

FALL 2010 Schedule and Course Descriptions

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

11666	MWF	11:30AM-12:25PM	Thyssen,Christina
11668	MWF	10:25AM-11:20AM	Marlow, Jennifer
13570	TTH	11:45AM-01:05PM	Vrabel,Megan L
13572	MWF	12:35PM-01:30PM	Skebe, C. Alifair
13574	MWF	01:40PM-02:35PM	Dewdney,Tristan J
13828	MWF	08:15AM-09:10AM	Martin,Luke S
15674	TTH	08:45AM-10:05AM	Denberg,Kenneth R
15676	MWF	08:15AM-09:10AM	Haveliwala, Hozefa
15678	TTH	05:45PM-07:05PM	Peters,Michael J

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]

2954	TTH	01:15PM-02:35PM	Rizzo,Christopher B
7866	TTH	08:45AM-10:05AM	Cook,Thomas P
8194	MWF	01:40PM-02:35PM	Hill,Jennifer A
9088	MWF	11:30AM-12:25PM	Kearns,Rosalie
11748	TTH	02:45PM-04:05PM	Giragosian,Sarah
12614	MWF	11:30AM-12:25PM	Skebe,Carolyn Alifair
12624	MWF	09:20AM-10:15AM	Mason, John
15680	MWF	10:25AM-11:20AM	Kearns,Rosalie
15682	MW	02:45PM-04:05PM	Hill,Jennifer A
15684	MW	07:15PM-08:35PM	Christianson, Kevin

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

2962	TTH	08:45AM-10:05AM	Truitt, Sam
2964	MWF	12:35PM-01:30PM	Whalen,William J
2966	MWF	10:25AM-11:20AM	Hardy,Lucas D
10216	TTH	02:45PM-04:05PM	Matturro, Richard
11782	TTH	04:15PM-05:35PM	Matturro, Richard

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

2976	MWF	10:25AM-11:20AM	Bale,Rebekah R
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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

2956	TTH	11:45AM-01:05PM	Williams, Jonas
9556	MW	04:15PM-05:35PM	Greiman,Jennifer
9558	MWF	09:20AM-10:15AM	Hanifan,Jil E

9560	MWF	11:30AM-12:25PM	Hanifan, Jil E
10746	TTH	01:15PM-02:35PM	Williams, Jonas
11466	MW	02:45PM-04:05PM	Kuiken, Kir A

This course is an introduction to the forms and strategies of writing and close reading in English studies. The course emphasizes the relationship between writing and disciplinary context, and such concepts as genre, audience, and evidence.

AENG 205Z Introduction to Writing in English Studies

11820	TTH	05:45PM-07:05PM	Jung, Anne S
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This writing intensive course introduces English majors to the forms and strategies of scholarly writing and close reading in English Studies. In order to explore and then develop extended critical arguments, we will read and reread a number of works (short stories, poems, and a novel) and several supplemental critical and theoretical readings that will help position our arguments about these works in relation to the ideas of others. One of the objectives of this course is to become informed about the current disciplinary practices by working carefully through the writing of each paper from drafting through extensive revision, calling particular attention to the process of writing, and the careful evaluation and synthesis of research materials, as well as the benefit of peer-review workshops.

Proposed texts: Garrett-Petts, W.F. *Writing About Literature: A Guide for the Student Critic*; Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 7th ed.; James, Henry. *The Turn of the Screw*; Prose, Francine. *Reading Like a Writer*.; or Atwood, Margaret. *Negotiating with the Dead: A Writer on Writing*. A course pack will be assembled containing several short stories by Stephen Crane and Jack London, and various poetry selections.

AENG210 Introduction to English Studies

2978	TTH	10:15AM-11:35AM	Ebert, Teresa
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The course is an analytical inquiry into the (post)humanities. It critically examines the rise of (modernist) humanities and the formation of “English” as a subject of study as well as its relations to such questions as “language,” “nation,” “class,” “history” and their underlying economic structures. It raises the issue of the fate of “English” in the waning of the nation-state in which the teaching of national languages and literatures—as part of constructing a national identity—is put in question. The course inquires into the end of “humanities,” the rise of the “post-human” and the fashioning of “post-humanities.” The focus of the course is on reading-as-critique to break through the congealed national-cultural-humanist commonsense and to enable students to become aware of the complex and the difficult, to develop critique-al understanding and cultivate a tolerance of ambiguity in a global culture that daily grows more and more impatient with the complex and demands easy certainties. As a critique-al pedagogy, it argues that the new trans-cultural literary and cultural studies are discourses by which the opacity of the “other” is not only acknowledged but honored. The course approaches “reading” as the site of the working of language in its excessive significations and surprising permutations within particular historical and class limits. It reads diverse texts—from canonic narratives to nanotechnology, from DNA research to everyday videos, from cyberwritings to performance and video games—and their relations to production, lifestyles and consumption. It will engage such questions as difference, the digital, desire, class, nationality, sexuality, race, technology, globalization, the animal, and power as they shape the reading of difference differently. Throughout the semester, the course will analyze the relation of class to reading and interpretation; it asks: should “reading” be “fun” or is “fun” itself a class construct? Is an “open mind” enough to do a “good reading,” or is such a view naïve and ideological? Should one, therefore, always approach “reading” and “interpretation” as critique-al and theoretical projects? The course will elaborate on these issues and raise the larger question of the role of literary and cultural studies: should cultural critique be an “interpretation” of existing culture and the exuberance of its representations or an “explanation” of its material relations in order to change them? One of the goals of the course is to transform the experiential everyday consciousness into a critique-al consciousness that is able to see through concrete cultural representations and grasp their underlying abstract structures. 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.

AENG210 Introduction to English Studies
2980 TTH 04:15PM-05:35PM Byrd,Donald J

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.

AENG210 Introduction to English Studies
2982 TTH 01:15PM-02:35PM Shepherdson,Charles

This course is a survey of theoretical movements in twentieth-century literary criticism, including canonical texts in structuralism, anthropology, linguistics, psychoanalysis, post-structuralism, and feminism. Students will write a series of short papers during the semester, and there will be both a mid-term and a final exam.

AENG210 Introduction to English Studies
7868 MW 07:15PM-08:35PM Valentis,Mary B

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

AENG210 Introduction to English Studies
7870 MW 01:15PM-02:35PM Wilder,Laura A

This innovative section of Eng 210 will introduce students to reading texts and theorizing their study by means of six parallel units, each one taught by a professor who specializes in a different area of English Studies: a fiction writer, a medievalist, a rhetorician, and so on. The course readings, both literary and critical, will reflect that range of expertise. Evaluation will be based on quizzes, short papers, a midterm and a final examination.

AENG222 World Literature
11470 MWF 09:20AM-10:15AM Mallory-Kani, Amy

Introduction to classics of world literature exploring national, historical and linguistic boundaries. Texts chosen will introduce students to literary traditions and provide a foundation for English literary studies. This course will very much take on the guise of a global journey; we will travel, through chosen texts, to every continent (including Antarctica), considering the evolution of world literature from roughly the 12th century to the present. Many of our texts will directly tackle what it means to imagine a “world,” while others will express various aspects of evolving national and international literatures up to the 21st century. In addition to examining literary texts, we will also read a small selection of critical pieces that

consider the development of “world literature” through history. Assignments will likely consist of weekly reading responses and a final paper. Possible units/authors include: Mystical and Religious Worlds (Hildegard of Bingen, Metchtild von Magdeburg, Margery Kempe, Marguerite Porete, etc.) Early Modern Worlds (Dante, Christine de Pizan, Matsuo Basho, Margaret Cavendish, Sor Juana Ines, de la Cruz, etc.), Enlightenment and “New” Worlds (travel narratives from the 18th century [including the travels of Mizra Abu Taleb Khan], Equiano, Winkfield, etc.), National Literatures in the 19th and 20th centuries (Goethe, Pushkin, Poe, Proust, Tagore, Kafka, Frame, Pamuk, Borges, Achebe), International and Postcolonial Literatures (Ama Ata Aidoo, Amitav Ghosh, Derek Walcott, Haruki Murakami, etc.), and a small selection of global films (Werner Herzog’s *Encounters at the End of the World*, Chris Marker’s *La Jetee*, and others).

AENG223 Short Story
14636 TTH 08:45AM-10:05AM Vrabel, Megan L

This course will trace the development of the short story in America from a variety of different perspectives including historical context, conventions of genre and specific themes. The course discussions and readings will be divided into three literary/ historical periods: Gothic, Modernist and Postmodernist. Before considering stories in contexts, students will be encouraged to read closely and develop their own interpretations. While each of these periods come with its own considerations, there will be questions we continually return to. What defines a short story? What differentiates it from a novel? How do reading strategies differ? And how can we situate short stories in the context of memory and attention? Beginning with the Gothic period students will read stories by Edgar Allen Poe, Nathaniel Hawthorne and Herman Melville and be asked to consider the Gothic pathology of these stories and the possibility that it derived from being haunted by a revolutionary past. As we move on to the Modernist period, students will read stories by Ernest Hemingway, J.D.Salinger and William Faulkner that address a postwar state and again consider the short story in its economic context, this time mass culture within the Enlightenment period. Lastly, we’ll question how storytelling has adapted to postmodern attention spans/ mnemonics through an examination of Kurt Vonnegut and Raymond Carver.

AENG224 Satire
14638 MWF 09:20AM-10:15AM Sodano,Joel P

This class will explore the cultural practice of satire in its many forms over a broad historical range (from Ancient Rome to the 21st Century). Among the questions we will tackle this term are: What is satire? and How does it work? One of the most fascinating aspects of satire is that it can take on as many forms as there are modes available for commentary, imitation, or parody. Which leads us to a much bigger question: Is satire a genre at all? Is there such a thing as a *satire* or are there merely satirical texts? Through our exploration of some representative works, we will take a stab at these questions. Texts for this course may include such titles as: Queenan’s *The Malcontents: The Best Bitter, Cynical, and Satirical Writing*; Churchill’s *Top Girls*; Vonnegut’s *Cat’s Cradle*; Everett’s *I Am Not Sidney Poitier*; Kubrick’s *Dr. Strangelove*; Rudnick’s *I Shudder*

AENG226 Focus-Lit Theme, Form
Exploration of a single common theme, form or mode using varied texts to promote fresh inquiry by unexpected juxtapositions of subject matter and ways of treating it. May be repeated once for credit when content varies. For Spring '10 we will be presenting the following two topics:

AENG226 Reading the Nobel Prize
9062 MWF 12:35PM-01:30PM Mullen,Darcy

Since 1901, the Nobel Prize in Literature has been awarded over one hundred times to a wide range of cosmopolitan writers who, when grouped, create a unique hypothesis of what it means to be a transnational writer. This course takes the history of Nobel Laureates to ask questions about transnational politics and history of this prize, what “prize-worthy writing” means, what is at stake in the national identity of a writer, what transnational writing *is* and if, in fact, what it means to perform transnational readings? Students will look closely at the Laureate Writers from the past ten years, namely; Jose Saramago (prize awarded in 1998), Gunter Grass (1999), Gao Xingjian (2000), V. S. Naipaul (2001), Imre Kertesz (2002),

J. M. Coetzee (2003), Elfriede Jelinek (2004), Harold Pinter (2005), Orhan Pamuk (2006), Doris Lessing (2007), and Jean-Marie Gustave Le Clezio (2008). This course will also engage with texts from the Nobel Prize committee and acceptance speeches from the awardees.

AENG226 Poetry of Witness
10392 TTH 05:45PM-07:05PM Belflower,James K

This course will examine poetry through its unique capacity for witnessing cultural and historical events. Many of these works revolve around the witness of violence or otherwise traumatic cultural happenings, thus such themes as violence, pain, torture, documentation, aesthetic theory, politics, writing processes and ethics will be explored in their poetic expressions. In the current manifestation of this tradition we will explore media culture and the various forms of expression that have contributed to the phenomenon of the secondary witness and its effects on aesthetics. Finally, this course will examine subjectivity itself as inherently a form of witness and the ramifications of this subject position in our historic cultural climate, through such authors as Homer, Muriel Rukeyser, Lola Ridge, George Oppen, Carolyn Forché, Elaine Scarry Charles Reznikoff, Susan Sontag, and Paul Celan. Possible Texts: Reznikoff, *Testimony*; Oppen, *Of Being Numerous*; Ridge, *The Dance of Fire*; Forché, *The Angel of History*; Rukeyser, *The Book of the Dead*; Scarry, *Regarding the Pain of Others*.

AENG240 Growing Up in America
2986 MWF 12:35PM-01:30PM Weber,Steve J

Post-WWII America saw various groups make very strong demands for equal rights--a demand for respect, and for fair and equitable treatment. The denial of these rights is based on the differences perceived along the lines of gender, sexuality, ethnicity, and class. We will read literature that explores the nature of the problems caused by different forms of inequitable treatment. Authors may include James Baldwin, Tennessee Williams, Jack Kerouac, and William S. Burroughs, among others. Students will be expected to keep a reading journal and to complete two essays.

AENG240 Growing Up in America: Growing Up in American Confinement
2988 MWF 01:40PM-02:35PM Garrott,Harry D

Literature and imprisonment share a long intimate history, one in which the American experience plays no small role. Beginning with Mary Rowlandson's 1682 account of her captivity at the hands of Native American 'savages', this course will explore a selection of texts dealing with the issue of confinement, connected through common concerns for identity formation, point of view and the place of language. While literal penitential imprisonment plays a key role for many of our American authors and works, we will be putting pressure on the concept of confinement to consider other ways in which to think captivity. Cultural, legal, physical, psychological, racial, linguistic and more modes of imprisonment will be delved into, towards identifying the intricate connection of American life and confinement. Texts to be read may include works by Rowlandson, Poe, Thoreau, Cummings, King, Abbott, The Wachowski Brothers and others.

AENG240 Growing Up in America
8206 TTH 05:45PM-07:05PM Bartlett,Joshua C

This course proposes to investigate the notion of "growing up in America" from a variety of perspectives, both historical and contemporary, through careful and close readings of six texts: *Generation X: Tales for an Accelerated Culture* (Douglas Coupland), *Lucy: A Novel* (Jamaica Kincaid), *Shoplifting from American Apparel* (Tao Lin), *Who Will Run the Frog Hospital?* (Lorrie Moore), *Topdog/Underdog* (Suzan-Lori Parks), and *The Bell Jar* (Sylvia Plath). Grading will be based on two short response papers, two exams (midterm and final), reading quizzes, attendance, and participation in class activities/discussions.

AENG240 Growing Up in America
9108 MWF 10:25AM-11:20AM Weber,Steve J

See description for AENG240 (2986)

AENG240 Growing Up in America
10146 TTH 11:45AM-01:05PM Truitt, Sam

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

AENG240 Growing Up in America
10152 TTH 08:45AM-10:05AM Ssendawula,Alissa N

This class will be devoted to the analysis of whiteness in contemporary U.S. culture as an institutional system of power and privilege, and, consequently, of the social constructions of race. This will lead us to some of the following questions: what exactly is whiteness? What is race, and why does it exist? Is race an essence/biologically inherent? What is racism, and what are the different forms? What are the differences between individual and institutional/systemic racism? What are the impacts of the social constructions of race? Are all white-skinned people implicated in the economic inequalities fostered by whiteness? Can there be positive white identities? Specifically, we will look at what a small group of whites have to say about whiteness and racism, as well as what people of color have to say. Primary texts include: Cynthia Carr's *Our Town: a heartland lynching, a haunted town, and the hidden history of white America*, Lillian E. Smith's *Killers of the Dream*, and *Strange Fruit*, Joyce Carol Oates's *Black Girl/White Girl*, as well as excerpts from DuBois, Fanon, chapters from Steve Garner's *Whiteness: An Introduction*, essays, including AnnLouise Keating's "Interrogating 'Whiteness,' (De)Constructing 'Race,'" Peggy McIntosh's "Unpacking the Knapsack," etc. and short stories (Walker's "1955," Baldwin's "Going to Meet the Man," Morrison's "Recitatif") as well as some poetry.

Students will complete short "study guides" (typically a set of five questions about the day's reading) for each section of reading. These study guides are aimed at honing their close reading/analytical reading skills, as well as to help prepare them for the day's discussion on whiteness. Approximately once a week, they will be assigned an in-class writing assignment in which they must answer a question based on what they have read and discussed in class. Their final project will involve a 5-7 page paper on one of the novels or short stories read in class. Participation will also be a factor in their final grade.

AENG240 Growing Up in America
11670 MWF 09:20AM-10:15AM Thyssen,Christina

What is the role of literary and cultural practices in general in shaping, maintaining, or challenging what we mean when we refer to "America" and hence also the experience of "growing up in America"? How do we, as Americans, both inherit and reshape cultural myths and narratives through the stories we read and watch on the screen? While the very idea of "America" is founded on difference and diversity (The New World), these terms have always and continue to challenge and haunt contemporary debates over what is truly American. The difficulty of representing in narrative form the diverse experiences of "growing up in America" is both an American hallmark and a persistent trauma that expose underlying power structures and inequalities. The exploration of this paradoxical foundation will guide our readings throughout the semester of literary, filmic, and critical representations of America past and present. Texts may include works by W.E.B Du Bois, Leslie Marmon Silko, Zora Neal Hurston, Toni Morrison, Cormac McCarthy, and others.

AENG240Z Growing Up in America [Writing Intensive]
11750 TTH 10:15AM-11:35AM Preston, Daniel

Introduction to problems of social significance related to growing up in a multi-ethnic society through the study of American literature and culture. This is the writing-intensive version of AENG 240.

AENG240Z Growing Up in America: [Writing Intensive]
Performing Representation
11752 MW 02:45PM-04:05PM Eyre,Anna E

What is American cultural identity? Is it one of an pluralism that consists of exceptions wherein the decision to include the singular is collapsed into an explanation of obliquely defined uniqueness or is it a representation of multiculturalism in which a public voice is given to the actualized unique individual? We will explore the ways in which social representation grants the American access to notions of the American Dream including equal opportunity, life, liberty and the pursuit of happiness. We will question

whether these rights are guaranteed an individual because of their ability to perform a type of American identity that celebrates an authentic uniqueness or a uniqueness of exception. How and in what ways do Americans necessitate a performance of representation in order to gain access to citizenry? In what ways are these performances oppressive or subversive? We will read texts whose characters question the performance of representation as well as texts in which the author's depiction is a questionable performance of representation. Texts include essays by Thomas Jefferson, June Jordan, Jonathan Kozal, Malcolm X among others as well as: Nathaniel Hawthorne, *The Scarlett Letter*; Frederick Douglass, *Narrative of the Life of Frederick Douglass*; Dan Carter, *The Education of Little Tree*; Zitkala-Sa, *American Indian Stories, Legends, and Other Writings*; James Baldwin, *Tell Me How Long the Train's Been Gone*; Maxine Hong Kingston, *Tripmaster Monkey: His Fake Book*.

AENG240Z Growing Up in America: [Writing Intensive]
Literature as Revision
 12610 TTH 08:45AM-10:05AM Preston, Daniel

This course will read novels, plays, and poetry that represent important literary, social, and political innovations in American culture, while examining the social and historical contexts in which these works were written. We will read our major literary texts paired with critical documents to help us develop a perspective on diverse American narratives. We will also think about how form helps to retell, revise, or tell anew a story in ways that subvert dominant narratives of history and society. How might poetry allow us to say something we can't in a novel or short story? Why does an author choose playwrighting over other forms? This course encourages students to develop a critical awareness of the contemporary narratives of American life by reading texts set in the beginning, middle, and late 20th century. Ultimately, we will ask, how is today's story revisable, and how might we begin to imagine revisions?

Critical and historical readings will include selections from: (note: these readings will be compiled in a course reader or posted to ERes): People's History of the United States: 1492 to Present, Howard Zinn, Harper Perennial Modern Classics, 2005; American Mixed Race: The Culture of Microdiversity, Ed. Naomi Zack, Rowman & Littlefield Publishers, 1995; Borderlands/La Frontera: The New Mestiza, Gloria Anzaldua, Aunt Lute Books, 2007.

Literature readings will include: Sula, Toni Morrison, Vintage, 2004; The Piano Lesson, August Wilson, Theatre Communications Group, 2007 (play); Faces, Sherman Alexie, Hanging Loose Press, 2009; Sometimes a Great Notion, Ken Kesey, Penguin Classics, 2006; Dance Dance Revolution, Cathy Park Hong, W W Norton, 2008 (poems); excerpts from Sherman Alexie's Summer of Black Widows, Hanging Loose Press, 1996 (poems).

AENG240Z Growing Up in America [Writing Intensive]
 13578 MWF 08:15AM-09:10AM Anderson, Eric M

In *Shadow and Act*, Ralph Ellison writes that "the American novel had long concerned itself with the puzzle of the one-and-the many; the mystery of how each of us, despite his [or her] origin in diverse regions, with our diverse racial, cultural, religious backgrounds, speaking his [or her] own diverse idiom of the American in his [or her] own accent, is, nevertheless, American." Not simply by way of the novel, this course will examine growing up in the complex, multi-ethnic society of the United States through the lens of literature written by a diverse range of authors. In addition to exploring issues of race, gender, and class, it will inquire along several broad themes including: the "American Dream," the relationship between the one-and-the many, the experience of beginning anew, and the rewards and consequences of fulfilling social roles. The course meets the University's U.S. Diversity and Pluralism requirement. Potential Texts: "My Kinsman, Major Molineux" by Nathaniel Hawthorne, *Sula* by Toni Morrison, *Bless Me, Ultima* by Rudolfo Anaya, *Ceremony* by Leslie Marmon Silko, *In Our Time* by Ernest Hemingway, *Their Eyes Were Watching God* by Zora Neale Hurston, "The World and the Jug" by Ralph Ellison," and "The Paradise of the Bachelor's and The Tartarus of the Maids."

AENG240Z Growing Up in America: [Writing Intensive]
"Speak American!"
 13580 MWF 10:25AM-11:20AM Mullen, Darcy

This course engages with questions of diversity through a historical overview of diversity specific to American English. Students will read a variety of American texts that have employed various American dialects to examine the complex relationships between language and race, ethnicity, class, gender and sexual orientation. The first unit of the course explores texts that present dialect as indication of

film affects interpretations and representations of literature, and concomitantly, the ways literature and film affect culture. Through examining different versions and revisions of texts, we will seek to understand how they explain and/or explain away, narrow and/or broaden, problematize and/or muddle not only the texts themselves, but cultural understandings and meaning-making of the textual products, authors and audience, actors and agents, affects and effects in the world they are largely expected to represent.

Texts will include the films based on John Guare's play *Six Degrees of Separation*, Patricia Highsmith's novel *The Talented Mr. Ripley*, Susanna Kaysen's autobiography *Girl, Interrupted*, Joe Simpson's autobiography *Touching the Void*, Alice Walker's novel *The Color Purple*, Philip K. Dick's short story "Minority Report," and Jonathan Nolan's short story "Memento Mori." We will also read Homer's *The Odyssey* and watch the modern film revision *Oh Brother! Where Art Thou?*

AENG261 American Literary Traditions
7872 MW 05:45PM-07:05PM Christianson, Kevin

In this survey course we will focus on American texts from the early-nineteenth century through the late-twentieth century, paying particular attention to the concept of democracy in relation to issues of race and gender. Since a fundamental principle of democracy is the inclusion of difference (e.g.: America, "the melting pot" and the notion that anyone can make a stand, work hard, and be a success), one could say that democracy welcomes disruption, which in turn creates a perpetual auto-critique. We will investigate the on-going conversation American writers have carried on since the early-nineteenth century that reveals contradictions and impasses inherent in the notion of democracy, destabilizing the very discourse that enables it. We will look at how these authors rethink and ask questions-through their choice of form as well as content-about the concept of the individual, citizenship, community, problematizing the notion of democracy. We will begin with nineteenth century Native America transcriptions of speeches and oral texts by Jane Johnston Schoolcraft, Elias Boudinot, Standing Bear, Sarah Winnemucca and continue with writers such as Sara Moore Grimke, Harriet Jacobs, Frederick Douglass, Paul Laurence Dunbar, Alice Dunbar-Nelson, W.E. B. Du Bois, Alan Locke, Langston Hughes, Nella Larsen Murel Rukeyser, Ralph Ellison, James Baldwin, Bharati Mukherjee, Louise Erdrich, Sherman Alexie.

AENG291 British Literary Traditions I: From the Anglo-Saxon Period Through Milton
11474 MWF 01:40PM-02:35PM Williams, Karen S

This course will survey periods and developments in English literature: Anglo-Saxon through the early modern. We will focus on writers' ways of conveying to readers an ideal or problematic world view. These views are often presented through utopic or dystopic images or through social comment, and occur in the traditions we will trace through the course: allegory, romance, pastoral, and satire.

AENG292 British Literary Traditions II: The Restoration through the Modern Period
15196 MWF 11:30AM-12:25PM Fitzpatrick, KellyAnn

Through an examination of select representative texts, this course traces the evolution of British Literature from the Restoration (1660) through the (near) present day. We will focus on the relevant cultural, economic and historical forces at play in the moment of production of each text, including religion, colonialism, Romanticism, politics, industrialization and globalization. Texts we may examine include Swift's *Gulliver's Travels*; Defoe's *Robinson Crusoe*; the poetry of the Romantics, Rossetti, Browning and Tennyson; Bronte's *Wuthering Heights*; select works by Joyce and Woolf; Coetzee's *Foe* and the 2008 film *Slumdog Millionaire*. Course requirements include regular attendance, weekly readings, an essay, a midterm exam and a final exam. Please note that students are NOT required to take AENG 291 (British Literary Traditions I) before taking this course.

**AENG295 Classics Western Literature: Violation and Transformation in
Classics of Literature and Modern Fiction**
2990 MW 02:45PM-04:05PM Casey, Erin

Throughout this course we will examine the relationship between violation—specifically sexual and psychological violation—and transformation. The initial focus of this course will be on ancient Greek and Roman literature; we will study how classical cultures conceived of violence and its role in change. We

will attempt to answer questions such as: Did ancient cultures believe violence was necessary to change? Is physical transformation something desirable and for whom? What are the different ways individuals can be violated in classical Greek texts? In the second half of the semester we will also study a sample of post-modern literary texts and how notions of violence and violation have carried over into late 20th and early 21st century literature. Do we conceive of violence—sexual violence; gendered violence—in the same way classical cultures did? The objective of this course is to examine the legacy of classical literature—especially violent, transformative literature—in our present literary and psychological moment in order to better understand that moment and how we as a culture are still faced with the problem of violence and its role in effecting change. Prospective texts include Homer's *Odyssey*, Ovid's *Metamorphoses*, and certain plays of Euripides as well as Angela Carter's *The Bloody Chamber*, Don DeLillo's *The Body Artist*, and Maruerite Duras' *The Malady of Death*. Students will be expected to complete a daily heavy reading load, in-class daily quizzes, a class presentation, and two papers—one midterm and one final—over the course of this session.

AENG300W Expository Writing

2992 TTH 11:45AM-01:05PM

Ratiu,Luliu E

This section of expository writing will address the nature of the written word/world in the context of the digital age. To this end, our goal is threefold: to read a variety of texts (instant messages, tweets, blogs, opinion pieces, commentaries, book/film reviews, and book chapters) in order to analyze standard features of writing (style, organization, stance, etc.); to write a multiplicity of texts (tweets, status updates, opinion pieces, book/movie reviews) with the intention to practice indispensable writing techniques (outlining, revising, editing, etc.); and, to define and redefine, for personal and academic use, loaded terms like 'writing,' 'reading,' and 'texting' so that we could understand better the significance of the written world with regards to social impact, ethical purpose, and cultural value. Ideally, we will create a series of teaching moments in order to enforce, contradict or dismiss individual apprehensions, certitudes, and anxieties about writing; practically, we will use reading assignments, each other's expertise (and ignorance), and personal texts to produce and publicize our best pieces of writing. The writing assignments for this class will favor quality over quantity and process over end-product. In order to meet the 20+ page requirement, we will start low (title/sentence/paragraph), but aim high (book proposal/chapter/review), so that, as active and passive participants in the digitization of everyday life, we begin to reflect on the impact (or lack thereof) that writing has in defining, creating, and explaining the world at large. Writing portfolio required: two longer papers (first & final drafts), short reader response papers, Blackboard posts, writing statement. Readings: *Walden* (Thoreau), *The Thoreau You Don't Know: What the Prophet of Environmentalism Really Meant* (Sullivan), and *No Impact Man: The Adventures of a Guilty Liberal Who Attempts to Save the Planet and the Discoveries He Makes About Himself and Our Way of Life in the Process* (Beavan), plus a course pack detailing the literary and media reception of these books.

AENG300W Expository Writing

2994 MWF 08:15AM-09:10AM

Skebe,Carolyn Alifair

Writing "to expose" persuades a reader to believe one's information, explanation, description, and definition. Applied broadly, expository writing can be position papers, response essays, and autobiographical narrative. In this course, you will write in forms that summarize, respond, and/or critique the literature we read for and review in class. You will practice in style, organization, logic and tone. You will develop critical reasoning and argumentation through. We will read literature that utilizes these forms/modes of writing for different writing situations and pay particular attention to authorial purpose and audience. Class time will be devoted to discussions of the authorial composing process, discussion of student questions, and critiques of student essays. Sample reading materials include works by Muriel Rukeyser, Franz Kafka, Primo Levi, Clarice Lispector, Audre Lorde, Thich Nhat Hanh. Also will use Diana Hacker's *A Writer's Reference*. NY: Bedford St. Martin's Press, 2007; and Davis, *Rowman and Littlefield Guide to Writing with Sources*. Fulfills Writing Intensive and Oral Discourse general education requirements.

AENG300W Expository Writing

11658 TTH 02:45PM-04:05PM

Bartlett,Joshua C

Writers throughout history have displayed particular fascinations with both the idea and the content of the natural world. They have "used" nature not only as subject material but also as a source of sustained inspiration and as a supplier of powerful metaphor. What do writers mean, however, when they talk about "nature"? What are the implications and responsibilities inherent in writing about the natural world? What are the possibilities of what we might call "environmental" or "nature" or even "green" writing—and what are the techniques that contribute to its success? This course in expository writing will attempt to address these and other questions through a focus on the practice of writing about nature, the natural world, and the environment (or environments). Classes will be devoted to discussions of readings as well as to critique and revision of student writing. Writers will be encouraged to explore a variety of written forms, from personal narrative and poetry to travel accounts and editorial arguments, over the course of the semester. Grading will be based on completion of a variety of writing exercises, attendance, participation in class activities/discussions (including in-class workshop sessions), two class presentations (one individual, one group), and the submission of a final portfolio of revised work.

AENG300W Expository Writing

12608 TTh 05:45PM-07:05PM

Monaco, Peter

The department's description of 300w is as follows: 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, this course satisfies the general education oral discourse requirement. To fulfill the oral discourse component, students will share their work frequently, through workshop and informal readings. This section of 300w will focus on writing creative nonfiction. Students will study expository and imaginative writing techniques to tell true stories. While a portion of our time will be spent exploring the parameters of this "fourth genre," our primary task will be improving our overall writing skills—with attention to all phases of the writing process. From development and drafting to revising and editing, students will hone their skills to create concise, lively, and significant works that are stylistically and technically proficient. We'll draft in total four nonfiction pieces, and students will submit two portfolios in which they showcase their progress throughout the semester and present their best possible writing. Texts include: *Creative Nonfiction: A Guide to Form, Content, and Style, with Readings* as well as ERes selections.

AENG300W Expository Writing

17155 MWF 10:25AM-11:20AM

Williams, Karen S

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

AENG302W Creative Writing: A Proliferation of Forms: Contemporary Poetics and the Practice of Writing

12344 TTh 04:15PM-05:35PM

Rizzo, Christopher B

This course focuses on the ways in which contemporary postwar poetries write across genres, modes, and periods to question traditional approaches to the poem, the novel, the essay, etc. Each week we will explore different writing practices through a series of exercises designed to interrogate a range of poetic imaginaries. We will also discuss different writing technologies and the creative ways that we, as writers, can use these technologies to not only produce work, but to publish that work as well. By the end of the course, each student will have developed a statement on poetics and a slim but substantive portfolio.

AENG302W Creative Writing

12346 MWF 01:40PM-02:35PM

[Permission of Instructor]

Kearns, Rosalie

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

AENG302W Creative Writing
17351 TTh 01:15PM-02:35PM

Peters,Michael J

In a 1967 lecture, the fictioneer John Barth suggested

I think the wise artist and civilian will regard [experimental or “intermedia” works] with the kind and degree of seriousness with which [one] regards good shoptalk: [They’ll] listen carefully, if noncommittally, and keep an eye on [their] intermedia colleagues ... they may very possibly suggest something usable in the making or understanding of such works.

This class is for the student who wishes to read and experiment with a variety of writing. It will be an introduction to the language arts by a number of formal means—poetry & fiction, certainly. But also with additional “intermedia” possibilities, including images and sound in the electronic, digital, or physical formats of the arts. In addition to writing, reading will also be mandatory to understand the history and practice of artistic expression as well as the variable uses of form. Investigations of art works embedded within different cultures—such as Mayan, Elizabethan, or “American” writing at different times and places—will provide insights into how art forms are made and interpreted. As the student’s historical awareness of process and procedure is intensified, they will, at the same time, engage in the act of creative writing with relevant writing experiments that will assist in elucidating elements of their readings through the act of writing. Course discussions and lectures will further abet this awareness, and continue their focus on the relationship between what they are reading and what they are writing. Being able to recognize the predictable differences—and more importantly the essential overlap—between “creative” and “critical” thinking will equip the student with a flexible, open knowledge system constructed to engender discoveries in all of their future work. Weekly writing assignments will culminate in two major “creative” projects.

AENG305Z Studies in Writing About Texts:
Henry David Thoreau [Reserved for English Majors]
10400 MW 05:45PM-07:05PM Bosco,Ronald A

English 305Z provides English majors with intensive study of the forms and strategies of writing in the discipline of English Studies. Students will engage a variety of literary, critical, and theoretical texts. This section of the course will emphasize students’ own analytical writing, with readings drawn from the major prose writings of Henry David Thoreau (1817-1862) and a variety of critical responses to his work from the nineteenth century to the present, especially responses that treat Thoreau’s evolving conception of natural history and his complex renderings of the relation between the individual and society-at-large. Several classes will be devoted to workshops that emphasize strategies for revision; workshops will be based on students’ writings drawn from the course’s five required essay assignments in either their original or revised form—or in both. The three required texts are (1) *Walden, Civil Disobedience, and Other Writings*, ed. William Rossi (New York: W.W. Norton, 2008) ISBN: 0-393-93090-4; (2) *Nature’s Panorama: Thoreau on the Seasons* (Amherst and Boston: University of Massachusetts Press, 2005) ISBN: 1-55849-496-0; and (3) *Wild Apples and Other Natural History Essays*, ed. William Rossi (Athens, GA: University of Georgia Press, 2002) ISBN: 0-8203-2413-2. Prerequisite: Eng 205Z.

AENG305Z Studies in Writing About Texts
10402 TTH 01:15PM-02:35PM Brown,W. Langdon

This course will employ modern drama and critical responses to modern drama as a pretext for discussing the nature of criticism and critical writing. Students will read plays (examples: “*Master Harold*” . . . and *the Boys*, *Waiting for Godot*, and *Three Sisters*), critical responses to these plays, and theoretical essays on contemporary drama. The class will be conducted as a workshop with frequent in-class writing exercises including composition, editing, peer review, and multiple revisions of student essays. Formal submissions will include short essays and one 10-15 page research paper. Prerequisite: Eng 205Z.

AENG305Z Studies in Writing About Texts: Critique and the Sonnet [Reserved for English Majors]
10628 TTH 10:15AM-11:35AM Cable,Lana

This course takes a close look at the poetic form of the sonnet, first introduced into English via translations from the *Canzoniere* of Francesco Petrarca. What is it that makes the sonnet so compelling that English language poets from Geoffrey Chaucer to Jason Schneiderman treat it as worthy of their utmost intellectual and creative attention? We will try to answer this question by critically examining

sonnets written mostly by Renaissance poets, including (but not limited to) Sidney, Spenser, Shakespeare, Donne, and Milton. We will learn about variations in sonnet form, how the form of a sonnet relates to its argumentative structure, and why the early history and development of sonnet form had such a powerful impact on English literary culture. We will examine sonnet sequences and their distinctive place in literary history, touching as needed on the lives of individual sonneteers. But despite our emphasis on Renaissance sonnets, the course begins and ends with attention to contemporary sonneteers, whose writing demonstrates both reliance on tradition and departure from it. Throughout the course, we will discover how poets have used sonnets to examine sexual politics, social ethics and interpersonal relations; how sonnet form illuminates problems of religious belief, political ideology, and creativity; how the sonnet serves to explore meaning itself. We will experience how the sonnet's instrumentality as intellectual analysis, moral or spiritual inquiry, and philosophical speculation actively shapes personal identity. By the end of the course, students should be able to read and write with critical confidence about multiple aspects of this major literary form. In addition to thoughtful reading and discussion, requirements include group and individual class presentations, and writing assignments of varied lengths that include critical exercises, composition of two original sonnets with accompanying self-critique, and a final paper. Required book: Phyllis Levin, *PENGUIN BOOK OF THE SONNET* (Penguin) ISBN 0-14-058929-5. Prerequisite: Eng 205Z.

AENG305Z Studies in Writing About Texts:
Styles of Critical Thought [Reserved for English Majors]
 11478 MW 02:45PM-04:05PM Cohen, Thomas D

This course will explore the interface between reading and critical writing, with particular attention to the relation between primary works and styles of thought that arise in discussions of literary and social "texts." We will choose a series of case studies in which primary texts (from American modernism primarily) will be read in relation to exemplary critical and philosophic extensions. In doing so, we will put these engagements in active dialog with the student's development of their own critical styles. Prerequisite: Eng 205Z.

AENG305Z Studies in Writing About Texts
[Reserved for English Majors]
 11480 TTH 01:15PM-02:35PM North, Stephen M

This section of Eng 305z will focus on the short fiction of Edgar Allan Poe, with a particular emphasis on the stories that have come to be associated with the emergence of crime and detective fiction, such as "The Gold Bug," "The Man of the Crowd," "The Murders in the Rue Morgue," and "The Purloined Letter." In addition to an extended research paper, the course will feature regular work on the principles of editing, and a mandatory manuscript conventions exam. Prerequisite: Eng 205Z.

AENG310 Reading and Interpretation in English Studies
 10404 TTH 10:15AM-11:35AM Shepherdson, Charles

This course will focus on Sophocles's *Antigone*, which has generated an enormous critical literature, since Hegel's interpretation in the early 19th century. We will read the text of the play very closely, in several translations, with a close look at the critical notes on some of the original Greek terminology. We will then look at a number of classical interpretations, with a broader view on Greek tragedy and a social and literary institution. We will then look at some more contemporary interpretations (Foucault, Detienne, Vernant, Cavarrero, Butler, Lacan, Derrida, Belfiore, Halliwell, Nussbaum, Foley, Loraux and others), to see how literary theory of the late twentieth century has engaged with this classical text. An annotated bibliography will be required, and a 20-page final paper, with an early graded draft by mid-term. Prerequisite: C or better in Eng 210.

AENG310 Reading and Interpretation in English Studies
 10652 MW 07:15PM-08:35PM Bell, Kevin M

A survey of contemporary theories of interpretation and criticism . The course emphasizes current modes of analysis within the discipline and includes both literary and cultural texts. Prerequisite: C or better in Eng 210.

AENG310 Read and Interpretation in English Studies: On Translation
11506 MW 02:45PM-04:05PM Elam,Helen Regueiro

This course will deal with “translation” not in its ordinary sense of ferrying meaning from one language to another but as a problem within language. The term becomes a nickname for the problem of “meaning” at the heart of literature. Readings from a broad range of texts, philosophical and literary. Some of them might be Proust (in more than one translation), Pamuk, Nabokov, and critical texts such as Benjamin, Blanchot, Derrida. Requirements: two papers, term paper, midterm, in-class essay, and group presentations. Prerequisite: C or better in Eng 210.

AENG335 Literature in England after 1900
17194 MW 04:15PM-05:35PM Casto, William

This course will primarily examine British and Irish literature from the first half of the twentieth century. We will consider how the content, form, and style of the texts was related to their having emerged from the literary traditions of the nineteenth century. Additionally, we will pay careful attention to the impact of the so-called modernist movement and its historical relationship to industrialization, World War One, radical political movements, the expansion of “pop culture,” and, of course, imperialism. Special attention will be paid to the role of empire and the anxious jubilation generated by England position as “center” of a global empire in the British imagination. Authors whose works may be read include, but are not limited to: Joseph Conrad, Sir Author Conan Doyle, James Joyce, Virginia Woolf, T.S. Eliot, Wilfred Owen, E.M. Forster, P.G. Wodehouse, Agatha Christie, George Orwell, Kazuo Ishiguro, Helen Fielding, and Salman Rushdie. Cannot be taken by students who have received credit for AENG 371 or 428.

AENG336 American Literature to 1800
15206 MW 04:15PM-05:35PM Bosco,Ronald A

This course examines the historical, intellectual, religious as well as the literary foundations of American culture from the Pilgrim landing at Plymouth Rock through the American Revolution. For roughly the first two-thirds of the course we will read various historical, homiletic, political, popular, and personal writings left to us by Calvinists and other early English settlers and by those first generations born in North America from 1620 to 1800; of particular interest as we consider these writings will be the ways in which authors dealt literarily with the American landscape. Then, for the remainder of the course we will concentrate on the ways early American experience was captured and expressed in poetry. Our major concern will be with the substantial body of writings left to us by the poets Anne Bradstreet, Michael Wigglesworth, and Edward Taylor, but we will also explore more “everyday” forms of poetry: public elegies, newspaper verses, and the “broadside” publication of verses written for momentous or commonplace occasions (e.g., elections, declarations of war, public executions, and the like). Our discussion of this body of poetry will be guided by three questions: (1) In what ways is the personal “spiritual” content of the poetry consistent with the religious underpinnings of Calvinism in early America, and to what extent do authors use poetry to affirm or resist specific doctrines associated with their religious belief? (2) What aesthetic dominates the production of poetry in early America, and what is the relation between that aesthetic and the Calvinist beliefs of most of its writers? (3) Is there something identifiable as distinctly American in this body of poetry—“distinctly American,” for example, to the extent that poets are writing directly out their experience of the North American landscape—or is this body of poetry merely English poetry produced in one of Britain’s colonies? Requirements include knowledgeable participation in class discussion (i.e., participation informed by having completed required readings *prior* to coming to class), midterm and final examinations, and four *unannounced* in-class essays or quizzes based on readings assigned for the day. The required text is *The Norton Anthology of American Literature, Vol. A: Beginnings to 1820*, ed. Nina Baym et al, 7th edition (New York: W. W. Norton, 2007) ISBN 978-0-393-92739-9.

AENG337 19th Century American Literature: Mapping the Emergence of an American Literary Tradition
11556 TTH 08:45AM-10:05AM Ratiu,Iuliu E

In line with Lawrence Buell's call, made almost 20 years ago, to consider American Renaissance as emergent literature, this course will survey significant works by nineteenth-century American writers in

order to challenge and/or assume some theoretical constructs that promote a literary canon either focusing obsessively on itself as growing out of the virgin soil of the New World or imitating and, at best, resisting the overbearing European dominance. Specifically, this course will explore connections between the territorial expansion (from colony to territory to state) and the 'cultural' imagination (imported or otherwise) that transformed America from a young republic to a world powerhouse. Selected essays, novels, poems, journals, and travelogues (published in the interval between the Louisiana Purchase and the Civil War) will trace the literary/cultural/legal discourse that accompanied this development, while maps, geological surveys, and landscape paintings will be used to locate and to revisit a literary field in constant flux. Provisional reading list: *The Journals of the Lewis and Clark Expedition* (short excerpts); "Rip Van Winkle;" *The Last of the Mohicans* (excerpts); "The Fall of the House of Usher;" *Summer on the Lakes* (excerpts); *A Week on the Concord and Merrimack Rivers* (excerpts); *The Scarlet Letter* (excerpts); *Moby-Dick* (excerpts); *Uncle Tom's Cabin* (excerpts); *My Bondage and My Freedom* (excerpts); *Blake, or The Huts of America* (Part 1). Requirements: short response papers; Blackboard posts; two papers; final oral presentation.

AENG343 Authors After Mid-18th Century: Hardy & Lawrence
10416 TTH 01:15PM-02:35PM Berman,Jeffrey

We will focus on two great late nineteenth- and early twentieth-century British novelists: Thomas Hardy and D.H. Lawrence. The reading will include Hardy's *The Return of the Native*, *The Mayor of Casterbridge*, *Tess of the D'Urbervilles*, and *Jude the Obscure*, and Lawrence's *Sons and Lovers*, *Women in Love*, and *Lady Chatterley's Lover*. We will emphasize psychoanalytic and feminist interpretations, but students can use any critical approach to literature. There will be four five-page essays and weekly reader-response diaries.

AENG343 Authors After Mid-18th Century: Poe and Hawthorne
13978 TTH 04:15PM-05:35PM Jung,Anne

This course will explore the ways in which the works of Edgar Allan Poe and Nathaniel Hawthorne inform one another as well as our understanding of the genres, forms, and literary history of "American" Romance and "American" Gothic. Through close readings of the poetry, selected letters, and critical essays of Poe before moving on to his "tales" (grotesques, arabesques, ratiocinative) and the short fiction, selected letters and one or more of Hawthorne's romances, we will study the possibilities as well as the limitations of the prevailing theories of romance and gothic and imagine other possible aesthetic aims of these two seemingly different authors. Readings besides primary authors (Norton Critical Editions of Poe and Hawthorne) may include Henry James, Harry Levin, George Lukas, Lionel Trilling, George Dekker, Michael Davitt Bell, Nina Baym, Leland Person.

AENG346 Shakespeare's Tragedies and Romances
10418 TTH 02:45PM-04:05PM Rozett,Martha T

This course is devoted to plays Shakespeare wrote after 1600, with an emphasis on character, language, theme, and performance. We will begin with *Measure for Measure*, although it is neither a tragedy or a romance. Other readings include *Hamlet*, *Othello*, *King Lear*, *Antony and Cleopatra*, *Cymbeline*, and *The Tempest*. Assignments include short papers, exams, and a performance-based project. May be repeated once for credit when content varies.

AENG350 Contemporary Writers
2996 TTH 04:15PM-05:35PM Noel,Tomas Urayoan

This course is structured around the New York State Writers Institute Visiting Writers Series. Students will read the work of 6-8 writers scheduled to appear at the Institute (names to be announced), and will hear and meet the writers at their Writers Institute seminars. Our class activities will range from close readings of the assigned texts to an exploration of questions of craft, literary form, and the logistics of contemporary publishing. At the heart of the course is an attempt to rethink our roles as readers and writers, beyond mere passive reading or solitary writing and towards sustained participation in a literary community. Students will experiment with a wide array of responses to the assigned readings: from conventional literary analyses to blog posts, book reviews, mock-interviews, and blurbs. Our semester-

long exploration of contemporary writers and writing will culminate in a 10-15 page final project of critical and/or creative work.

AENG355 Plays Into Film
13596 W 02:45PM-05:35PM Yalkut,Carolyn

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

AENG356 Studies in Non-Fiction Prose
15216 MWF 12:35PM-01:30PM Hardy, Lucas D

This course will explore the American captivity narrative genre. Captivity narratives began to emerge early in the American colonial experience and continued to be written for nearly three hundred years. These narratives articulate not just the voices of individual captives removed from their homes and families, but they also illustrate contact between cultures, specifically between European and Native American societies; they demonstrate the history of religious life and spirituality in the Americas; and they act as foundational texts for certain American mythologies that still exists today. Captivity narratives also include many important social problems relevant to the modern world—the reader must consider questions of colonialism, genocide, racism, warfare, and revolution in an American setting. The course will ask students to study the tradition and the historical context(s) for each narrative by analyzing the thematic and rhetorical similarities and differences among the many texts we will read. Foundational texts in this class will include Hans Staden's True History, Mary Rowlandson's Sovereignty and Goodness of God, Olaudah Equiano's Interesting Narrative, and Geronimo's Story of His Life, among many others. The course will also include the screening of at least one film depicting American captivity.

AENG357 Studies in Drama: Shakespeare's Rome
12352 MWF 09:20AM-10:15AM Collier, Jonathan R

This course will focus on Shakespeare's vision of Rome as portrayed in both his plays and epic poems. Focusing primarily on the dramatic works set in Rome, it would consider some of the following questions: Why does he turn towards Rome throughout his career as a playwright? What is the relationship these plays share with both the ancient world and Shakespeare's contemporary socio-political milieu? How did the early modern mind/audience understand Rome and what was its importance? How does Shakespeare adapt or use his sources in order to allow his audience to connect to the history of Rome? Ideally, this course will endeavor to look at Shakespeare's Roman works not only as entertaining dramatizations of famous historical events, but also as an oblique means to investigate, and perhaps critique, the political circumstances facing the population of England during the Elizabethan and Stuart periods. Representative Texts: Excerpts from Plutarch's *Parallel Lives*, Excerpts from Ovid's *Metamorphoses*, Excerpts from Livy's *History of Rome*, Excerpts from Machiavelli's *Discourses on Livy/The Prince*, and the following works by Shakespeare: *Titus Andronicus*, *The Rape of Lucrece*, *Julius Caesar*, *Antony & Cleopatra*, and *Coriolanus*.

Course Requirements: An in-class midterm essay, a final paper of 7-10 pages in length to be put through revision (rough drafts will need to be turned in before final version), and an end of the semester group performance exercise.

AENG358 Studies in Poetry
12612 MW 04:15PM-05:35PM Joris, Pierre

This version of the course will specifically address the question and possibility of an ECOPOETICS—that is of the relation in poetry with various aspects of ecology. Think of it two ways: as a poetry of ecology, and as an ecology of

poetry. Although we will concentrate on contemporary work (such as that found in the magazine *Ecopoetics*, edited by Jonathan Skinner), we will also look at the development of such a poetic consciousness via Walt Whitman, Emily Dickinson, Henry David Thoreau and other late nineteenth and early twentieth century writers. The two core books will be *The Gary Snyder Reader* and Michael McClure's *Scratching the Beat Surface*, though extracts of other works, such as Jerome Rothenberg's anthology *Technicians of the Sacred*, Jed Rasula's *This Compost* and Clayton Eshleman's *Placements* will also be studied. One midterm and one final research paper, plus in class presentations.

AENG359 Studies in Narrative: Collaboration
10426 MWF 11:30AM-12:25PM Mason, John

"One of the most important observations to come out of narratology is that narrative itself is a deep structure quite independent of its medium. In other words narrative is basically a kind of text organization, and that organization, that schema, needs to be actualized" – in written texts, plays, movies, dance, art and music, says critic Seymour Chatman. The first part of this course will look at narrative's ability to move from text to text, genre to genre and medium to medium. We will analyze and compare, in terms of rhetoric, structure, psychology and politics, narrative tellings and retellings. The second part of the course will consider and analyze texts that undermine or subvert narrative itself. Works considered will range from one-line poems to novels, from creation myths to motion pictures. Some pairings may include: Ovid/Shakespeare; Sophocles/Euripides; Charley Patton/Richard Wright; Jelly Roll Morton/R Crumb; Rabindranath Tagore/Satyajit Ray; de Maupassant/Jean Renoir; Joyce/Cortazar. Other artists that may be used: Laurence Sterne, Virginia Woolf, Lyn Hejinian, Leslie Scalapino, Bernadette Mayer, James Baldwin, William Faulkner, Gertrude Stein, Cecil B. DeMille, Herodotus, Roberto Bolaño, Charles Burnett, Grace Paley, and Toni Cade Bambara.

AENG367 The Jewish Literary Imagination
[Cross listed with AJST367]
17197 TTH 11:45AM-01:05PM Rozett,Martha T

This semester's section of "The Jewish Literary Imagination" will focus on several historical moments in the experience of Jewish people worldwide from the nineteenth century to the present, as imagined by contemporary fiction writers. Our readings will take us from the pogroms in Eastern Europe to the Triangle Shirtwaist Fire in New York City; from the Sephardic Jewish community in Cuba to the summer colonies in the Catskills; from the American Civil War to the 1948 Israeli War of Independence to Stalinist Russia. Readings, subject to availability, include: Elena Dykewomon's *Beyond the Pale*, Masha Gessen's *Ester and Ruzya*, Meir Shalev's *A Pigeon and a Boy*, Achy Obejas' *Days of Awe*, Allegra Goodman's *Kaaterskill Falls*, Jonathan Rosen's *Joy Comes in the Morning*, and Dara Horn's *All Other Nights*. Assignments are likely to include a mix of short papers, exams, reading quizzes, and optional presentations. May be repeated once for credit when content varies.

AENG368 Women Writers: [Cross listed with AWSS 368]
Caribbean Women Writers & Diaspora
2998 TTh 02:45AM-04:05PM Craig, Allison

This course will examine fiction by Caribbean women. We will work with writers who call the Caribbean home, but live and write for extended periods outside that space. Therefore, our analysis will consider texts located in a complex space that moves between the Caribbean and the rest of the Americas. Students will explore the many contradictions, complications, and challenges that arise when one straddles multiple languages, cultures, and races. As the semester progresses, students will develop a more nuanced understanding of how and why these writer complicate the terms *Caribbean* and *American*. In a course concerned with gender, we'll pay particular attention to how these their representations of lived experiences bring to life long silenced or distorted portions of literary and cultural histories across the Americas. Through their study of gender within varied contexts, these writers address pivotal historical moments, and students will consider how they use fiction to impart new perspectives on these moments. While history will be a part of our discussion, our focus is on understanding how women use *literature* to transform that history. We will consider how their chosen narrative forms engage the personal and/or political conditions out of which they write, and how their literatures challenge perceived boundaries between the U.S. and the Caribbean. Readings may include: Jamaica Kincaid, Maryse Conde, Jean Rhys, Michelle Cliff, Achy Obejas, Edwidge Danticat, and Cristina

Garcia.

AENG372 Transnational Literature
17198 TTH 04:15PM-05:35PM Griffith, Glyne A

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

AENG374 Cultural Studies: Culture and (Post)Humanism—(post)human, all too (post)human
15272 TTH 01:15PM-02:35PM Ebert, Teresa

In most contemporary narratives “we have always been posthuman.” The course opens by placing these and similar popular narratives (“you’re not human until you’re posthuman; you were never human...”) in the critique-al context of philosophical debates on the emergence of a (post)humanist subject, the break with the anthropocentric humanist traditions of the West and the transformation of the idea of human uniqueness and superiority in the Cartesian sense. After a general theoretical prelude examining humanist assumptions about the unreserved otherness of the non-human, the course will focus on two major analytical tendencies. The first evolves around discourses of the *bio* (“The Animal that therefore I am”—Derrida) in which theorists such as Donna Haraway argue that the boundaries between “human” and “nonhuman” (“animal”) are tenuous, arbitrary and not grounded in rigorous scientific arguments and thus theorize an in-between-ness “when species meet.” The other focus questions the absolute alterity of the non-human and takes place within the discourses of *techné* in which technoscientific developments provide vocabularies and concepts for reconceptualizing the human. We will examine exemplary recent developments in physics, biology, genetic modifications, intelligent machines, the grafting of electronic chips into the human body, avatar-virtual interactions and technological networks that are changing the “human.” Here we will pay special attention to the “sophisticated computer modeling that is stating to demonstrate the profound interconnections between all things in reality where previously we had seen only separations.” These investigations will situate the course within such arguments as “the family of man,” bioculture, the prosthetic impulse, the “cyborg,” “bodies of tomorrow/avatar bodies,” anthropocentrism, the (post)human and human rights, transhuman/post-human/post-materialism/techno-transcendence, desire (“No Sex, Please, we’re post-human”—Zizek), thought (“Can Thought Go without a Body”—Lyotard), (post)humanist epistemologies, media-tic representations of (post)humanism (Walter Benjamin). In conjunction with these arguments, we will raise questions about the politics and class interests of (post)humanism, the cyborg as (post)humanist consumer and biocapitalism. We will ask whether (post)humanism is a discourse of planetary equality or a new form of bioracism, examine (post)humanism and cyborg gender and sexualities, and read Gayatri Spivak’s interpretation of Marx’s theories of “species being” refiguring the subaltern. A section of the course is devoted to the (post)human and the popular imaginary where we examine the figures of the “alien” and “monster,” refer to nanopunk and read in some detail various video games as they narrate the (post)human and (post)humanism. A central concern of the course will be the philosophical and theoretical writings of such thinkers as Descartes, Kant, Locke, Rousseau, Hegel, Darwin, Freud, Marx, Nietzsche, Heidegger, Sartre, Derrida, Foucault, Lacan, Zizek, Castells, Baudrillard, Agamben, Cavell, and Haraway, and their implications for literary and cultural critique now. Should cultural critique be an “interpretation” of what exists or become an “explanation” of what *is*, in order to change it? 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 no conventional examinations; students will undertake three (3) major projects: two analytical (not experiential) papers and one oral presentation. Students will also have the opportunity to participate in a theory conference at the end of the semester

AENG390 Internship in English [Permission of Instructor]
3000 F 01:40PM-02:35PM Yalkut, Carolyn

English Department internships are the equivalent of fieldwork or laboratory work in the diverse professions for which the major prepares students. The program places students in a wide variety of on- and off-campus positions in law, publishing, education, print and broadcast journalism, business, social service, and government. On-campus internships include the New York State Writers Institute, Fence Magazine, the English department Advisement Office, and the University Media Relations Office. Course requirements include working 10 to 15 hours a week at the internship site and fulfilling an academic

component (weekly reports, seminar essays, final project). English 390 is a three-credit, one semester course. S/U.

Admission requirements: junior or senior English major status. 3.0 GPA in English, 2.5 GPA overall.

Application deadline: rolling, throughout Advance Registration.

Applications are available outside HU 317.

AENG402Z Advanced Writing Workshop [Permission of Instructor]
13598 TTH 01:15PM-02:35PM Noel,Tomas Urayoan

This course is a workshop for experienced writers of poetry (sound or performance-oriented poetry is also welcome, provided it at least partially "translates" onto the page). While working on drafts and revisions, we will 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 read an array of modern and contemporary poets in an effort to move beyond our own comfort zones and maintain a self-reflexive writing practice. The course will also likely involve 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: Eng 202Z or Eng 302Z and permission of instructor.

AENG410Y Contemporary Literary and Critical Theory: Biopolitics
15274 TTH 04:15PM-05:35PM Barney,Richard A

This course will study the intersection of biology and politics as a philosophical, literary, and cultural phenomenon whose origins in the early modern period (specifically, the 17th to early 19th century) are central to understanding what is now termed "biopolitics" in the 21st century. How did early scientific developments regarding human physiology or philosophical descriptions of human socialization contribute to new concepts of "life," which in turn contributed to new 18th-century proposals for political revolution or reform? How have those fundamental ideas evolved more recently in the definition of biological rights, state controlled health, or bioterrorism? While drawing on theorists including Michel Foucault, Hannah Arendt, Giorgio Agamben, and Roberto Esposito, we will consider these and other questions in the context of poetry, fiction and some recent films. We will examine texts such as: Edmund Burke's *Reflections on the Revolution in France*, Ann Radcliffe's *The Italian*, Mary Shelley's *Frankenstein*, George Romero's *Land of the Dead*, and Edgar Wright's *Shaun of the Dead*. Students interested in this course should be ready to read substantial theoretical material, while also concentrating on careful readings of literary and cinematic works. This course stresses the ability to write cogent papers that analyze texts by drawing on concepts from philosophy and/or critical theory. Prerequisite: C or better in Eng 210

~~**AENG411Y Staging Empire**
13018 TTH 01:15PM-02:35PM~~

This course has been cancelled.

AENG411Y British Literature and Culture: What is/What was the Enlightenment?
17199 TTH 11:45AM-01:05PM Hill,Michael K

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

the digital and other innovations that are evidently poised to counter certain Enlightenment ideals.
Prerequisite: C or better in Eng 210.

AENG411Y British Literature and Culture: “Romanticism and History”
17200 MW 05:45PM-07:05PM 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. Assignments will include a mid-term paper, several response papers, and a final research essay.
Prerequisite: C or better in Eng 210.

AENG413Y American Literature and Culture: Early African-American Spirituality
15284 TTH 05:45PM-07:05PM Arsic,Branka

The class will address the formation of African-American female spirituality. We will be invested in women’s writing in the 18th and the first part of the 19th centuries, all of which stages different thought performances – contemplation, meditation, possession, praying – in order to experiment with the production of personal identity. In discussing that thinking we will concern ourselves with various ontological, epistemological and religious questions that such writers articulated, from the idea of sojourner and conjure-woman to healing practices, from spirituals to the aesthetic of self-abandonment. As well as religious, juridical and cultural texts, readings will include writings of Phillis Wheatley, Rebecca Protten, Sojourner Truth, Jarena Lee and Ann Plato. Prerequisite: C or better in Eng 210.

AENG413Y American Literature and Culture: The City In Film and Literature
15286 TTH 10:15AM-11:35AM Yalkut,Carolyn

Urban poetry, the crowd, the Motor City, and dancin’ in the streets — this course considers the freedom, despair and violence the city has offered Americans since the Puritans landed. We will examine developing and contending concepts of the city in America from the colonial era to the present in a variety of literary genres (poetry, fiction, drama, sermon, autobiography), as well as in popular culture and film.
Prerequisite: C or better in Eng 210.

AENG449Y Anglophone Postcolonial African and Caribbean Writing
17201 MW 02:45PM-04:05PM 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 and N’gugi wa Thiongo, Caribbean writers such as Edward Kamau Brathwaite and Linton Kwesi Johnson, as well as work by writers from the Indian sub-continent. In order to be able to compare the effects of English as against other types of European colonialist influences, we will also read one or two works from franco-phone African or Carribean countries. Further,

we will study 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 Eng 210.

AENG450Y Writing About Love and Loss
13602 TTH 02:45PM-04:05PM Berman,Jeffrey

In this course we will focus on how writers use language to convey love and loss and the ways in which they seek consolation and hope through religion, nature, art, deeds, or memory. We will explore different kinds of love--love of God, family or friends, romantic partner, or self; we will also explore different kinds of loss--loss of religious faith, family or friends, romantic partner, health, or self-respect. Plan on writing an essay each week: the minimum writing requirement is forty pages, typed, double-spaced. (Please use Times New Roman 12 font.) In addition, you'll write a weekly diary entry exploring your feelings about the course. The only required text in the course is my memoir about my wife, Barbara, who died on April 5, 2004: *Dying to Teach: A Memoir of Love, Loss, and Learning*, published by SUNY Press in 2007, and available in the university bookstore. I will not grade you on the content of your essays or on the degree of self-disclosure but only on the quality of your writing. We'll run the course as a writing workshop: expect to bring 26 copies of your essay about once every three weeks.

Please note that this will be an emotionally charged course, and there may be times when some of us cry in class. How can one not cry when confronting the loss of a loved one? Tears indicate that we are responding emotionally as well as intellectually to loss; tears are usually a more accurate reflection of how we feel than are words. I'll try not to make the course morbid or depressing--indeed, I believe there will be more smiles than tears in the course. The only requirement for the course is empathy: the ability to listen respectfully and nonjudgmentally to your classmates' writings. The class will not be a "support group," but we will be supportive of each other's writing. Our aim is to write about the most important people in our lives while at the same time improving the quality of our writing. Prerequisite: C or better in Eng 210.

AENG450Y Writing Memoir and Other Forms of Creative Non-Fiction
17202 MW 04:15PM-05:35PM Valentis,Mary B

Creative non-fiction is a relatively young genre (the term was coined in the early 1980's) that blends reality or fact based narratives, the techniques of literature and cinema, and journalistic writing skills to capture real people and real life situations in ways that transform the writer and her world. While adhering to the basic principles of reporting and transcription of people's lives and historical events, the creative nonfiction writer has the freedom to express the full range of narrative strategies, to engage the reader in a compelling story, and to become part of the essay or narrative as a "character," anthropological observer, and full participant. In other words, this is a "best of both worlds" kind of writing that includes memoirs, non-fiction novels, essays, so-called New Journalism, end of life stories, occupational or profession-based writing, travel and tourism, medical and crime narratives, scientific exploration, creative self-help books, coming of age and family narratives.

This course introduces the advanced writing student to the texts, scripts, research techniques, and narrative strategies employed by creative non-fiction writers through readings and critique of exemplary texts and films, sustained writing practice in the genre, and workshop style discussions. The course is set up cover the various ranges of creative non-fiction, with an emphasis on memoir, by combining close reading of creative non-fiction and practical writing exercises and papers in the creative non-fiction genre. Prerequisite: C or better in Eng 210.

AENG498 Thesis Seminar I [Permission of Instructor S/U Graded]
10150 TTH 02:45PM-04:05PM Arsic,Branka

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

