AENG100Z  Introduction to Analytical Writing
[Open to Freshman and Sophomores Only]
7493  MWF  08:15AM-09:10AM  Craig, Allison V
7734  TTH  08:45AM-10:05AM  Rosenfield, Marlene
7735  MWF  01:40PM-02:35PM  Mong, Derek

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]
2115  MWF  09:20AM-10:15AM  Casey, Erin V
4957  TTH  02:45PM-04:05PM  Horton, Randall G
5162  MWF  01:40PM-02:35PM  Chirila, Alexander C
5718  TTH  08:45AM-10:05AM  Suarez, Nicomedes A
7736  MWF  12:35PM-01:30PM  Chirila, Alexander C
7819  MWF  08:15AM-09:10AM  Chepaitis, Barbara A
7820  MWF  12:35PM-01:30PM  Lannon, Mary F
7821  TTH  05:45PM-07:05PM  Thompson, Aidan P
7822  MWF  12:35PM-01:30PM  TBA
8933  TTH  01:15PM-02:35PM  Thompson, Aidan P
8934  TTH  08:45AM-10:05AM  Skebe, Carolyn A
8918  MWF  12:35PM-01:30PM  Murphy, Jillmarie
8920  MWF  12:35PM-01:30PM  Mong, Derek

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

AENG121  Reading Literature
2119  TTH  08:45AM-10:05AM  Mason, John T
2120  MWF  12:35PM-01:30PM  Seiler, Sabine H
2121  MWF  10:25AM-11:20AM  Denberg, Kenneth
2122  MWF  08:15AM-09:10AM  Ratiu, Iuliu E
6434  TTH  02:45PM-04:05PM  Needham, Tara
6845  MWF  01:40PM-02:35PM  Seiler, Sabine H
7909  TTH  11:45AM-01:05PM  Needham, Tara

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
2126  MWF  10:25AM-11:20AM  Bale, Rebekah R

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
2116  MWF  09:20AM-10:15AM  Williams, Karen S
6030  TTH  10:15AM-11:35AM  Mason, John T
6031  TTH  04:15PM-05:35PM  Wilder, Laura A
6833  MWF  10:25AM-11:20AM  Wilkie III, Robert A
7495  MWF  12:35PM-01:30PM  Zitomer, Rachel T
7972  TTH  05:45PM-07:05PM  Stevens, Diane

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.
This writing intensive course offers English majors an introduction to the conventions and expectations of scholarship in English studies. To focus our work, from course readings to individual research projects, we will ponder the uncanny relationship between monsters and their makers as it operates in a diversity of cultural texts over time. We will practice close reading skills on a range of works, from Virgilian poetry to a Patty Jenkins film, and consider what a number of thinkers, from Kristeva to Warner, have had to say about monstrosity. Most importantly, we will learn to formulate and situate our own ideas in relation to other, more established voices, marshalling evidence to make our case. Expect to work carefully through each paper, from prewriting to revision. Working with the tools of experienced writers—library databases, writer’s handbooks, peer feedback, and monstrous perseverance—we will discuss strategies for hunting down, assessing and documenting sources ethically and effectively.

This course introduces some of the debates and the key concepts that have helped to shape the field of English studies. Beginning with the problem of language and signification, we will explore the history of what has come to be called “literary theory,” paying careful attention to the ways in which this discourse both exercises but also problematizes distinctions between the theoretical and the properly literary. As such, we will draw on a variety of different materials—from Hollywood films to CIA training manuals—in order to engage some of the most influential concepts in the development of English studies: ideology, desire, genre, event, race, hybridity, capital, and culture.

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.

At the heart of any good piece of literary criticism is a close reading, an investigation of the verbal and formal structures the author has chosen and the form into which he/she has put them. At the same time, however, close reading must be situated in a context which makes it meaningful, which answers that most difficult of literary questions: “so what?” In this course we will sharpen our close reading skills on a range of texts (mostly written, some visual) read alongside a series of critical essays introducing the various interpretative frameworks - race, gender, class, narrative, ideology - through which we can read these texts. Our goal will be to reflect upon the process of reading and interpretation itself, examining the complicated relationship between text and analysis and exploring some of the critical conversations this relationship has engendered.
English studies have undergone theoretical and territorial revolutions in the last decade. Scholars and students in the field are analyzing the Phish phenomenon along with the philosophy of Nietzsche; they are reading buildings such as fallen World Trade Center Towers along with the fall of Troy’s towers as in Homeric epic. Literacy and interpretative acts are no longer connected merely with the printed word (the book) but have expanded to all aspects and artifacts of culture and contemporary life. English students are reading and incorporating technology, science, and postmodern culture, film, architecture, media, philosophy, and psychology into their papers and projects. This class introduces the student to literary theory in general and its specific concepts, movements, practices, and texts: students 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.

AENG221 The Bible as Literature
[Cross-listed with AJST242 and AREL 221]
2130 TTH 11:45AM-01:05PM 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: [continued on page 4]
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].


AENG222 World Literature
7497 TTH 10:15AM-11:35AM Colton-Heins, Alyssa

This course will explore both classic and contemporary literature, with an emphasis on drama and fiction. Contemporary literature will include authors from Asia, Africa, and South America. Students are expected to take a vigorously active part of the course, including leading discussions and participating in decision-making about work expectations. Approximately one book (or the equivalent) per week will be covered. Students should be already comfortable with talking and writing about literary elements covered in an introductory literature course.

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 2007, we will be presenting the following six topics:
This course will focus on issues of gender in contemporary fiction and film, specifically addressing the ways in which contemporary texts represent, (re)produce, and complicate cultural identities. How is gender represented in these texts, for what purposes, and to what ends? Are such representations accurate depictions of reality? Are they meant to be? How do such representations affect culture or vice versa, how does culture affect such representations? How does the way an individual perceives gender affect identity and, therefore, interaction with others, a community, and the world at large? Or the other way around: How does the way the world at large perceives gender affect the individual, and so on and so forth. In the end, how does it all affect daily life and ultimately, why does it matter? Throughout the course we will struggle with such questions, and through rigorous engagement with the texts, written responses, and out of class research, we will try to make sense of it and intervene in the ongoing debates and transformation of gender as a term and as a lived reality.

A list of possible texts for inclusion in the course, explored in part or entirely, are Gloria Anzaldua’s *Borderlands/La Frontera*, Margaret Atwood’s *Bodily Harm*, Barry Glassner’s *The Culture of Fear*, Susanna Kaysen’s *Girl, Interrupted*, Toni Morrison’s *Beloved*, Tim O’Brien’s *The Things they Carried*, Billy Elliot, Boys Don’t Cry, Fight Club, Hedwig and the Angry Inch, Monster, and Real Women Have Curves. Note that these are possibilities, not a definitive list. Students will also have the opportunity to examine texts of their own choosing that fit into course goals.

Assignments for the course will include response papers for each text, journal assignments, an annotated bibliography, a term paper, midterm and final exams.

This course will survey the work of Woody Allen over the past forty years. We will “read” his films as participating in dialogues with philosophical, psychological, filmic, and literary texts—a number of which we will read for the course. Students will be expected to read all texts prior to class and watch one to two films a week outside of class according to our schedule. All films will be made available for online viewing by the professor. Possible authors we may read include: Dostoevsky, Freud, Chekov, Derrida, Shakespeare, and Allen’s essays and plays. Film makers may include: Chaplin, Bergman, and Fellini. And Allen films that we may study include: *Play it Again, Sam, Take the Money and Run, A Midsummer Night’s Sex Comedy, Love and Death, Annie Hall, Manhattan, Zelig, Radio Days, Hannah and her Sisters, Crimes and Misdemeanors, Deconstructing Harry, and Match Point.*

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 their own words. 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, and Zitkala-Sa, in addition to related artwork and film.
What does it mean to read in the "late age of print," in which global culture is moving away from the literary and towards the digital? For some, this "digital turn" marks the end of cultural complexity and a loss of literary values. Other critics consider digital culture as opening up new spaces of freedom from determination in a world beyond the contradictions of the past. In both cases, digital culture is understood to be a radical break from the past, requiring new paradigms of reading and a new approach to cultural analysis.

This course will be a historical and materialist inquiry into digital culture and its modes of reading. Through analysis of a broad range of cultural texts—from cultural theory to "traditional" forms of literature, as well as the new cultural forms of hypertext, film, video games—the course will investigate the meaning of digital culture and the implications for the future of literary and cultural analysis. Is it the case that digital culture represents a post-historical, post-conceptual, post-referential space that resists all attempts at fixing the play of meaning? Or, is it necessary to read digital culture as a (non-mimetic) reflection of the social, historical, and economic contradictions that shape everyday life under global capitalism?

The main pedagogical mode of the course is critique and open discussions of a variety of "texts" and their consequences on different levels: from the immanent aspects of literary and cultural texts, to the theoretical debates over mimesis, post-referentiality and reflection theory, to the broader development of a global cultural market and the development of digital culture as a transnational commodity within the existing social and economic relations.

The course consists of lecture and open discussion, theory group work, and colloquium presentations. Over the course of the semester, students will be asked to "read" (symptomatically) various cultural works as well as a variety of contesting theoretical and cultural texts on digital culture. Students will write several shorter response papers as well as a longer term paper that will address the theoretical, social, and historical issues involved in digital culture.

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**AENG226 Shakespeare's Contemporaries:**
**Christopher Marlowe and Ben Jonson**

There is no doubt that William Shakespeare and his works have become a foundational element of nearly all undergraduate curricula and American higher education in general. In and of itself, this position is justified given the quality of his craftsmanship as both poet and playwright. Yet, in the celebration of his works, we often forget that Shakespeare was only one of many such craftsmen in the Elizabethan period, who helped to revolutionize theatre and stagecraft as we know it. Thus, the focus of this course will be the two contemporary dramatists who are most considered to rival the "master" himself: Christopher Marlowe and Ben Jonson. Texts will include brief biographical excerpts to "set the stage" for our investigation followed by three plays of each author (Marlowe’s *Dr. Faustus*, *The Jew of Malta*, and *Tamburlaine I*; Jonson’s *Volpone*, *Bartholomew Fair*, and *The Alchemist*). In this manner, students will be offered a more comprehensive view of the Elizabethan era and the playwrights it produced by demonstrating that even Shakespeare himself had to deal with "friendly" competition.

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**AENG226 Film Adaptations of 20th Century Literature**

"The movie was good, but the book was better." We have heard these words uttered so many times that they have become clichéd; where our favorite works of literature are concerned, it seems as if we are preconditioned for this kind of knee-jerk reaction to film adaptations. *Studying both the original work of literature and its film adaptation*, this course will begin to question whether/why this effect exists. Do we automatically feel disappointed with the film adaptation, and if so, where does this disappointment come from? Is there something "lost in translation" as we move between media, from book to film? As there are limitations inherent to each media type, what are our expectations for different media, and do these expectations change along with the change in form of media? Careful consideration of these questions will be our main concern for this course; we will look at works by Kurt Vonnegut, George Orwell, Philip K. Dick, and others, while examining the film adaptations of each work. Along with our inquiry concerning the nature of each media type, we will have to be self-critical about the ways in which we approach/accept such media.
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Days</th>
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<th>Instructors</th>
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<tr>
<td>AENG240</td>
<td>Growing Up in America</td>
<td>MWF</td>
<td>01:25PM-01:30PM</td>
<td>Chepaitis, Barbara A</td>
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<td>MWF</td>
<td>01:40PM-02:35PM</td>
<td>Vrabel, Megan L</td>
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<td>TTH</td>
<td>05:45PM-07:05PM</td>
<td>Truitt, Sam</td>
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<td>MWF</td>
<td>10:25AM-11:20AM</td>
<td>Murphy, Jillmarie</td>
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<td>TTH</td>
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<td>TTH</td>
<td>08:45AM-10:05AM</td>
<td>Bartlett, Joshua</td>
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<td>01:40PM-02:35PM</td>
<td>Case, Menouka R</td>
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<td>MW</td>
<td>02:45PM-04:05PM</td>
<td>Hardy, Lucas D</td>
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<td>TTH</td>
<td>08:45AM-10:05AM</td>
<td>Kearns, Rosalie</td>
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<td>MWF</td>
<td>09:20AM-10:05AM</td>
<td>Denberg, Kenneth</td>
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Introduction to problems of social significance related to growing up in a multi-ethnic society through the study of American literature and culture.

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<th>Course Code</th>
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<th>Days</th>
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<tbody>
<tr>
<td>AENG261</td>
<td>American Literary Traditions</td>
<td>TTH</td>
<td>11:45AM-01:05PM</td>
<td>Rizzo, Christopher B</td>
</tr>
</tbody>
</table>

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

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<th>Course Code</th>
<th>Course Title</th>
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<tr>
<td>AENG291</td>
<td>British Literary Traditions</td>
<td>MWF</td>
<td>01:40PM-02:35PM</td>
<td>Lawton, Dana M</td>
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Introduction to representative works of British literary tradition, emphasizing major developments in British literature.

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<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>AENG295</td>
<td>Classics of Western Literature:</td>
<td>TTH</td>
<td>01:15PM-02:35PM</td>
<td>Elam, Helen Regueiro</td>
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<td></td>
<td>Ancient Epic to Modern Drama</td>
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This course is configured as a two semester course (the second part to be offered in Spring 2008 under the same number). Both courses deal with major texts that constitute the western tradition of literature, from Homer to the present, and thus constitute a foundation for the study of literature. This first term focuses on the transformation of form, from ancient epic (Homer’s Iliad) through classical tragedy (Aeschylus, Sophocles) to modern drama (Brecht, Beckett). The second term (also 295) focuses on the transformation of form from ancient epic (Homer’s Odyssey) to modern novel (Dostoevsky or Joyce). Each term is independent of the other. Two short papers, midterm, final.

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<tr>
<td>AENG300W</td>
<td>Expository Writing</td>
<td>TTH</td>
<td>01:15PM-02:35PM</td>
<td>Skebe, Carolyn</td>
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<td>MWF</td>
<td>09:20AM-10:15AM</td>
<td>Case, Menouka R</td>
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<td></td>
<td>MWF</td>
<td>01:40PM-02:25PM</td>
<td>Rosenfield, Marlene</td>
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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.

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<th>Course Code</th>
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<tbody>
<tr>
<td>AENG300W</td>
<td>Expository Writing</td>
<td>TTH</td>
<td>02:45PM-04:05PM</td>
<td>Berman, Jeffrey</td>
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</tbody>
</table>

This course will emphasize personal, exploratory, expressive, and therapeutic writing. I'm particularly interested in the extent to which writing about personal conflicts leads to heightened self-awareness and psychological well-being. The assignments and readings will come from my book *Risky Writing*. The minimum writing requirement is forty typed pages and will include essays on divorce, eating disorders, binge drinking, suicide, and sexual abuse. Prerequisite: empathy.
In an essay on concentration, Jane Hirshfield lauds writing that is “awake to its own connections—language that hears itself and what is around it, sees itself and what is around it, looks back at those who look into its gaze and knows more perhaps even than we do about who are what we are.” In 302W, we will discuss such theories of writing as they relate to your work. During the term, you will work in both short fiction and poetry, which will be the primary texts for group discussion. Readings and exercises will supplement the course. Please email a 5-10 page writing sample of fiction, prose or poetry to fence@albany.edu, and a brief note indicating your major and goals for the course.

In this class, we'll be reading a wide variety of short stories to examine the writing strategies of different authors. In-class writing exercises, out-of-class assignments, and discussion in both large and small groups will help us explore the processes of writing our own stories. Evaluation will be based on class participation, quizzes over class material, and satisfactory completion of writing projects. As a sample, I am looking for recent fiction writing of 3-5 pages. An excerpt from something longer will be fine. I will not be considering poetry at all. Please send the sample to my email address: kearns1@uiuc.edu

Our primary focus will be on *Hamlet*, almost certainly the most written-about play in the British literary tradition. The six major writing assignments are all designed to strengthen your critical reading, research and writing skills. There will be short, in-class assignments, workshops and writing conferences as well. The assigned texts are the Longman edition of Shakespeare’s *Hamlet*, John Updike’s *Gertrude and Claudius*, the Folger edition of Shakespeare’s *Sonnets* and a course packet of critical essays and book excerpts. Prerequisite: Eng 205Z.

This course will employ modern drama and critical responses to modern drama as a pretext for discussion of 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: Eng 205Z.

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: Eng 205Z.
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.

Students will study critical models, engage in individual research, and explore a range of critical and analytic strategies in order to produce original essays on fiction, poetry, and drama (and film if time permits). Fiction: Hemingway’s first collection, *in our time*. Poetry: from John Donne to Frank O’Hara and the Nuyorican. Drama: twentieth-century plays in English. Emphasis on acquisition and mastery of textual literacy. Students should expect to do a lot of writing, a fair amount of reading, and an invigorating amount of revising of their own work. Prerequisite: Eng 205Z.

In Islam, the garden is synonymous with paradise, but it also stands for the good life. In North Africa and the Middle East, Muslim houses are arranged around a garden in a patio or courtyard surrounded by the rooms of the dwelling. The garden denotes a place of rest but also a sanctuary from the outside world. Taking the garden as its symbolic axis, this course will consider life in the Muslim world as depicted in representative novels ranging from coming-of-age narratives to nationalistic and religious quests for an Islamic identity separate from, and often in reaction to, the perceived materialistic excesses of the secular West. We will read seven novels by Mohammed Choukri (Morocco), Nagouib Mahfouz (Egypt), Fatima Mernissi (Morocco), Ismail Kadare (Albania), Sahar Khalifeh (Palestine), Tayeb Salih (Sudan) and Tahar Ben Jelloun (Morocco). All readings will be in English.

This course will examine figures of otherness in literary writing—and how interpretive styles mutate today. We will focus on a series of “modernist” works, in the broad sense, to question how language, memory, time and alterity (race, animation, the non-human) emerge otherwise or are shaped. If one role of literary performance is to transform cognitive premises, what strategies of reading are effective in rendering “modernist” writing works contemporary? Authors we will read include Plato, Conrad, O’Connor, Bowles, Hitchcock, Faulkner, Stevens, Jonathan Demme, Octavia Butler, and Toni Morrison. Critical arguments will be introduced for discussion, including Nietzsche, Zizek, Deleuze, and others. Prerequisite: C or better in A Eng 210, or permission of the instructor.

We begin with the somewhat controversial suggestion that reading is making sense of texts of culture, which is another way of saying that texts do not contain their own theory of reading and their self-difference is the effect of social contradictions and is not immanent and in-textual. This means, among other things, that reading is not an allegory of its own unreadability, nor a personal, subjective/affective process of singularity, nor an aesthetic event. Rather it is always a collective, social and historical practice in cultural intelligibility shaped by codes, conventions and above all by class. We start our inquiry into reading by putting this view of reading in critical
dialogue with other theories of reading and through energetic close readings of a wide range of
texts of culture—from traditional literary writings and social texts to visual texts, cybertexts, and
texts of theory and philosophy.
The traditional (humanist) theories that are the “normal”—de fault—theories of reading argue that
reading is a complex subjective act that enriches the individual imagination, expands
understanding of the other and educates the individual, as a cultured citizen of a pluralistic
community, for a tolerance of ambiguity and uncertainty. Traditional views are grounded in a
realistic ontology, liberal ideology and a mimetic theory of language that assumes texts are
“readable” because they are (referential) representations of life. These theories also tend to think
of the reader as a subject of self-agency and consciousness. Even though these are highly
sophisticated “theories,” they are essentially anti-theory. Mark Edmundson articulates these views
when he declares, “If you set theory between readers and literature—if you make theory a
prerequisite to discussing a piece of writing—you effectively deny the student a chance to
encounter…literary density…[and] banish aspiring readers from literary experience” (Why
Read?).

These assumptions are put in question by such philosophers and theorists as Friedrich
Nietzsche, Jacques Derrida, Paul de Man, and Philippe Lacoue-Labarthe. De Man, for example,
argues that not only is there no mimetic relation between texts and reality, texts are essentially
about themselves. Since language is not referential it makes a text, among other things, an
“allegory of reading” that “narrates the impossibility of reading” (Allegories of Reading). Like
traditional theorists, these philosophers are also against theory because they think that theory (as
an outside discourse) fixes the meanings of texts and imposes closure on them by stopping the
free play of signs (de Man, Resistance to Theory). Texts are considered self-determining and,
therefore, provide their own theories of reading, or as Derrida puts it, “it is an event that does not
await the deliberation, consciousness, or organization of a subject, or even of modernity. It
deconstructs it-self” (“Letter to a Japanese Friend”). To put it differently, a text “simultaneously
asserts and denies the authority of its own rhetorical mode” (de Man, Allegories of Reading); this
makes the text “unreadable” and raises the question of “representation” and whether there is
anything outside representation. These and similar issues lead to an analysis of the relation of
representation and the technology of texts (the materiality of writing itself—techne) and what
Derrida, in his reading of Freud calls a “writing machine” (“Freud and the Scene of Writing” and
Paper Machine). In this part of the course, we will examine the effect of these theories on reading
gender and sexuality (Judith Butler), nation and nationality (Homi Bhabha), race and ethnicity
(Edward Said, Stuart Hall), as well as matters of global culture, war, 9/11 and related issues
(Jean Baudrillard, Giorgio Agamben).

In a different pedagogical move, we place these theories in relation to historical materialism,
which argues that language is not merely a formal system of immanent differences but is
“practical consciousness, that exists also for other men, and for that reason alone it really exists
for me.” Historical materialism critiques contemporary theories of reading for a number of
reasons, including what it regards to be their tendency to treat language as autonomous:
“Language is the immediate actuality of thought. Just as philosophers have given thought an
independent existence, so they were bound to make language into an independent realm” (Marx
and Engels, The German Ideology). In historical materialism reading is a class question since the
sign itself is “an arena of the class struggle.” (Voloshinov, Marxism and the Philosophy of
Language).

The other overarching question that we will address is whether all these understandings of
reading are based on a particular (Enlightenment) set of assumptions about “critique” and “critical
reading.” We will examine the argument that we need to go beyond these critical models of
reading and open up new spaces for “uncritical reading.” “Why is it,” Michael Warner asks, “that
any style of actual reading that we can observe in the world counts as uncritical?…Is critical
reading really reading at all” (“Uncritical Reading”)?

Our discussions of these modes of reading are based on carefully examining certain concepts—
such as texts, language, class, representation, techne, identity, memory, archive,
materiality/materialism, history, and by a comparative close reading of specific texts. For
example, we begin by suggesting that a text is not, as its familiar meaning suggests, empirical
words on the page but any site of cultural signification. Among other things, this means that
anything that means anything is a text. Derrida says, “What I call 'text' implies all structures called
'real,' 'economic,' 'historical' socio-institutional, in short: all possible 'referents’” (Limited Inc). Are
there non-textual (un-representational) realities that are immediately present to themselves?
What are some of the implications of his theory for reading? Is reading a “reflection” of what is
already in the text or is it, itself, a writerly act, as Barthes argues (S/Z)? How are texts (not)
related to class? We will analyze these issues through comparative critical readings of some
modernist texts by such writers as James Joyce, Virginia Woolf, Joseph Conrad and Franz Kafka,
along with some contemporary texts.
Like “textuality,” the concept of “class” is a productive place for analyzing reading. It questions the spontaneity of personal “experience,” which is the frame of reading for many, and points out that what is treated as “experience” is far from being individual and private and is instead shaped by the historical and material conditions of the subject. Class, in other words, leads to an inquiry into reading and its relation to capitalism and allows us to discuss the outlines of a new labor theory of reading. Representation extends the range of our inquiries into reading by involving us in matters of language and reality as well as the metaphysics of presence. Contemporary reunderstandings of reading have lead to encounters between “High Theory” and “Low Culture,” and we will look at some of the consequences of this encounter for reading popular culture.

As we move on, we will look at such issues as the ideology of close reading, the politics of broad reading, the relations of reading to critique, explanation, and resignification. We will, for example, examine the conditions under which specific readings are taken seriously culturally or are treated as "silly," "dogmatic," or "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 assumptions in these judgments? What is the relation of the “reading” to institutional power? What is the role of “reading” and literary and cultural studies, in general, in contemporary society? Should they produce, through culturally transgressive and politically progressive readings, a theoretical consciousness in readers, who can therefore grasp issues “by the root” and intervene in the hegemonic culture of capital and the commodifying logic of its market? In other words, is the responsibility of “reading” to produce modes of knowing that are self-reflexive; tolerant of plurality and its undecidabilities; at home with difficult non-linearity, and committed to social and economic justice? Or, is the only responsibility of “reading” to read carefully and activate the difference of the text?

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 and Interpretation in English Studies: Democracy and Disciplinary Change: English Studies, Public Culture, and the Novel
7537    TTH  11:45AM-01:05PM    Hill,Michael K

The discipline of English has always been connected to broader questions of social and cultural change. Indeed, the reading practices that have defined literary studies as an intensely private, but also emphatically public, affair are seen to be concurrent with the very possibility of democratic thought. Nowhere is this relationship more direct, nowhere more vexed, than in the history of the English novel. Here, for the first time, literary writing as such goes massively public: a new media culture emerges as print technologies begin to play directly into how new classes of people defined themselves against prevailing political hierarchies. This course will examine the claims of democracy, specifically, of social equality and individual rights, as related: (1) to the history of literary reading and writing as a discrete disciplinary field; and (2) to the ways in which changes in the discipline of English are immanent to apparent epochal shifts before and after modernity. Students should expect to read eighteenth-century novels, relevant contemporary theory, and selections from Enlightenment philosophical archives. Prerequisite: C or better in A Eng 210, or permission of the instructor.

AENG310  Reading and Interpretation in English Studies: “Literature, Truth and Freedom”
7538    MW  02:45PM-04:05PM    Keenanah,Eric C

What does literature tell us about our relationship to “truth” and “freedom”? That is to say, how does literature think about these two concepts which are closely related to our ideas about democracy and American identity? Why must we think about these concepts at all: isn't each one a “given”? How can thinking about them help us change our lived relationships to democratic experience today? Why would reading literature from the past help us think or take action now? This class will investigate these questions by exploring work in one tradition in critical theory and philosophy that has been concerned with questioning the very idea of Truth (with a capital “T”) so as to better understand the individual’s freedom. Each week 1 or 2 theoretical essays will be paired with 2 - 3 short stories (or one novella) by an American author. We won't be reading the fiction through the theory; instead, we'll let the fiction "talk back" to the theory by giving it a chance to tell us its own thoughts about the nature of truth and freedom. As readers, then, we
will facilitate critical dialogues between two authors, who are writing quite differently in two separate genres (theory and fiction) about a shared set of conceptual concerns. The last weeks will be spent in an in-depth analysis of one novel and related nonfiction essays by one author, as developing through her creative work a "democratic philosophy" about truth and freedom. The theoretical readings may include essays by Ralph Waldo Emerson, Friedrich Nietzsche, William James, John Dewey, Alain Locke, Richard Rorty, Michel Foucault, Gilles Deleuze. The fiction may include shorter works by authors like Mark Twain, Henry James, Willa Cather, William Faulkner, Ralph Ellison, Carson McCullers, Paul Bowles, James Baldwin, Ernest Hemingway, Gertrude Stein, Jean Toomer, Pauline Hopkins, Truman Capote.

Requirements: Critical reading journal on the theory (2 entries passed in for credit); 1 short paper (6 - 8 pages, developed from a journal entry); 1 long final paper (12 - 15 pages, written in stages). There will be little lecturing, so everyone is expected to make significant contributions to class discussion and group work. Prerequisite: C or better in A Eng 210, or permission of the instructor.

AENG334 19th Century British Literature
8694  MW  04:15PM-05:35PM  Secovnie,Kelly O

This course will analyze British literature written in the 19th century in a variety of genres, including poetry, the short story, letters and travelogues, and novels. The lens through which we will examine these texts is a socio-political and historical one, which will seek to situate the literature in relation to the British Empire in its myriad manifestations both at home and abroad. Along those lines, then, in addition to the literary texts, the course will examine some theoretical and critical material to contextualize the discussion of literature and its relationship to empire.

AENG337 19th Century American Literature
7600  TTH  11:45AM-01:05PM  Lilley,James

This course traces the history of American romance from the early Republic to the Civil War. By examining how gothic tales, the sentimental novel, and the historical and frontier romance imagine the relationship between the singular and the common, we will explore how both the form and the content of these texts redefine what it means to belong in the emerging U.S. nation. With community and the common as our theme for the semester, the course will investigate how the literature of romance addresses such interconnected and interdisciplinary topics as dispossession, removal, representation, exclusion, and the state of exception. We will thus be interested in the ways that these texts work to both sustain and subvert the rules of membership governing specific racial, sexual, and national systems of community. Drawing on an assortment of cultural documents, we will study texts by authors such as Rowson, Brockden Brown, Irving, Cooper, Poe, Child, Emerson and Melville in a variety of contexts—from Andrew Jackson’s Indian Removal Act to the science of phrenology, and from the rise of African Colonization Societies to the Amistad case. In addition to short response papers and a take home exam, students will prepare a final paper in which they identify and research a specific cultural context that informs one of the texts and its aesthetic strategies.

AENG343 Plath, Rich and Brooks [Cross-listed with AWSS399]
6612  MWF  11:30AM-12:25PM  Hanifan,Jil E

About 1960. A study of three poets whose works illuminate each other in terms of style, theme and their relationship to the social and political currents of the feminist and civil rights movements. Students will read first books and later works, critical reviews and articles, and some biography. May be repeated more than once for credit when content varies. Intended primarily for juniors and seniors. This course is cross-listed with AWSS399.

AENG343 Toni Morrison
6733  TTH  01:15PM-02:35PM  Thompson,Lisa B

Literary critic Barbara Christian characterizes Toni Morrison’s fiction as “fantastic earthy realism.” The Nobel Laureate has produced an impressive body of work that makes Morrison one of the nation’s major novelists, however, her race and gender place her within a unique category. In order to assess her significance within African American literature students will not only read Morrison’s novels and literary criticism about her work, but also discuss her nonfiction prose. In that way the course will examine Morrison’s fiction as well as her influential work as an editor and public intellectual.
This course will explore the works of Edgar Allan Poe and Nathaniel Hawthorne, two prominent figures of the nineteenth century, as they inform one another. Poe, a Southerner, and Hawthorne, a Northerner, although separated by geography each explore the nature of sin and guilt and the boundaries between reality and fiction. We will begin by reading the poetry, selected letters, and critical essays of Poe before moving to his "tales" (grotesques, arabesques, ratiocinative). We will then read Hawthorne’s short fiction and end with his novel, *The Blithedale Romance*. Students will be expected to demonstrate the ability to do close readings of the text and to explore the critical commentary that surrounds the work of these two writers. To that end, students will write one hourly exam focused on each writer, will engage in library research locating and reading critical commentary about each writer's work, and submit one final critical paper that draws on that research and compares the two writers. The critical commentary project will consist of students finding three critical articles for each writer. The articles should be focused on either the same story or the same aspect of the writer's style (e.g. Hawthorne’s use of mirrors; Poe’s first person narrators, etc.) but separated in time by at least 10 years. Students will then provide a summary outline of the salient points of each article and will use these as the basis for their final critical paper.

In this section of English 346, we will study what is classified as “Later Works of Shakespeare.” Among the plays we will explore will be the “great tragedies,” *Hamlet, Othello, Macbeth, King Lear*; the later comedy *Measure for Measure*, and the romances *The Winter’s Tale* and *The Tempest*. Students will be expected to demonstrate the ability to do close readings of the texts and explore the different ways the plays can be read and performed. Assignments will include research, analysis, a mid-semester exam and a final exam. Attendance is required.

In this course we will read and discuss works by the authors appearing on campus in the New York State Writers Institute Visiting Writers Series. We will likely be reading in a variety of genres—novels, short stories, poetry, and so on—and we will also meet the visiting writers in colloquia devoted to in-depth conversations not only about their work, but about issues facing writers today. (Some recent visitors have included Amy Hempel, Margaret Atwood, Spike Lee, Nicole Krauss, Susan Cheever, Mary Gaitskill, Julian Barnes, and Sara Paretsky.) The course is designed to give students an exciting entree to the world of contemporary literature, and to help them develop a richer understanding of what it means to work as a writer. Evaluation will be based on both examinations and papers.

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.*
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 *Phaedre*); 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.

Examination of poetry, with an emphasis on study of poetic forms and modes. Topics to be discussed may include, among others: major developments in themes, language, forms and modes of poetry; poetics; poetry in the arts, including theatre and song.

This course studies the competing impetuses of realism and romance in British fiction. We begin and end at the start of a century, a point that, having experienced the arrival of a new millennium, you will recognize as a time of self-conscious concern with what has ended and what it might imply for the future. That Jane Austen and Virginia Woolf both describe their work as constituting new modes of writing suggests that writers are also concerned to situate themselves against the past and to articulate new narrative methods in pursuit of different aesthetic objectives. The intertextual fictional conversation among nineteenth- and twentieth-century authors and their texts will be our primary focus of study. Among those likely to be considered in the course are: Austen, Shelley, Scott, the Brontës, Dickens, Eliot, Stevenson, Forster, Woolf, Fowles, and Swift.

Categories such as “Asian American literature” or “Asian American film” bring cultural production and politics together. Many people assume that minority literature, film, art, etc is an important component of a group’s ability to take political action, perhaps even action in and of itself. “Representation” takes on multiple meanings: not only the active cultural production of Asian Americans but also how Asian Americans are depicted on TV or left out of, for instance, Abercrombie and Fitch ads, whether Asian American histories are presented in museums, whether there are Asian Americans serving as judges, in Congress, in business. At the same time, some Asian American scholars and activists have raised questions about whether producing, consuming and ensuring that Asian bodies appear in cultural productions has become an unfortunate substitute for substantive political action. This class focuses on collective identities, cultural politics, and the way Asians in America have affected and imagined their effects on American cultural, economic, and political life. We will read a broad range of interdisciplinary texts (literature, film, animation, essays, news coverage of events such as the Wen Ho Lee trial and the politics in Wisconsin highlighted by the conviction of Chai Vang) to think about how our various intellectual projects in the arts have a political past, present and future, and to consider Asian American participation in contemporary political movements and protest actions. Authors/artists will likely include: Mari Matsuda, Vijay Prashad, Milton Muryama, Han Ong, Maxine Hong Kingston, Susan Choi, Mine Okubo, Shani Mootoo, Gene Yang, Henry Klyama, Leia Lee.
This course undertakes a critical exploration of ethnicity in literature focused on African American writing and historical experience. Literary and theoretical readings are organized around three major topics: (1) problems of boundaries which propose to define the ethnic group, as exemplified in narratives of “passing” and amplified by poststructuralist theory; (2) the search for roots or principles of ethnic coherence in various aspects of history and culture; and (3) the transformation of ethnic identities under the pressure of specific social conflicts. Material includes some consideration of other ethnicities for comparative purposes and works by David Bradley, Nella Larsen, Toni Morrison, Anna Deavere Smith, Henry Louis Gates, Jr., Molefi Kete Asante, and others.

The 19th century witnessed the birth of secular literature in two Jewish languages, Yiddish and Hebrew, as well as Jewish writing in other European languages that would blossom in the 20th century. In the process, Jewish fiction writers put issues of Jewish identity and history on the world literary map. This course will examine landmark works of modern Jewish fiction—that is, fiction by writers who do not just happen to be Jewish, but whose work comments meaningfully on the Jewish experience. Such writing has flourished in Europe and the Americas over the last century, as well as in Israel. In all of these regions, Jewish fiction has been, and continues to serve as, an important vehicle for exploring the constantly changing place of Jews in the modern world by examining such issues as the tension between tradition and modernity, the relationship between Jews and the surrounding society, antisemitism, new avenues of religious observance, the quest for a Jewish homeland, and mass migrations. Students will read a variety of short fiction and novels by leading Jewish writers working in different periods, countries, and languages; the writers we will cover include Isaac Bashevis Singer, Israel Joshua Singer, Esther Kreitman, Sholem Aleichem, Isaac Babel, and others. In addition to discussions of texts, class activities will include research and writing exercises. Grading is based on class participation, essays, and a major research paper.

What themes, styles and techniques characterize dramas written by women? Is there an identifiable tradition and/or aesthetic that links plays by women across cultures? Which feminist dramatic theories seem the most useful interpretive tools, and why? What impact do women have on the theater in this country? These are among the questions to be addressed as we study plays by the most important contemporary female dramatists in the United States, including Wendy Wasserstein, Theresa Rebeck, Tina Howe, Paula Vogel, Suzan-Lori Parks and Jane Anderson. We will also apply these questions to a selection of works by Canadian, British and Australian playwrights.

Globalization involves not only economic exchange, but also what Fredric Jameson calls the “export and import of culture.” In this course, we will examine the traffic in ideas and culture that results from the increase in international trade. Beginning with Wordsworth's sense of horror at the hybrid culture of London, we will turn to a series of twentieth century "contact narratives" - novels and theoretical works that address what happens when different cultures come into contact with one another and ideas cross national borders. Readings will include works by Joseph Conrad, C.L.R. James, Claude McKay, V.S Naipaul, Edward Said, and Derek Walcott among others.
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-Amercentric 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).

The British Empire lasted more than three hundred years and at its height (from the late 19th century through WWI) governed one quarter of the world’s population and land mass. Although the legal relationships between ruler and ruled were set out by various constitutions, the contradiction between cherished notions of Britons as liberty-loving people and the actual practices whereby Britons undermined the liberties of others led to significant ambivalence about empire. This ambivalence is reflected in a variety of plays performed from the late 16th through 20th centuries. We will explore a selection of these plays through questions attuned to public debates over empire: How do the immediate cultural and political conditions regarding empire affect the content of particular plays, and what questions are raised by the plays in response? Do playwrights intervene in public debate over empire in order to influence it, or do they merely dramatize recognized contours of the debate? How do specific plays reflect what English audiences feared, aspired to, gained, or lost from empire? To what extent where public perceptions about empire influenced by race, class, gender or partisan politics? In what ways did ideas about empire affect long-held popular notions of what it meant to be English? How did audiences think through the moral, ethical, and social as well as economic consequences that might result from imperial dominion? Is there any evidence that stage plays contributed to popular understanding of empire, or of how the instrumentalities of empire could alter the entire course of human civilization? Although a substantial number of our readings come from the English Augustan era (1660-1714), which consciously drew on the models of philosophy, politics, art, and literature that were inherited from classical Rome, we will also examine the broad sweep of British empire drama, with perspectives from earlier playwrights like Christopher Marlowe and William Shakespeare to modern playwrights like Harley Granville Barker and Brian Friel. Prerequisite: C or better in A Eng 210, or permission of the instructor.

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, and 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 A Eng 210, or permission of the instructor.
What is the well-worn phrase, "Shakespeare wrote for the stage" supposed to mean? Does it refer to how the practical concerns of a working playwright—from professional rivalry to censorship to fads—shaped his plays? Does it allude to process: to plays that capture, like snapshots, the intense negotiation that occurred between actors, playwrights, texts, props, theatrical spaces and audiences in Renaissance England? Perhaps it simply means that Shakespeare needs to be put on its feet, spoken aloud, worked out through the body as well as the mind. These will be our operative assumptions over the semester as we use our own performance decisions to tackle six plays (at least one from each of four traditionally recognized genres). Contextualizing these plays within the historical conditions of their original production (and some later ones)—what we now think of as the social, institutional and political issues of the time—we will gain a clearer understanding of how Shakespeare, like his contemporaries, used conventions of language and character to coax audiences to question the orthodoxies of their world. While theater majors will no doubt enjoy the course’s performance component, its aim is to enable all upper-level students to engage with the materials, leading to an improved understanding of the challenging early modern languages of page and stage. Course texts will include historical, critical and/or theoretical readings. Assignments will require a group presentation, a research paper, two exams, and a final performance project. Prerequisite: C or better in A Eng 210, or permission of the instructor.

This course will serve as an introduction to the central theories, practices, and history of visual culture and spectatorship using film and psychoanalysis as portals into these subject areas. The aims here are to equip the student with the fundamental ideas and multi-layered approaches of visual analysis and critical reading that have served the interpreters of the word and the psyche so well. Readings in psychoanalytic and cinematic theory and films such as *Psycho, Spellbound, Capturing the Friedmans, 2046, Notes on a Scandal* will take up such topics as the gendering the gaze, looking and subjectivity, psychopathology and cinematic narrative, jouissance, and sexuality. Prerequisite: C or better in A Eng 210, or permission of the instructor.

In the U.S. cultural imaginary since the Cold War, queerness has been wrapped up with ideas of "national security" and a recognizable "national identity." During the McCarthy era, queer citizens were thought of as much of traitors to the so-called "American way." The homophile movements of the 50s and early 60s appealed to a wholesome "good gay" image to undo fears that all gays and lesbians were "pink-o" spies. In the 1970s, Gay Liberation allied itself with anti-imperialist, antiwar, race, ethnic, and feminist movements that called into question the nature of a nation's identity as a collectivity and a civil polity. In the 1990s a short-lived movement dubbed itself Queer Nation, and promoted a situationist politics of alliance to oppose the federal government's endorsement of policies that perpetuated a homophobic and AIDS-phobic national culture. Today, the political horizon where queerness and nationhood meet is still uncertain. Many queer citizens are interested in securing same-sex marriage and family rights; others oppose this political path as "heteronormative." In the documented and much-publicized abuses at the Iraqi prison Abu Ghraib, government agents (i.e., soldiers) cited "homosexual acts" to perpetuate power inequities, forms of empire, and gender and racial inequalities (both at home and abroad). As the gay and lesbian movement "goes global," there is also increased criticism of American queers' "colonization" of spaces abroad, through sexual tourism as well as expanding markets for a "universal" queer consumer culture. Are queer U.S. citizens and cultures threatening to, or critical of, received notions about American nationalism and national belonging? Or, have they been complicit in perpetuating those received ideas? The semester will be divided into three units: before Stonewall (1946-1968), Gay Liberation and the gay neoliberal "Compromise" (1969-1981), the HIV/AIDS crisis through the Homeland Security State (1982-present). Each will start with historical analyses about queer identity, politics, and community, including primary documents (such as transcripts from HUAC hearings,
excerpts from the Kinsey studies, manifestoes of political organizations, the National Strategy for Homeland Security, the Supreme Court judgment for Bowers v. Hardwick, recent magazines like The Advocate). Then, each unit will turn to cultural texts by queer citizens (or texts representing them) that critically “talk back” to the historical narrative, perhaps forcing us to see it differently. These readings will vary widely in genre and form, and will include both “high art” and “pop culture.” Possibilities include: Ann Bannon's pulp fiction; Allen Ginsberg's antiwar poetry; American Models' Guild beefcake mags; Kenneth Anger's avant-garde film; Raymond Chandler's hardboiled detective novels or Otto Preminger's film noir; James Baldwin's fiction and essay; confession and "personism" in poetry by Elizabeth Bishop and Frank O'Hara; punk sex worker stories by Kathy Acker and Michelle Tea; the film and photography of Warhol's Factory; Kiki Smith's body art and Leigh Bowery's fetish performance; Tony Kushner's Angels in America; photography by Robert Mapplethorpe; the queer scifi of Samuel Delany; Diamanda Galás' Plague Mass recordings; the cyborg borderlands theater of Guillermo Gomez-Peña; the Abu Ghraib photos; recent award-winning films Brokeback Mountain or Monster; the cult trans musical Hedwig and the Angry Inch; online queer 'zines or print comics like Love and Rockets; essays by critic-writers such as Audre Lorde and Thomas Glave. Requirements: Two short critical essays (5 - 6 pages), one research paper (12 - 15 pages), and frequent participation in the seminar-style discussions. Prerequisite: C or better in A Eng 210, or permission of the instructor.

AENG449 Topics in Comparative Literature: Anglophone postcolonial African & Caribbean writing
7628 TTH 11:45AM-01:05PM Joris,Pierre

This course intends to give those interested in Anglophone world literature a broad introduction to some of the seminal texts of contemporary writing in several genres (fiction, poetry and the essay). We will read African writers such as Chinua Achebe, N’gugi wa Thiongo, Nuruddin Farah, Tsitsi Dangarembga and others; Caribbean writers such as Edward Kamau Brathwaite, Derek Walcott and Linton Kwesi Johnson; and a range of theoretical material on post-colonial literature and culture. The aim of the course will be to come to an understanding of how these authors are able to use English — an imposed colonial language — to create a vital postcolonial literature. Prerequisite: C or better in A Eng 210, or permission of the instructor.

AENG465 Ethnic Literatures in Cultural Contexts
8922 TTH 10:15AM-11:35AM Bell,Kevin

Focused examination of a particular topic on constructions of “race” and /or other forms of representation from any period(s). Individual semesters may focus on, among other areas: neglected literary forms and cultural traditions; relations between writing and political struggles; identity studies and developments Within interpretive or other theories. May be repeated once for credit when content varies. Prerequisite: A Eng 210

AENG490 Internship in English [Permission of Instructor]
2139 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).
The first of the two-course thesis sequence, this seminar focuses on setting up the thesis project. The course will be conducted primarily as a seminar and workshop that will enable students to conceptualize and structure their research/creative projects for the coming year. In this setting, students will exchange ideas with one another relating to their various projects, solicit and receive feedback on various aspects of their projects, and deepen their level of inquiry. Toward the end of the semester students will be expected to present their work at a forum open to interested students and faculty. By that point, students should have nearly finished a draft of their first chapter or section (approximately 15-20 pages) and will be ready, probably eager, to share their insights. This will also provide an opportunity for students to share their experiences and wisdom with the next cohort of honors students. Prerequisite: C or better in A Eng 210, or permission of the instructor.