## Fall 2012

**Schedule and Course Descriptions**

**Posted 05/08/2012**

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Days</th>
<th>Time</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>5893</td>
<td>MWF</td>
<td>11:30AM-12:25PM</td>
<td>Ratiu, Iuliu E</td>
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<tr>
<td>5894</td>
<td>MWF</td>
<td>10:25AM-11:20AM</td>
<td>Craig, Allison V</td>
</tr>
<tr>
<td>6663</td>
<td>MWF</td>
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<td>Hardy, Lucas D</td>
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<tr>
<td>6664</td>
<td>TTH</td>
<td>10:15AM-11:35AM</td>
<td>Mullen, Darcy</td>
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<td>01:40PM-02:35PM</td>
<td>Ratiu, Iuliu E</td>
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<td>6752</td>
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<td>7293</td>
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<td>Vrabel, Megan L</td>
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<td>Massey, Barrett D</td>
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<tr>
<td>7295</td>
<td>TTH</td>
<td>05:45PM-07:05PM</td>
<td>Peters, Michael J</td>
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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]

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<th>Days</th>
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<tr>
<td>1929</td>
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<td>12:35PM-01:30PM</td>
<td>Whalen, William J</td>
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<td>4225</td>
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<td>Cruz, Conchitina</td>
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<td>4360</td>
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<td>01:40PM-02:35PM</td>
<td>Anderson, Eric M</td>
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<td>4768</td>
<td>MWF</td>
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<td>Ssendawula, Alissa N</td>
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<td>Peters, Michael J</td>
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<td>6272</td>
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<td>Giragosian, Sarah</td>
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<td>6277</td>
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<td>09:20AM-10:15AM</td>
<td>Adsit, Janelle M</td>
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<td>7298</td>
<td>MW</td>
<td>07:15PM-08:35PM</td>
<td>Williams, Jonas W</td>
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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

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<tr>
<td>1933</td>
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<td>Frulla, Elaina A</td>
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<tr>
<td>1934</td>
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<td>Matturro, Richard</td>
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<td>1935</td>
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<td>Casey, Erin V</td>
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<td>Garrott, Harry D</td>
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<td>TTH</td>
<td>04:15PM-05:35PM</td>
<td>Garrott, Harry D</td>
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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
1936  MWF  10:25AM-11:20AM  Shelly,Kathryn
Introduction to Shakespeare, with emphasis on developing critical skills and reading strategies through detailed study of the plays, from early comedies to later tragedies and romances. No prior knowledge of Shakespeare is required. Recommended for first and second year non-English majors.

AENG205Z  Introduction to Writing in English Studies
4982  MWF  09:20AM-10:15AM  Hanifan,Jil E
9724  MWF  11:30AM-12:25PM  Hardy,Lucas D
This course is an introduction to the forms and strategies of writing and close reading in English studies. The course emphasizes the relationship between writing and disciplinary context, and such concepts as genre, audience, and evidence.

AENG205Z  Introduction to Writing in English Studies
1930  TTH  01:15PM-02:35PM  Brown,W. Langdon
This writing intensive course introduces English majors to conventions, expectations and strategies in argumentation, writing and close reading in English studies. This course will employ novels, short stories and examples of critical writing as pretexts for discussing the nature of criticism and critical writing. The class will be conducted as a workshop with frequent in-class writing exercises including composition, editing, peer review, documentation, abstracting, and multiple revisions of student essays. Formal submissions will include short (3-5 page) essays and longer (5-8 page) research papers. Examples of proposed texts: Francine Prose, Reading Like a Writer; Tom Perrotta, Election; Joseph Gibaldi, MLA Handbook for Writers of Research Papers; short stories by Stephen Millhauser, James Joyce and Jim Shepard.

AENG205Z  Introduction to Writing in English Studies
4984  TTH  11:45AM-01:05PM  Smith,Derik J
This section of Introduction to Writing in English Studies will focus on representations of race in popular American cinema. Students will develop analytical and writing skills through engagement with film, literature and critical texts. The course will be organized around a series of writing assignments emerging from a historical survey of the representations of African Americans in Hollywood movies. Through these assignments students will practice and improve important skills like “close-reading”, critical analysis and argumentation while also learning a great deal about American culture and history.

AENG205Z  Introduction to Writing in English Studies
5510  MW  02:45PM-04:05PM  Yalkut,Carolyn
5803  MW  05:45PM-07:05PM  Yalkut,Carolyn
Individual readings not yet determined, but students interested in classic and contemporary American film, drama and theatre are encouraged to take this section of 205Z, as it will involve those media, often in conjunction. Whatever the texts studied in this class, students can expect to develop their literary and critical skills by writing constantly, and by reading widely and closely among primary and secondary source materials that will provide historical backgrounds, contexts, critical models, and inspiration for their own work.

AENG210  Introduction to English Studies
1939  TTH  04:15PM-05:05PM  Carey,Tamika
4226  TTH  02:45PM-04:05PM  Chu,Patricia E
A survey of key texts (literary, philosophical, historical) within the discipline of English studies, specifically those that trace its history and signal its changing place in the Humanities. The course introduces the nature and scope of English studies. Required of all English majors. Prerequisite(s): open to declared and intended English majors only.

AENG210  Introduction to Writing in English Studies: Textuality and its Others
1937  MW  04:15PM-05:35PM  Cohen,Thomas D
This course will re-examine the notion of “text” and its relation to cultural imaginaries and history in the American horizons of today. We will engage classical “literary” works as well as other media forms, together with recent critical arguments. The course will include regular class presentations as well as group discussions of student’s critical writing exercises.
AENG210 Introduction to English Studies: Critique-al Reading
1938 TTH 10:15AM-11:35AM Ebert, Teresa
The course is an analytical inquiry into the (post)humanities by way of “reading.” Why read and what is reading anyway? How (should) we read? What (should) reading do? Or does the act of “reading” exceed all “laws” of reading? We will engage these questions within the conditions of reading—there are always conditions within which reading takes place. How, for instance, modernist humanities condition reading by placing the sovereign subject at the center of all social practices, and how this reading is itself read within new conditions— (post)humanities. How, within these conditions, new formations of literary and cultural studies rearticulate reading. One of the conditions of reading is what has come to be known as “theory”: we examine genealogies of “theories” and ask whether a text provides its own theory of reading, or is its relation to theory dialectical? Throughout the course, we will analyze the class conditions of reading as well as the arguments that reading is the difference within these conditions. These inquiries will allow us to raise other questions that are now part of the commonsense: should “reading always be fun” or is “fun” an ideological construct? Is an “uncritical” reading an authentic reading that overcomes the intellectual aloofness of critique-al reading with joy and affective attachment? Is an “open mind” enough to do a “good reading,” or is such a view naive? Do such ideas use the alibi of originality and the singularity of reading (subject) to legitimate existing social relations? The course will examine the notion that spontaneity (in reading) is never spontaneous and analyze Althusser’s view that “lived” experience is not given, given by a pure ‘reality,’ but the spontaneous ‘lived experience’ of ideology in its peculiar relationship to the real.” Is reading, therefore, always a theoretical project? We start by asking the question “why” read, and as the course progresses, we will attempt to engage that question: is reading the “pleasure of the text”; is it an act of ethical imagination and an honoring of the singular; is it an anti-foundational “interpretation” of cultural representations and their linguistic exuberance, or is it an “explanation” of the underlying abstract structures and material social conditions in order to change them? The course approaches reading as critique: a breaking through the congealed national-cultural-humanist commonsense to enable students to become critique-ally aware of the complex and the difficult, to develop a root understanding of the issues, to cultivate a tolerance of ambiguity and an honoring of the “other” in a culture that daily grows more and more impatient with difference and demands self-securing certainties. Readings will range from canon narratives to nanotechnology, from DNA research to films and everyday videos, from cyberwritings to performance and video games. The course consists of lecture-discussions and collective work in small theory groups. Attendance in ALL class sessions is required: students who miss a class will write a paper analyzing the issues and texts discussed in that session. 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.

AENG222 World Literature
5805 MW 04:15PM-05:35PM Matturro, Richard
The purpose of this course is not to give a comprehensive survey of all world literature in the space of a single semester, but rather to choose from among the many varied examples of literature available in different cultures and different historical periods a few significant and representative works that have had a lasting effect on all that was to come afterward. Beginning with Greek epic and the saga of the Trojan War, the course then passes to the invention of theater in Greek tragedy, then to the shift of influence to Rome, and on to the spread of culture into northern Europe and Asia, and finally across the sea to the Americas, taking in along the way models of all three of the principal literary forms: poetry, drama, and prose fiction. The emphasis will not be so much on analysis of the various works as on an appreciation for their significance in human history, their influence on thinking and understanding, and most important, the aesthetic pleasure to be gained from them.

AENG223 Short Story
7020 TTH 11:45AM-01:05PM Vrabel, Megan L
Analysis and interpretation of the short story as it occurs in one or more periods or places. Only one version of A Eng 223 may be taken for credit.

AENG224 Satire
7021 MWF 01:40PM-02:35PM Amrozowicz, Michael
Exploration of the mode of satire: the view of the human estate which informs it and the characteristic actions and images by which this view is realized in prose fiction, drama and poetry and in the visual arts. Studies Roman, medieval, 17th and 18th century, modern and contemporary works.

AENG226 Focus-Lit 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 2012 we will be presenting the following 2 topics:

**AENG226 Animals in American Literature**

4755 MWF 12:35PM-01:30PM Cove,Katelyn
As the politics of producing and eating meat and wearing fur and leather continue to spark debate, one of the major issues we find ourselves facing today is what kind of relationship we should have with animals. Taking this issue as our starting point, this class will survey the representation of animals in American literature. Although the focus of the class will be on literary works, we will also read critical work that engages questions concerning the animal and animality. The class will investigate humans’ relationship with animals and how this relationship contributes to our assumptions of what it means to be not only “animal,” but also “human.” Authors and thinkers we engage include, but are not limited to: Herman Melville, Charles Darwin, Sarah Orne Jewett, Charlotte Perkins Gilman, Kay Boyle, Kurt Vonnegut, Dave Eggers, Lydia Davis, Jonathan Safran Foer, Donna Haraway, Peter Singer, and Tom Regan. One of the aims of this course is to help students develop close reading skills and strategies for critical analysis. To this end, evaluation will be based on an in-class midterm, a short paper and a final paper, and revision exercises.

**AENG226 American Gothic**

5350 TTH 11:45AM-01:05PM Thyssen,Christina
This course will explore how representations of horror and terror in nineteenth-and twentieth-century American literature shape individual and cultural anxieties - our fears of the unknown, irrationality, sexuality; our fears of dissolving or transgressed boundaries between self and other, sanity and madness, good and evil. Beginning with the dark romantic gothic of Hawthorne and Poe, the course will trace these themes, including “female gothic” and “racial gothic,” up to the present. We will focus, in our readings, on the way that Gothic literature both encodes and sustains but also disrupts and challenges social and cultural notions of identity and subjectivity, and this double perspective will serve as the point of departure for readings throughout the semester.

- Henry James, *The Turn of the Screw and Other Short Fiction*.
- Herman Melville, *Benito Cereno. Bartleby: The Scrivener, and The Encantadas*
- William Faulkner, *Sanctuary*
- Cormac McCarthy, *The Road*

Books are available at the University Bookstore
Films: *Alien, Frankenstein, The Black Cat* (on Blackboard)

**AENG240 Growing Up in America**

1940 MWF 12:35PM-01:30PM Casey,Erin V
1941 MWF 01:40PM-02:35PM Whalen,William J
4366 TTH 05:45PM-07:05PM TBA
4778 MW 04:15PM-05:35PM Skebe,Carolyn A
5251 TTH 11:45AM-01:05PM Mason,John T
5254 TTH 08:45AM-10:05AM Mason,John T
5895 MWF 09:20AM-10:15AM Barrett,Leann
8487 MWF 11:30AM-12:25PM Eyre,Anna E

**AENG240Z: Writing Intensive sections:**

5932 TTH 10:25AM-11:20AM Poole,Jessy
5933 MW 01:15PM-02:35PM Sodano,Joel P
6270 TTH 08:45AM-10:05AM Sodano,Joel P
6667 MWF 08:15AM-09:10AM Martin,Luke S
6668 MWF 10:25AM-11:20AM Williams,Karen S
6753 MWF 09:20AM-10:15AM Martin,Luke S
6842 TTH 07:15PM-08:35PM Wittman,Aaron M
7998 MWF 12:35PM-01:30PM Rizzo,Christopher B

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  
7022  MWF  09:20AM-10:15AM  Bellflower, James K  
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: “Depiction and Description”  
7166  TTH  10:15AM-11:35AM  Whalen, Brian P  
This course will compare and contrast story-telling techniques in American literature and film. The objective is for students to achieve a level of sophistication in answering the question, “How do written and cinematic narratives tell stories differently?” Of primary concern will be the similarities and differences between the narrative techniques used by filmmakers and those used by writers, and the underlying difference between what it means to depict something on screen as opposed to describing it in words. Through class discussion and weekly response papers, students will develop critical close reading skills by performing line-by-line analyses of written texts alongside frame-by-frame analysis of scenes from film. By engaging with the intersections between film and literary narratives, students will better understand the limitations and possibilities inherent in either form while gaining proficiency in writing and speaking about “texts” in terms of narrative techniques: point of view, characterization, backstory, visualization, time and tempo, framing, focus, plot, detail, dialogue, space and depth, etc. This course will serve, then, as an introduction to the language and methodology of film studies and as a primer in textual analysis that will prove suitable for students wishing to enroll in upper-level English courses. Course materials will include, but not be limited to: short stories by Lydia Davis, Dave Eggers, Earnest Hemingway, George Saunders, Gertrude Stein, Lynne Tillman, and David Foster Wallace; short novels or excerpts by Ann Carson, Jean Echenoz, Ian Fleming, and Denis Johnson; films by Alfred Hitchcock, Francis Ford Coppola, Christopher Nolan, and Martin Scorcese; and scene selections from 24 and other popular “cinematic” TV shows.

AENG261  American Literary Traditions: America and the Catastrophic Imaginary  
4228  MW  02:45PM-04:05PM  Cohen, Thomas D  
This course will explore a series of writings—and media texts—to examine American writing of catastrophe. Such imaginaries extend through the eco-eco disasters of today (ecological, economic systems). The course will examine this hyperbolic side of American writing and media, drawing on authors from Poe to Burroughs, Melville to South Park, Morrison to McCarthy. The course will include regular class presentations as well as group discussions of student’s critical writing exercises.

AENG291  British Literary Traditions  
5807  MWF  01:40PM-02:35PM  Coller, 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 British literary tradition, offering broad overviews of extended chronological periods.

AENG295  Classics of Western Literature  
1942  MWF  10:25AM-11:20AM  Searle, James H  
Introduction to classics of western literature, emphasizing foundational works for literary study by tracing the evolution of Anglophone modern literary genres from Homeric epics. May be repeated once for credit when content varies.

AENG300W  Expository Writing  
1944  TTH  10:15AM-11:35AM  Denberg, Kenneth R  
5889  MWF  01:40PM-02:35PM  Clerico, Bethany Aery  
6269  TTH  05:45PM-07:05PM  Bartlett, Joshua C  
7788  MWF  10:25AM-11:20AM  Clerico, Bethany Aery  
8007  TTH  04:15PM-05:35PM  Bartlett, Joshua C  
8475  MWF  09:20AM-10:15AM  Williams, Karen S  
8476  TTH  08:45AM-10:05AM  Mullen, Darcy  
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.
AENG300W  Expository Writing
1943  TTH  01:15PM-02:35PM          Berman, Jeffrey
This course will emphasize personal, exploratory, expressive, and therapeutic writing. I'm particularly interested in the extent to which writing about personal conflicts leads to heightened self-awareness and psychological well-being. The assignments and readings will come from my book *Risky Writing: Self-Disclosure and Self-Transformation in the Classroom* (University of Massachusetts Press). The minimum writing requirement is forty typed pages. There will also be a weekly diary. I will not grade you on the content of your essays or the degree of self-disclosure but on the quality of your writing. Prerequisite: empathy.

AENG302W  Creative Writing
6155  MW  02:45PM-04:05PM          Eyre, Anna
6156  MWF  01:40PM-02:35PM          Bellflower, James K
For the student who wishes to read about and experiment with a variety of kinds of writing. Admission is by permission, and those seeking to enroll should submit a sample of their work to the instructor. Intended primarily for juniors and seniors. Only one version of A ENG 302 may be taken for credit. Prerequisite(s): permission of instructor.

AENG305Z  Studies in Writing About Texts: Critique and the Sonnet
5354  TTH  01:15PM-02:35PM          Cable, Lana
Through study of sonnets written from the Renaissance to the present day, this course explores sonnet form as a poetic practice and also as a critical idea. Our focus is on the many ways poets use sonnet form: as a tool for intellectual analysis or problem solving; as an aid to moral insight or spiritual inquiry; as an instrument of aesthetic expression or philosophical speculation; as a means of defining relationships or fashioning individual identity. By studying the sonnet's infinitely varied uses, we learn why poets find the form so compelling. We examine from its Italian roots the history of sonnet form in English, and we explore critical perspectives on multiple sonnets and established sonneteers as well as trying our hand at our own sonnet writing. By the end of the course, students should have gained proficiency in reading and writing about sonnets with the appreciation, critical confidence, and self-awareness that comes of composing, revising and reflecting on both 'academic' and 'creative' writing. REQUIRED WRITING: Frequent short papers and presentations; an extended sonnet analysis; an original sonnet accompanied by a critical analysis; a final critical study of 10-12 pages.
(NB: This course fulfills the General Education Critical Thinking Category by satisfying the following Objectives: identify, analyze, and evaluate arguments as they occur in the student's own and others' work; develop well-reasoned arguments.) Prerequisite Eng 205Z.

AENG305Z  Studies in Writing About Texts
5355  TTH  01:15PM-02:35PM          Elam, Helen Regueiro
The aim of this course is a study of the forms and strategies of writing in English studies, with emphasis on the students' own analytical writing. This section focuses on the epistolary literature of three writers (Keats, Kafka, Dickinson), and the critical and theoretical ways of addressing texts that are not marginal to the writer. Requirements: weekly responses to readings, three papers (ranging from 3pp to 8 pp), a term paper (12 pp), and ongoing class presentations with a view of highlighting students' developing analytical work. Prerequisite: Eng 205Z.

AENG305Z  Studies in Writing About Texts [Reserved for English Majors]
5458  MWF  11:30AM-12:35PM          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: Eng 205Z.

AENG305Z  Studies in Writing About Texts
5809  TTH  11:45AM-01:05PM          Rozett, Martha T
This section of English 305Z will include readings in three literary genres along with various kinds of criticism and literary scholarship. Camille Paglia's anthology, *Break, Blow, Burn*, contains readings, or
explications of British and American poems from the 17th to the 20th centuries. The Longman Cultural Edition of Hamlet (2nd edition) brings together historical sources and other contextual material; it will be supplemented by a course pack of recent critical essays or chapters. The third unit of the course will be based on excerpts from Richard Altick’s The Scholar Adventurers and several of Sir Francis Bacon’s essays.

Requirements: Two 5-7 pp. papers, both of which will be substantially revised for a new grade, a research project, and group activities, quizzes, in-class writing assignments, and peer workshops Prerequisite: Eng 205Z.

AENG309Z  Practical Writing
9318  MWF 11:30AM-12:25PM  Jung, Anne S
Practice in the kinds of writing particularly useful to students in business and in the natural and social sciences. Emphasis on clear, accurate, informative writing about complex subjects. Intended primarily for juniors and seniors. S/U graded.

AENG310  Literary Affect—How We’re Shaped By Feeling When Reading
5356  TTH 10:15AM-11:35AM  Keenaghan, Eric C
Passion, feeling, affect. Pain, pleasure, longing, connection. How we feel when we engage art objects and texts is very much a part of our experience of aesthetic and literary encounter, yet very often we believe that a language of affect has no place in criticism. Supposedly, criticism—like citizenry and the body politic—is rational and depersonalized, even disembodied, engaging an emotionally and physically “neutral” language. However, such presumptions have been challenged by queer and feminist criticism, disability studies, race and ethnic studies, social ecology, and even political theory. Thinkers in such fields draw on longstanding traditions in philosophy and the arts that have asserted art communicates, acts, and even transforms because it affects readers and spectators as both thinking and feeling beings. This class will explore how the passions have been discussed in theory and criticism in relationship to art and literature, as well as society and politics. We will read such essays about affect and experience and the arts alongside texts from a variety of genres (fiction, poetry, memoir, manifestoes, performance art, text-based visual art, film) by American authors and artists from the years of interwar modernism (c.1914-1945). These artists, like the theorists and philosophers we’ll study, were concerned with how language interfaces with bodies, gesture, emotion, and experience in both the production and reception of texts. How might we engage, adopt, and extend both the artists’ and the theorists’ critical vocabularies to generate our own original critical accounts about our encounters with what we “read”? How do we account for those texts continuing ability to affect us now, while respecting and accounting for our historical distance from the period when, and circumstances in which, they were originally created?

Possible theory and philosophy might include essays by: Spinoza, Schlegel, Emerson, Pater, Burke, DuBois, Dewey, Wittgenstein, Adorno, Barthes, Jauss, Deleuze, Sarduy, Bal, Rancière, Butler, K. Stewart, Glissant, Ngai, Cavarero, Massumi, Connolly, Sedgwick, Bersani, Altieri, M. Nichols, Berlant, Ahmed, Keenaghan. Literary writers and artists might include some of the following: Pound, Barnes, Loy, Stein, Anderson, Faulkner, Robeson and H.D. (in silent film Borderline), Hughes, J.W. Johnson (w/ illustrations by A. Douglas), W.C. Williams, Dos Passos, Freytag von Loringhoven, Duchamp, Hartley, Boyle, Carnevali, Toomer, Crane, McCullers, Nin, Rukeyser, Dahlberg, Patchen. Note: The finalized list of required texts will be available through the UAlbany Bookstore and Mary Jane’s by the end of June.

Requirements: Attendance and strong class participation; 3 discussion posts (300-500 words each) on Blackboard responding to the theory; take-home midterm exam (identification, short answer, and short critical essay of 5-6 pages); a longer final paper (10-15 pages, analyzing one cultural text in dialogue with one theoretic text). Prerequisite: C or better in English 210.

AENG310  Monsters and Modernity
5468  TTH 04:15PM-05:35PM  Lilley, James D
What is modernity? When did it happen? And has it stopped happening to us now that we are denizens of “post”-modernity, whatever that might mean? This course will explore how the modern has been theorized across various literary and philosophical discourses, focusing on the ways in which becoming “modern” has always also entailed a certain kind of monstrosity. We’ll look at this relationship between the monstrous and the modern, and track its development within key literary and filmic genres (such as the gothic, the dystopian, and the apocalyptic) and across important philosophical and political debates concerning the nature of commodity culture, the rights of the democratic citizen, and the rise of the industrial/colonial nation. Readings to include: Marx, Kafka, Burke, Cormac McCarthy, Poe, Wollstonecraft, Shelley, Latour, and Jefferson. Prerequisite: AENG 210.
AENG310  Reading and Interpretation in English Studies: What is “Popular” Literature, Who Says So, and Why?
5822  MW  02:45PM-04:05PM  North,Stephen M
In this course, we will approach the question of how “literature” functions in culture by focusing on the kinds of texts that are designated “popular”—as opposed, say, to “canonical” or “serious.” Where do such designations come from, who makes them, and why? What purposes do they serve? By way of answering these questions, we will read a range of critical analyses on such concepts as cultural capital and canon formation. At the same time, however, we will also examine—as a kind of case study, or exemplar, of the “popular”—various texts in what might be called the Sherlock Holmes tradition, ranging from the writings of Arthur Conan Doyle to their contemporary re-workings for television and feature films. Prerequisite: AENG 210

AENG330  Literature of the Middle Ages
9325  TTH  11:45AM-01:05PM  Scheck,Helene E
This course will explore the richness of medieval texts and the various political, social, and historical circumstances out of which they emerged. From the early medieval heroic ethos to the genres of romance, allegory, and drama in the central and later Middle Ages, we will consider dominant discourses and voices as well as those emanating from fringe groups, considering whenever possible a range of real and imagined subject possibilities as represented in or challenged by the literature, music, and visual art of the period. We will also attend to issues of language, literacy, and translation. Assignments will include exams, response portfolio, and a final performance project.

AENG333  Altered States: The Sublime, Terror, and Culture in 18th-Century Britain
8464  TTH  11:45AM-01:05PM  Barney,Richard A
Since the late 17th century, philosophers, writers, and artists in the West have been preoccupied with representing or explaining the experience of the sublime—the encounter with a phenomenon so overwhelming that it proves rationally incomprehensible, ecstatically uplifting, but also potentially devastating. As a secular concept often substituting for traditional ideas of spiritual enlightenment, sublimity inspired a complex literary legacy in Britain that reformulated religious themes in several genres, including poetry, fiction, and literary criticism. We will consider the various perspectives offered on the sublime during the 18th century, studying its evolution until the early 19th century’s advent of Romanticism. We will also study the emergence of gothic fiction as a darker outgrowth of the period’s enthusiastic for sublime themes. This course stresses the ability to write cogent papers that analyze literary texts by drawing on concepts from philosophy and/or critical theory.

AENG334  19th Century British Literature: Romanticism(s)
9326  TTH  01:15PM-02:35PM  Mallory-Kani,Amy
This course will explore the “long” Romantic period in British literature. We will focus on literary works from a variety of genres (poetry, prose fiction, and nonfiction) that were produced during the core decades of Romanticism (1789-1832), but we will also consider the legacy of Romantic-period writing in the earlier part of the Victorian era (from roughly the 1832 to 1860). In what ways, for instance, do prominent Victorian writers like Charlotte, Emily, and Anne Bronte, Elizabeth Barrett and Robert Browning, Alfred Tennyson, and Dante Gabriel Rossetti reconfigure or even resist the Romantic ideals set forth in works by Wordsworth, Coleridge, Shelley, Byron, and Keats? Our discussions will also examine the place of figures who published during the high Romantic period, but who have sometimes been marginalized by Romantic Studies (like Blake, Clare, and Austen). By mapping the diverse ways in which texts can be “Romantic,” we will begin to unravel the notion of a unified, all-encompassing form of Romanticism. Though our conversations will mainly address our readings of literary materials, we will also strive to understand the historical circumstances that produced the Romantic milieu (the French Revolution, the Industrial Revolution, the Napoleonic Wars, colonialism, and the beginnings of political reform). Assignments will include reading responses, an exam, and a final paper. Students will likely be asked to purchase an anthology and a few stand-alone texts.

AENG338  20th Century American Literature and Culture
9332  MW  07:15PM-08:35PM  Valentis,Mary B
This course looks at selected 20th and 21st Century American authors to trace major discursive shifts and cultural moments of that period including modernism, psychoanalysis, postmodernism, trauma and culture. The 20th century in America is a diverse and rich mixture of transformations in race and class formations, sexual and gender relations, biopolitics, as well as revolutions in style, climate, technology, war, language, and culture.
Our texts will include Wharton's *Age of Innocence*, Fitzgerald's *Tender is the Night*, Hurston’s *Their Eyes Were Watching God*, Faulkner’s *The Sound and the Fury*, Nabokov’s *Lolita*, Roth’s *The Human Stain*, and Woody Allen’s film *Midnight in Paris*. Films, videos, and critical essays will supplement our readings.

**AENG343 Fitzgerald and Hemingway**

6803  TTH  02:45PM-04:05PM  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 several reader-response diaries, constituting the remaining one-third of the final grade.

**AENG343 Don DeLillo**

9665  TTH  11:45AM-01:05PM  Chu, Patricia E

"Being called a ‘bad citizen’ is a compliment to a novelist, at least to my mind. That's exactly what we ought to do. We ought to be bad citizens. We ought to, in the sense that we're writing against what power represents, and often what government represents, and what the corporation dictates, and what consumer consciousness has come to mean. In that sense, if we're bad citizens, we're doing our job."

Don DeLillo, 1997

Since the 1970s postmodern author Don DeLillo has grappled, often presciently, with the most poignant, absurd and disturbing aspects of American culture as lived domestically and as extended internationally. Whether working on the level of a couple having a whispering fight on the eve of divorce through the bathroom door, the making of a presidential assassin, the encapsulation of the feel of the Cold War in an 800-page description of one day of American history, or mediating on the fate of art in an age of terrorism, DeLillo’s novels heighten our perceptions of our times. In this class we will read a hefty selection of the novels spread over his 4 decades of work (1971-2010). In addition to discussing DeLillo’s aesthetic path as a writer and the changing critical reception of his work, we will discuss these novels in the context of American history and politics, the literary movement of postmodernism, and the novel genre.

Requirements will likely include weekly quizzes as well as a midterm and final paper.

**AENG346 Studies in Shakespeare**

5362  MWF  09:20AM-10:15AM  Jung, Anne S

Examination of Shakespeare’s plays, with emphasis on character, language, theme, form, and structure. Topics to be discussed may include, among others: the early or later works; theatrical modes (e.g., comedy, romance, tragedy, history); performance (e.g., Shakespeare on film or stage); Shakespeare in relation to his contemporaries; Shakespeare’s dramatic and non-dramatic poetry. Designed for English and theatre majors and minors. May be repeated once for credit when content varies. Replaces A ENG 344/A THR 324 and A ENG 345/A THR 325.

**AENG350 Contemporary Writers at Work**

1945  TTH  04:15PM-05:35PM  Schwarzschild, Edward

In this course we will read and discuss published work by the authors appearing on campus in the New York State Writers Institute Visiting Writers Series. We will meet, hear, and speak with the visiting writers in colloquia devoted to in-depth conversations not only about the authors’ works, but also about the issues facing writers today. Some recent visitors have included John Sayles, Colson Whitehead, Tom Perrotta, Julie Orringer, Shalom Auslander, Nicole Krauss, William Kennedy, and many others. We will read from a wide variety of genres and, by the end of the semester, after a great deal of reading and writing and discussion, students will hopefully have a deeper, richer appreciation and understanding of what it means to work as a writer in our world. There will be frequent short papers, a midterm exam, and a final project.

**AENG351 Mass Culture, Media and Performance**

8466  MW  04:15PM-05:15PM  Valentis, Mary B

This course provides the theoretical bases and visual skills for reading and viewing the collective psyche as manifested in mass culture, media, performance and hypermodern culture in general. Cultural productions and phenomena such as global terrorism, crime, climate change, gender psychology, spectacle, reality shows, architecture, technology, postmodern bodies, and video will be studied. Emphasis will also be placed on the substantial psychoanalytic approaches that came after Freud to read
culture, including the theories of Melanie Klein, Alice Miller, Hans Kohut, and Jacques Lacan, to name a few. These theorists and others will provide ways to talk about culture as repetition compulsion, borderliness, narcissism, psychopathology and the hyper-real.

AENG355  Studies in Film: The Rhetoric and Ethics of Documentary Film  
6674  TTH  10:15AM-11:35AM  Wilder, Laura A  
In this course we will investigate the rhetorical and ethical issues surrounding films that purport to document reality. As texts constructed from observations for a purpose, documentary films share much in common with written essays and arguments. Thus asking of them questions about their rhetoric—questions about their makers’ choices and the effects those choices have on audiences—seems not only appropriate but necessary in order to view them critically. Likewise, it seems not only appropriate but necessary to ask of them questions regarding the ethics of these choices, especially because the “truth telling” claims of the genre lend such choices a cultural force that can have profound effects on viewers and on the people whom are the subject of the filmmakers’ observations. Objectives for this course include sharpening your skills at close, rhetorical and critical analysis of documentary films and becoming conversant with and contributing to the critical discourse regarding the rhetoric and ethics of documentary films. We will be reading Bill Nichols’s *Introduction to Documentary* (second edition) and analyzing a variety of types of documentary films, such as Michael Moore’s *Roger & Me*, Barbara Kopple’s *Harlan County, U.S.A.*, Errol Morris’s *Thin Blue Line*, and David and Albert Maysles *Grey Gardens*.

AENG358  Studies in Poetry  
6271  MWF  01:40PM-02:35PM  Rizzo, Christopher B  
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; poems; poetry in the arts, including theatre and song. May be repeated once for credit when content varies.

AENG359  Studies in Narrative  
5366  TTH  01:15PM-02:35PM  Thyssen, Christina  
Examination of narrative forms with an emphasis upon prose fiction. Topics to be discussed may include, among others: forms of fiction, theories of narrative; narrative in the fine arts, including film; cultural narratives. May be repeated once for credit when content varies.

AENG368  Women Writers of the Middle Ages? [Cross Listed With A Wss 368]  
1946  TTH  02:45PM-04:05PM  Scheck, Helene E  
Female experience and potential in the Middle Ages was shaped by various cultural forces that limited women's creative, social, spiritual, and political activity. And yet, women writers did flourish throughout the Middle Ages. This course surveys women’s contributions to the rich literary traditions of the western Middle Ages, from early to late (ca. 750-1500 CE), and explores the ways in which women worked in, through, and against the limitations imposed by masculinist social structures. We will consider prominent women writers and their motivations (political, social, spiritual, etc.); reception of their work by contemporaries as well as by modern audiences; and issues of selection and preservation of texts to further our understanding of women’s roles in cultural production as patrons, readers, and writers. Primary texts will be read mostly in translation from Latin, French, Anglo-Norman, Italian, and Spanish; we may also read some short texts in their original early English form. Assignments will include weekly short critical responses to the reading, a midterm examination, and a substantial final paper.

AENG369  African American Literature: Riffing on His Ancestors: Rereading Literary History Through *Invisible Man*  
8467  TTH  05:45PM-07:05PM  Anderson, Eric M  
Near the end of “The World and the Jug,” Ralph Ellison draws a distinction between his “relatives”—writers to whom he is bound by a “common racial identity,” like Richard Wright and Langston Hughes—and his “ancestors”—the writers he considers “the best practitioners of the craft” and choses as his “true” artistic fathers, like T.S. Eliot and Fyodor Dostoevsky. A stunning number of Ellison’s ancestors and relatives “assert their immortality most vigorously” throughout the author’s 1952 novel *Invisible Man*; I borrow these words from Eliot’s famous modernist essay, “Tradition and the Individual Talent,” because one way of reading Ellison’s literary masterpiece is as a brilliant performance of the aesthetic principle laid out there. By way of complicated, multi-layered allusion to other works, Ellison’s ancestors manage to display their presence. And yet through subtle and significant alterations and critiques of their ideas, themes, characters, and plots, Ellison manages to produce something new, what Eliot would call traditional. In this course we will examine how and why, in *Invisible Man*, Ralph Ellison revises the ideas and works of Nathaniel Hawthorne, Herman Melville, Fredrick Douglass, Richard Wright and Ralph Waldo
after reading texts by Kant and Hegel on knowledge and critique, we will examine Derrida’s argument that “What is proper to a culture is not to be identical to itself. Not to not have an identity, but not to be able to identify itself, to be able to say, ‘me’ or ‘we’; to be able to take the form of a subject only in the non-identity to itself or,…only in the difference with itself [avec soi]. There is no culture or cultural identity without this difference with itself (The Other Heading: Reflections on Today’s Europe 9-10). There is no “cultural exceptionalism” (Derrida, Echographies of Televisions). We then focus on Marx’s theory that “In the social production of their existence, men inevitably enter into definite relations…. namely relations of production…. The totality of these relations of production constitutes the economic structure of society, the real foundation, on which arises a legal and political superstructure and to which correspond definite forms of social consciousness. The mode of production of material life conditions the general process of social, political and intellectual life. It is not the consciousness of men that determines their existence, but their social existence that determines their consciousness” (“Preface”). How do these texts read each other, and what do their readings say about culture and critique? These questions ultimately lead to questions of intelligibility and representation and whether, as Fredric Jameson argues, “everything in our life…can be said to have become ‘cultural.’” Culture “has to be seen as something primary and constitutive… (Stuart Hall, “Centrality of Culture”). To make culture intelligible in relation to the social relations of production, therefore, is seen as instrumentalizing it because culture is considered a “meaningless, nondirected activity” (Sterne, “The Burden of Culture”), a way of talking free from the burden of saying anything, a “moving without going anywhere,” a writerly ecstasy or “loiterature” (Chambers, Loiterature). Politics in culture is viewed as politics in “the last instance” which will never arrive. We will mark the place of Walter Benjamin’s “dialectics at a standstill” in these debates and ask how Negri’s Art & Multitude understands culture and biopolitics. The urgent question in these theories is the question of human freedom: how does the idea of freedom in post-instrumental theories of culture relate to the materialist notion of freedom as freedom from necessity beyond which, Marx argues, “begins that development of human energy which is and end in itself”? Here we read Marcuse’s “The Affirmative Character of Culture” which critiques the loiterly as the bourgeois theory of an “affirmative culture” (Negations) in which the “spiritual world is lifted out of its social context” and played off against the material world; it is considered “the realm of authentic values and self-contained ends,” superior and “essentially different from the factual world of the daily struggle for existence, yet realizable by every individual for himself ‘from within’ without any transformation of the state of fact.” In affirmative culture, “The organization of this world by the capitalist labor process” turns “the development of the individual into economic competition” and leaves “the satisfaction of his needs to the commodity market” (Marcuse) where “there are no rules only choices….Everyone can be anyone” by desiring commodities that symbolize one’s identity (Ewen and Ewen, Channels of Desire). In the critique of commodity culture, we will examine critique as a mode of knowing. Here we will read cultural critiques by Lenin, Rosa Luxemburg, Trotsky, Lukacs and Adorno in which culture is one of the activating forces in a society that inscribes on its banner: from each according to their ability to each according to their needs (Marx, Critique of the Gotha Program). The course consists of lecture-discussions and collective work in small theory groups. Attendance in all class sessions is required: students who miss a class will write a paper analyzing texts discussed in that session. 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.

AENG374 Cultural Studies: Mystery and Detective Fiction
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-Americentric 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, Arthur Conan Doyle, Mary Roberts Rinehart, Dashiell Hammett, Raymond Chandler, Sara Paretsky, and Walter Mosley. 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) or television (e.g., Nero Wolfe, House, Lie to Me).

AENG390 Internship in English
1947 F 01:40PM-02:35PM Yalkut,Carolyn
Supervised practical apprenticeship of 10-15 hours of work per week in a position requiring the use of skills pertaining to the discipline of English, such as reading and critical analysis, writing, research, tutoring, etc., with an academic component consisting of the internship colloquium. Written work and report required. Selection is competitive and based on early application, recommendations, interviews and placement with an appropriate internship sponsor. Open only to junior or senior English majors with a minimum overall grade point average of 2.50 and a minimum 3.00 average in English. S/U graded

AENG402Z Advanced Writing Workshop [permission of instructor]
9339 MW 04:15PM-05:35PM Noel,Tomas U
This course is a workshop for experienced writers of poetry. 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. We will seek out styles and forms beyond our own comfort zones in an effort to maintain a self-reflexive writing practice, and we will read and discuss a few books of contemporary poetry. 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.
Prerequisite: AENG 202Z or AENG 302Z and permission of instructor.

AENG410Y Tragedy and Theory
7178 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 Eng 210 or permission of the instructor.

AENG411Y British Literature and Culture
9340 MW 04:15PM-05:35PM Kuiken,Kir A
The period known as Romanticism generated a multitude of apparently conflicting attitudes towards history. In an era that saw the beginning of the critique of enlightenment notions of historical progress, Romanticism found itself compelled to rethink the idea of history in relation to the construction of subjectivity, and as an explanatory model for social progress generally. The question remains, however: just what kind of rethinking of history did Romanticism produce? Some critics have suggested that Romanticism, which witnessed a wave of disillusionment after the "failure" of the French Revolution, simply retreated from history entirely, into the ahistorical realms of individual subjectivity or nature. This course will explore the more varied kinds of rethinking of history that took place in Romantic philosophical and literary texts, along with the question of the continued relevance of this rethinking for our own forms of historical consciousness. From the historical novel, to treatises on the nature of poetry, to Romantic poetry itself, Romanticism everywhere was gripped, fascinated and made anxious by the problem of history. Some of the questions that Romanticism raised include "What does it mean to have a historical consciousness?" "What happens to subjectivity when history is no longer synonymous with progress?" and "What does it mean to perform or create a truly historical act?" We will explore not only specific Romantic-era constructions of history, but also Romantic responses to historical events, and the appeal
and dangers of ahistorical thinking, with an eye towards the political stakes of these various attitudes towards history. We will then turn to the legacy of these notions in some post-Kantian philosophy of history. Readings will include poetic and prose texts by key Romantic poets such as Blake, Wordsworth, Coleridge, Byron, Keats, Shelley, a novel by Scott, and philosophical/theoretical texts by Kant, Hegel and Nancy.

**AENG412Y  Shakescenes**
9341 TTH 11:45AM-01:05PM Murakami, Ineke
What does the well-worn phrase, “Shakespeare wrote for the stage” actually mean? Does it refer to how the practical concerns of a working playwright—from professional rivalry, to censorship, to fashionable genres—shaped Shakespeare’s plays? Does it allude to his process—to plays that capture, like snapshots, the intense negotiation between actors, playwrights, texts, props, and audiences that was always a feature of early modern English theater? Perhaps it simply means that Shakespeare’s plays need to be put on their feet, spoken aloud, worked out through the body as well as in the mind. These questions will guide our work over the semester as we tackle six Shakespearean plays (plus Hamlet very briefly) from each of four traditionally recognized genres. By contextualizing these plays within the historical conditions of their original early modern performances (and some later ones) we will gain a clearer understanding of how Shakespeare, like his contemporaries, manipulated conventions of language and character to get audiences to question the orthodoxies of their world. While the course’s performance component may be challenging, at first, to English majors, its aim is to enable all upper-level students to engage with the materials, leading to an improved understanding of the complex but rewarding early modern languages of page and stage. Course texts include historical, critical and theoretical readings in addition to the plays. Assignments include a group presentation, a midterm research paper, two exams, and a final performance project. This is not a Shakespeare and film class; expect to be active in every class, working to fulfill your oral discourse component.

**AENG413Y  Political Literature—Vietnam and After**
7182 TTH 01:15PM-02:35PM Keenaghan, Eric C
How might we conceptualize and discuss the political nature of literature, i.e. literature’s relationship to political culture (the state and related apparatuses) and its ability to intervene in, possibly even transform, social institutions and relations? Can more than agitprop qualify as political literature? Should literature be read “politically,” even if the writer herself denies that her work “is” political? What would be the value of doing so for us, as students of literature today? These are some of the tough questions we’ll examine in this seminar through four units, each focusing on a different political movement emerging during the United States’ involvement in Vietnam until the end of the cold war (c.1955-1989): the Civil Rights and Black Power movements (c.1954-1969); anti-war protest movements after the “Americanization” of Vietnam (c.1964-1973); the emergence and transformations of second wave feminism (c.1960-1985); and HIV/AIDS activism in the early years of the pandemic (c.1980-1989). We will read histories about the political movements and issues, as well as related literary texts (poetry, fiction, literary nonfiction, drama), and prose by the authors about their own vision for the politics (or apoliticism) of their work. Our goal will be not just to approach these texts as relics or records of an American political past; instead, we will try to imagine and articulate how they might continue to work both “politically” and “aesthetically” today, as politicized forms of literature, long after the historical moments when they were written.

Authors could include: Baldwin, Baraka, Sanchez, Sun Ra, Brooks; Patchen, Duncan, Levertov, Ginsberg, Herr; Jong, A. Rich, Russ, G. Jones, Lorde, Anzaldúa; Myles, Acker, Kramer, Delany, Hemphill, Dlugos, Hickman. **Note:** The finalized list of required texts will be available through the UAlbany Bookstore and Mary Jane’s by the end of June.

**Requirements:** Attendance and frequent, strong class participation; 2 discussion posts (300-500 words each) on Blackboard responding to the reading; discussion leader for breakout groups (oral discourse); a mid-term essay (6-8 pages); a longer, researched final paper (12-15 pages, 6-8 secondary sources, written in stages). Recommended prerequisite by professor: English 305Z. Prerequisite: A Eng 210.

**AENG449Y  Transnational Blackness: A Comparative Examination of Selected 20th and 21st Century Caribbean, Latin American and African American Literature and Thought**
7813 TTH 11:45AM-01:05PM Griffith, Glyne A
As the subtitle suggests, this course will engage a comparative analysis of writing by selected Caribbean, African American and Latin American essayists, prose fiction writers and poets on topics such as racial and ethnic identity, national belonging and displacement, freedom and bondage, and oppression and self-determination in the Americas. Our readings, including several essays from Transnational Blackness: Navigating the Global Color Line (edited by Manning Marable and Vanessa Agard-Jones), will be supplemented by audio/visual presentations. Our examination of these texts will allow us to discern the
various convergences and divergences among the selected writers, all of whom are concerned with constructions and interpretations of race and ethnicity in the Americas. Prerequisite: A Eng 210

**AENG449Y  The Contemporary Novel**  
9347  TTH  02:45PM-04:05PM  Rozet, Martha T
What does the novelist expect of the reader? What do readers expect of the novelist and how are those expectations sometimes met, sometimes frustrated, and sometimes revised during the process of reading? These questions and others will inform our discussions of seven novels by an international group of brilliant, in many cases prize-winning and best-selling contemporary novelists. The novels are: *The Elegance of the Hedgehog* by Muriel Barbery, *A Pigeon and a Boy* by Meir Shalev, *March* by Geraldine Brooks, *A Short History of Women* by Kate Walbert, *The Little Book* by Sheldon Edwards, and *The Sense of an Ending* by Julian Barnes. Some of these novels play with or disrupt chronology and narration or withhold information until the very end. Some send us to the virtual or physical library to read authors or explore subjects we are presumed to be familiar with or employ parody or pastiche or allusions to literary history or literary conventions. Some revisit historical events in ways that challenge us to reconsider our assumptions what we know about the past. We will also read a collection of essays by the novelist Orhan Pamuk, entitled *The Naïve and Sentimental Novelist*. Assignments will include group and individual oral discourse projects involving research, short critical essays, and a final paper or project.

**AENG450Y  “Expertise” in Reading and Writing**  
9342  TTH  01:15PM-02:35PM  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 a variety of fields go about reading and writing the texts their work demands and how they came to develop these skills and habits. For instance, how much time do scientists spend away from the lab and at the computer revising? Is there an element of persuasion in their lab reports? What about their audience’s values do literary critics likely know? Is it typical for successful poets to compose at 3:00 a.m. when half-drunk and half-mad? What does a philosophy graduate student know about writing that a philosophy undergraduate typically does not? And what about her textbooks does a biology student come to learn by graduation? We will read studies of the composing and reading processes of professionals working in fields across the arts and sciences and of students preparing to enter these fields, and we will learn to read these studies critically and understand their methods and limitations. Students will also conduct a bit of their own field research into the frequently hidden-from-view reading, writing, and rhetorical lives of professions they are interested in. Along the way, we will reflect on the development of our own reading and writing habits. This course will provide students with a solid introduction to empirical research conducted in rhetoric and composition, but it should be of interest to anyone curious to know more about reading and writing practices or in exploring the uses of texts in various professions. Prerequisite: C or better in AENG 210.

**AENG485Y  Identity & Modernity after the Arab Spring in Muslim Culture**  
8473  T  04:15PM-07:05PM  Joris, Pierre
This course is a focused meditation on how modernity — through its scientific, technological, intellectual & artistic productions — is challenging the traditional cultures of the Muslim world. We will center our investigation on the North African countries, the Maghreb, though when necessary we will also address these problems as they arise in the Mashreq, i.e. the Middle East. Starting from the sudden revolutionary eruptions that precipitated the so-called Arab spring in Tunisia, Egypt & Libya, we will work backwards & try to understand the cultural strictures & tensions as they developed from the colonial to the post-colonial era by studying core literary & theoretical works. Books will include Réda Bensaïma’s *Experimental Nations: Or, the Invention of the Maghreb*; Elizabeth Suzanne Kassab’s *Contemporary Arab Thought: Cultural Critique in Comparative Perspective*; Abdelwahab Meddeb’s *The Malady of Islam*; Fatima Mernissi’s *Beyond the Veil, Revised Edition: Male-Female Dynamics in Modern Muslim Society*; Abdelkebir Khatibi’s *Love in Two Languages* & Habib Tengour’s *Exile is my Trade: A Habib Tengour Reader*. Prerequisite: A Eng 210 or T Eng 210.

**AENG498  Thesis Seminar I**  
5253  TTH  08:45PM-10:05PM  Murakami, Ineke
Independent honors thesis individually formulated and written under the direction of the coordinator. Students writing theses will meet occasionally in colloquia to become acquainted with each other's work in progress. Prerequisite(s): permission of instructor. S/U graded.