

# FALL 2009

## Schedule and Course Descriptions

Revised 8/31/2009

### **AENG100Z Introduction to Analytical Writing [Open to Freshman and Sophomores Only]**

27984	TTH	10:15AM-11:35AM	Craig, Allison V
27986	MWF	10:25AM-11:20AM	Denberg, Kenneth R
30642	TTH	11:45AM-01:05PM	Haveliwala, Hozefa Y
30644	MWF	12:35PM-01:30PM	Skebe, Carolyn A
30646	MWF	01:40PM-02:35PM	Stevens, Diane K
31104	MW	02:45PM-04:05PM	Breznau, Anne
31105	MWF	08:15AM-09:10AM	Monaco, Peter
31106	MWF	09:20AM-10:15AM	Denberg, Kenneth R
31107	TTH	08:45AM-10:05AM	Craig, Allison V

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]**

18530	TTH	01:15PM-02:35PM	Kearns, Rosalie
23772	TTH	08:45AM-10:05AM	Needham, Tara
24128	MWF	01:40PM-02:35PM	Rizzo, Christopher B
25102	MWF	11:30AM-12:25PM	Rizzo, Christopher B
28082	TTH	02:45PM-04:05PM	Clerico, Bethany Aery
29152	TTH	10:15AM-11:35AM	Needham, Tara
29164	MWF	09:20AM-10:15AM	Knight, Natalie
29165	MWF	08:15AM-09:10AM	Truitt, Samuel R
32689	MWF	12:35PM-01:30PM	Hill, Jennifer A
32690	TTH	08:45AM-10:05AM	Vrabel, Megan

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

### **AENG121 Reading Literature**

18538	TTH	08:45AM-10:05AM	Bartlett, Joshua C
18540	MWF	12:35PM-01:30PM	Mullen, Darcy
18542	MWF	10:25AM-11:20AM	Casto, William J
18544	MWF	08:15AM-09:10AM	Bale, Rebekah R
26374	TTH	02:45PM-04:05PM	Williams, Jonas W
28132	TTH	04:15PM-05:35PM	Bartlett, Joshua C

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**

18552	MWF	10:25AM-11:20AM	Franchini, Billie B.
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This course is an 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**

18532	MWF	09:20AM-10:15AM	Hanifan, Jil E
25658	TTH	08:45AM-10:05AM	Gutman, Juliette
25660	MWF	01:40PM-02:35PM	Williams, Karen
25662	TTH	11:45AM-01:05PM	Wilder, Laura A
26974	MWF	10:25AM-11:20AM	Stevens, Diane K
27756	MWF	12:35PM-01:30PM	Williams, Karen S
28190	TTH	05:45PM-07:05PM	Clerico, Bethany Aery

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.

**AENG 210 Introduction to English Studies**

18554	TTH	11:45AM-01:05PM	Chu, Patricia E
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In this course we will focus on what it means to have a significant understanding of how a literary text functions and how to explain your understanding with skill, that is, how to construct a literary critical argument. What more is there to say beyond describing "what happens" in the text, and how do we do that? What constitutes "evidence" when we are reading an imaginative work that uses figurative language? You will read literary texts alongside major critical arguments about them, and discuss different critical strategies as you develop your own readings.

**AENG 210 Introduction to English Studies**

18556	TTH	01:15PM-02:35PM	Ebert, Teresa
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The course is an analytical introduction to the (post) humanities. It critically examines the rise of the humanities and the formation of "English" as a subject of study and its relations to such questions as "nation," "class," "history," and their underlying economic systems. It raises the issue of the fate of "English" in the waning nation-state in which the teaching of national languages and literatures, as part of constructing a national identity, is put in question. The course inquires into the end of "humanities," the rise of the "post-human," and the fashioning of "post-humanities." The critical focus of the course is on discourses of de-familiarization that break through the congealed national-cultural-humanist commonsense and, by making students aware of the complex and the difficult, argue for a tolerance of ambiguity and critical understanding in a global culture that daily grows more and more impatient with the complex and demands easy certainties. As a de-familiarizing pedagogy, it argues that the new trans-cultural literary and cultural studies are interpretive languages by which the opacity of the "other" is not only acknowledged but honored. The course, therefore, approaches the "text" as the site of the working of language in its excessive significations and surprising permutations within particular historical limits. It reads diverse texts from canonic narratives to nanotechnology, from DNA research to everyday videos, from cyberwritings to performance, from production to lifestyles and consumption. It will engage such questions as difference, desire, class, nationality, sexuality, race, consumption, globalization, the animal, and power as they shape the reading of difference differently. One of the goals of the course is to transform the experiential everyday consciousness into a critical consciousness that is able to see through cultural representations and grasp their underlying material structures. The course consists of lecture-discussions and collective work in small theory groups. Attendance for theory group sessions is required. There will be three (3) major projects: two analytical papers and one oral presentation. Students will also have the opportunity to participate in a theory conference at the end of the semester.

**AENG 210 Introduction to English Studies**

18558	MW	04:15PM-05:35PM	Elam, Helen R
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This course will not presume to "go" anywhere fast, on the premise that "literature" overwrites critical "approaches." The course will deal with literature as a "problem" that criticism cannot fully address. If you are a common-sense-bound, express-lane type, be prepared for something very different. Some readings will be difficult, others fun, all connected to a problem the nickname for which is literature.

Midterm, in-class essay (with questions given in advance), 10-pp paper.

**AENG 210 Introduction to English Studies: Literary Theory**

23774

TTH

07:15PM-08:35PM

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.

**AENG 210 Introduction to English Studies**

23776

TTH

08:45AM-10:05AM

Pryse, Marjorie

The course will introduce students to various approaches to reading literary texts and to theorizing literary study. It offers the language of literary study—the terms we use to discuss poetry, fiction, and drama; the theory—the conceptual frameworks we use to approach the construction of interpretation; the evidence—how we derive interpretation from the text; and examples from each major genre that will allow students to understand the textual base for the discipline of English studies. Course texts will include the 39<sup>th</sup> Poet Laureate of the United States Robert Pinsky, ed., *An Invitation to Poetry* (the text includes a DVD and poems performed as part of Pinsky’s Favorite Poem Project); the novel *Passing* by Nella Larsen; and the play *The Tempest* by William Shakespeare (all in special critical editions, so wait for more information before purchasing books). Students will also read selections from Ron Padgett, ed., *Handbook of Poetic Forms*, M. H. Abrams, *A Glossary of Literary Terms*; and David Richter, *Falling into Theory: Conflicting Views on Reading Literature*, 2<sup>nd</sup> ed. The course will consider, as well, the concept of cultural studies, using as example from the interdisciplinary humanities the development of the tradition of bluegrass music and its Appalachian social context. Music will be available on a blackboard site created by the instructor. This is a “content” course—students should expect midterm and final exams, as well as both in-class and out-of-class writing.

**AENG221 The Bible as Literature [Cross-listed with AJST 242 and AREL 221]**

18560

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**  
27760 TTH 10:15AM-11:35AM Maturro,Richard

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.

**AENG223 Short Story**  
32041 TTH 08:45AM-10:05AM Williams,Jonas W

Analysis and interpretation of the short story as it occurs in one or more periods or places.

**AENG224 Satire**  
32042 MWF 09:20AM-10:15AM Sodano,Joel

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

**AENG226 Focus-Lit Theme, Form**  
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 2009, we will be presenting the following 3 topics:

~~**AENG226 Violence, Community, and the American Subject**  
23924 MWF 09:20AM-10:15AM~~  
Course cancelled.

**AENG226 Language & Landscape in American Literature/Culture**  
25070 MWF 12:35PM-01:30PM Ratiu,Iuliu E

This course will explore the connection between the territorial expansion (from settlement to colony to territory to continent) and the 'cultural' imagination (from religion to politics to ideology) of America. On the one hand, the course will consider the geographic (scientific) explorations of the New World from its discovery as an uncharted territory on the map to its consolidation as a new powerhouse on the globe; on the other, the course will trace the literary/cultural/legal discourse that accompanied this development. As a case in point, the course will imagine the relationship between language and landscape in a continual flux and will use Hudson River as a prototype (English explorer/important waterway/"originator" of a painting school) to tell a story of local/regional/universal proportions.

**AENG226 Native American Literature**  
26576 TTH 05:45PM-07:05PM Peters,Michael J

It's almost too bizarre to imagine Black Elk (1863-1950)—an Oglala Lakota "holy man"—with a name-tag working behind the counter in what is now called "customer service." Yet something like this actually occurred. Not only did he work in a reservation general store, but he also traveled in Buffalo

Bill's Wild West Show between the "Sioux Wars" with the U.S. Government and the atrocities of Wounded Knee (1890)—surviving to eventually tell his story to John G. Neihardt in *Black Elk Speaks*. But what does it mean to say that Black Elk "speaks?" Interviewed on Dick Cavett's television show in 1971, Neihardt also spoke about his story—but whose story had it become? Note that each new edition of *Black Elk Speaks* includes another preface that when strung together with earlier prefaces, spans the 20th century with subtle shifts in the story's summary, marking interest in the story unique to that point in time. Thus, the initial aim of the course will be to destabilize idealizations of Native Americans—and of "Literature" itself—that along with the presence of the Earth in the course material, will authorize uncertainties in "owning" any narrative. Through Native American oral traditions and performance, we will examine the tactical possibilities of use, survival, and healing behind these methods. We will begin with early North American narratives prior to European contact, continue with various literatures of contact, and end with a close study of the Lakota. In addition to *Black Elk Speaks* and *The Sixth Grandfather*, readings may include these authors: Stith Thompson, Sarah F. Wakefield, Hannah Duston, Black Hawk, Jane Johnston, Schoolcraft, Margaret Fuller, Mari Sandoz, Bruce Hassrick, Pretty Shield, Ohiyesa, Zitkala-Sa, and Leslie Marmon Silko, in addition to related artwork and film.

**AENG240 Growing Up in America**

18562	MWF	12:35PM-01:30PM	Dewdney,Tristan J
18564	MWF	01:40PM-02:35PM	Eyre,Anna
24142	TTH	05:45PM-07:05PM	Haveliwala,Hozefa Y
25128	MWF	10:25AM-11:20AM	Haveliwala,Hozefa Y
26296	TTH	11:45AM-01:05PM	Wittman, Aaron
26302	TTH	08:45AM-10:05AM	Madsen,Eric D
27988	MWF	09:20AM-10:15AM	Mills,Alissa

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

**AENG240Z Growing Up in America [Writing Intensive]**

28084	TTH	10:15AM-11:35AM	Gutmann, Juliette
28086	MW	02:45PM-04:05PM	Jung, Anne S
29148	TTH	08:45AM-10:05AM	Hardy,Lucas D
30658	MWF	08:15AM-09:10AM	Thompson,Aidan P
30660	MWF	10:25AM-11:20AM	Whalen,William J
31110	MWF	09:20AM-10:15AM	Garrott,Harry
31558	TTH	02:45PM-04:05PM	Peters,Michael J
32691	MWF	12:35PM-01:30PM	Thyssen,Christina
32692	MW	05:45PM-07:05PM	Jung,Anne S

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

**AENG242 Science Fiction**

32043	MWF	11:30AM-12:25PM	Belflower,James
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The development of science fiction and the issues raised by it. Authors include such writers as Asimov, Clarke, Heinlein, Huxley and LeGuin.

**AENG243 Literature and Film: Global(ized) Adaptions**

32399	TTH	08:45AM-10:05AM	Mallory-Kani,Amy
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Slumdogs, Angels, and Butcher Boys—cinematic adaptations of literary works are produced globally. In this class, students will encounter a diverse assortment of novels, memoirs, and stories alongside their

filmic versions from various corners of the globe. What happens between the original text and its onscreen counterpart? Does a translation take place? Is there such a thing as a faithful adaptation? How has globalization altered the market for adaptations? We will tackle these questions, and more. Possible films/novels include: *The Namesake*, *A Room with a View*, *An Angel at my Table*, *Slumdog Millionaire*, *Adaptation*, *Persepolis*, *Wide Sargasso Sea*, *Bride and Prejudice*, *The Butcher Boy*, *Mansfield Park*, *Things Fall Apart*, *The Home in the World*, and *Battu*.

**AENG261 American Literary Traditions**

23778 MW 05:45PM-07:05PM Bosco,Ronald A

This course serves as an introduction to representative works in the American literary tradition and emphasizes major developments in American literature over either a long or a relatively brief historical period. This section of the course will concentrate on poetry written by American writers from the earliest days of settlement in the New World through the late twentieth century. Most classes will be devoted to close readings and discussion of assigned texts, with particular attention paid to the aesthetic, social, political, religious, ethnic, and naturalistic contexts in which the poets were working; additionally, each class will include recitation on the principle that great poetry has been written to be heard, perhaps even more than it has been written to be read.

In addition to the assigned readings, course requirements include mid-term and final examinations, and four (4) unannounced in-class quizzes or essay-length writing exercises based on readings in the course; also, during the semester, groups of students will be assigned an out-of-class research project relating to an author featured in the course which the group will then present before the class.

Required text: *The Oxford Book of American Poetry*, ed. David Lehman and John Brehm (New York and Oxford, UK: 2006. ISBN-13: 9780195162516).

**AENG291 British Literary Traditions I: From the Anglo-Saxon Period through Milton**

27764 MWF 01:40PM-02:35PM Collier,Jonathan R

Representative works by major authors from the Anglo-Saxon period through Milton, with some attention to necessary historical, biographical and intellectual background information. Provides a sense of continuity and change in the English tradition, offering broad overviews of extended chronological periods.

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

32400 MWF 11:30AM-12:25PM Fitzpatrick,KellyAnn

Representative works by major authors from the Restoration through the Modern period, with some attention to necessary historical, biographical and intellectual background information. Provides a sense of continuity and change in the English literary tradition, offering broad overviews of extended chronological periods.

**AENG295 Classics of Western Literature II: Ancient Epic to Modern Novel**

18566 MW 02:45PM-04:05PM Elam,Helen R

This course (a continuation of Classics of Western Literature I but independent from it) deals with some major texts in the Western tradition of literature from Homer to the present, and functions as a foundation for literary study. The Spring term focuses on the transformation of form from ancient epic (Homer's *Odyssey*) to modern novel (Dostoevsky or Joyce). Two short papers, midterm, final.

**AENG300W Expository Writing**

18568	TTH	11:45AM-01:05PM	Vrabel,Megan L
18570	MWF	09:20AM-10:15AM	Truitt,Sam R
27976	TTH	02:45PM-04:05PM	Lee, Jae Seong
29146	MWF	01:40PM-02:35PM	Weber,Steven J

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]**  
28864                              TTH                              04:15PM-05:35PM                      Byrd,Donald J

It will be assumed that students are interested in writing for literary publication. The course will introduce students particularly to literary practice as a form of design and formal adventure. (No attention will be given to genre forms—romance, thriller, fantasy, etc.). Such questions as the impact on electronic media on writing practice will be discussed. There will be required reading and writing assignments weekly. The readings will focus on texts published in this century. Submit a sample of your writing of 2 to 3 pages of poetry or fiction to [djb85@albany.edu](mailto:djb85@albany.edu)

**AENG302W**                      **Creative Writing**                      **[Permission of Instructor]**  
28866                              TTH                              10:15AM-11:35AM                      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](mailto:rkearns@albany.edu)

**AENG305Z**                      **Studies in Writing About Texts [Reserved for English Majors]**  
26588                              MWF                              11:30AM-12:25PM                      Hanifan,Jil E

This section of Eng 305 will trace the fairy tale as a literary genre and cultural motif through multiple perspectives and disciplinary approaches. Readings will include several versions of familiar fairy tales as well as selected critical and creative writing by literary critics, cultural theorists, social historians, and contemporary poets and fiction writers. Students will write and revise their own critical essays, including a long research paper, and will be asked to deepen their understanding of critical reading, rhetorical strategies and disciplinary conventions by analyzing and responding to the course materials in a rhetorical journal. Finally, students will be active as peer readers and editors, and will be asked to respond thoughtfully and in detail to the writing of their classmates. Required Texts: *The Classic Fairy Tales*, Maria Tatar; *Transformations*, Anne Sexton; *Briar Rose*, Jane Yolen. Prerequisite: A Eng 205Z.

**ENG 305Z**                      **Studies in Writing About Texts [Reserved for English Majors]**  
26590                              TTH                              10:15AM-11:35AM                      Brown,W. Langdon

This course will employ modern drama and critical responses to modern drama as a pretext for discussing the nature of criticism and critical writing. Students will read plays (examples: *Master Harold* . . . and the Boys, *Waiting for Godot*, and *Three Sisters*), critical responses to these plays, and theoretical essays on contemporary drama. The class will be conducted as a workshop with frequent in-class writing exercises including composition, editing, peer review, and multiple revisions of student essays. Formal submissions will include short essays and one ten page research paper. Prerequisite: A Eng 205Z.

**AENG305Z**                      **Studies in Writing About Texts: American Literary Traditions**  
**[Reserved for English Majors]**  
26836                              MW                              02:45PM-04:05PM                      Bosco,Ronald A

English 305Z provides English majors with intensive study of the forms and strategies of writing in the discipline of English Studies. Students will engage a variety of literary, critical, and theoretical texts.

This section of the course will emphasize students' own analytical writing, with readings drawn from the prose and poetry of Ralph Waldo Emerson and Henry David Thoreau and a variety of critical responses to these two authors and their work from the nineteenth century to the present, especially in relation to creativity, on the one hand, and to natural history and society-at-large, on the other. Additionally, several classes will be devoted to workshops based on students' writings drawn from the course's six required essay assignments; workshops will emphasize strategies for revision.

Required texts are both Norton Critical Editions: (1) *Emerson's Prose and Poetry*, ed. Joel Porte and Sandra Morris (New York: W.W. Norton, 2001) ISBN: 0-393-96792-1; (2) *Walden, Civil Disobedience, and Other Writings*, ed. William Rossi (New York: W.W. Norton, 2008) ISBN: 0-393-93090-4.

Prerequisite: AENG 205Z.

**AENG305Z                      Studies in Writing About Texts [Reserved for English Majors]**  
27768                      TTH                      04:15PM-05:35PM                      Craig,Randall T

Intensive study of the forms and strategies of writing in English studies. Students will engage a variety of literary, critical, and theoretical texts. The course emphasizes students' own analytical writing. The course focuses on the changing understanding of critical writing from the mid-nineteenth century to the present, especially in relation to creativity, on the one hand, and to society at large, on the other.  
Prerequisite: AENG 205Z.

**AENG305Z      Studies in Writing About Texts: "U.S. Latino/a Literatures on and off the Page"**  
**[Reserved for English Majors]**  
27770                      TTH                      02:45PM-04:05PM                      Noel,Tomás Urayoán

This course seeks to expand students' critical writing skills through intensive study of the literary traditions, theoretical contributions, and poetics of Latinos/as in the United States. We will read and respond to representative authors from various national backgrounds (Mexican, Puerto Rican, Cuban, Dominican, etc.), stressing historical and socioaesthetic continuities and differences. (*Analytical writing will be a significant component of the course.*) Throughout, we will consider the many senses of *movement*: from the political and artistic ferment of the Nuyorican and Chicano Movements of the 1960s and 1970s, to the transnational movement (border, diaspora, etc.) of Latino/a bodies and communities, to the literature's movement on and off the page and its national/transnational circulation. We will devote particular attention to Latino/a literatures that intersect with non-print and/or body-centric art practices (music, theater, performance, spoken-word, painting, film) in an effort to address the following question: how to write analytically about literature "off the page"? Authors will include: Pedro Pietri, Jimmy Santiago Baca, Gloria Anzaldúa, Achy Obejas, Junot Díaz, John Leguizamo, Josefina Báez, Paul Martínez Pompa, and Aracelis Girmay. There will be frequent in-class writing assignments. In addition, students will write a research paper, and will keep a journal of their responses to various print and non-print texts.  
Prerequisite: AENG 205Z.

**AENG310      Reading and Interpretation in English Studies: American Modernist Frequencies**  
26592                      MW                      02:45PM-04:05PM                      Bell, Kevin M

Cultural imperatives of "truth," "identity," and self-coherence frequently reveal themselves in modernist literature to be the ideological outcome of radical anxieties, uncertainties and fissures. This course traces the violent and literal inscription of socially mandated identities upon the body, as these play out in modernism's American context. This often bloody imposition of valuation, meaning and category (*psychic* figurations of which help characterize British literary modernism in the work of artists like Conrad, Joyce and Woolf), is given sharper material contour in the work of Americans like Nathanael West, Djuna Barnes, Chester Himes and Ralph Ellison. Prospective Primary Texts (subject to change): DuBois's "Of the Coming of John," Cather's "Paul's Case," and "A Death in the Desert," West's *Miss Lonelyhearts*, Larsen's *Quicksand*, Barnes's *Nightwood*, Faulkner's *Light in August*, Ellison's *Invisible Man*. Prerequisite: C or better in AENG 210 or permission of the instructor.

**AENG310 Reading an Interpretation in English Studies: Theories Of Self and Other in the British Novel**

26866 TTH 01:15PM-02:35PM Berman,Jeffrey

In this course we will focus on theories of self and other in seven great British novels: Mary Shelley's *Frankenstein*, Emily Bronte's *Wuthering Heights*, Charles Dickens's *Great Expectations*, Oscar Wilde's *The Picture of Dorian Gray*, Thomas Hardy's *Jude the Obscure*, Virginia Woolf's *Mrs. Dalloway*, and D.H. Lawrence's *Sons and Lovers*. We will talk about the literary concept of the double, the mirror image, alterity, narcissism, idealization and devaluation, splitting, and empathy. We'll also discuss the role of transference and countertransference in reading and writing and how literary interpretation often reveals more about the interpreter than the object of interpretation. There will be four five-pages essays and three reader-response diaries. Prerequisite: C or better in AENG 210 or permission of the instructor.

**AENG310 Reading an Interpretation in English Studies: From Blanchot to Deleuze**

27800 T 05:45PM-08:35PM 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 AENG 210 or permission of the instructor.

**AENG331 Literature of the Earlier Renaissance: *Identity and Empire in Early Modern England***

32404 W 02:45PM-05:35PM Cable,Lana

This course examines how English Renaissance writers used travel narratives, fiction and dramatic literature to explore concerns about individual and national identity that were raised by English entry into the global marketplace of exploration, production and trade. This competitive setting gave rise to identity concerns because it confronted English mercantile optimism with cultural and geographical differences. When commonly held English traditions or ethical assumptions met with alien values during trade operations, cultural dissonance could spark in ordinary people a perplexing combination of self-approval and self-criticism, with implications for individual and nation alike. In short, the England that would eventually span the globe with its mercantile empire was already by the late 1500s challenging received ideas of self and nationhood through literature inspired by exotic people and locales.

Our initial readings will emphasize travel narratives and essays that convey what English Renaissance readers understood about the real world beyond their coastline; our later readings are primarily dramatic treatments of cross-cultural encounters. As we study writers who explore new challenges to individual and national identity, we will see how literature that in many ways seems timeless also bore concrete witness to temporal concerns. Traces of religious debate, economic and social unrest, encounters with cultural others, and political manipulations all draw our attention as we examine literary intimations of empire. But we will also consider this literature from the perspective of a transcendent ideal: the premise of human perfectibility that was often used to rationalize (without reconciling) imperial objectives. Required writing includes: short S/U graded assignments, a midterm paper (graded A-E, about 5 pages), and a final paper (graded A-E, about 10 pages).

**AENG334 19th Century British Literature**

28870 TTH 01:15PM-02:35PM Kuiken,Kir A

Romanticism, Imagination and Revolution. In this seminar we will examine the rise of the cultural

movement known as Romanticism by focusing on responses (both English and German) to the French Revolution. Following its initial outbreak, impelled by the cultural transformations promised by the revolution, 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 British 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. We will begin our discussion by looking at the "revolution debates" (about the meaning and significance of the revolution) that began in England as it entered a counter-revolutionary war with France. Moving from these prose texts, we will then explore major artistic and poetic responses to the emancipatory project of the revolution, and will consider how Romantic writers conceived the 'task of the poet' or writer in relation to historical and political events. Assignments will include a mid-term paper, a term paper, a mid-term exam and a final exam.

**AENG335 Literature in English after 1900**  
 32405 TTH 08:45AM-10:05AM Chu,Patricia E

Introduction to significant 20<sup>th</sup> century American texts and their contexts. Authors may include: Faulkner, Hurston, Ellison, Cather, Hagedorn, DeLillo, Himes, Boyle, Fitzgerald, Larsen, Stein.

**AENG336 American Literature to 1800**  
 32406 MW 02:45PM-04:05PM Arsic,Branka

The course will focus on early American female spirituality. We will investigate how certain political, juridical and theological structures affected the minds and bodies of 17<sup>th</sup> century American women. Discussion of such phenomena as the Antinomian controversy, Salem witchcraft trials, and the Great Awakening will help us analyze the gendering of heresy, the pathologization of the female mind, and the medicalization of the female body. We will explore genres such as sermons, meditations, trial transcripts, diaries, conversion and captivity narratives.

**AENG337 19th Century-American Literature**  
 27858 MW 04:15PM-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 19<sup>th</sup> 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. 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 likely 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 Chesnutt, and Mark Twain. The requirements for the course will include reading quizzes and three papers.

**AENG342 Cervantes: Exemplary Novels [Cross Listed with ASPN 333]**  
 32478 W 04:15PM-07:05PM De Colombi Monguio,Alicia

Examination of a single major author in depth (Cervantes). The course will deal with several of Cervantes's Exemplary Novels, studied in the light of contemporary literary theory.

**AENG343 Toni Morrison and August Wilson**  
 26604 TTH 01:15PM-02:35PM Thompson,Lisa B

The Nobel Laureate Toni Morrison and Tony award-winning playwright August Wilson are two of the most honored and prolific African American writers of the 20<sup>th</sup> century. Both Morrison's novels and Wilson's plays chronicle the black experience in the United States from the antebellum period to the Post-Civil Rights era. During the semester we will chart the artistic development of these two writers and compare their use of themes such as migration, identity, violence, redemption, memory, and family. We will assess African American cultural influences such as folktales, blues and jazz in their writing. By reading their essays, interviews and speeches we will also measure the reach and authority of Morrison and Wilson as public intellectuals.

**AENG343 Fitzgerald & Hemingway**  
31338 TTH 04:15PM-05:35PM Berman,Jeffrey

This course will focus on the art and life of F. Scott Fitzgerald and Ernest Hemingway, emphasizing 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 eight reader-response diaries, constituting the remaining one-third of the final grade.

**AENG343 George Bernard Shaw's Plays and Prose**  
31404 TTH 11:45AM-01:05PM Rozett,Martha T

The plays of George Bernard Shaw (1856-1950) are performed more frequently than those of any British playwright except Shakespeare. Shaw employs the conventions of drawing room comedy mixed with witty, caustic social satire to explore topical issues such as class prejudice, war profiteering, prostitution, and religious hypocrisy. The men and women who populate his plays provide a fascinating window into British culture of the late nineteenth and early twentieth centuries. During Shaw's long career, he was also a novelist, a journalist, a theatre critic, and a political philosopher who espoused socialism. The readings for this course will include excerpts from Shaw's prose and the following plays: *Mrs. Warren's Profession*, *Arms and the Man*, *Major Barbara*, *Candida*, *Pygmalion*, *Heartbreak House*, *The Devil's Disciple*, and *Saint Joan*.

**AENG346 Shakespeare's Tragedies and Romances**  
26606 TTH 02:45PM-04:05PM Rozett,Martha T

This course is devoted to tragedies and romances Shakespeare wrote after 1600, with emphasis on character, language, theme, and performance history. We will read *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, *A Winter's Tale*, *Cymbeline*, and *The Tempest*. Assignments include short papers, exams, a performance-based project, and a final exam.

**AENG350 Contemporary Writers**  
18572 TTH 04:15PM-05:35PM Patrick, William  
Burnard, Sheila

Rhetoric and poetics as practiced by contemporary writers across a range of genres and media. Particular attention to social, intellectual, and aesthetic contexts out of which such work emerges.

**AENG355 Plays into Film**  
30706 M 05:45PM-08:35PM Yalkut,Carolyn

This course will study Western drama as it has been transformed from Biblical, folkloric, and mythological antecedents into live theatre and from thence into cinema. Considering the multiple perspectives of playwright, performer, director, audience, and reader, we will read plays and then watch movies (or scenes from movies) based on those plays, often in competing versions. The plays we study will be considered as literary texts, performance scripts, historical and cultural artifacts, as challenges to genre and gender conventions, and -- when revised and reinterpreted on film -- as

vehicles of popular culture. Possible plays (and films drawn from those plays) include *Oedipus Rex*, *Hamlet*, *Henry V*, *A Streetcar Named Desire*, *Glengarry Glen Ross*, *The Front Page*. Weekly writing assignments, take-home midterm and final.

**AENG356 Studies in Non-Fiction**

32412

TTH

04:15PM-05:35PM

Valentis, Mary B

This course is designed to familiarize students with the techniques and narrative structures of creative nonfiction and the strategies and substance of non-fiction in general. Readings and discussions will focus on memoir, personal essay, science, self-help, travel writing, and literary journalism. Books will include Capote's *In Cold Blood*, Obama's *Dreams for My Father*, Sach's *The Man Who Mistook His Wife for a Hat*, Goodwin's *Team of Rivals* and such topics as animal "consciousness," relationships, fashion, the brain, and climate change.

**AENG357 Studies in Drama: Tragedy**

28872

TTH

01:15PM-02:35PM

Brown, W. Langdon

This course will consider tragedy as a dramatic genre, as a contested literary term, and as a literary mode. Readings will include dramatic works that exemplify the genre (examples: *Antigone*, *Hamlet*, *King Lear*, and *Phaedra*); theoretical/critical essays by a variety of authors (examples: George Steiner, Terry Eagleton, Francis Barker); and at least one example of a non-dramatic tragic text such as *The Mayor of Casterbridge*. Students will make short presentations of research projects in class, will write short essays on topics central to discussion and will write one research paper.

**AENG358 Studies in Poetry**

29150

W

02:45PM-05:35PM

Joris, Pierre

This course covers the emergence of modern poetry in the wider context of the rise of modernism. The period studied goes roughly from the last decade of the nineteenth century to the end of the 1930ies, i.e. the start of World War II. Modernism was international in scope and the authors we will be reading are likewise. Starting with forerunners like Dickinson and Rimbaud we will move into the 20C proper where we will study a range of individual poets (such as Apollinaire, Stein, Rilke, Lorca, Loy, Tzara, Breton etc.) and a range of those avant-garde movements that have characterized modern poetry (Futurism, Dada, Surrealism, "Objectivism," etc.) We will move on to Negritude, the movement lead by Aimé Césaire and Léopold Senghor, which foreshadows the post-colonial area after World War II, to conclude with a number of younger poets emerging in the late thirties but whose work will also impact the changed modernism that will emerge as the post-modern after WWII. Parallel to these primary texts we will study excerpts from a range of authors who have defined Modernism (Marx, Freud, Bachofen, Darwin, etc.) and a range of the theoretical writings — mainly Manifestos, which are the essential expression of our poets' theoretical thinking about their own modernity.

**AENG359 Studies in Narrative: Intertextual Fiction**

26616

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 [Cross Listed with Women Studies A WSS 368]**  
18574 MWF 10:25AM-11:20AM Skebe,Carolyn A

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.

**AENG369 African American Literature**  
32448 MWF 11:30AM-12:25PM Simpkins, Walter

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.

**AENG374 Beats, Hippies and New/ Gonzo Journalists: America After 1950**  
32449 MWF 09:20AM-10:15AM Weber,Steven J

This course's immediate concern will be one of definition and delineation: Who were the Beats, and in what did they believe? When was their heyday? What (if anything) distinguishes their literature from that of other literary movements? How did they understand literature? It is questions like these that we will then ask of the hippie generation and New/Gonzo Journalism. How are we to differentiate between these groups when there is so much that *initially* appears similar? (Of course, we cannot mistake overlap for equivalency.) Our study will use the writings of each respective group to find answers to questions such as these—books by authors such as (but not limited to) Jack Kerouac, Allen Ginsberg, Tom Wolfe, and Hunter S. Thompson will be our sources. Going beyond definition and delineation, we may ask ourselves the overarching (and perhaps more important) question: What made the beliefs of each movement seemingly viable at one time, then substantially less so at another?

**AENG390 Internship in English [Permission of Instructor]**  
18576 F 01:40PM-02:35PM Yalkut,Carolyn

English Department internships are the equivalent of fieldwork or laboratory work in the diverse professions for which the major prepares students. The program places students in a wide variety of on- and off-campus positions in law, publishing, education, print and broadcast journalism, business, social service, and government. On-campus internships include the New York State Writers Institute, Fence Magazine, the English department Advisement Office, and the University Media Relations Office. Course requirements include working 10 to 15 hours a week at the internship site and fulfilling an academic component (weekly reports, seminar essays, final project). English 390 is a three-credit, one semester course. S/U. Admission requirements: junior or senior English major status. 3.0 GPA in English, 2.5 GPA overall. Application deadline: rolling, throughout Advance Registration. Applications are available outside HU 317.

**AENG402Z Advanced Writing Workshop [Permission of Instructor]**  
30714 TTH 05:45PM-07:05PM Noel, Tomás Urayoán

This course is a workshop for experienced writers of poetry (sound or performance-oriented poetry is also welcome, provided it at least partially "translates" onto the page). While working on drafts and revisions, we will also read and consider a variety of modern and contemporary forms and poetics, guided by Ron Padgett's *The Teachers and Writers Handbook of Poetic Forms* and volume two of Joris and Rothenberg's *Poems for the Millennium*. We will seek out styles and forms beyond our own comfort zones in an effort to maintain a self-reflexive writing practice. We may also 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 3-5 pages of your poetry, 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: [tunoel@albany.edu](mailto:tunoel@albany.edu).

Prerequisite: AENG 202Z or AENG 302Z and permission of instructor.

**AENG410Y Contemporary Literary and Critical Theory: Tragedy and Theory**  
32450 TTH 01:15PM-02:35PM 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 AENG 210 or permission of the instructor.

**AENG410Y Contemporary and Critical Theory: Under Erasure: Critical Drifts in Experimental African American Literature and Film**  
32451 MW 05:45PM-07:05PM Bell,Kevin M

Our discussions of experimental works in black literature and film draw heavily—as do the works themselves—upon conceptual resources audible in avant-garde jazz composition and performance. We will read works by such writers and poets as Nathaniel Mackey, Will Alexander, Claudia Rankine, Ed Roberson, Percival Everett, Fran Ross, Paul Beatty and John Keene, Ed Roberson and Erica Hunt; films by Bill Gunn, Wendell Harris, Christopher Harris, Tony Cokes and Kevin Everson. We will consider how the formal experiences of dissolve or fracture that characterize each of these artworks enact what Mackey has called a “critique of coherence,” and the ideological framework, “hidden in plain sight” by which the cultural valorization of such coherence tends to obliterate other, less accessible poetic and expressive modes. We will investigate some of the ways in which the articulation of exhausted, burnt out and discarded memory or thought given form in the fragmentary images and contours of these artworks, must be read also as an “embryonic” zone of inchoate life in creative art and philosophy. Such questioning will necessarily theorize how the figural brokenness or asymmetricality of the texts presents a sharply poetic reflection of the cultural shattering at each work’s historical genesis. Texts: TBA. Prerequisite: C or better in AENG 210 or permission of the instructor.

**AENG411Y Arthurian Legends**  
29692 MW 07:15PM-08:35PM Scheck,Helene E

This course will explore the various manifestations of Arthurian legend, from its historical origins to medieval and modern literary transformations and modern film adaptations. We will consider, among other things, the social and historical contexts in which the legends are told and the ways in which the legend is transformed along the way, for what reasons, and to what effect. Assignments will include quizzes, exams, presentations, one short paper and one longer paper. Group work and active discussion are key to the success of the course, so regular attendance is expected. Prerequisite: C or better in AENG 210 or permission of the instructor.

**AENG413Y The American Saxon**  
32455 TTH 01:15PM-02:35PM Lilley,James D

**The American Saxon: Romance, Race, and the Transatlantic**  
This course explores the European origins of U.S. ideologies of race and, in particular, looks at the ways in which the literature of romance works to both sustain and subvert these racial categories. We will investigate how new 18<sup>th</sup>-century fields of knowledge—antiquarianism, natural history, philology, phrenology, and geology, to take just a few examples—work together with the romantic literature of the emerging British and U.S. nations in order to forge a mythic Saxon/Gothic past. And we will investigate how this transatlantic Saxonism in turn fueled ideologies of national and racial difference as well as energized distinctions between the civilized and the savage. Students will conduct their own research into these literary and historical materials and, over the course of the semester, present their findings to the rest of the class. Readings will include: Walpole, Jefferson, Burke, Ossian, Morton, Gliddon, Scott, Poe, Knox, and Emerson. Prerequisite: C or better in AENG 210 or permission of the instructor.

**AENG413Y Detective Fiction and American Culture**

32456

MW

05:45PM-07:05PM

North, Stephen M

This course will focus on that most American of pop culture inventions, hard-boiled detective fiction. Early readings will focus on its origins in pulp magazines—especially *Black Mask*—and then move on to such novels as Dashiell Hammett’s *The Dain Curse* and Raymond Chandler’s *Farewell, My Lovely*. Subsequently, we will trace the form’s many post-WWII variants, considering such writers as Mickey Spillane, Ross Macdonald, Chester Himes, Sara Paretsky, Walter Mosely, Paul Auster and Sue Grafton. And while the course will deal primarily with print forms, we may also consider the cinematic tradition that runs parallel to and/or intertwines with this hard-boiled tradition in such film noir classics as *The Maltese Falcon* (based on the Hammett novel of the same title), *Murder, My Sweet* (from Chandler’s *Farewell, My Lovely*) and *Kiss Me Deadly* (from a Spillane novel). Prerequisite: C or better in AENG 210 or permission of the instructor.

**AENG416Y In or About 1969: Stonewall as Read through New Left Radicalism (Topics in Gender Sexuality, Race or Class)****[Crosslisted with Women Studies 416Y]**

30718

TTH

04:15PM-05:35PM

Keenaghan, Eric C

Usually 1968 is singled out as the epicenter of Leftist political and cultural radicalism in the United States. However, this class will push back that date to the year of the New York City Stonewall riots, which started the gay liberation movement. We will examine how gay, lesbian, and transgender activists and artists were both influenced and discouraged by the predominant modes of Leftism during the 1960s and early 1970s. How did Stonewall-era literature, cultural, and political writing draw on, and diverge from, the New Left’s imaginings of democracy and the political subject? How did eroticism, sexual awakening, gender difference, and community building interface with anti-racist, anti-imperialist, and anti-war ideals to create a new kind of “total revolution”? To answer these questions, we will devote the last two-thirds of the semester to a study of Stonewall and resulting queer cultural production (manifestos, autobiography, poetry, film, fiction, visual arts, erotica). To better contextualize ourselves, however, we will preface that examination with a month-long investigation of key texts from or responding to the homophile movement (the assimilationist gay and lesbian movement in the 1950s and early 1960s), second wave feminism, the civil rights movement, black nationalism, the free speech and student movements, the anti-war/anti-imperialism movement. *Note that we will be reading and analyzing many primary historical documents (ranging from manifestoes to government documents) and secondary political histories, in addition to “literature” (film, autobiography and memoir, novels, poetry).* Possible authors and texts: Frank Kameny; Del Martin; *The Port Huron Statement*; Betty Friedan; Stokely Carmichael; Malcolm X; Martin Luther King, Jr.; Eldridge Cleaver; Bayard Rustin; Carl Davidson; Mario Savio; Bettina Aptheker; Jerry Rubin; Abbie Hoffman; Angela Davis; Huey Newton; Norman Mailer; Hannah Arendt; Paul Goodman; Herbert Marcuse; R. Buckminster Fuller; Murray Bookchin; Noam Chomsky; Committee on Internal Security (U.S. House of Representatives); Rita Mae Brown; Ann Bannon; James Baldwin; Robert Duncan; Valerie Solanas; Andy Warhol/Paul Morrison; John Waters; Samuel R. Delany; Christopher Isherwood; Allen Ginsberg; Karla Jay and Allen Young; Marilyn Frye; Charlotte Bunch; Kenneth Anger; Charley Shively; Martha Shelly; Carl Wittman; Harvey Milk; Touko Laaksonen (Tom of Finland); Leslie Feinberg; Adrienne Rich; Tennessee Williams; Audre Lorde; Edmund White; Martin Duberman. Requirements: Regular participation in seminar-style discussions; ERes discussion board posts (1 per week, 250 words); group presentation (5-10 minutes each, plus 1-page handout); critical essay (mid-term, 5-6 pages); researched final project (10-15 pages, developed in stages including an individual 5-10 minute presentation on your in-progress research). Prerequisite: C or better in AENG 210 or permission of the instructor.

**AENG450Y “Expertise” in Reading and Writing**

30720

TTH

02:45PM-04:05PM

Wilder, Laura A

This course seeks to demystify activities we tend to perform in isolation and seldom discuss—reading and writing. Specifically, this course investigates how “experts” in various fields go about reading and writing the texts their work demands and how they came to develop these skills and habits. For instance, how much time do scientists spend away from the lab and at the computer revising? Is there an element of persuasion in their lab reports? What about their audience’s values do literary critics likely know? Is it typical for successful poets to compose at 3:00 a.m. when half-drunk and half-

mad? What does a philosophy graduate student know about writing that a philosophy undergraduate typically does not? And what about her textbooks does a biology student come to learn by graduation? We will read studies of the composing and reading processes of professionals working in fields across the arts and sciences and of students preparing to enter these fields, and we will learn to read these studies critically and understand their methods and limitations. Additionally, we will learn to rhetorically analyze the texts produced by writers in these various fields, learning to focus our attention on the decisions these writers made and their possible motivations for them. Students will also conduct a bit of their own field research into the frequently hidden-from-view reading, writing, and rhetorical lives of professions they are interested in. Along the way, we will reflect on the development of our own reading and writing habits and “try out” some of the advantageous reading and writing strategies we see the experts employ. This course will provide students with a solid introduction to empirical research conducted in rhetoric and composition, but it should be of interest to anyone curious to know more about reading and writing practices or in exploring the uses of texts in various professions. Prerequisite: C or better in AENG 210 or permission of the instructor.

**AENG460Y Transnational Literature: Postcolonial Novel**

30722

TTH

04:15PM-05:35PM

Stasi,Paul

What exactly do we mean by the term “postcolonial?” 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? Finally, how is this story influenced by the (Western, metropolitan) context within which these works are generally read? In this course we will attempt to answer these questions by reading texts from India (Gosh, Roy), Africa (Farah, Coetzee), the Caribbean (Kincaid, Chamoiseau) and the Pacific Rim (Flannagan) as well as some contemporary essays in postcolonial theory. 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. Prerequisite: C or better in AENG 210 or permission of the instructor.

**AENG485Y Popular Culture and Class**

32458

TTH

10:15AM-11:35AM

Ebert,Teresa

The course focuses on theories of popular culture and class from the early theories of “mass culture” through the Frankfurt School to contemporary encounters between “high theory” and “low culture.” Does popular culture produce citizens as passive consumers in whom “conformity replaces consciousness” (Adorno) and democratic participation in social life is reduced to a “choice between buying or not buying” (Dwight MacDonald)? Is it “pernicious rubbish” (George Orwell) or the active language of desires, knowledges and pleasures that defy the normative discourses of culture and shape a resisting cognitive and affective everyday? Do popular texts have the textual thickness and aesthetic sophistication of complex writings, or are they counterfeit texts using some avant-garde strategies to “purchase sophisticated credibility”? These questions are part of the larger philosophical concerns about “how to live out the stretch of life which is neither sleep nor work,” as Leo Lowenthal puts it. Although the responses have found different idioms over the centuries, the core dispute is articulated in early modern discourses—from Montaigne who praises “diversions” as a strategy of survival (*Essays*, II, 291 ff) to Pascal who thinks “all the unhappiness of men arises from one single fact, that they cannot stay quietly in their own chamber....they have a secret instinct which impels them to seek amusement and occupation abroad, and which arises from their constant unhappiness” (*Pensees*, 44). One of the arguments of the course is that this unhappiness is not theological, moral, or existential but social and historical and is related to the fundamental issue of class and the social division of labor. In discussing the relations of labor, capital, and technology to popular culture, we will ask, with Walter Benjamin, how technologies affect art and/as popular culture, and what are the relations of the popular and the “post-human” in, for instance, women’s romances and chick lit and such films as the *Matrix*? The course consists of lecture-discussions and collective work in small theory groups. Attendance for theory group sessions is required. There will be several major projects: two analytical papers as well as oral presentations. 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.