note that this is not a survey course on the history of feminist theory.) Prerequisite: C or better in A Eng 210, or permission of the

instructor.

AENG450Y Topics in Writing Studies: Deep Image Poetry
9024 W 05:45PM-08:35PM Joris,Pierre

This course will focus on one of the richest and most explorative movements of contemporary American poetry. If classical 20th century European literary movements (such as Futurism, Surrealism, etc.) have characteristically been well-defined & definable, postmodern movements in the US in the second half of this century have, with rare exceptions, been more diffuse & difficult to pinpoint. This course will study one of these movements — "Deep Image" or "the Caterpillar poets" as it has also been known — by examining its historical roots, its poetic practice & theory and its geographical & poetic dissemination, to help us situate its aims & methods, as well as its practitioners, in the wider context of contemporary American and world poetry. To set the historical frame, all students should have read Jed Rasula's *The American Poetry Wax Museum* before the course starts. We will then go on to read work by the following poets: Jerome Rothenberg, David Antin, Robert Kelly, Diane Wakoski, Armand Schwerner, Clayton Eshleman, Diane Di Prima & Rochelle Owens. (Books available in bookstore). Prerequisite: A Eng 210 or permission of the instructor.

AENG460Y V. S. Naipaul and his Caribbean Context
9025 TTH 02:45PM-04:05PM Stasi,Paul

V. S. Naipaul is a controversial figure in postcolonial studies. Having declared that the Caribbean has "no history" and naming India an "area of darkness," he seems to confirm the worst prejudices of his Western readers. And yet when Naipaul recently returned to his native Trinidad, he was treated with respect and admiration and he once declared that he and the Marxist intellectual C. L. R. James belonged to the same radical spirit that was sweeping through Caribbean literature. The argument of this course, then, is that the context within which we read literature is as important to our understanding of that literature as the content of the works themselves, that V. S. Naipaul might, in fact, be a different writer when read in his Caribbean context than the Western metropolitan context that has made him famous. To examine this claim we will read several of Naipaul's early novels alongside works by George Lamming, C. L. R. James, Eric Williams, Franz Fanon and others, situating his work within the Caribbean intellectual discourse of his generation. Prerequisite: A Eng 210, or permission of instructor.

AENG465 Images of Jewish Women in Contemporary Fiction [Cross-listed with AJST499]
9027 MW 04:15PM-05:35PM Rozett,Martha T

This course is based on the premise that fiction can provide us with a way of understanding the past and filling in some of the gaps in conventional historical accounts. Students will read seven books, all written within the past ten to fifteen years. They imaginatively recreate the lives of women in a variety of cultural contexts from biblical times to the late twentieth century. Some knowledge of the bible and of the history of the Jews is helpful but not necessary. Since the course is listed in two departments you will presumably bring different backgrounds and reading strategies to our discussions.

The readings include:

The Red Tent by Anita Diamant
A Journey to the End of the Millenium by A. B. Yehoshua
Beyond the Pale by Elana Dykewomon
Days of Awe by Achy Obejas
Katerskill Falls by Allegra Goodman
Joy Comes in the Morning by Jonathan Rosen

We will also be reading a non-fiction dual biography which reads like a novel, *Ester and Ruzya: How My Grandmothers survived Hitler's War and Stalin's Peace* by Masha Gessen. Requirements consist of two in-class exams, a paper, a final exam, and depending on class size, opportunities to give oral presentations on aspects of the history behind the novels and biography.

Prerequisite: A Eng 210.

“Culture and Class” takes as its immediate context a social and cultural environment in which, as one social philosopher puts it, “the class structure is being rigidified and polarized, when the hypermobility of capital gives the transnational bourgeoisie an unprecedented capacity for domination, when the governing elites of all the great powers dismantle in concert the social safety nets set up in the course of a century of labor struggles, and when forms of poverty reminiscent of the nineteenth century resurge and spread,” and “where one would need an unflinching historical and materialist analysis” instead of “a soft culturalism.” Versions of culturalism, it seems, have become a means for constructing what Pierre Bourdieu and Loïc Wacquant argue, in their “The Cunning of Imperialist Reason,” is a new “planetary vulgate, which presents the world made by the multinational corporations as the final stage of history and the commodification of everything existing as the highest achievement of humanity.”

One of the early questions that the course will pose is: if “individual responsibility” in this “new” mercantile world is a code for collective irresponsibility (“in the network-society, everyone is on their own...”), then what is the collective responsibility of cultural theory/humanities in such a situation? The question becomes all the more important at a time when current critical theories and philosophies have become so integrated into the cultural logic of capital that, like commodities, they are now competing with each other to prove themselves to be the “newest” of the “new” in order to increase their market value in the academy. Should cultural theory, as the market dictates, remain a subtle (i.e. innocuous) immanent textual interpretation? Or should it take sides and become a “positioned” intervention? Should it avoid all these troublesome questions and, in the name of going beyond “simplistic” binaries, aim at a nuanced hybrid analytics in which interpretation is said to be an intervention and intervention is read as an interpretation? But as we will examine, from a historical perspective, binaries are highly complex reproductions of class relations on the cultural level—they can be obscured but cannot be avoided.

We begin with a broad discussion of the ontology of culture. Is culture an articulation of the social relations of production and thus a normalization of class interests? Or, as Stuart Hall argues, are we witnessing a cultural revolution in our time in which the difference of material “base” and superstructural meanings has collapsed, and culture, mostly as a result of a linguistic turn, is no longer “unimportant, secondary or dependent” but has become “primary and constitutive, determining its shape and character as well as its inner life” (“The Centrality of Culture”)? To begin to think through these issues, we will read modern and contemporary philosophical and literary texts—from Kant to Agamben and from Conrad to Zadie Smith.

Among the questions that will be central to our investigation are the issues of matter, materiality and materialism, and the relation of the material and the cultural. Is one of the effects of the “centrality of culture” the transformation of materialism? Is, therefore, “the word” now “as material as the world” (Stuart Hall)? Is the return to matter a return to “matter as a sign” (Judith Butler)? Has “materialism” now become “materiality without materialism and perhaps without matter” (Derrida)? Or is “materialism” the dialectics of labor and nature—the working of the “social metabolism” (Marx)?

These questions will take us to materialism and/of class. In most contemporary discourses, class is seen as a cultural representation, a matter of lifestyle, taste, accent, income, occupation, status, power, and prestige. These are all important features of social life, but they are effects of class. The cause of class divisions, as we will examine, is the process of production through which the labor of some is appropriated by others. Class is a material social relation, or to be even more specific, it is a relation of owning. Obviously, it is not owning just anything, but owning what produces more owning. Owning your own home does not make you an owner, but owning labor (living and past) does so because labor is “a commodity” that “possess the peculiar property of being a source of value” (Marx, *Capital* I, 270). To situate this theory of class in a larger historical context, we will analyze theories of class in the discourses of Marx and Max Weber, who has deeply influenced the “cultural turn,” and examine their re-reading in contemporary theory.

Throughout the course our main focus will be on the dialectics of culture and class, their relations and the consequences of the way we understand their relations for cultural critique. We will repeatedly come back to the question that was raised earlier in the course: what is the collective responsibility of cultural critique: intervention or interpretation, or a post-binary third way—a subtle hybrid in-between-ness? Why? The course consists of lecture-discussions and collective work in small theory groups. There will be no conventional examinations; students will undertake three (3) major projects: two papers and one oral presentation. Students will also have the opportunity to participate in a theory conference at the end of the semester. Prerequisite: C or better in A Eng 210, or permission of the instructor.

AENG490 Internship in English [Permission of Instructor]
2086 F 01:40PM-02:35PM Yalkut,Carolyn

Internships are practical apprenticeships in real-world work situations using the skills gained in English Studies such as critical reading, analysis, writing, research, editing, etc. Interns work between 10 and 15 hours per week and complete an academic component as well as weekly reports.

Internships count as upper-division electives and carry 3 credit hours pass/fail. Internship placements include: advertising/marketing, public relations, publishing, the arts, television, radio, state agencies, literary journals and organizations, law, education, community outreach, the New York State Writers Institute, and the English department's Advisement Office. Available to junior and senior English majors. Application forms are available in the Advisement Office and outside Carolyn Yalkut's office, (HU 317).

AENG498 Thesis Seminar I [Permission of Instructor S/U graded]
6146 TTH 04:15PM-05:35PM Arsic,Branka

Independent honors thesis individually formulated and written under the direction of the coordinator. Students writing theses will meet occasionally in colloquia to become acquainted with each other's work in progress.